

HUDSON VALLEY

Shakespeare
25
FESTIVAL

2012 EDUCATION PROGRAMS
A STUDY GUIDE



**ROMEO
AND
JULIET**

BY: CHRISTOPHER V. EDWARDS



THE HUDSON VALLEY SHAKESPEARE FESTIVAL is a critically-acclaimed regional theater, attracting audiences from the tri-state area and beyond. Shakespeare scholars, critics and enthusiastic fans laud its spare, clear and compelling productions. In addition to its summer productions, the Festival sponsors year-round education programs, including a Students-on-Stage Program and an Artists-in-Residence Program, Professional Development programs for teachers and theater artists, which reach over 37,000 students annually from elementary school through college.

This year we look forward to expanding our education programs and are very excited to include your school into our family of participants. This year's touring production is *Romeo and Juliet*, a story that most of us are familiar with.

Many of us received our first exposure to the famous young lovers in an English class where we may have dreaded or reveled in the prospect of having to recite the famous passages in front of our peers. No matter what the experience, what is undeniable about the play is that young people are still dealing with the same challenges four hundred years after Shakespeare wrote this amazing masterpiece. We hope you and your students enjoy this timeless and enduring story.

Thank you for being a part of our programs and enjoy the show.

Christopher V. Edwards
Director of Education and Associate Artistic Director

STATEMENT OF PURPOSE

The Hudson Valley Shakespeare Festival is dedicated to producing the plays of Shakespeare with an economy of style that focuses its energy and resources on script, actors, and audience.

We communicate the stories with energy, clarity and invention and we distill rather than embellish the language and action. We challenge ourselves and our audiences to take a fresh look at what is essential in Shakespeare's plays.

Terrence O'Brien
Artistic Director

Maggie Whitlum
Executive Director

Christopher V. Edwards
Associate Artistic Director and Director of Education

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ACT 1 - THE PLAYWRIGHT

A Biography of William Shakespeare

William Shakespeare is believed to have been born in Stratford-upon-Avon on April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized on April 26, 1564. His father was John Shakespeare, a glover and leather merchant and his mother was Mary Arden, a landed heiress. According to a church register he was the third of eight children, three of whom died in childhood. During William's early childhood, John Shakespeare had some success as a merchant, and later as an alderman and high bailiff in Stratford.

Very little is known about Shakespeare's childhood years, especially regarding his education. It is assumed that Shakespeare attended the grammar school in Stratford as he was well versed in Latin and Greek. It is known that William Shakespeare never attended university, which has led to questions about the authorship of his plays.

The next concrete record of Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582 when he was 18 years old. Anne was 26 and pregnant with their first daughter, Susanna, who was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585. Hamnet died in 1596, at the age of 11.

After his marriage, there are no documented records of the next seven years of Shakespeare's life. It is estimated that Shakespeare arrived in London around 1588 and began to establish himself as an actor and playwright. By 1594 he was acting and writing for the Lord Chamberlain's Men, an acting company that he helped to form. When the plague forced theater closures for two years in the mid-1590s, Shakespeare and his company made plans for the Globe Theatre while he continued to work on his poems and sonnets.

Shakespeare's greatest writing occurred between 1599 and 1608. During this time he wrote *Twelfth Night*, *Hamlet*, *Macbeth* and *Othello*.

During the writing of *The Tempest*, Shakespeare retired to his home in Stratford. After *The Tempest* was completed he collaborated with John Fletcher on three more plays—*Henry VIII*, *The Two Noble Kinsmen* and *Cardenio*.

He died on his birthday, April 23, 1616. His epitaph reads:

*Good friend, for Jesus' sake forbear
To dig the dust enclosed here.
Blessed be the man that spares these stones,
And cursed be he that moves my bones.*

ACT 2 - THE PLAY

A Brief History of the Play

- *Romeo and Juliet* was based on real lovers who lived in Verona, Italy and died for each other in the year 1303
- Shakespeare found the story in Arthur Brooke's poem 'The Tragical History of Romeus and Juliet' (1562)
- *Romeo and Juliet* has inspired other works, such as Berlioz's dramatic symphony (1839), Tchaikovsky's fantasy-overture (1869-80), Prokofiev's full-length ballet (1938), and the Academy Award-winning musical *West Side Story*. There have also been several movies made of this classic love story.

Roots of the Story of *Romeo and Juliet*

- *Double Suicide* - The story of Pyramus and Thisbe is found in *Metamorphoses*, by the Roman poet Ovid. These two young lovers, Pyramus and Thisbe are forbidden to see each other by their parents, so they agree to meet in the forest. Thisbe arrives early and is chased away by a lion, which rips away her scarf. Pyramus arriving later, finds the scarf and assumes his lover has been killed. He rashly kills himself. Thisbe returns, finds her lover dead and kills herself with his sword. Pyramus and Thisbe are also comically portrayed in *A Midsummer Night's Dream*.
- *Love Despite Parent's Wishes* - In the ancient myth of Eros and Psyche, Eros, the God of Love, disobeys his mother by visiting his lover Psyche. Eros has forbidden Psyche to lay eyes on him so the two meet at night. Psyche disobeys and finally sees Eros by lamplight while he is sleeping. Psyche accidentally burns him with the lamp and Eros awakens and flees. In order to win Eros' love back, Psyche must perform several impossible tasks. In the end, Psyche is transformed into a goddess and allowed to marry Eros.
- *False Sleep* - In the Greek writer Xenophon's story *Ephesiaca*, a sleeping potion is taken by Anthia to thwart an arranged marriage. Her lover, Habrocomes, hears of her death and rashly kills himself.

A Brief Plot Synopsis

For years, an ongoing feud between two families, the Capulets and Montagues, has caused much disruption in the city of Verona. Due to all the fighting, there have been many deaths among the two families. Escalus, the Prince of Verona, warns the families that if the fighting does not stop, the punishment will be death.

Romeo Montague, who is in love with Rosaline, goes to a party in an effort to forget her and to ease his broken heart. At this party he meets Juliet Capulet and immediately falls in love with her. He later finds out that she is a Capulet, the rival family of the Montagues. He decides that he loves her anyway, and they confess their love for each other during the famous "balcony scene," in which they agree to secretly marry the next day. Friar Laurence agrees to marry them in an effort to end the feuding between the families. Unfortunately, the fighting gets worse, and Mercutio, a good friend of Romeo's, ends up in a fight with Tybalt, Juliet's cousin, and Mercutio is killed. As a result, Romeo kills Tybalt in revenge and is banished from Verona.

At the same time, the Capulets are planning Juliet's marriage to Paris. Juliet does not want to marry this man so she arranges with Friar Laurence to fake her own death with a sleeping potion that will make everyone think that she is dead. Friar Laurence promises to send word to Romeo to meet her when the potion wears off and to take her to Mantua, where Romeo is currently staying. There they would live happily ever after. Unfortunately, Romeo does not receive this message in time and upon hearing of Juliet's "death" goes to Juliet's tomb where he drinks poison and dies. When Juliet's potion wears off, she awakens to find her lover's corpse. She then proceeds to stab herself with Romeo's dagger. The two families find the bodies and, through their shared sorrow, finally make peace with each other.

CHARACTERS IN OUR VERSION OF THE PLAY

Romeo - a Montague

Juliet - a Capulet

Lord Capulet - Juliet's father

Lady Montague - Romeo's mother

Lord Montague - Romeo's father

Paris - kinsman of the Prince

Prince Escalus - Prince of Verona

Friar Laurence - a Friar in Verona

Friar John - a Friar in Verona

The Nurse – Juliet's confidante, who has cared for Juliet throughout childhood

Mercutio - a good friend of Romeo

Balthasar - a servant and a friend of Romeo

Benvolio - a friend of Romeo

Tybalt - a nephew of Lady Capulet

Samson - a Capulet servant

Gregory - a Capulet servant

GLOSSARY FOR THE PLAY

aimed so near: guessed as much

alla stoccata: Italian for "at the thrust"

amerce: punish

aqua vitae: strong alcoholic spirits

atomies: miniature beings

Aurora's bed: **dawn:** Aurora is the goddess of the dawn

beggarly account: very small number

bespew: blame or confound

bite thee by the ear: a term of endearment, not of assault

cank'ed, cankered: rusty, malignant, cancerous

captain of compliments: the name given to master of ceremony and dueling etiquette

charnel house: vault for human bones

chidst: rebuked

chinks: cash (from the clatter of the coins)

chop-logic: one who bandies logic; one who exchanges trivial points of logic

conceit: imaginings, nightmares

collar: refers to a hangman's noose

colliers: Coal carriers were considered shiftless liars or cheats

Cynthia's: referring to the moon

demesnes: regions

Dian wit: Diana was the goddess of chastity

doves: the Chariot of Venus was drawn by doves, which were sacred to her

dry-beat: thrash (without drawing blood)

dun's the mouse: be quiet

elflocks: if dirty hair became clotted together it was superstitiously put down to elves

eyes' windows: eyelids

fain: glad, gladly, willingly.

fennel: this herb is believed to inspire passion

first and second cause: cause according to the code of dueling that would oblige one to seek satisfaction of one's honor.

first house: top school in fencing

fleur: scorn, or mock at

flirt-gills: loose women. "Gill" was a familiar or contemptuous term for a girl.
gadding: wandering
gleek: jest, mock.
grace for grace: favor in return for favor
gyves: shackles
ill-divining: foreboding evil
in scarlet, to be: blush
jaunce: trudging about
Jove: King of the Roman gods
importuned: asked
Lammas-tide: August first, the feast of the first fruits and the hottest season of the year
lay knife aboard: to assert a claim, sexual suggestions made
lightening: exhilaration (supposed to occur just before death)
makes dainty: comes shyly
marry: an oath, by (the Virgin) Mary, but in effect no stronger than "indeed"
masterless: abandoned
mewed up to her heaviness: encased in her grief
mouse-hunt: one who runs after women
much unfurnished: not ready
new abroach: newly afoot (newly underway)
nimble-pinioned doves: nimble-winged doves. Doves pulled Venus' chariot
man of wax: i.e., as handsome as if he had been modeled in wax
obsequies: ceremonies in
of a pretty age: of age to speak about marriage
orisons: prayers
passado!...punto reversion!...hay!: forward thrust, backhanded stroke, thrust through
Pentecost: a church feast in spring
Phaethon: son of the sun god; character known for bringing the day to an abrupt end
prorogued: postponed
pop'rin pear: slang for male genitals
pout'st upon: treat with contempt
princox: impertinent youth
proximity: wordiness
prorogued: adjourned (postponed)
rest you merry: a colloquial term of farewell, comparable to our "All the best!"
rosemary: symbol of immortality and enduring love; used at both funerals and weddings
scant show well: scarcely appear attractive
searchers of the town: town officials charged with public health
set cock-a-hoop: to drink without stint, to cast off all restraint
shrift: confession
simples: medicinal herbs
sirrah: term of address to a servant or one of inferior rank
sir-reverence: filth, dung. "Sir-reverence" came to mean this because the word prefaced mention of unpleasant things (a corruption of "save your reverence;" i.e., excuse my mentioning it)
slug-abed: lit. slug in a bed, i.e., lazy creature
steads: benefits
stumblest on my counsel: overhears by accident my secret thoughts
swashing blow: knock-out blow
switch and spurs: keep up the rapid pace of the hunt
Temp'ring extremities: changing differences

tetchy: fretful, peevish

thy bent of love: purpose of love

topgallant: highest sail on the mast; hence, summit

truckle-bed: small bed on wheels (cf. "truck"), which (for a servant) was pushed under a larger bed (the master's), or trundle bed.

unbound: unbounded, unmarried, free

unstuffed: by care (anxiety)

untaught: unmannerly, ignorant

vestal livery: virgin uniform

weraday: alas the day

wot: know

www.sparknotes.com/shakespeare

QUESTIONS FROM THE PLAY FOR DISCUSSION

Passion lends them power, time means to meet...

The action of Shakespeare's *Romeo and Juliet* is compressed into five days.

How does this affect the story's unfolding? Which moments in the play are bound to time? How does the issue of time affect the action of the play? Find scenes, passages or lines from the play that suggest time. Use the references to time to create a time line of the events in the play. Look for inconsistencies and note and discuss them. Is time always in real time during the play? Imagined time? Do the characters have different relationships to time?

I am Fortunes fool...

It can be said that many of the characters in *Romeo and Juliet* are victims of good intentions gone bad. What characters do you think suffer the most from this dramatic flaw? Explore the text and try to find an example for every character. There are many.

Who did deliver my letter...?

In *Romeo and Juliet* the dramatic action is moved forward by a series of near misses and "what ifs" that the audience is privy to (what if Juliet wakes earlier? What if Romeo doesn't stop the fight? What if Friar John's letter reaches Romeo? Etc.) Make a list of other "near misses" and "what ifs" in *Romeo and Juliet* and discuss how they work to propel the play forward. How would the play be different without the ones you find? Are there particular characters that are more prone to "near misses?"

More light and light it grows...

Comparison to and observation of light is a running theme in *Romeo and Juliet*. Things that are bright, things that burn, things that glow are all referenced several times in the play. What does the constant reference to light say about Romeo and Juliet's relationship? About the world they live in? Do the characters in the play have different connections and interpretations to the idea of light?

Your love did read by rote...

Before meeting his true love, Juliet, Romeo complains of his trials and tribulations with Rosaline, a girl he loves. Discuss what his sudden change of heart may reveal about young people in love or about love-at-first-sight.

How silver-sweet sound lovers' tongues by night...

Explore how the characters Romeo and Juliet engage your attention throughout the play. How does each of them express their love for one another? How do they interact with the other characters in the play? How does Juliet express her feelings for Romeo? How does he express his feelings for her? Do they have a similar or different style of speaking to each other? How does each of them refer to the other when the other is not around? Compare the couple to other teenagers you have read about, seen on television or in movies, or better yet know from everyday life. Write down the traits that, from your viewpoint, make Romeo and Juliet most distinctive and memorable characters. Are there parallels from other works of fiction that you have studied that you can draw between them and *Romeo and Juliet*?

You and I are past our dancing days...

Examine the portrayals of the parents and adult figures in the play. What are their relationships to Romeo and Juliet? How are the two fathers, Capulet and Montague, different in their relationships to their children? How are the mothers different in their relationship to their children? Are the decisions the parents and adult figures in the play make wise or unwise? What, if any, moral or spiritual lesson have the parents learned from the tragic ending of the story?

Where civil blood makes civil hands unclean...

What do you think may have led to the long-standing feud between the Capulets and Montagues? How does the feuding between families explored in *Romeo and Juliet* manifest itself in today's world? Consider how different groups in modern society may assume the role of the "families" in *Romeo and Juliet*. Discuss how you, or someone you know, has experienced this kind of deeply rooted animosity between families or other social groups.

All these woes shall serve for sweet discourses in our time to come...

The following is the second speech of the Chorus between Act I and Act II. Its specific form is a sonnet, a fixed poetic genre observing strict rules of rhetorical development, meter, rhyme and number of lines. If you carefully examine the speech you can identify how it is constructed poetically.

CHORUS.

Now old desire doth in his death-bed lie
And young affection gapes to be his heir;
That fair for which love groaned for and would die,
With tender Juliet matched, is now not fair.
Now Romeo is beloved, and loves again,
Alike bewitched by the charm of looks;

But to his foe suppos'd he must complain
And she steal love's sweet bait from fearful hooks.
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-belovèd anywhere.
But passion lends them power, time means, to meet,
Tempering extremities with extreme sweet.

Discuss how the poet develops the speech. Divide the lines up to see how they give an introduction, describe the situation, comment on the problem faced by the protagonists, and offer a solution. What are some of the images Shakespeare uses to get his point across? How does Shakespeare use rhyme to make his point? How does Shakespeare use figures of speech, such as personification, onomatopoeia, stichomythia, etc., to make his point? Can you find word-play in the sonnet or in any other passages in the play? Quibbling and double meanings? Sexual innuendoes?

Shakespeare was a writer who wrote for his time, much like many poets in our contemporary world. Here is an example of a contemporary poem where the poet uses many of the same literary techniques to make his point about hip hop music. Can you identify similarities between this poem and Shakespeare's sonnet?

I might've failed to mention that the chick was creative
But once the man got to her, he altered the native -
Told her if she got an image and a gimmick
That she could make money, and she did it like a dummy
Now I see her in commercials, she's universal
She used to only swing it with the inner-city circle
Now she be in the 'burbs lookin rock and dressin' hippie
And on some dumb stuff when she comes to the city...
Stressing how hardcore and real she is
She was really the realest, before she got into showbiz
I did her, not just to say that I did it
But I'm committed...
She's just not the same letting all these groupies do her...
But I'm a take her back hoping that the stuff stop
'Cause who I'm talking bout y'all is hip hop...

Used to Love H.E.R. is a hip hop song by the Chicago-born rapper Common. Released on the 1994 album *Resurrection*.

The above questions were taken from or inspired by the Guthrie Theater's study guide for *Romeo and Juliet* 2004 www.guthrietheater.org

ACT 3 - THE PERFORMANCE

Administrative Staff

Associate Artistic Director and Director of Education
Christopher V. Edwards

Education Programs Coordinator
Nora Rosoff

Production Staff

Production Manager
Jared Goldstein

Director
Ryan Quinn

Costume Designer
Charlotte Palmer

Production Stage Manager
Jared Goldstein

Set Designer
Sue Reese

Fight Choreography
Ryan Quinn

Director's Note

What strikes me most about bringing *Romeo and Juliet* to students is the inherent connection between what the characters are going through in the play, and what students are going through in their lives in 2011. Unlike other of Shakespeare's plays, the main characters are teenagers. The direct rise and fall of the plot actually revolves around teenagers. They are falling in love for the first time, gaining and losing friends, fighting with people who are different, and struggling to find an identity different from their parents. These are familiar themes to most adolescents. The hope with our production is to find a way to have the students discover an empathetic connection between themselves and the characters on stage. We would like to create a dialogue with our student audience that is different from television or film. In theater the audience is complicit in the storytelling, so something is being asked of the students as soon as the show begins. Hopefully our student audience will see themselves in the characters on stage, and will find an outlet to communicate thoughts, feelings, and emotions that they themselves have not been able to specifically articulate.

To highlight this connection, our actors will be dressed as students when they begin the show. The student audience will watch the actors transform from their general student uniform into their more specific characters. These specific characters should be familiar to our audience, as Juliet may become “the prep,” or Mercutio “the Goth,” or Tybalt “the Jock.” The actors will play multiple characters within the show, moving in and out of *Romeo and Juliet* characters and the persona of students. These transformations are a kind of storytelling that is not always literal in the way that television or film is. Hopefully this will encourage students to think outside the limiting realm of strict reality. That being said the portrayal of Romeo, Juliet, Mercutio, and the rest of the characters will be very “real,” as the investment of our actors in Shakespeare’s words give truth to the shell of the costuming.

In the end our goal is to make this timeless story personal to the student audience. We hope the students will recognize themselves in the colorful young characters in the play. If the students are able to make this personal connection, the heightened language and complicated structure of Shakespeare may become less intimidating, and open the door to other literature.

Ryan Quinn

Director of *Romeo and Juliet*

QUESTIONS FROM THE PERFORMANCE FOR DISCUSSION

- Q.** What makes the character portrayals in the performance engage your emotions similarly or differently from reading the play, *Romeo and Juliet*?
- Q.** How would you describe your perception of the characters as they appear on stage?
- Q.** Who affects your feelings the most and why?
- Q.** How would you discuss this production in relation to other stage or film versions of *Romeo and Juliet* that you may have seen?
- Q.** What particular features make their rendering of the story different, distinct and/or special? Give examples from the production and other versions in order to illustrate and support your point of view.
- Q.** In what way do the design elements of the production (set, costumes, lighting, sound track etc.) convey the world of the play?
- Q.** How do they heighten, in your perception, its dramatic power, enhance the expression of emotions and the play’s tragic intensity, and sustain the flow of action?

Q. How do the costumes lend support to the specifics of the actors' interpretations of the characters?

Q. What is, in your opinion, the immediately noticeable function of lighting in this staging of *Romeo and Juliet*? Focus on some examples where the lighting of the show had a particular effect on you.

Q. In what way does the music engage you in watching the show? Think of your favorite scenes and talk about the role the musical score may have contributed to the overall result.

Q. What is your response to the way fights are staged in the production? To what extent do the fights correspond to how you may have imagined the scenes when reading the text?

Q. Discuss how, in the staging, all the production elements converge into a distinct theatrical interpretation of Shakespeare's *Romeo and Juliet*. How do you think they contribute to the impact the tragedy has on you as the audience?

Theater Etiquette

As members of the audience, you play a very important part in the performance. Actors thrive on audience response; please encourage your students to laugh and applaud at appropriate moments.

Some contemporary audiences have not been exposed to live performance and are accustomed to watching television and movies where eating, getting up from their seat and speaking loudly are acceptable. Please remind your students that the actors on stage are very aware of the audience's behavior and can become distracted from their performance.

Please review the following guidelines with your students prior to the performance.

- Eating and drinking are not permitted during the show.
- Please do not talk, whisper, shuffle or rattle papers or candy wrappers during the performance.
- Photography and audio and/or video recording are strictly prohibited by Actor's Equity regulations.
- Please turn off (or leave behind) all walkmans, pagers and cell phones. The devices may interfere with the theatre's sound system and any ringing, alerts, etc. are extremely disruptive to both the audience and the actors.
- Please do not leave and re-enter the theatre during the performance. There is no intermission; the show will last for approximately 90 minutes.

Thank you and enjoy the performance!

ACT 4 - THE EXERCISES

Exercises that Highlight Themes in *Romeo and Juliet*

My dad hates my boyfriend!

In *Romeo and Juliet* the rival families, the Capulets and the Montagues, cannot stand the idea of their own child dating someone from the other's family. Today, there are still factors in our society that cause parents to disapprove of their children's' boyfriends or girlfriends. What are some of the grounds invoked by parents today? Are any such reasons justified? Why or why not?

- Create a role play with students playing parent and child. Make a list of acceptable reasons for parental disapproval from the play or in real life and argue for and against them.

Who can I trust?

Romeo and Juliet, during their darkest hours, do not turn to friends or family for advice and counsel. Only the Nurse and Friar Laurence share their secret, and become their confidants and advisors. Why do you think the young lovers turn to these individuals? Who do you turn to and trust during times of conflict or when private and confidential passions sweep your innermost life? Why?

- Create diary entries from the perspective of Romeo and Juliet the day before they meet, the day they meet, and the day after. Be creative; it is not important that you are consistent with the play, but that you share your thoughts in your journal. Write in your journal what you couldn't tell your parents if you were one of the characters in the play.

Love at first sight?

Romeo and Juliet seem to fall in love at first sight. Do you believe in love at first sight? Do you believe that it is plausible for a disguised Romeo to fall so instantly in love with a disguised Juliet? Or was it just infatuation? How can you describe the difference? What do you think the young lovers are responding to in one another when they are overtaken by such intense emotion? Their idea of love or the true love for one another? Something else entirely?

- Create a tableau, a human snapshot, of Romeo and Juliet's first encounter. Find a way to let the audience see physically on the outside of the character what the character is feeling on the inside. Try to stay away from being natural; being abstract is okay. Comic is great.

Love vs. Hate!

Love and hate are juxtaposed and clash on the stage in *Romeo and Juliet*. What events demonstrate the damaging power of hatred? What demonstrates the soaring power of love? Which of these emotions is more dominant in the characters' actions from your viewpoint? Which characters best exemplify the strength, beauty and joy of love, and how do they manifest their mutual feelings? Which exemplify the power of hatred and how is it expressed in the story? Are there characters who experience both and how do they handle such contradictory impulses?

- Stage character interviews with students playing reporters and characters from the story. As a group, make a list of questions you would want to know if the events of the play actually happened in your home town. Have students play characters from the play and using their imaginations answer the questions asked by the "reporter" students. Try to answer as honestly as you can.

Whose fault is it anyway?

Create a mock courtroom: appoint a judge, select a jury, and assign the parts of Capulet, Montague, their families and their attorneys. Each character can be charged appropriately with a specific crime, such as conspiracy, negligence, aiding and abetting illegal activities, providing drugs to minors, racketeering, assault, murder and accomplice to murder. Who is responsible for Romeo and Juliet's death? Working with their "attorneys," the Capulets and Montagues must each present arguments defending their roles in the deaths of the young lovers. Each side may call characters from the play as defendants and/or witnesses in the case. The jury must listen to arguments and then determine who, if anyone, is to blame for the tragedy. Then have members of the jury present their findings to the rest of the group. The judge must then determine sentencing for everyone involved and explain the rationale for his/her decision.

Themes and Motifs to Explore

- Generational Conflict
- Life in a Violent World
- Fate vs. Free Will
- Suicide
- Men Behaving Badly
- Death
- Hate vs. Love
- Dark vs. Light
- Civil Disorder
- Parental Responsibility
- Vendettas

Exercises that Highlight Language and Character in *Romeo and Juliet*

When my cue comes call me...

Students choose a line from the play that you have prepared on a piece of paper. (You can go through and pull about twenty different lines from the script. Highly charged passages are best.) This exercise will help your students explore how actors express different emotions with the same line by giving it a different context or situation.

- Turn to your partner—say your lines to each other like it's a conversation.
- Whisper the lines to each other like they are secrets.
- Shout the lines to each other like they're the best news ever.
- Say the lines with a New York /Southern/British etc. accent.
- Say it like you're greeting your long lost brother.
- Say it like you're threatening your worst enemy.
- One student is the parent, one student is the child. The child is home late after curfew. Parent, use your line to threaten the child. Child, use the line to defend yourself.
- Two friends are in the cafeteria in school. You both see someone that neither of you likes. Say the lines to each other but be trash-talking about the person you don't like.
- You're in the cafeteria. Jay-Z or President Bush or Lindsey Lohan or a sports star walks in. Use the lines to talk to each other about him/her—it's up to you to choose how you feel about him/her.

Suit the action to the word, the word to the action...

Gesture - Ask students to list individually what they consider to be the basic emotions (Name at least four). Put the students in groups of three or four and have them read their lists to one another. Then combine all the lists into a master list. Each group reads a few of their emotions from the master list to the rest of the class. In small groups again, each student chooses one emotion and prepares a gesture that expresses it following this procedure:

- (1) Present your gesture to the rest of your small group. Other members of the group imitate the gesture as accurately as they can, and
- (2) Try to feel the emotion as it arises from the experience of the gesture.
- (3) Try to name the emotion.
- (4) Each group then prepares one emotional gesture for the whole class to imitate, name and discuss.

Sound - Repeat the gesture exercise above, this time using a different emotion, which you express in a gesture plus a non-verbal sound. (Some groups finish quickly; I ask them to repeat the exercise, this time using the opposite emotion.)

Word - Repeat the gesture-plus-sound exercise, choosing a different emotion, now adding a single word or short phrase to the gesture and sound. Use words from the

play, it will start to develop a connection to Shakespeare’s language in a visceral way. (You may want to make a master list of words and or phrases before the exercise to give to the students.)

Emotional Symphony - From the master list, choose seven emotions and assign each group in the class to represent the emotion with a sound or short series of sounds. Create a list, for example, from left to right, Hate, Anger, Surprise, Frustration (in the middle of the group), Laughter, Passion, and Joy. Acting as the conductor, rehearse and "tune" the group; then conduct them through various combinations, changes, dynamics, and rhythms. Student volunteers also can take a hand at conducting the class.

The Script – Choose a scene from the play, form into groups, divide up the scene and make a catalogue of basic emotions in the scene. Discuss the aspects of the scene that led your students to make the choices they made. Discuss the characters and the emotions the characters exhibit in the scene. Discuss what actions the characters take in the scene (what they actually do, not just feel), and how their emotional state influenced their actions. Is there a lot of room for emotional interpretation in the scene?

It is the East and Juliet is the sun...

Metaphors are types of comparisons that help to express images. Shakespeare was a master of the metaphor. Look at the list of metaphors from *Romeo and Juliet* below. Allow your students to describe the metaphor’s meaning in their own words in column two. In the third column have your students create their own metaphor based on the same theme as the metaphor from *Romeo and Juliet*.

Shakespeare’s metaphor	In your own words	Your metaphor
“heartless hinds”	Tybalt compares the weaker servants to female deer	Decrepit does
“Juliet is the sun”		
“he’s a man of wax”		
“golden window of the east”		
“I am fortunes fool”		
“a snowy dove trooping with crows”		
“I have a soul of lead”		

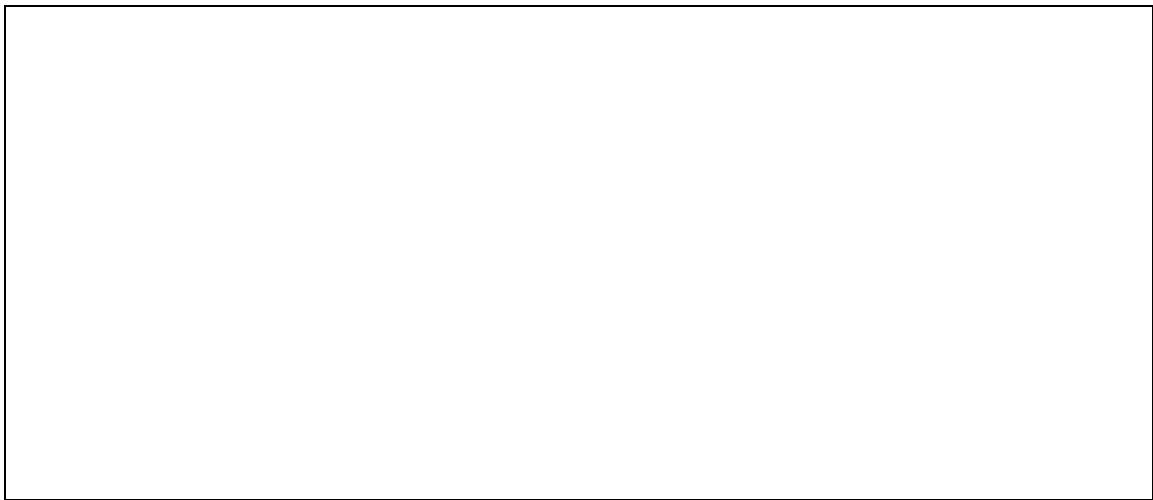
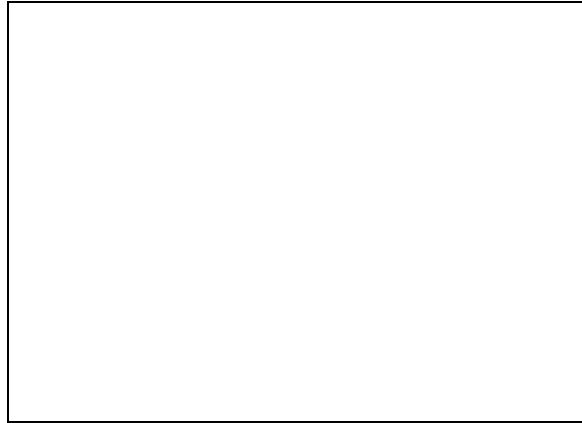
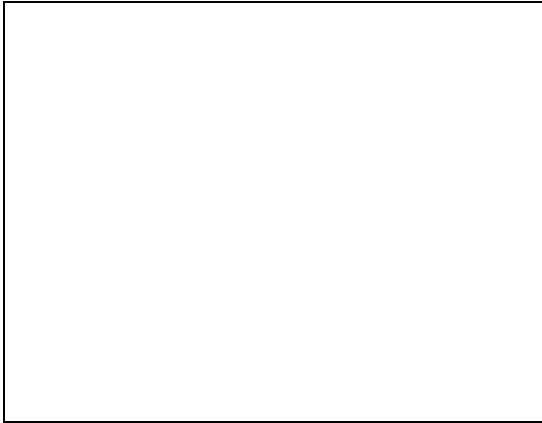
Peruse the script and make a list of other metaphors from the play.

(McNeilly, Ian. *Romeo and Juliet Classical Comics Teaching Resource Pack*. Classical Comics. 2009)

EXERCISES THAT HIGHLIGHT VISUAL ASPECTS IN *ROMEO AND JULIET*

More matter with less art?

Take a scene from the play and create a comic grid or story board to track with drawings the action of the scene. Try to focus on the major story points of the scene.



ACT V - ADDITIONAL SOURCES

Websites which were used to create this study guide and/or that are great resources:

www-tech.mit.edu/Shakespeare
www.folger.edu
www.guthrietheater.org
www.shakespearemag.com
www.hvshakespeare.org
www.sparknotes.com/shakespeare
www.chicagoshakes.com
www.longleaf.net/ggrows/Skspre/Modulations.html
www.shortershakespeare.com
www.actorsequity.org

Books that were used to help create this study guide and/or are great resources:

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Gramercy Books. 2003
- Barton, John. *Playing Shakespeare*. Methuen Drama. 1997
- Bernard Press. *The 1-Hour Guidebook, Romeo and Juliet*. 2005
- Bloom, Harold. *Shakespeare: the Invention of the Human*. New York: Riverhead Books, A Member of Penguin Putnam, Inc., 1998.
- Gibbons, Brian. ed. *Romeo and Juliet*. Arden Shakespeare, an imprint of Thomson Learning. London: Methuen & Co. Ltd (original copyright), 1980. Paperback edition - London: Thomas Nelson & Sons Ltd (seventh reprint), 2002.
- Gibson, Rex. *Romeo and Juliet. A Student Guide*. Cambridge: Cambridge University Press, 2003.
- McNeilly, Ian. *Romeo and Juliet Classical Comics Teaching Resource Pack*. Classical Comics. 2009
- Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover Books. 3rd Edition.
- Study Guide of *Macbeth*, Hudson Valley Shakespeare Festival, 2005.
- Study Guide of *Romeo and Juliet*, Guthrie Theater, 2003-2004.
- Study Guide of *The Tempest*, Hudson Valley Shakespeare Festival, 2006.

Film, television, radio and theatrical productions that were used to create this study guide and/or are great resources:

- Franco Zeffirelli, director. *Romeo and Juliet*. Film 1968.
- Luhrmann, Baz, director. *Romeo + Juliet*. Twentieth Century Fox. Film. 1997.

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