

Teacher Resource Guide



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Teacher Resource Guide by
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ROMEO AND JULIET

By William Shakespeare

Directed by Penny Metropulos

The Acting Company's production of
Romeo and Juliet is part of
Shakespeare for a New Generation
A national initiative sponsored by the
National Endowment for the Arts in cooperation
with Arts Midwest.

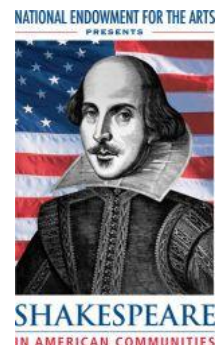


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*"A glooming peace this morning with it brings,
The sun for sorrow will not show his head.
Go hence to have more talk of these sad things;
Some shall be pardoned, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo."*

-Romeo and Juliet, Act V, Scene 3

Section 1: Introduction

"And find delight writ there with beauty's pen;"

Thanks for taking some of your classroom time to teach your students about *Romeo and Juliet*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work. We recommend the Cambridge School Edition of the play because of its wonderful drama-based exercises and the Arden Edition has wonderful and exhaustive notes.

Romeo and Juliet is a play which is read by nearly every student in America. I find that the students see themselves in the characters of Romeo and Juliet, young people in the midst of a conflict they, quite possibly, don't fully understand. In the throws of young love, Romeo and Juliet find a connection with each other which becomes the focal point of their lives – teaching their parents a valuable lesson about forgiveness and reconciliation at a great cost.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel like you need to do everything in this guide! We provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn't always available. We try to use the same skills in our outreach programs that actor's use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the **Teacher Resource Guides** for our performances (past and present – all of which can be found on our website: www.theactingcompany.org), the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, an introductory Shakespeare workshop/performance for young theatergoers called the **Student Workshop Series**, **History on Stage** presents performances based on historical figures (like Harriet Tubman), Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Shakespeare for Teachers**, and a variety of specially-designed outreach programs for high school and college students.

If you need more information on any of these programs, please call the Education Department at (212) 258-3111 or email us at education@theactingcompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you. Enjoy the show!

Justin Gallo

Director of Education, The Acting Company

Section 2: Getting Started

☆ **Overall Objective:** The students will have an introduction to the world of William Shakespeare's play, *Romeo and Juliet*.

Brainstorm from the Title: Shakespeare's Play

This is an exercise designed to be used BEFORE seeing the play!

Objective:

☆ The students will explore the title of Shakespeare's *Romeo and Juliet*.

Exercise:

Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations and images they think might be included in a play called *Romeo and Juliet*. Why do they think Shakespeare chose this name for his play and not *The Montagues and Capulets* or something about the plot such as *Love Sprung from Hate*? The full title of the play is actually *The Most Excellent and Lamentable Tragedy of Romeo and Juliet* – does this give a different impression of the play? Write the list on newsprint. Post it in the classroom before seeing *Romeo and Juliet*.

After seeing *Romeo and Juliet*, check how many items from the list were in the play. If you are reading the play, have the students add or subtract from the list as they progress through the script.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objectives:

☆ The students will discuss their expectations of *Romeo and Juliet* from looking at the words and images on the cover of the play script.

☆ The students will discuss the choices made by publishers and executives to put images and words on the cover.

Exercise:

Bring in different copies of the script (or poster) of *Romeo and Juliet* (examples can be found in the Appendix). Ask the students to look at the cover of their copy and the other copies in the room.

Ask them to share with the class images on the covers. What function do those images have? Also note the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition? Why do you think some of the editions of *Romeo and Juliet* feature the young lovers on the cover and others have representations of William Shakespeare on the cover? Which is more likely to sell copies of the play or compel someone to purchase that edition?

What words did the publishers choose to put on the cover? Which words did they feature? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words?

Post Performance Follow-Up: Ask the students to create a poster or book cover for *Romeo and Juliet*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

The Plot: *Romeo and Juliet*

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will discuss their reactions to the plot of *Romeo and Juliet*.
- ☆ The students will compare the plot to their expectations for the story.

FACT:

Shakespeare's plays, including *Romeo and Juliet*, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Synopsis: In fair Verona, where the scene is laid, there are two prominent families constantly at war with one another; the **Capulets** and the **Montagues**. The play opens with a fight erupting between members of each rival family in the middle of the city. The **Prince** (Escalus) arrives and breaks up the fray. The Prince then proclaims that the next person to cause a civil disturbance will pay for it with their life...

We now meet **Romeo**, a Montague who was not involved in the earlier incident. Romeo is sad because he has been unable to woo a woman named Rosaline. Meanwhile, we meet **Juliet**, a Capulet. She is preparing for a big party her father is hosting that night and she is informed that she is to be married to the County **Paris** – who she is not in love with and barely knows. Back to Romeo... in order to cheer him up, his best friend, **Mercutio**, suggests that they crash the Capulet party (which we know is a bad idea because any Capulet would gladly kill the first Montague they see). Reluctantly, Romeo agrees to go to the party.

At the party, Romeo and Juliet see each other for the first time. Immediately they fall in love. The problem is that they don't realize that they are from the two families (because they've never met). Even once they are told that they each belong to their enemy's family, there is nothing that can be done to keep them apart. After the party ends, Romeo sneaks around the house to Juliet's balcony and calls to her. They share words so sweet (during the famous "balcony scene") that they must be married before long.

To help them achieve this feat, the two star-crossed lovers seek the aid of their friends. For Juliet, it is her trusted **Nurse** and for Romeo it is **Friar Lawrence**. These two helpers are working as go-betweens for Romeo and Juliet and are devising a plan that will allow the two to be married.

While all this is happening, Mercutio and some other Montagues again get into a fight with **Tybalt** (Juliet's cousin) and other Capulets. Romeo happens upon the scene and desperately tries to break up the fight (after all, Tybalt is going to be Romeo's cousin-in-law before long). However, Romeo fails in this attempt and Tybalt stabs and kills Mercutio in the process (who wishes “a plague o' both your houses”). Enraged by the death of his best friend, Romeo chases down and kills Tybalt. Romeo flees the scene before the Prince arrives. The Prince, completely sick of all the fighting, decides that Romeo need not be put to death but that he is exiled and may never return to Verona.

The Nurse, though distraught over the death of Tybalt, agrees to send word to Romeo through Friar Lawrence that he is to meet Juliet at night in her bedroom. The next morning, as Romeo is leaving Juliet, her father enters and tells her that she is to be married to Paris on Thursday, much sooner than she expected. With Romeo banished, there is little that can be done to bring the two together.

Now a plot is hatched. Juliet visits Friar Lawrence and he gives her a special potion. The potion will put Juliet into such a deep sleep that she will appear to have died. Once she is entombed, Juliet will awake from her slumber and be with Romeo forever. Friar Lawrence was supposed to send word to Romeo about Juliet's plan and fake death. Instead, Romeo only hears news of what he thinks is Juliet's true death. After this news, Romeo stops at an **apothecary** to buy some poison and proceeds to the Capulet family tomb. Of course, as is the case with Romeo, nothing can go as smoothly as he hopes. When he enters the tomb, before he can see Juliet, he runs into Paris. The two men fight and Paris is killed.

Romeo finally finds Juliet, who is still asleep, and thinking she is dead, drinks the poison and dies next to her. Not an instant after Romeo has consumed the poison; Juliet awakes from her slumber and finds Romeo's body next to her. Horrified, and with no poison left for her to drink, Juliet takes Romeo's dagger and ends her own life.

This is the scene upon which everyone else in the play stumbles. In the end, Mercutio, Tybalt, Paris, Romeo and Juliet are all dead because of the hatred between two families. The only positive effect of these events is that their death has finally buried their parents' strife... but at how great a cost?

Exercise:

Relate the plot synopsis, above, to your students. Discuss the title of *Romeo and Juliet* in relation to its story. Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis?

*“You are a lover, borrow Cupid's wings,
And soar with them above a common bound.”*

-Romeo and Juliet, Act I, Scene 4

*"Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself."*

PLOT AND FREYTAG'S PYRAMID

Romeo and Juliet, for the most part, follows the traditional structure for a play. This five-part structure is illustrated by Freytag's Pyramid (Shakespeare's plays often follow this structure with each part corresponding to each of the play's five acts). Gustav Freytag was a Nineteenth Century German novelist who saw common patterns in the plots of stories and novels and developed a diagram to analyze them. He diagrammed a story's plot using a pyramid like the one shown here:

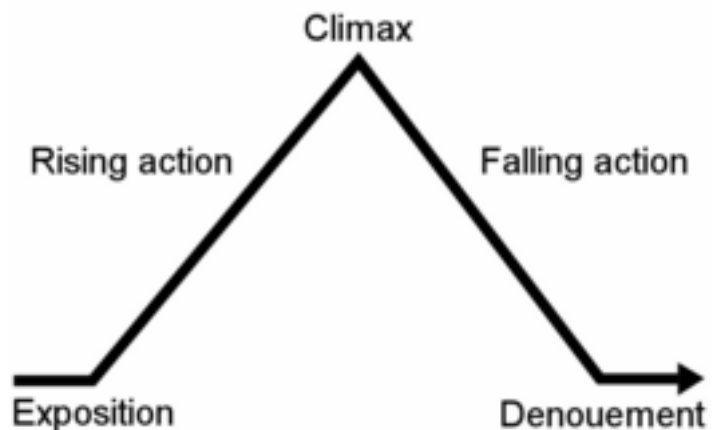
1) **Exposition:** Setting the scene. The writer introduces the characters and setting, providing description and background.

2) **Rising Action:** After an "inciting incident" which disrupts the "normalcy" of the world of the play, the story builds and gets more exciting.

3) **Climax:** The moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds to and that the falling action follows.

4) **Falling Action:** Events happen as a result of the climax and we know that the story will soon end. The falling action ends with the resolution in which someone solves the main problem/conflict of the story.

5) **Denouement:** (*a French term, pronounced: day-noo-MOHN*) The ending. At this point, any remaining secrets, questions or mysteries are solved by the characters or explained by the author. Sometimes the author leaves us to think about the THEME or future possibilities for the characters. Normalcy is restored!



This exercise is designed to be used AFTER seeing the play!

Exercise:

Ask the students, after seeing *Romeo and Juliet*, to identify the five structural points from Freytag's Pyramid as they are presented in this production of the play. Can they find the same structure in other plays or stories that they know? Sit-coms often follow this structure perfectly.

Mapping: Verona

This exercise is designed to be used BEFORE seeing the play!

Exercise:

Is Verona a real place or a fictional one? Help the students to locate Verona on a modern map of Europe (found in the Appendix). Remind them that Shakespeare probably never visited Italy or any other European nation outside of England. How did Shakespeare learn enough about this city to write about it? Did he make some details up? Ask the students why they believe Shakespeare chose to set this play in Italy. Why not London, a place with which he was very familiar? Would *Romeo and Juliet* work if it had been set in a different location? Is the location integral to the story? Take a look at the map (below) and see if any other cities sound familiar to the students. What other Italian cities had Shakespeare written about? (*Shakespeare also wrote **The Merchant of Venice**, **Two Gentlemen of Verona**, and the lords of **The Tempest** are from **Naples** and **Milan** – to name only a few*). You might also want to mention that the English Renaissance, during which Shakespeare was writing, was heavily influenced by the Italian Renaissance and the English loved all things Italian... that may be why Shakespeare chose Italy as the setting for so many of his plays.



The Characters in *Romeo and Juliet*

ESCALUS, prince of Verona

PARIS, a young nobleman, kinsman to the prince

MONTAGUE, CAPULET, heads of two houses at variance with each other

ROMEO, son to Montague

MERCUTIO, kinsman to the prince, and friend to Romeo

BENVOLIO, nephew to Montague, and friend to Romeo

TYBALT, nephew to Lady Capulet

FRIAR LAURENCE, Franciscan

FRIAR JOHN, Franciscan

BALTHASAR, servant to Romeo

SAMSON, GREGORY, servants to Capulet

PETER, servant to Juliet's nurse

ABRAHAM, servant to Montague

An **APOTHECARY**

LADY MONTAGUE, wife to Montague

LADY CAPULET, wife to Capulet

JULIET, daughter to Capulet

NURSE to Juliet

Citizens of Verona; several Men and Women, relations to both houses; Maskers, Guards, Watchmen, Attendants, Musicians, and Chorus.

Section 3: The Play: Things to Look For

- ☆ **Overall Objective:** The students will learn a variety of ways to analyze Shakespearean texts and find specific things to look for in The Acting Company's production of *Romeo and Juliet*.

It's ALL in the Words

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will give a close reading to a piece of text from *Romeo and Juliet*.
- ☆ The students will gain a sense of how Shakespeare reminded his audiences of what they should expect to see.

Exercise:

Give the students the prologue from *Romeo and Juliet* (found below and in the Appendix). Ask them to read the text and take a few minutes to write, in their own words, what Shakespeare is conveying to the audience with the first monologue in the show. Does this monologue tell you anything about how the text might have been performed? What does this monologue tell you about the story? Do the students feel that this monologue is helpful to the story (in giving the audience an idea of what they will see) or detrimental to the story (in giving away the plot and the ending)?

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.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured* piteous* overthrows*
Doth with their death bury their parent's strife.
The fearful passage of their death-marked love,
And the continuance of their parent's rage
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

**misadventured* = *unfortunate*

**piteous* = *pitiful*

**overthrows* = *defeats*

Themes of the Play

Objectives:

- ☆ The students will look for an underlying theme in *Romeo and Juliet*.
- ☆ The students will discuss themes in literature.

Exercise:

As the students read and/or see *Romeo and Juliet*, ask them to look beyond the plot and find some deeper meaning in the play. Director Penny Metropulos read the script and made an informed decision about what he thinks the play means. In his directing, he tries to bring those major themes to the front. What are some of the themes that the students find in reading/seeing the play? Can a piece of literature have different meanings to different readers?

Writing in Role: Three Civil Brawls

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will analyze a scene from *Romeo and Juliet*.
- ☆ The students will write in the voice of a fictional character.

Exercise:

Ask the students to read Act I, Scene 1 (a cut version is found in the Appendix) of *Romeo and Juliet*. Based on that scene, each student should write as a news reporter for *The Verona Daily Planet* describing the civil brawl between the Montagues and Capulets as well as the reaction of the Prince. What type of feeling does the reporter get from the affair? The reporters should use quotes from the scene to describe what they have seen and heard. Challenge the students to write for the publications of both the Capulet and Montague families. How would writing each of these alter the way in which the same story is told?

*"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.
'Tis but thy name that is my enemy;
Thou art thyself, 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;"*

Section 4: Shakespeare's Language

☆ **Overall Objective:** The students will learn to deconstruct a Shakespearean text and analyze the poetry of *Romeo and Juliet*.

Verse, Scansion, Meter and Prose

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will interpret Shakespeare's use of verse and prose in *Romeo and Juliet*.
- ☆ The students will learn the literary terms iambic Pentameter, Blank Verse, and Rhyming Couplet.
- ☆ The students will read a passage from *Romeo and Juliet*.

FACT:

Some of what Shakespeare wrote is in verse. Some of the verse is in iambic pentameter. Pentameter is a line of poetry having five metrical feet ("Penta-" is the prefix meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one short, and the second long. So iambic pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**. An actor uses scansion to interpret the meter of a piece of verse. It can tell the reader, the actor, and the audience important information about the speaker.

Here is an example from Act II, Scene 2

ROMEO

But **soft**, what **light** through **yonder window breaks**?

Or sometimes we use the notation U for unstressed syllables and / for stressed:

U / U / U / U /

But soft, what light through yonder window breaks?

Exercise:

Ask the students to tap out the iambic pentameter rhythm over their hearts. Write the line (above) on the board. Ask them to say it, over-stressing the beat. Tell them that actors use the meter as a clue to find what Shakespeare's characters are feeling. The stressed words are usually the most important (or "operative") words in a verse line.

Sometimes the iambic pentameter lines are not perfect. Was Shakespeare a sloppy poet? No. It's another clue for the actor. Often Shakespeare uses a "break" in the regular meter to indicate a disturbance in a character's mood. Romeo sees Juliet on her balcony (in the example above) and Shakespeare gives him regular verse until he says Juliet's name and his iambic-beating heart skips:

ROMEO

**But soft, what light through yonder window breaks?
It is the east, and JULIET is the sun.**

Romeo is in perfect verse, but once she appears his heart begins to race - he has never said her name before! This causes his heart to beat faster and we end up with 11 syllables.

Exercise:

Give your students copies of this speech and guide them to this passage. Ask them to work with a partner to scan the iambic pentameter in this section.

ROMEO

But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious;
Her vestal* livery* is but sick and green
And none but fools do wear it. Cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks nothing, yet she says nothing. What of that?

**vestal = a chaste woman
livery = outward appearance, dress

Some of the verse is in rhyming couplets, pairs of lines of iambic pentameter that rhyme. The last two lines of the passage below are a rhyming couplet (hence “steam so bright – were not night”). The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene was over. Other times, it is an indication that the character is elevated beyond normal verse – perhaps he is in love?

ROMEO

As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so *bright*
That birds would sing and think it were not *night*.

Much of the verse in Shakespeare's plays rhymes, however blank verse is a kind of poetry that does not rhyme, and is written in iambic pentameter.

Some of the characters in Shakespeare speak in prose. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes (or character's talking about “low” subjects) speak in prose in Shakespeare's plays. One of the easiest indicators of verse is that the first letter of every line will be capitalized – if the first letter of a line is not capitalized, it is in prose.

Exercise:

Ask the students to look at the following scene from *Romeo and Juliet*. Point out that Mercutio switches from verse to prose and back again. First, have the students identify which parts of Mercutio's text are in prose and which are in verse. Next, ask the students why they think Mercutio switches back and forth. He is not a servant, so he is not speaking in prose because he is incapable of speaking in verse (he delivers the "Queen Mab" speech earlier in the play, which is an incredibly vibrant piece of verse), why else might he be incapable of speaking verse at those particular moments? What is he feeling at those moments?

[Tybalt under Romeo's arm stabs Mercutio]

MERCUTIO

I am hurt.

A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO

What, are thou hurt?

MERCUTIO

Ay, ay, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

ROMEO

Courage, man, the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve.
Ask for me tomorrow, and you shall find me a grave man. I am peppered*, I warrant, for
this world. A plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat, to
scratch a man to death! A braggart, a rogue, a villain, that fights by the book of
arithmetic! Why the devil came you between us? I was hurt under your arm.

ROMEO

I thought all for the best.

MERCUTIO

Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worm's meat of me. I have it,
And soundly too. Your Houses!

-*Romeo and Juliet*, Act III, Scene 1

**peppered = to make an end of*

Punctuation & Caesura

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will interpret the use of Punctuation & Caesura in *Romeo and Juliet*.
- ☆ The students will read a passage from *Romeo and Juliet*.

Exercise:

Ask the students to look at Juliet's speech (below and in the Appendix) awaiting the arrival of Romeo. Rather than focusing on the meter, look at the punctuation. We know that this section is made up of only five sentences. Ask the students to keep in mind that ending punctuation usually indicates a change of thought. Is this the case in this monologue? The last sentence ("Come, civil night...") has a few commas. As the actor (or scholar) studies the text, he or she can see several interpretations of those short phrases. Sometimes a lot of commas in a verse line can show indecision and uncertainty. Here, Shakespeare seems to be trying to create, in the actor's voice, a sense of urgency in Juliet's plea. Ask the students what they think.

The first sentence ("Gallop apace...") ends with an explanation point in the middle of the verse line after the word "lodging". The ending of a sentence in the middle of the verse line is called a Caesura. It often indicates that the character is having a profound change of thought.

Vocabulary, Word Choice, Diction Note

"Phoebus" is another name for the god Apollo, used in contexts in which the god was identified with the sun. How many different ways does Juliet describe the idea of night and darkness?

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging! Such a waggoner
As Phaethon* would whip you to the west
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
The runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous* rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match
Played for a pair of stainless maidenhoods.

-Romeo and Juliet, Act III, Scene 2

*Phaethon = The son of Phoebus who tried to drive his father's wagon (Chariot)
*amorous = pertaining to love

Verbs, Verbs, Verbs!

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will interpret Shakespeare's use of verbs in *Romeo and Juliet*.
- ☆ The students will read a passage from *Romeo and Juliet*.

In Act IV, Scene 1, Juliet is told that she has no choice but to marry Paris. Here she confesses to Friar Lawrence that she would do *anything* to get out of this marriage.

JULIET

O, bid me leap, rather than marry Paris,
From off 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 charnel house*,
O'ercovered quite with dead men's rattling bones,
With reeky* shanks* and yellow chopless* skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his tomb-
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 sweet love.

**charnel house = place where bones of the dead are repositied*

**reeky = smelly*

**shanks = part of the leg from the knee to the ankle*

**chopless = jawless*

Exercise:

Give the text to your students (found in the Appendix). Ask them to circle all the verbs. Having done that, ask one student to read JUST the verbs and see if the sense of the speech is still discernible. Assessing the poet's use of VERBS is, we believe at The Acting Company, the key to cracking its code. By the way, it works on prose too!

Separate the Thoughts

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will interpret Shakespeare's use of Antithesis in *Romeo and Juliet*.
- ☆ The students will interpret Shakespeare's clues indicating a character's change of thought in *Romeo and Juliet*.
- ☆ The students will read a passage from *Romeo and Juliet*.

Exercise:

Write the word “Antithesis” on the board. An online Literary Dictionary defines antithesis as “a figure of speech in which sharply contrasting ideas are juxtaposed in a balanced or parallel phrase or grammatical structure”. It can be two words as in the relationship between “dark” and “light” when Capulet says, “Earth-treading stars that make *dark* heaven *light*.” It can be whole ideas in contrast as in *Hamlet* (the antithetical sections are in contrasting bold and italics).

HAMLET

To be, or *not to be*: that is the question:
 Whether 'tis nobler in the mind **to suffer**
 The slings and arrows of outrageous fortune,
 Or *to take arms* against a sea of troubles,
 And by opposing end them?

-Hamlet, Act III, Scene 1

Have your students read the following passage and identify the antithesis. Why do you think Benvolio uses this antithesis here? Can they come up with any antithesis of their own?

BENVOLIO

Alas that Love, so gentle in his view,
 Should be so tyrannous and rough in proof!

The following prose speech is spoken in Act II, Scene 4 by Mercutio (Romeo's best friend) before a violent confrontation with Tybalt (Juliet's cousin). Here he's describing Tybalt's abilities with a sword.

MERCUTIO

More than prince of cats. O, he's the courageous captain of compliments. He fights as you sing prick song, keeps time, distance, and proportion; he rests the *minim** rests, one, two, and the third in your bosom. The very butcher of a silk button, a duellist, a duellist, a gentleman of the very first house, of the first and second cause. Ah, the immortal *passado**! The *punto reverso**! The *hay*!

**minim = the shortest note in music*

**passado = a thrust (in fencing)*

**punto reverso = backhanded stroke or cut (in fencing)*

Exercise:

Give the students Mercutio's speech and ask them to break it down into separate thoughts. Have them use the marking // to show their choices. Ask for a volunteer to stand and, with his marked copy of the speech in hand, ask him to say the thought, move on the // mark to another spot in the room and, once he lands there, speak the second thought, and so on until the end of the passage. Perhaps another student can do the same with a different set of marks. This exercise can also be done by having the student begin to move around the space and having them sharply change directions with each new thought.

If I were breaking it into separate thoughts, here's what I would do. You and your students may break it down differently.

MERCUTIO

More than prince of cats. // O, he's the courageous captain of compliments. // He fights as you sing prick song, keeps time, distance, and proportion; he rests the minim rests, one, two, and the third in your bosom. // The very butcher of a silk button, a duellist, a duellist, a gentleman of the very first house, of the first and second cause. // Ah, the immortal *passado*! The *punto reverso*! The *hay*!

So, as we've seen, punctuation, caesuras, and antithesis can be clues to a character's change of thought.

Exercise:

Ask the students to look at Juliet's speech (found in the Appendix) and mark off Shakespeare's use of iambic pentameter (using □ and /) and the verse line, circle important punctuation (and at least one caesura), highlight or underline all the verbs and mark changes of thought (/).

Putting all of that together, what can the students tell from Shakespeare's clues in the speech about Juliet's desire for night to come and be with Romeo?

The Imagery of Shakespeare

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will interpret Shakespeare's use of Imagery in *Romeo and Juliet*.
- ☆ The students will read a passage from *Romeo and Juliet*.

Exercise:

Imagery is defined as visually descriptive or figurative language, especially in literary work. Give each student a copy of the speech below. This is one of the most famous speeches in *Romeo and Juliet*. Mercutio is telling Romeo about Queen Mab who visits people in their dreams. Ask your students to form mental images of the things that Mercutio is describing. You may ask them to draw pictures of these things. Once they have an idea of what Queen Mab looks like, ask them what types of people she visits – why do they think that she makes certain people dream about certain things?

MERCUTIO

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone*
On the forefinger of an alderman*,
Drawn with a team of little atomi*
Over men's noses as they lie asleep.

Her chariot is an empty hazelnut,
 Made by the joiner squirrel or old grub,
 Time out o' mind the fairies' coachmakers.
 Her wagon spokes made of long spinners' legs,
 The cover of the wings of grasshoppers,
 Her traces* of the smallest spider web,
 Her collars of the moonshine's watery beams,
 Her whip of cricket's bone, the lash of film,
 Her wagoner a small gray-coated gnat,
 Not half as big as a round little worm
 Pricked from the lazy finger of a maid.
 And in this state she gallops night by night
 Through lovers' brains, and then they dream of love;
 O'er courtiers' knees, that dream on curtsies straight;
 O'er lawyers' fingers, who straight dream on fees;
 O'er ladies' lips, who straight on kisses dream,
 Which oft the angry Mab with blisters plagues
 Because their breaths with sweetmeats* tainted are.
 Sometimes she gallops o'er a courtier's nose,
 And then dreams he of smelling out a suit.
 And sometimes comes she with a tithe-pig's* tail
 Tickling a parson's nose as 'a lies asleep;
 Then dreams he of another benefice*.
 Sometimes she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes*, Spanish blades,
 Of healths five fathom deep, and then anon
 Drums in his ear, at which he starts and wakes,
 And being thus frighted swears a prayer or two
 And sleeps again. This is that very Mab
 That plats* the manes of horses in the night,
 And bakes the elflocks* in foul sluttish hairs,
 Which once untangled much misfortune bodes.
 This is the hag, when maids lie on their backs,
 That presses them and learns them first to bear,
 Making them women of good carriage*.
 This is she-

**agate stone = a small stone often worn in rings*

**alderman = wealthy citizen*

**atomi = an atom, smallest particle in nature*

**sweetmeats = fruits preserved with sugar*

**tithe-pig = a pig given to a priest*

**benefice = a religious living*

**ambuscadoes = ambushes*

**plats = to braid (as in hair)*

**elflocks = hair clotted together by elves*

**carriage = the act of carrying (as in child)*

Follow-Up: Have different students each draw one of the images mentioned by Mercutio in the above speech. Hopefully each student will have a unique take (they can draw or cut out images from magazines). Then have the students compile all of their images into a storyboard for this speech. Does this help them discover how to use the language in order to create imagery in the mind of the listener? Have students take a look at some modern poets and ask them to compare the imagery of Shakespeare to other's imagery. Which do they prefer? Is there a difference in their styles? Check out <http://www.poets.org> for a nice listing of many poets both contemporary and classic.

Diction: Word Choice

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will identify Shakespeare's use of word choice in *Romeo and Juliet*.
- ☆ The students will interpret Shakespeare's clues indicating a character's diction in *Romeo and Juliet*.
- ☆ The students will read a passage from *Romeo and Juliet*.

JULIET

Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint* my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form – fain, fain deny
What I have spoke; but farewell compliment!
Does 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*,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest 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 coying* to be strange.
I should have been more strange, I must confess,
But that thou overhearst, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute* this yielding to light love,
Which the dark night hath so discovered.

*bepaint = to dye

*perjuries = lies

*coying = disdain

*impute = to attribute, to ascribe

Exercise:

Provide each student with a copy of Juliet's speech (found in the Appendix). Remind them to look for Shakespeare's clues to the actor: Scansion, Verse Line, Punctuation (and Caesura), Individual thoughts, and Verbs! After reading through the passage on their own, ask them what feeling Shakespeare was trying to evoke in the audience through this speech. Notice Shakespeare's use of diction to create a mood for the scene (remember, there were no lights to dim in Shakespeare's Globe Theatre, the play was done in mid-afternoon, so night had to exist in the minds of the audience - "the mask of night is on my face").

Ask the students to discuss Shakespeare's very specific diction (or word choice). Ask them to point out what words were chosen to evoke the feelings Juliet has for Romeo. There are a few caesuras in this piece, do those drastically change the tone of the passage? Do they indicate changes of thought?

Text-based Improv: Insult-Building

This exercise is designed to be used BEFORE seeing the play!

Objective:

☆ The students will explore Shakespeare's language by constructing insults.

Exercise:

In the first scene of Act I, the Montagues and Capulets meet on the city streets and, before they engage in a physical battle, they have a battle of insults ("I do bite my thumb, sir"). Give each student a copy of the insult-building worksheet below. Here we have two lists of adjectives and a list of nouns (it is never a bad thing to reinforce the parts of speech). To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou..." or "Thou art a..." (Some adventurous teachers have them preface each set of three with "Your mama is a..." - for some students this allows them to connect a bit more to the exercise (but it's not for everyone)).

As you go through the exercise, tell the students that they don't have to know the meaning of a word on the list to use it as an insult. Of some of them we can infer the meaning ("beef-witted") and some are obscured by time ("bum-bailey"??) but we know they're insults all the same. Why? Because they **sound** insulting!

Also, the lists are arranged alphabetically. Students will, without you mentioning it, start forming insults with amusing alliteration. When it happens, point it out (it never hurts to underscore the basics of literary devices when they come up).

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig

cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling
paunchy
pribbling
puking
puny
qualling
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
surly
tottering
unmuzzled
vain
venomed
villainous
warped
wayward
weedy
yeasty

clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
dog-hearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-griping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed
ill-breeding
ill-nurtured
knotty-pated
milk-livered
motley-minded
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne
sheep-biting
spur-galled
swag-bellied
tardy-gaited
tickle-brained
toad-spotted
unchin-snouted
weather-bitten

bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
horn-beast
hugger-mugger
joithead
lewdster
lout
maggot-pie
malt-worm
mammet
measle
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion
ratsbane
scut
skainsmate
strumpet
varlet
vassal
whey-face
wagtail

Another list of Shakespearean insults is found in the Appendix. They are quotes from plays, culminating in Hamlet's excoriation of his uncle as a “remorseless, treacherous, lecherous, kindless villain”.

The characters in the first scene of *Romeo and Juliet* seem to like to “bite their thumbs” at each other. There is some debate over the meaning of this... You can determine for yourself...

Section 5: The Playwright: William Shakespeare

☆ **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Objectives:

- ☆ The students will learn about Shakespeare's life.
- ☆ The students will write an essay about writing.
- ☆ The students will assess what makes a good story and a good play.
- ☆ The students will write a will based on Shakespeare's will.

Bio: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564 and tradition would indicate that a child was often baptized three days after their birth. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583 (roughly six months after their marriage). The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596. What events took place in Shakespeare's life between his baptism and marriage is a complete mystery. Many different theories exist, but it is impossible to know for sure.

For seven years William Shakespeare, again, pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (later called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590s, Shakespeare and his company made plans for The Globe Theater in the Bankside District, which was across the river from London proper. *Romeo and Juliet* was written around 1594. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined the Lord Chamberlain's Men and found great success. He wrote 37 plays, 154 sonnets and numerous lyric poems. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the many mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity Church in Stratford-upon-Avon on April 25, 1616.

Exercise:

Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *Romeo and Juliet*?

Exercise:

Romeo and Juliet are married during this play, though not for long. Shakespeare was a married man. When he died in 1616, though, he left all his goods, house and money to his daughters and their husbands. He left his wife, Anne, the "second best bed". Not even the best bed. Have your students write (either for homework or as an in-class assignment) a fictional letter, dated April 23, 1616, from one townspeople of Stratford-upon-Avon to another. In the letter, the townspeople reflects on Shakespeare's life and speculates on the "second best bed" mentioned in Will's will. Is it possible the bequest was meant as a loving gesture and that, perhaps, the bed was more sentimental to them than the best bed?

Interviewing William Shakespeare

Objectives:

- ☆ The students will learn about Shakespeare's life.
- ☆ The students will write interview questions based on Shakespeare's life.

Exercise:

Provide each student a copy of the biography of William Shakespeare above (also found in the Appendix). After everyone has read it, discuss what aspects of his life the students think contributed to his career and works.

Ask each student to look, again, at the biography of Shakespeare. Have them individually devise a list of 8-10 interview questions that they might ask him about his life.

As an extension, have a volunteer play William Shakespeare and, with the help of the class, answer some of the questions on the other students' lists.

Exercise:

Look up Shakespeare's hometown of Stratford-upon-Avon on the web (www.shakespeare.org.uk) and examine the pictures of Shakespeare's hometown.

Also the Michael Wood 4-part PBS series "In Search of Shakespeare" offers some insightful connections between Shakespeare's life and his writing (www.pbs.org/shakespeare).

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Objective:

☆ The students will compare modern theatrical convention with theater in the time of Shakespeare.

Exercise:

Verbally review the list below with the students. After The Acting Company production of *Romeo and Juliet*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, The Acting Company's production used little scenery and detailed costumes.

Theater in the Time of William Shakespeare

- ☆ The theater building was open air.
- ☆ Performances started at 2:00pm to make the most of daylight.
- ☆ The stage was usually bare.
- ☆ Elizabethan theaters held 1500-3000 people.
- ☆ There was a balcony, called the "inner above" to be used if needed (as in *Romeo and Juliet's* balcony scene), but most of the action took place downstage*.
- ☆ When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter (we think), then he became an actor (we're pretty sure), and later he became Burbage's star writer (we know).
- ☆ Richard and Cuthbart Burbage opened "The Globe Theatre" in 1599.

- ☆ Shakespeare produced most of his plays in The Globe and became a part owner.
- ☆ After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland (one of these is *Macbeth*).
- ☆ The Globe burned down in 1613 during a production of *Henry VIII*, but was rebuilt in 1614 (with a roof made of slate instead of straw to prevent the same from happening again).
- ☆ Characters usually tell us where they are and what time of day it is in their lines.
- ☆ Acting was not a well-respected profession at this time.
- ☆ Women were not allowed to perform on stage, so boys would perform all female parts, including Juliet and the Nurse in *Romeo and Juliet*.
- ☆ Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by the same company.
- ☆ Actors usually wore their own clothes on stage unless they were portraying someone evil, royal, or female. Rich people often gave them fancy clothes to “deck” the actors playing the kings.

Discussion: No Girls Allowed!!!

Objective:

- ☆ The students will know the Elizabethan stage practice of having males play female roles.

Fact:

In the theater of Shakespeare's time, the custom was for men and boys to play all the female roles. Acting was considered an unfit career for women. Actors, playwrights, and managers (like today's producers) were thought to be a notch above thieves. Boys were apprenticed to the acting companies between the ages of 6 and 14 to prepare them to play the women's roles.

Exercise:

Discuss with your students this tradition. Many of them will have seen “Shakespeare in Love.” Remind them that the character Viola in the film wants to be an actor but is forbidden by the “Men Only” tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Juliet, Ophelia and all the other female characters were played by males change the students' understanding of the characters?

Section 6: The Theater

☆ **Overall Objective:** The students will have a stronger understanding of the art of the Theater.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ☆ The students will identify careers in the theater.
- ☆ The students will use The Acting Company website as a resource.
- ☆ The students will know the collaborative nature of theater.

Exercise:

Ask the students to name some of the people who work to put a theatrical production like *Romeo and Juliet* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with The Acting Company.

Producer or Producing Organization

The producers raise the money needed to produce the play – the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers and Cast. The Acting Company is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a “Not-for-Profit” organization uses money raised from donors, foundations and grants to do its work. A “Profit Making” organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A 'wright' is a type of artisan who makes things that people can use. A shipwright makes ships. A playwright makes plays. Plays are of use to other artists – Actors, Directors, Designers – who use the script to make their own artistic statement. William Shakespeare is the playwright of *Romeo and Juliet*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the set, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. In the case of *Romeo and Juliet*, the director is Penny Metropulos.

The Actor

The Cast is the group of men, women and children who perform the play. Many people call all the performers “actors” (instead of “actors” and actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw upon their own experiences and understanding of life to create believable characters.

Actors usually audition for the parts that they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Voice and Dialect Coach

The Shakespearean language in Romeo and Juliet is very complex. Often a Voice Coach acts as an advisor to the actors and director of the play. They are an expert on the text, the meanings and nuances of the words, and their pronunciation. They can assist the actors with the verse. They are an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life.

The Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting must be able to be recreated in each venue.

The Staff and Crew

The theater staff – house managers, ushers, box office people, and others – assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performances are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff make sure the producers have money to put on the play.

Exercise:

Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Casting

This exercise is designed to be used BEFORE seeing the play!

Objective:

☆ The students will create a cast list for a movie of *Romeo and Juliet*.

Exercise:

Ask the students, "If you were casting a movie of *Romeo and Juliet*, what stars would you get to be in it?" Ask each to work independently and cast Romeo, Juliet, Mercutio, Tybalt and the Nurse. How about Romeo's cousin Benvolio, Capulet, Montague or Friar Lawrence?

[you might wish to not allow the students to use the actors from Baz Luhrmann's "Romeo + Juliet". See who else they can think of beside Leonardo DiCaprio and Claire Danes.]

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objectives:

- ☆ The students will be able to identify different types of theaters.
- ☆ The students will weigh the benefits of each type of performance space.
- ☆ The students will use The Acting Company's website as a resource.
- ☆ The students will write a report about a theater.

Discussion:

In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theater was The Acting Company's production of *Romeo and Juliet* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

FACT:

Three different types of performances spaces are most common in the theater.

The Proscenium Stage is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.

The Thrust Stage extends into the audience. Spectators sit on three sides. The stage *thrusts* into the middle of the audience.

Theater-in-the-Round has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise:

At the Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next venue, and statistics about the theater (size, seating capacity, ticket prices).

Theater Etiquette

This exercise must be used BEFORE seeing the play!

Objective:

☆ The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct. This can also be found in the Appendix – please be sure that every student receives a copy of this handout **BEFORE** seeing the play.

- ☆ Be on time for the performance – which means get there at least 15 minutes early.
- ☆ Eat and drink only in the theater lobby – NOT in the theater itself.
- ☆ Turn off all cellular phones, P2Ps, pagers, watches... anything electronic that makes noise.
- ☆ Talk before and after the performance or during the intermissions only. **Remember that the people near you and on stage can hear you!**
- ☆ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ☆ Act with maturity during romantic, violent and other challenging scenes.
- ☆ Keep your feet off chairs around you.
- ☆ Read your program before or after, NOT DURING, the play.
- ☆ Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ☆ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during intermission if you can move to them.
- ☆ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.

Prepare for Q & A Session

This exercise is designed to be used BEFORE seeing the play!

Objective:

☆ The students will create questions for the post-performance Q & A session.

Exercise:

To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play. Here are some starter questions:

Are there questions about the theater as an art form?

Does it require training?
Where did the actors train?
Can a person make a living in the theater?
What careers are there in the theater?
Are any of the students aspiring actors?
Are they seeking any advice?

Are there questions about traveling the country?

Have the actors seen a lot of the United States?
What is the bus like?
How many hours do they spend on the bus?
Does everybody get along?

What about life in New York City?

How many actors live there?
In what other places do the actors live?
Where are they from originally?
What is the best part about living in New York?
What is the worst?

What about *Romeo and Juliet*, the play?

How has it been received in different places across the country?
What is the best part about working on this play?
What have been the drawbacks?
Is it fun working on Shakespeare?
What do the actors think the themes of the play are?
How did the play reflect the cast's feelings about love in general?
Are Romeo and Juliet truly in love or is there another name for it?

NOTE: If there are questions that your students have after the company departs – or anything they did not feel comfortable asking in front of the group – feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 7: What to do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create:

The Acting Company

PO Box 898

New York, NY 10108-0898

or fax **(212) 258-3299**

We have also included in the Appendix short pre- and post-performance questionnaires, and would be very interested in gathering data about the play.

Write

- ☆ Write a play or scene in response to the play.
- ☆ Improvise a scene with a partner and then write it down.
- ☆ Write a soliloquy for one of the characters in *Romeo and Juliet*.
- ☆ Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play. For example, a scene between Juliet and Mercutio.
- ☆ Write a review of our production.
- ☆ Write an analysis of the poster for this production.
- ☆ Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw

- ☆ Draw Juliet's balcony with Romeo scaling the wall.
- ☆ Draw images from the production.
- ☆ Draw figures re-created from old paintings.
- ☆ Draw a poster for our production.
- ☆ Create a collage of images from magazines in response to the play.

Read and Research More

Check out some of the following Web Addresses:

Complete Text of the Play: http://shakespeare.mit.edu/romeo_juliet/index.html

SparkNotes on the Play: <http://www.sparknotes.com/shakespeare>

Shakespeare Online Resource Centers:

<http://www.bardweb.net>

<http://www.shakespeare-online.com/>

<http://www.renaissance.dm.net/compendium>

<http://www.ulen.com/shakespeare/>

<http://www.pbs.org/shakespeare/>

National Council of Teachers of English: <http://www.ncte.org/>

Additional Resources for High School Students and Teachers

The National Endowment for the Arts Shakespeare in American Communities

The National Endowment for the Arts, in cooperation with Arts Midwest, is bringing professional theater productions of Shakespeare and related educational activities to Americans in small and mid-sized communities throughout the country. Shakespeare in American Communities is the largest tour of Shakespeare in American history. The initiative launched in September 2003 with a nationwide tour of seven professional theater companies, including performances at 18 military bases. A second phase, Shakespeare for a New Generation, began with the 2004-05 school year and has grown annually. During the 2009-10 school year, 37 theater companies in 25 states and the District of Columbia will conduct performances as well as artistic and technical workshops, symposia about the productions, and educational programs in local middle and high schools.

There are also fantastic Shakespeare “Toolkits” available free to all school teachers. The kits include CDs, DVDs, workbooks and much more for use in the classroom in relation to Shakespeare. Here is the website from which you can request your toolkit.

<http://www.vpw.com/partner/shakespeare/>

The Educational Theatre Association

The Educational Theatre Association and its International Thespian Society branch have been working since 1929 to honor excellence among students of theatre and support the work of theatre educators. Originally focused on theatre in high schools, EdTA has in recent years broadened the scope of its mission to embrace the concept of theatre as an instrument of lifelong learning and has expanded its membership to include students and teachers in middle schools, and college students preparing for careers in theatre education.

EdTA's major branches and activities:

The Educational Theatre Association. The professional association for theatre educators, with more than 4,600 members in the United States, Canada, and overseas.

The International Thespian Society. The honorary society for high school theatre students has troupes in more than 3,900 North American schools and has inducted more than two million members since its founding in 1929.

Junior Thespians. The middle school branch of the Thespian Society.

EdTA publishes *Dramatics*, a monthly magazine for theatre students and teachers, and *Teaching Theatre*, a quarterly journal for educators. It sponsors the annual International Thespian Festival, the premiere showcase for high school theatre; chapter conferences and festivals throughout the United States and Canada; and Junior Thespian Festivals for middle school students and their teachers. The EdTA Conference is held in a major North American city each year.

<http://www.edta.org/>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York, NY 10108-0898
tel (212) 258-3111
fax (212) 258-3299

By E-Mail

Justin Gallo, Director of Education
Jgallo@theactingcompany.org
Paul Michael Fontana, Education Consultant
Education@theactingcompany.org

On the Internet

www.TheActingCompany.org

or at our Myspace pages:

www.myspace.com/theactingcompany

www.myspace.com/TACromeoandjuliet

and on Facebook – search *The Acting Company*

Internships

Please submit a letter of interest and your professional resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find both Pre-Performance and Post-Performance Questionnaires on pages 57 and 58 of this guide. Please have your students fill out the Pre-Performance Questionnaire before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Questionnaire after seeing *Romeo and Juliet*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 8: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- ★ By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- ★ By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- ★ By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- ★ By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- ★ By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Julliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour/Actor Blog (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.



Section 9: Cast List and Information

The Acting Company

in

ROMEO and JULIET

By William Shakespeare
Directed by Penny Metropulos

Set Design by Neil Patel
Lighting Design by Michael Chybowski
Costume Design by Matthew LeFebvre
Composer/Musical Director Victor Zupanc
Voice & Speech Consultant Andrew Wade
Fight Choreography Felix Ivanov

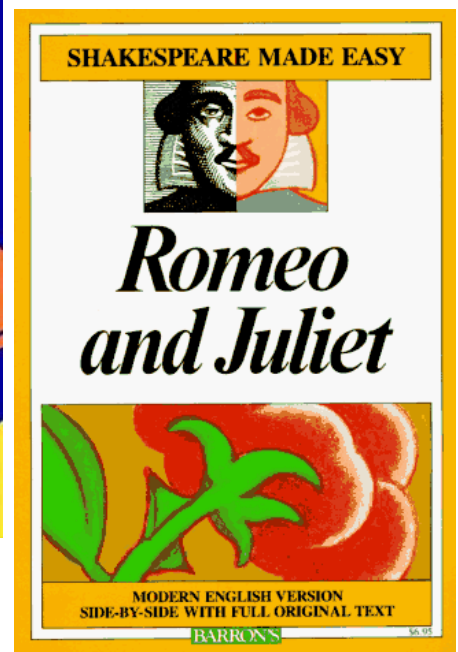
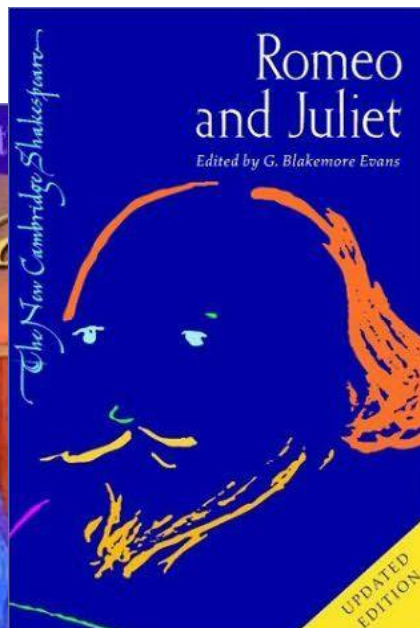
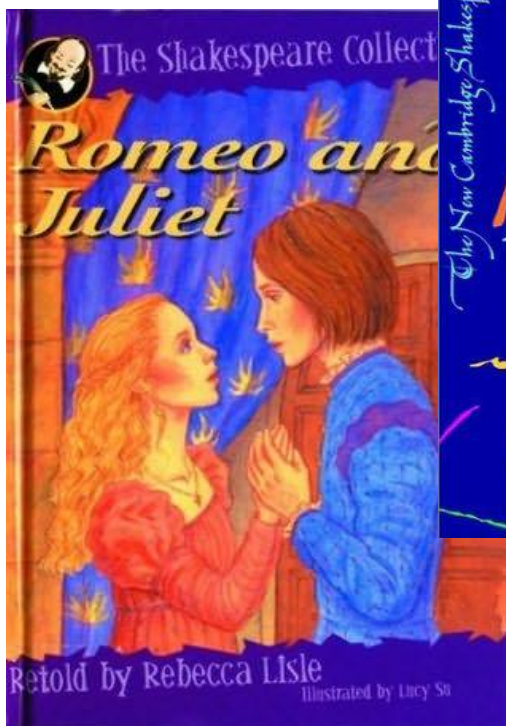
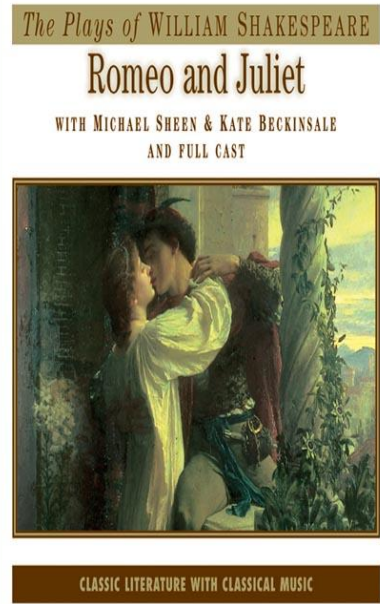
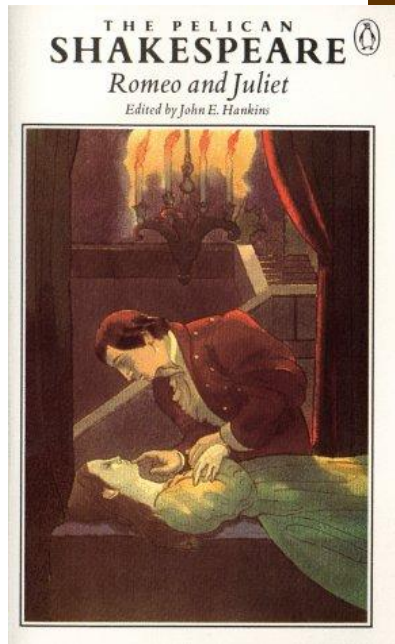
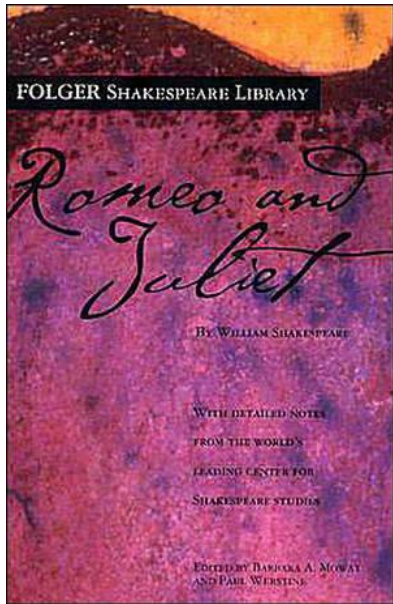
PRINCE.....Will Sturdivant
PARIS.....Jamie Smithson
MONTAGUE.....Jason McDowell-Green
CAPULET.....Chris Thorn
ROMEO.....Sonny Valicenti
MERCUTIO.....Will Sturdivant
BENVOLIO.....Hugh Kennedy
TYBALT.....Isaac Woofter
FRIAR LAURENCE.....Raymond Chapman
FRIAR JOHN.....Jesse Bonnell
PERRIN.....Myxolidia Tyler
GREGORY.....Jamie Smithson
ABRAHAM.....Jesse Bonnell
APOTHECARY.....Isaac Woofter
LADY MONTAGUE.....Myxolidia Tyler
LADY CAPULET.....Christine Weber
JULIET.....Laura Esposito
NURSE.....Elizabeth Stahlman

Section 10: Bibliography

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Appendix: Reproducibles

Exercise: Judging a Book by its Cover



Exercise: The Plot of *Romeo and Juliet*

Synopsis: In fair Verona, where the scene is laid, there are two prominent families constantly at war with one another; the **Capulets** and the **Montagues**. The play opens with a fight erupting between members of each rival family in the middle of the city. The **Prince** (Escalus) arrives and breaks up the fray. The Prince then proclaims that the next person to cause a civil disturbance will pay for it with their life...

We now meet **Romeo**, a Montague who was not involved in the earlier incident. Romeo is sad because he has been unable to woo a woman named Rosaline. Meanwhile, we meet **Juliet**, a Capulet. She is preparing for a big party her father is hosting that night and she is informed that she is to be married to the County **Paris** – who she is not in love with and barely knows. Back to Romeo... in order to cheer him up, his best friend, **Mercutio**, suggests that they crash the Capulet party (which we know is a bad idea because any Capulet would gladly kill the first Montague they see). Reluctantly, Romeo agrees to go to the party.

At the party, Romeo and Juliet see each other for the first time. Immediately they fall in love. The problem is that they don't realize that they are from the two families (because they've never met). Even once they are told that they each belong to their enemy's family, there is nothing that can be done to keep them apart. After the party ends, Romeo sneaks around the house to Juliet's balcony and calls to her. They share words so sweet (during the famous “balcony scene”) that they must be married before long.

To help them achieve this feat, the two star-crossed lovers seek the aid of their friends. For Juliet, it is her trusted **Nurse** and for Romeo it is **Friar Lawrence**. These two helpers are working as go-betweens for Romeo and Juliet and are devising a plan that will allow the two to be married.

While all this is happening, Mercutio and some other Montagues again get into a fight with **Tybalt** (Juliet's cousin) and other Capulets. Romeo happens upon the scene and desperately tries to break up the fight (after all, Tybalt is going to be Romeo's cousin-in-law before long). However, Romeo fails in this attempt and Tybalt stabs and kills Mercutio in the process (who wishes “a plague o' both your houses”). Enraged by the death of his best friend, Romeo chases down and kills Tybalt. Romeo flees the scene before the Prince arrives. The Prince, completely sick of all the fighting, decides that Romeo need not be put to death but that he is exiled and may never return to Verona.

Exercise: The Plot of *Romeo and Juliet* (cont.)

The Nurse, though distraught over the death of Tybalt, agrees to send word to Romeo through Friar Lawrence that he is to meet Juliet at night in her bedroom. The next morning, as Romeo is leaving Juliet, her father enters and tells her that she is to be married to Paris on Thursday, much sooner than she expected. With Romeo banished, there is little that can be done to bring the two together.

Now a plot is hatched. Juliet visits Friar Lawrence and he gives her a special potion. The potion will put Juliet into such a deep sleep that she will appear to have died. Once she is entombed, Juliet will awake from her slumber and be with Romeo forever. Friar Lawrence was supposed to send word to Romeo about Juliet's plan and fake death. Instead, Romeo only hears news of what he thinks is Juliet's true death. After this news, Romeo stops at an **apothecary** to buy some poison and proceeds to the Capulet family tomb. Of course, as is the case with Romeo, nothing can go as smoothly as he hopes. When he enters the tomb, before he can see Juliet, he runs into Paris. The two men fight and Paris is killed.

Romeo finally finds Juliet, who is still asleep, and thinking she is dead, drinks the poison and dies next to her. Not an instant after Romeo has consumed the poison; Juliet awakes from her slumber and finds Romeo's body next to her. Horrified, and with no poison left for her to drink, Juliet takes Romeo's dagger and ends her own life.

This is the scene upon which everyone else in the play stumbles. In the end, Mercutio, Tybalt, Paris, Romeo and Juliet are all dead because of the hatred between two families. The only positive effect of these events is that their death has finally buried their parents' strife... but at how great a cost?

Exercise: Mapping Verona



Exercise: Characters in *Romeo and Juliet*

The Characters in *Romeo and Juliet*

ESCALUS, prince of Verona

PARIS, a young nobleman, kinsman to the prince

MONTAGUE, CAPULET, heads of two houses at variance with each other

ROMEO, son to Montague

MERCUTIO, kinsman to the prince, and friend to Romeo

BENVOLIO, nephew to Montague, and friend to Romeo

TYBALT, nephew to Lady Capulet

FRIAR LAURENCE, Franciscan

FRIAR JOHN, Franciscan

BALTHASAR, servant to Romeo

SAMSON, GREGORY, servants to Capulet

PETER, servant to Juliet's nurse

ABRAHAM, servant to Montague

An **APOTHECARY**

LADY MONTAGUE, wife to Montague

LADY CAPULET, wife to Capulet

JULIET, daughter to Capulet

NURSE to Juliet

Citizens of Verona; several Men and Women, relations to both houses; Maskers, Guards, Watchmen, Attendants, Musicians, and Chorus.

Exercise: It's ALL in the Words

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.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parent's strife.
The fearful passage of their death-marked love,
And the continuance of their parent's rage
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Exercise: Writing in Role: Three Civil Brawls

SAMSON

Gregory, on my word, we'll not carry coals.

GREGORY

No, for then we should be colliers.

SAMSON

I mean, an we be in choler, we'll draw. I strike quickly, being moved.

GREGORY

But thou arts quickly moved to strike.

SAMSON

A dog of the house of Montague moves me.

GERGORY

Draw thy tool. Here comes of the house of Montagues.

Enter Abraham and another.

SAMSON

I will back thee.

GREGORY

How, turn thy back and run?

SAMSON

Fear me not.

GREGORY

No, marry. I fear thee!

SAMSON

Let us take the law of our sides. Let them begin.

GREGORY

I will frown as I pass by, and let them take it as they list.

SAMSON

Nay, as they dare. I will bite my thumb at them, which is a disgrace to them if they bear it.

ABRAHAM

Do you bite your thumb at us, sir?

SAMSON

I do bite my thumb, sir.

ABRAHAM

Do you bite your thumb at us, sir?

SAMSON

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel, sir? No, sir.

Exercise: Writing in Role: Three Civil Brawls (cont.)

SAMSON

But if you do, sir, I am for you. I serve as good a man as you.

ABRAHAM

You lie.

They fight.

Enter Benvolio and Tybalt separately.

BENVOLIO

Part, fools!

Put up your swords. You know not what you do.

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace. Put up thy sword,

Or manage it to part these men with me.

TYBALT

What, drawn and talk of peace? I hate the word

As I hate hell, all Montagues, and thee.

Have at thee, coward!

They fight.

Enter Prince Escalus.

PRINCE

Rebellious subjects, enemies to peace,

Profaners of this neighbor-stained steel-

Will they not hear? What, ho! You men, you beasts,

That quench the fire of your pernicious rage

With purple fountains issuing from your veins,

On pain of torture, from those bloody hands

Throw your mistempered weapons to the ground

And hear the sentence of your moved prince.

Three civil brawls, bred of an airy word,

By thee, old Capulet, and Montague,

Have thrice disturbed the quiet of our streets

And made Verona's ancient citizens

Cast by their grave-beseeming ornaments

To wield old partisans, in hands as old,

Cankered with peace, to part your cankered hate.

If ever you disturb our streets again

Your lives shall pay the forfeit of the peace.

Exit.

Exercise: Verse, Scansion, Meter and Prose

ROMEO

But soft, what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid art far more fair than she.

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it. Cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks nothing, yet she says nothing. What of that?

Her eye discourses; I will answer it.

I am too bold. 'Tis not to me she speaks.

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

Exercise: Scansion, Meter and Prose

[Tybalt under Romeo's arm stabs Mercutio]

MERCUTIO

I am hurt.

A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO

What, are thou hurt?

MERCUTIO

Ay, ay, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

ROMEO

Courage, man, the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

ROMEO

I thought all for the best.

MERCUTIO

Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worm's meat of me. I have it,
And soundly too. Your Houses!

Exercise: Punctuation and Caesura

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging! Such a waggoner
As Phaethon would whip you to the west
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
The runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheek,
With thy black mantle till strange love grow bold,
Think true love acted simple modesty.
Come, night. Come, Romeo. Come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night, come, loving, black-browed night,
Give me my Romeo, and what I shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love
But not possessed it, and though I am sold,
Not yet enjoyed. So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,
And she brings news, and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

Exercise: Verbs, Verbs, Verbs!

JULIET

O, bid me leap, rather than marry Paris,
From off 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 charnel house,
O'ercovered quite with dead men's rattling bones,
With reeky shanks and yellow chopless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his tomb-
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 sweet love.

Exercise: Separate the Thoughts

BENVOLIO

Alas that love, so gentle in his view,
Should be so tyrannous and rough in proof!

MERCUTIO

More than prince of cats. O, he's the courageous captain of compliments. He fights as you sing prick song, keeps time, distance, and proportion; he rests the minim rests, one, two, and the third in your bosom. The very butcher of a silk button, a duellist, a duellist, a gentleman of the very first house, of the first and second cause. Ah, the immortal *passado*! The *punto reverso*! The *hay*!

Exercise: The Imagery of Shakespeare

MERCUTIO

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomi
Over men's noses as they lie asleep.
Her chariot is an empty hazelnut,
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
Her wagon spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web,
Her collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her wagoner a small gray-coated gnat,
Not half as big as a round little worm
Pricked from the lazy finger of a maid.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on curtsies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues
Because their breaths with sweetmeats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit.
And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep;
Then dreams he of another benefice.
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep, and then anon
Drums in his ear, at which he starts and wakes,
And being thus frightened swears a prayer or two
And sleeps again. This is that very Mab
That plats the manes of horses in the night,
And bakes the elflocks in foul sluttish hairs,
Which once untangled much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
This is she-

Exercise: Diction: Word Choice

JULIET

Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form – fain, fain deny
What I have spoke; but farewell compliment!
Does 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,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest 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 coying to be strange.
I should have been more strange, I must confess,
But that thou overhearst, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Exercise: Text-based Improv: Insult Building

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	dog-hearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	oldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Exercise: Text-based Improv: Insult-Building

You puppet
You cold porridge
You living dead man
You untutored churl
You painted Maypole
You cream-faced loon
You worshipper of idiots
You dwarf, you minimus
You bloody, bawdy villain
You injurious, tedious wasp
You base, fawning spaniel
You infectious pestilence
You botcher's apprentice
You ugly, venomous toad
You base, ignoble wretch
You old, withered crab tree
You lunatic, lean-witted fool
You filching, pilfering snatcher
You tiresome, wrangling pedant
You impudent, tattered prodigal
You whoreson, clap-eared knave
You dull and muddy mettled rascal
You gross lout, you mindless slave
You base, vile thing, you petty scrap
You dull, unfeeling barren ignorance
You rank weed, ready to be rooted out
You irksome, brawling, scolding pestilence
You ignorant, long-tongued, babbling gossip
You smiling, smooth, detested pestilence
You mangled work of nature, you scurvy knave
You caterpillar of the commonwealth, you politician
You juggler, you canker-blossom, you thief of love
You decrepit wrangling miser, you base ignoble wretch
You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Baron's *Style for Actors*

Exercise: Interviewing William Shakespeare

Bio: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564 and tradition would indicate that a child was often baptized three days after their birth. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583 (roughly six months after their marriage). The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596. What events took place in Shakespeare's life between his baptism and marriage is a complete mystery. Many different theories exist, but it is impossible to know for sure.

For seven years William Shakespeare, again, pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (later called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590s, Shakespeare and his company made plans for The Globe Theater in the Bankside District, which was across the river from London proper. *Romeo and Juliet* was written around 1594. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined the Lord Chamberlain's Men and found great success. He wrote 37 plays, 154 sonnets and numerous lyric poems. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the many mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity Church in Stratford-upon-Avon on April 25, 1616.

Theater Etiquette

- ☆ Be on time for the performance – which means get there at least 15 minutes early.
- ☆ Eat and drink only in the theater lobby – NOT in the theater itself.
- ☆ Turn off all cellular phones, P2Ps, pagers, watches... anything electronic that makes noise.
- ☆ Talk before and after the performance or during the intermissions only. **Remember that the people near you and on stage can hear you!**
- ☆ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ☆ Act with maturity during romantic, violent and other challenging scenes.
- ☆ Keep your feet off chairs around you.
- ☆ Read your program before or after, NOT DURING, the play.
- ☆ Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ☆ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during intermission if you can move to them.
- ☆ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree. "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Romeo and Juliet*.

Disagree 1 2 3 4 5 6 Agree 7

I want to learn more about Theater.

Disagree 1 2 3 4 5 6 Agree 7

I have been to plays before.

None 1 2 3 Some 4 5 6 Many 7

Name some of the plays you have seen:

Theater is fun!

Disagree 1 2 3 4 5 6 Agree 7

I like Shakespeare's writing.

Disagree 1 2 3 4 5 6 Agree 7

Seeing a play can teach me about life.

Disagree 1 2 3 4 5 6 Agree 7

Theater is more real than television and movies.

Disagree 1 2 3 4 5 6 Agree 7

Comments:

