

The background is a dark, starry night sky. At the top, there is a repeating pattern of stylized roses and leaves in a light purple color. In the center, the title "Romeo & Juliet" is written in a white, elegant cursive script. The ampersand is replaced by a stylized purple symbol. At the bottom, there is a faint, light-colored illustration of a rose, a dagger, and a bottle, likely representing the play's themes.

Romeo & Juliet

EDUCATOR RESOURCE GUIDE

Dear Educators,

Romeo and Juliet was the first Shakespeare play I ever fell in love with. *Romeo and Juliet* is more than a mere love story; it examines the danger of grudges and the power of choices. I first performed the role of Juliet at fourteen, meaning I wasn't much older than thirteen-year-old Juliet when I first played her. It wasn't just the stunning language that captivated me, but the often-overlooked moments of strength and agency that Juliet showed despite the oppressive forces in her life. I was inspired by all the ways young Juliet Capulet made substantive choices throughout the play that revealed her autonomy, and propelled the Capulet and Montague families into an unlikely reconciliation.

As one of Shakespeare's most famous plays, it is no wonder why *Romeo and Juliet* has been adapted numerous times, referred to in several popular songs and stories, and translated into over 100 languages. Students unfamiliar with Shakespeare's work often approach the text with expectations that the stories are dry, boring, or unrealistic. Popular meme culture has only perpetuated this, with quotes reading "*Romeo and Juliet* is not a love story, it's a three-day relationship between a 13-year-old and a 17-year-old that caused six deaths. Sincerely, everyone that actually read it." But, when students dive into the world of the play, put the text on its feet, and watch the characters brought to life, they are able to see the parallels that exist in their own lives. This 400 year-old play still captures the urgency of first-loves, the struggles of managing parental expectations, and the deadly miscommunications that occur in times of conflict.

The story of *Romeo and Juliet* is as resonant now as it was when it was first performed in 1597. It's for this reason that we place such focus on *Romeo and Juliet* in our Education Department, be-it in our in-school residency programs, or in our statewide touring productions. I hope that you are able to find your truth with this timeless story, and fall in love with it as much as I have.

Warmly,

Anna Klein

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Biography: William Shakespeare

William Shakespeare, widely regarded as the greatest dramatist in the English language, was born in the month of April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. He was the eldest son in a family of eight.

Not much is known about William's childhood or education. The local school in Stratford would have provided him with a foundation in classical Latin authors, as was standard in Elizabethan curriculum. In 1582, at eighteen years old, William was married to Anne Hathaway. The marriage was apparently a hasty one, as Anne gave birth to a daughter, Susanna, six months later. Two years later the couple had twins, a son Hamnet and a daughter Judith. After the birth of the twins, records of William cease for several years. These "lost years" have caused speculation among historians and suggestions about his vocation during this time vary greatly. Some say William began his theatrical career minding the horses at the theatre's stables. Regardless of what he was doing, William must have been honing his skills as a writer. No one knows when he began writing exactly, but we do know when people began to take notice.



Above: William's birthplace in Stratford.



Left: Ancient oaks were common in the forest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime.

Below: King Edward VI Grammar School.



In 1592, theatre records show that William Shakespeare's plays started being performed in London. William joined an acting company called Lord Chamberlain's Men. This company, co-owned by William and several other actors, became a favorite of Queen Elizabeth I and of her successor, James I. Records from the period show that William acted in his own plays, usually as minor characters, as well as in other productions. William Shakespeare's earliest plays were largely comedies and histories. In 1596, William's son, Hamnet, died of an unknown illness.

In 1599, the Lord Chamberlain's Men had gained enough success to fund the construction of their own theater venue, the Globe Theatre. As Shakespeare's career grew, the Lord Chamberlain's Men became one of the most popular theatre groups in London. William's writing also matured as he began writing his great tragedies.

In 1603, with James I's succession to the throne following the death of Elizabeth I, the new king became the official patron of the Lord Chamberlain's Men and the group changed their name to the King's Men. In 1608, the King's Men expanded to purchase the indoor Blackfriars theatre. Shakespeare himself became quite wealthy due to his career success; he made numerous property purchases, including New Place, the second largest house in his hometown of Stratford. He divided his time between London and Stratford, eventually retiring to Stratford. Shakespeare died on April 23rd, 1616. The cause of his death is unknown.



Left: William Shakespeare's plays were performed for Queen Elizabeth I multiple times during her lifetime.



Right: Soon after his coronation, King James I became the official patron of William's theatre company. The interests of the new king are reflected in several of William Shakespeare's plays from that period.

The play opens with a brawl between two feuding families of Verona, the Capulets and the Montagues. The chaos of the fight ensures the arrival of the Prince, who breaks up the fight and threatens death to anyone who continues to disturb Verona streets.

Meanwhile, a grand celebration is being planned by Lord and Lady Capulet. Everyone in the town is invited except, of course, the Montagues. The Capulets host this feast as a means to introduce their young daughter, Juliet, to an influential young lord in the town, Paris, in the hopes that they will marry.

In the streets of Verona, Romeo is gloomily dwelling on his unrequited love for the unattainable Rosaline. He is persuaded by his friends, Benvolio and Mercutio, to attend the Capulet's party in disguise in effort to distract him from his melancholy. Juliet's agitated cousin, Tybalt, notices that Romeo and his kinsmen are trespassing at the party but, at the behest of Lord Capulet who is disinterested in having an altercation during the event, doesn't start anything.

From the moment Romeo sees Juliet from across the room, he is enchanted by her and forgets all about Rosaline. He manages to intercept her and woo her with flirtatious conversation. Quickly, Juliet becomes as entranced by Romeo as he is by her, and any hopes of a love-match between Juliet and Paris are thwarted. Romeo and Juliet leave the party utterly enamored with one another. It is only after Romeo departs that Juliet discovers his identity as a Montague.

Later that night, Romeo sneaks back into the garden, where he hears Juliet talking to herself about the dangers of loving an enemy. He appears and speaks to Juliet. They exchange vows of love, and plan to marry in secret the next day.

Romeo begs his trusted advisor, Friar Lawrence, to marry him and Juliet. Friar Lawrence agrees, hoping that the marriage might end the feud between the families and bring peace to Verona. The two lovers are married in the morning and part ways, with intentions to meet again under cover of night.

However, that same afternoon Tybalt attempts to fight with Romeo. Romeo refrains, knowing that he has married Tybalt's cousin, Juliet. Mercutio takes up his sword to return Tybalt's insult. As Romeo tries to break up the fight, he restrains Mercutio. Tybalt takes advantage of this and kills Mercutio. In return, Romeo, enraged at the death of his friend, slays Tybalt.

Romeo flees the scene, where the Prince and rival families assemble to determine the punishment for this bloodshed. In mercy, the Prince elects to banish Romeo rather than killing him. The Nurse tells Juliet that Romeo has been banished for killing Tybalt, and while Juliet is devastated that her cousin has been killed, she is even more devastated that her new husband is banished.

Romeo and Juliet have one final night together before Romeo must leave the city.

Unaware that their daughter had already married Romeo, the Capulets decide to expedite their plan for Juliet to marry Paris. Juliet goes to Friar Lawrence for help, where he gives her a sleeping potion that will make her appear dead for two days. The Friar instructs her to take the potion the night before her wedding to Paris, and assures her that he will send a message to Romeo letting him know of the plan so that he can retrieve her from the tomb when she awakens.

Unfortunately, the Friar's message doesn't reach Romeo in time. Instead, he hears about Juliet's death from his servant who is unaware of the Friar's scheme. In grief, Romeo returns to the city determined to be with Juliet in death. He goes to the apothecary and buys a deadly poison, then goes to Juliet's tomb. There, he finds Paris who challenges him to a duel. In desperation, Romeo kills Paris, then takes the poison and kills himself.

Juliet wakes to find her love dead beside her. Unwilling to face the consequences of life without her husband, Juliet uses Romeo's dagger to take her own life. Friar Lawrence attempts to stop Romeo, but arrives at the scene too late to prevent the tragedy. The two families find Romeo and Juliet dead. Realizing that their feud was the catalyst for the deaths of their children, the families finally reconcile.



Illustration of Romeo and Juliet at the Lyceum Theatre, (1900) at Harvard University

The Capulets

Lord Capulet, the head of the house of Capulet, Juliet's father and enemy of the Montagues

Lady Capulet, Juliet's mother and enemy of the Montagues

Sampson, servant of the Capulets

Gregory, servant of the Capulets

Juliet, daughter of Lord and Lady Capulet

Nurse, Juliet's nurse and confidant

Peter, servant to the nurse and Juliet

Tybalt, Juliet's cousin

The Montagues

Lord Montague, head of the house of Montagues, Romeo's father and enemy of the Capulets

Lady Montague, Romeo's father and enemy of the Capulets

Romeo, son of Lord and Lady Montague

Abraham, a servant of the Montagues

Mercutio, related to Prince Escalus and a close friend to Romeo

Benvolio, Romeo's cousin and friend

Friar Lawrence, a Franciscan friar and close friend to Romeo

Others

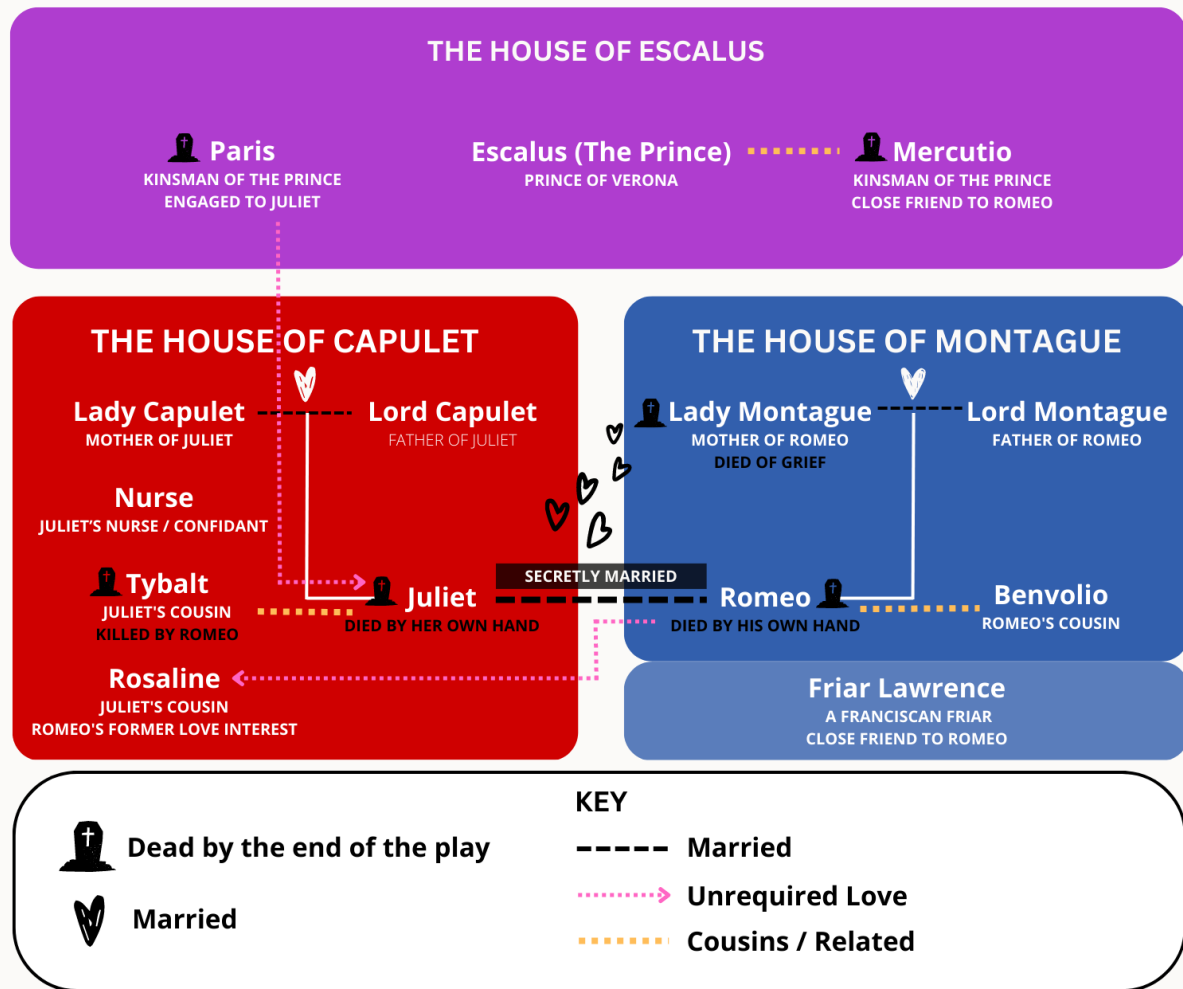
Paris, a relative of Prince Escalus, and Juliet's proposed husband

Prince Escalus, the prince of Verona, he is related to Mercutio and Paris



Nadja Sellrup and Pascal Jansson in a 2010 production of Prokofiev's ballet *Romeo and Juliet* at the Royal Swedish Opera.

Family Tree



Leslie Howard as Romeo and Norma Shearer as Juliet, in the 1936 MGM film *Romeo and Juliet*, directed by George Cukor.



Leonardo DiCaprio as Romeo and Claire Danes as Juliet in *Romeo + Juliet* (1996) dir. by Baz Luhrman, a modernized film adaptation set in Verona Beach.

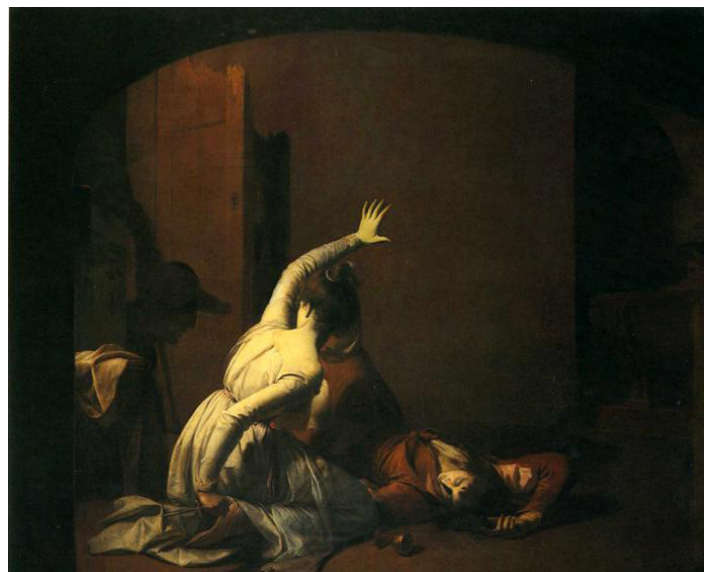
Shakespeare's Influences

Romeo and Juliet was influenced by a number of stories of doomed lovers, dating back to ancient times. Shakespeare clearly drew from Ovid's telling of Pyramus and Thisbe, which tells the story of ill-fated lovers who were only able to communicate through a crack in the wall between their houses. Since their parents refused to consent to their union, Pyramus and Thisbe decided to flee their houses and convene in an agreed upon place in the woods. Thisbe arrived before Pyramus, but heard the roar of a lion and ran away in terror. However, in her retreat she lost her veil which was torn apart by the lion and stained with the blood of the animal's previous kill. Upon finding the mangled veil, Pyramus stabbed himself, believing that his paramour had been killed by the animal. When Thisbe returned and found her lover mortally wounded, she took her own life to be with him in death.

The parallels between these two tales is undeniable. The parents of both lovers' hate each other and, like Romeo, Pyramus kills himself, believing Thisbe is dead. The Ephesiaca of Xenophon of Ephesus has other elements that Shakespeare used, such as the sleeping potion. Scholars also believe Shakespeare may have drawn from Dante's Divine Comedy where Dante refers to the two warring families, Matechhi and Cappelletti. While the overall plot of *Romeo and Juliet* was based on two sources, the first adaptation came from a narrative poem titled, *The Tragical History of Romeus and Juliet*, which was translated in 1562 by Arthur Brooke and later retold by William Painter in 1567. Shakespeare borrowed heavily from both versions, but is believed to have created a number of supporting characters, such as Mercutio and Paris.

It is believed that Shakespeare's play was written between 1591 and 1597. The play is a clear indication of Shakespeare's growth as a dramatist, and command of both the comedy and tragedy genre. The characters of the Nurse and Mercutio demonstrate a growing skill to expand minor characters and use subplots to enrich the main story. His use of language was also improving; different characters expressed themselves in different poetic forms, which would often change as the character developed. For example, Romeo often uses the form of a sonnet to emphasize his romantic nature, while Mercutio and the Nurse often speak in prose.

Shakespeare also took the liberty of altering how the characters interacted. In the original Italian story, the balcony scene (*Romeo and Juliet*, 2.2) only involves Juliet declaring her love to Romeo alone, which played into the renaissance conventions of how women were expected to behave; modest and careful. By placing Romeo in the scene with Juliet, Shakespeare throws this social etiquette out the window by investing in the autonomy of the star-crossed lovers and allowing them to talk about their relationship with each other.



Romeo and Juliet: The Tomb Scene, painting by Joseph Wright of Derby (1790).

Music

"Love Story" by Taylor Swift

"Mystery Dance" by Elvis Costello

"Cinema Show" by Genesis

"They Don't Know" by Kirsty MacColl

Television

Star-Crossed

First Kill

Wizards of Waverly Place (Season 2)

Noughts & Crosses

Movies

Rosaline (2022)

Warm Bodies (2013)

West Side Story (1961)

Gnomeo & Juliet (2011)

Books

These Violent Delights by Chloe Gong

Between You, Me, and the Honeybees

by Amelia Diane Coombs

Starry Eyes by Jen Bennett

When You Were Mine by Rebecca Serle



"Love Story" by Taylor Swift



Noughts & Crosses



Rosaline (2022)

REFLECTION QUESTION: Why do you think Romeo and Juliet has been retold for so long, in so many ways?

While occasionally dissected further, Shakespeare's plays are typically divided into three categories: **Comedy, Tragedy, and History.**

Comedy

A Shakespearean comedy is not necessarily what a modern audience would expect when they hear "comedy". Whilst there may be some laugh-out-loud moments, the most commonly identifiable traits of a Shakespearean comedy are:

- Young lovers struggling to overcome problems (often thanks to their strict elders)
- Mistaken identities, often involving disguise
- Complex, interwoven plot-lines
- Frequent use of puns
- A happy ending (often involving a wedding)

Tragedy

While they may feature comedic moments, Shakespearean tragedies boast high-stakes storylines that often involve the death of main characters. The main features of a Shakespearean tragedy are that:

- Characters are impacted heavily by social or societal turmoil
- Themes of inescapable doom
- A noble, but flawed central character that suffers a terrible downfall
- Ends in death

History

Shakespeare's histories are focused on English monarchs, and were often used to perpetuate Elizabethan propaganda, and influence the perception of royalty. Many historians have suggested there are inaccuracies in the depictions, but the plays have proved influential for centuries in shaping how we view these historical figures.

Theater Audiences: Then & Now

Audiences in Shakespeare's time behaved much differently than what we think of today when we go to the theater. In general, audiences were much more rowdy and directly involved in the show than modern audiences.

London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Shakespeare's audience included the very rich, the upper-middle class, and the lower-middle class. People sought entertainment just as we do today and could afford to spend money going to the theater. Royalty might attend the theater in a private gallery or summon the players to perform at their court, as Elizabeth I and James I did.

To get into the Globe Theatre cost a penny. In Elizabethan England, one penny would buy a loaf of bread, a pint of ale, or a ticket to the theater. Those who paid just one penny were known as "groundlings," because they stood on the ground in what was known as "the yard," which is the area closest to the stage. For another penny, they could sit on a bench just behind the yard. For a penny more, they could sit more comfortably on a cushion. To get into the upper galleries, which were covered and had seats, cost would start at 6 pence.

Since there was no electricity, both the stage and the audience were in broad daylight, allowing actors and audience members to see each other and interact. Shakespeare's soliloquies would be spoken directly to the audience, who could potentially answer back! The audience would move around, buy food and ale in the theater, clap for the hero, boo the villain, and cheer for the special effects. The audience might dance at the end of a comedy along with the characters onstage. If an audience didn't like a play, they might even throw furniture and damage the theater!

Shakespeare used several tricks to gain and hold his audience's attention. His plays rarely begin with main characters onstage; instead a minor character typically begins the first scene. Without lights to dim at beginning of a play, the play simply started when actors walked onstage and started to speak, usually over the audience's noise, as they settled in to watch. The first scene would usually set the mood of the play, but the opening dialogue wasn't vital because it might not be heard.

Another trick that Shakespeare used was to break up the main action of the play with clowning. In most of his plays, there is comic relief in the form of "clown" or "fool" characters sprinkled throughout the show, making jokes or clowning around onstage. This ensured that even during a 3-hour history play, there would be something that appealed to everyone.



A performance of *King Lear* at the new Globe Theatre in London.

Audiences today can learn from Elizabethan audiences about how to watch a Shakespeare play. Here are some tips:

- Remind yourself that the first scene mostly sets the mood of the play and rarely has vital dialogue, so if you miss some of the words at the beginning, that is okay. It can take a couple minutes to adjust to Shakespeare's unusual language. It's a little bit like listening to a friend with a heavy accent speak; at first it can be difficult to understand, but after a minute or two it's easy. Our actors are professionally trained to make sure that you understand the words, so you'll catch on quickly!
- Enjoy the play and feel free to express your enjoyment. Laugh at the clowns, clap for the heroes, gasp at important revelations, and applaud for the actors at the end to thank them for their work. This will keep you engaged in the show and help let the actors know that the audience is paying attention and enjoying the play.
- Remember that in a play, unlike in a movie, the actors can see and hear you too! Even with more sophisticated theater lighting that keeps the stage lit and the audience dim, the actors are often very close to the first few rows, and they can definitely hear the audience. That means please don't talk to your neighbor during the show, don't allow your phone to make noise, and don't text (it lights up your face!) — these can all be very distracting.
- And finally, remember that the theater is for everyone. In Shakespeare's day it was a very affordable form of entertainment that appealed to everyone. Theater is not meant to be only for the upper class, only for college graduates, or only for older people. Shakespeare's plays can speak to you whether you have seen lots of plays or no plays at all, if you're rich, poor, young, old, or if you enjoy cheap jokes, amazing speeches, or action sequences. Shakespeare wrote his plays to be for everyone and that still shows through today.

Pre-Show Reflection

These questions will help students to think about some of the big ideas behind the play before watching it.

In this play, Juliet is the only daughter of the Capulet family, and her parents expect her to marry a wealthy, powerful man. Think of a time in your life when an adult figure set out expectations for you, either explicit or implied. Was the expectation reasonable for them to ask? Was it something you were willing to do?

Family rivalry is a major theme in *Romeo and Juliet*. Can you think of a time when you were in a rivalry with another person or group of people? What about a rivalry between schools? Between cities? Between countries? What causes these rivalries?

Have you ever kept a big secret from your friends? Your family? Why did you keep that secret? How did it make you feel to leave your friends or family in the dark about something?

Post-Show Discussion

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers and student responses will vary. There is no wrong answer, as long as students use examples from the play to back up their opinions. Some possible responses are provided.

At what point in the story did things begin to go wrong? Whose fault was this? Consider how the choices of the following characters may have affected the outcome of the play: Romeo, Juliet, Friar Lawrence, Mercutio, Lord Capulet, Tybalt.

- The prologue told us how things were going to go wrong, and jumped right into a brawl between the Capulets and Montagues to showcase this. With that in mind, things were going wrong before the play even began. Thanks to the elders of the family that this feud persisted and killed their children.
- If Mercutio hadn't been so hot-headed, he wouldn't have gotten into a fight with Tybalt, and Romeo wouldn't have been moved to avenge him. Mercutio's temper, and that fight at the top of Act 3 was the catalyst for all the problems in the play.

Who is/are the "villain(s)" of the story? Who is responsible for all of the tragic events?

- The villain is Tybalt. He incites Romeo and Mercutio to violence.
- The villain is Lord Capulet. If he wasn't so intent on getting Juliet married off — at the threat of disowning her— she and Romeo might have ended up all right.
- We never meet the villain! The ancestors who started the feud in the first place are the real villains of the story, because the feud they created is the catalyst for all of Romeo and Juliet's problems.

- The Friar is responsible for the ultimate tragedy and deaths. He married Romeo and Juliet in secret, then gave Juliet a sleeping drug and failed to let Romeo know what happened!

Romeo and Juliet may be the most famous pair of lovers in Western literature, but, seriously: is their love real, or is it just infatuation? Are they just melodramatic teenagers, or are they a model of romantic love? What proof does the play provide that their love is "real love," not just infatuation?

- Romeo and Juliet are a perfect match, even going as far as to complete an entire sonnet in their first meeting. Their instant compatibility assures the audience that their connection is more than mere infatuation.
- Romeo is a hopeless romantic, and clearly will jump from one love to the next with little thought. One second he was whining over Rosaline, and the next he's hanging outside Juliet's window. The inconsistency of his devotion makes their relationship inauthentic.
- Juliet doesn't love Romeo for who he is, but for what he offers her. He is the first person in her life to value her opinions and present her with a future where she will be respected and understood. The allure of that lifestyle clouds her judgment and puts the legitimacy of their relationship in question.

According to this story, what does it mean to be a part of a family?

- Family is what you make it. Romeo doesn't always abide by the wishes of his elders, but has made his own community with Mercutio, Benvolio and, later, Juliet.
- In *Romeo and Juliet*, family means a lot more than a husband, wife, and 2.5 kids. "Family" means everyone from the head of the household down to the lowly servants—anyone who could possibly owe them loyalty.

Cross the Line: Quotes

Objectives:

- To introduce Shakespeare into daily lives of students
- Provide a low-stakes physical warm-up

Time: 5 minutes

Student Skills:

- Following directions
- Identifying quotes and phrases

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with about 5 to 7 feet between them. Let the students know that this is a game to be played without talking.
- Tell the students that you will be saying a series of quotes/lines that start with the phrase “Cross the line if you have ever heard . . .” If they have heard the phrase, they should silently cross the line, without making comments about other student’s choices. It is up to the individual to decide if they want to cross the line.
- Feel free to pick and choose from the list, or to reorder the list to suit the class.
- **Variation:** This can be changed by instructing them how to move (slink, hop, run, glide, etc).
- Ask for observations. Tie what they have seen to their perceptions of what they know about Shakespeare.

Cross the line if you have ever heard . . .

To be or not to be — *Hamlet*

Romeo, Romeo, wherefore art thou Romeo? — *Romeo and Juliet*

Out! Out! Damned spot! — *Macbeth*

Fair is foul and foul is fair — *Macbeth*

There is something rotten in the state of Denmark — *Hamlet*

Friends, Romans, Countrymen, lend me your ears

— *Julius Caesar*

Double, double, toil and trouble, fire burn, and cauldron bubble

— *Macbeth*

A dish fit for the gods — *Julius Caesar*

A horse, a horse, my kingdom for a horse — *Richard III*

A plague on both your houses — *Romeo and Juliet*

A rose by any other name would smell as sweet

— *Romeo and Juliet*

Alas, poor Yorick! I knew him, Horatio — *Hamlet*

All that glisters is not gold — *The Merchant of Venice*

All the world’s a stage, and all the men and women merely players
— *As You Like It*

All’s well that ends well — *All’s Well That Ends Well*

And thereby hangs a tale — *As You Like It*

As dead as a doornail — *King Henry VI*

As good luck would have it — *The Merry Wives of Windsor*

Beware the ides of March — *Julius Caesar*

But screw your courage to the sticking-place — *Macbeth*

But, for my own part, it was Greek to me — *Julius Caesar*

Discretion is the better part of valour — *Henry IV, Part One*

Eaten out of house and home — *Henry V Part 2*

Et tu, Brute — *Julius Caesar*

Eye of newt and toe of frog, wool of bat and tongue of dog

— *Macbeth*

Fie, foh, and fum, I smell the blood of a British man — *King Lear*

Flesh and blood — *Hamlet*

Frailty, thy name is woman — *Hamlet*

For ever and a day — *As You Like It*

Foul play — *Pericles*

His beard was as white as snow — *Hamlet*

I have not slept one wink — *Cymbeline*

I will wear my heart upon my sleeve — *Othello*

In a pickle — *The Tempest*

Love is blind — *The Merchant of Venice*

Much Ado about Nothing — *Much Ado about Nothing*

Neither a borrower nor a lender be — *Hamlet*

Now is the winter of our discontent — *Richard III*

Off with his head — *Richard III*

Pound of flesh — *Merchant of Venice*

Shall I compare thee to a summer’s day? — *Sonnet*

Some are born great, some achieve greatness, and some have greatness thrust upon ‘em — *Twelfth Night*

The course of true love never did run smooth
— *A Midsummer Night’s Dream*

The slings and arrows of outrageous fortune — *Hamlet*

To sleep: perchance to dream: ay, there’s the rub — *Hamlet*

We few, we happy few, we band of brothers — *Henry V*

What a piece of work is man — *Hamlet*

Compliments and Insults

Objectives:

- Help students approach Shakespeare's language as fun and understandable
- Provide a low-stakes physical warm-up

Time: 5–10 minutes

Student Skills:

- Determine the meaning of words and phrases
- Present to the class, speaking clearly

To Prepare

Ask your students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving desks and chairs.

Instructions

- Have students pair up and look through the list of insults and compliments. They should work together to decide what they might mean — are they insulting or complimentary? — and choose their favorite way to address each other. Then go around the room and hear everyone's lines. Students should stand up to address each other and use their biggest, broadest acting voices!
- Help students reason out what each of the insults or compliments mean. For example, what might it mean if someone was called "unmuzzled"? What about "eye-offending"?

Opening Phrases

"You are my..."

"Halt! Thou..."

"Never did I see a more..."

"What, ho...?"

Column A

divine

sweet

fruitful

gentle

sugared

flowering

precious

gallant

delicate

celestial

unmuzzled

greasy

saucy

bawdy

vacant

peevish

impish

Column B

honey-tongued

well-wishing

fair-faced

best-tempered

tender-hearted

tiger-booted

smooth-faced

thunder-darting

sweet-suggesting

young-eyed

angel-haired

eye-offending

dim-witted

onion-eyed

rug-headed

empty-hearted

mad-brained

Column C

cuckoo-bud

toast

nose-herb

wafer-cake

pigeon-egg

welsh cheese

valentine

true-penny

song

dogfish

maypole

hedge-pig

pirate

minimus

egg-shell

buzzard

ruffian

Adapted from activities from Folger Shakespeare

Cross the Line: Themes

Objectives:

- Identify themes
- Relate stories to students' own lives

Time: 10 minutes

Student Skills:

- Listening
- Choice-making
- Observation

To Prepare

Ask students to dress for action and be prepared to sit on the floor. Allow time before and after the activity for moving furniture.

Instructions

- Push all the desks to the periphery of the room. Have students create two rows facing one another, with 7–10 feet between them. Point out that there is an imaginary line in the middle, between the two rows. Tell the students that this is a game to be played without talking.
- Tell the students that you are going to be saying a series of quotes/phrases that start with the instruction phrase, “Cross the line if . . .”
- Ask for observations. What did the students find surprising?

Cross the line if . . .

- . . . if you have ever been part of a secret club or organization.
- . . . if you have delivered a persuasive speech.
- . . . if you have ever ignored good advice.
- . . . if you have ever been betrayed by a friend.
- . . . if you have ever been pushed by a friend to do something that seemed like a bad idea.

The Art of Tableaux

Objectives:

- Physicalize Shakespeare's stories
- Identify key characters in a frozen moment

Time: 30 minutes

Student Skills:

- Listening
- Taking direction
- Working together

Definition

A tableau is a frozen picture of people in motion.

Partner Tableaux — sculpting

- Divide students into pairs. Have them all work (space permitted) on one side of the room.
- Number the students 1 and 2. Student 1 acts as the sculptor, Student 2 acts as the clay. Student 1 then “sculpts” student 2 into an image on the theme of *AMBITION*. This should take no more than two minutes.
- When all pairs have finished, have all of students 1 cross to the other side to observe their work as a whole. Students 2 stay frozen.
- Ask for feedback from the sculptors: What do they see?
- What could make a stronger picture?
- The 2 students then have their turn sculpting the 1 students. This time have students create a statue on the theme of *DESPAIR*.
- When all students 1 have been sculpted, have all of students 2 cross to the other side to observe their work as a whole. Students 1 stay frozen.
- Again ask the sculptors to observe each others’ work and discuss what they see.

Group Tableaux — the physical scene

Now we are going to relate the tableau experience to the scenes in the play.

- Explain to your students that they are now going to work in larger groups, taking on specific characters and situations found in a specific scene from *Romeo and Juliet*. The whole process is collaborative. They will have 5–10 minutes to work on their tableaux. Then each tableau will be shared with the class.
- Explain to your students that the tableau’s objective is to clearly tell the main event in the scene. Each character should have his/her own distinct reaction to the situation.
- Assign each group a specific moment in the play.
- When these are shared, please do the tableaux in chronological order, as they appear in the play.

Scenes from *Romeo and Juliet*

- Romeo and Juliet at the balcony.
- The death of Mercutio at the hands of Tybalt.
- Romeo and Friar Lawrence in the apothecary.
- Juliet discovering Romeo in the tomb.
- Prince Escalus’ final speech.

Discussion Questions

As each group shows their tableau, discuss the following questions:

- Who are the characters in this scene? How can you tell?
- How does each character feel about this moment?
- What do you think is about to happen, if we pressed “play” on this frozen picture?

Shakesbook

Objectives:

Have students draw on information they know about characters, and infer additional information based on what they know

Time: 30 minutes

Student Skills:

- Cite textual evidence to support analysis of what text says explicitly, as well as inferences drawn from the text.
- Produce writing in which the style is appropriate to purpose and audience.
- Make strategic use of digital media.




In this activity, students each choose a character and create a Facebook-style profile page for them, including friends, status updates, and likes. While students can draw much of this information from the play, they should also generate new information about the character, based on what they already know from the play.


Instructions

- Print out a copy of the following “Shakesbook” blank profile page for each student in class. Students can work individually or in pairs. Ask students to choose a character from *Romeo and Juliet* and create a profile page for them. Possible choices include: Romeo, Juliet, Benvolio, Tybalt, Mercutio, Friar, Nurse.
- Instruct students to fill in all areas of the profile with the following information. Students should draw from information that they know from the play already (Mercutio is a trickster and can be unpredictable) and imagine additional information that fits with what they already know (Mercutio lists “Saturday Night Live” and “pranking people” in his likes).
 - Name
 - Basic Information
 - Education and Networks
 - Likes
 - Friends (at least four)
- Students should also choose a cover photo and a profile picture for their character. Cover photos are often representative of something the character likes or a place they have been. Profile pictures do not necessarily have to be pictures of the actual characters — sometimes they are photos that the character feels represents them.
- Fill in the character’s wall with at least four updates. These can be:
 - Status updates by the character
 - Articles shared by the character
 - Messages left by a different character
 - Photos or albums posted by the character
 - Photos that the character is tagged in
- Post these “Shakesbook” pages around the room, and give students a chance to look at all of them. Then lead a group discussion about the process of creating these pages.

Discussion Questions

- What was the easiest part of creating these profile pages? What was the most difficult?
- What is your favorite element of your profile page that you imagined about your character – something that was not explicitly mentioned in the play?
- Do you feel like your character was fully created in the world of the play? Or did you have to make up a lot of information about your character?
- If your character was actually on Facebook, how do you think social media might have changed the course of the play?

shakesbook   



Timeline

About

Photos

Friends

More

About

Basic Information

Birthday:

Gender:

Relationship Status

Work and Education

Work:

Education:

Contact

Email:

Current City:

Likes

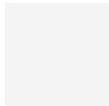
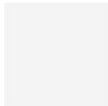
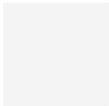

Interests:

Activities:

TV Shows:

Music:

Friends





Status


Photo

Place

Life event







SEATTLE SHAKESPEARE COMPANY

Mission Statement

With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists and our community in the universal human experience inherent in classic drama through the vitality, immediacy and intimacy of live performance and dynamic outreach programs.

ABOUT US

Seattle Shakespeare Company is the Puget Sound region's year-round, professional, classical theatre. The company's growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers.

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EDUCATION PROGRAMS

In-School Residencies, Matinees, and Workshops

- In-School Residencies bring active, customized curriculum into schools across Washington State. Professional teaching artists plan with teachers to tailor each residency to fit the needs and objectives of the classroom. Seattle Shakespeare Company residencies inject vibrant, active exercises into lessons that unlock the text, themes, and actions of a Shakespeare play.
- Student Matinees bring over 3,000 students annually to our mainstage productions in the Seattle Center. Teachers are provided free study guides, and student groups are invited to stay after the show for a free Q&A session with the cast.
- Pre-show and post-show workshops can be booked to accompany mainstage matinees. These workshops include an introduction to the play itself, student activities, and insights into direction and design choices of our specific production.

Touring Productions

- Fresh and accessible 90-minute productions tour across Washington State each Spring, reaching more than 14,000 students and adults. These nimble productions perform as easily in school gymnasiums as professional theatre facilities. Teachers are provided free study guides and students enjoy free post-show Q&A sessions with the cast.
- Schools have the opportunity to book accompanying in-school residencies with touring productions, led by members of the touring cast and additional teaching artists.

Camps and Classes

- Our summer "Camp Bill" series in Seattle offers young actors a variety of camps to choose from or combine. Camps range from a One-Week Introduction to a Three-Week Production Intensive, with many options in between.
- Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.