



SEATTLE  
SHAKESPEARE

# THE TEMPEST



Photo: *Island in the Sky* by Shane M. Kalya

By William Shakespeare | Directed by Annie Lareau



# ROMEO & JULIET

## EDUCATOR RESOURCE GUIDE

# WELCOME

Dear Educators,

Touring acting companies already had a long history in Shakespeare's time. Before 1576, there were no theaters in England, and so all actors would travel from town to town to perform their plays. Travel was difficult in Elizabethan England. Not only was the travel slow, but there were dangers of getting attacked by thieves or of catching the plague!

Traveling troupes of actors were sponsored by the nobility, who enjoyed the entertainment they provided. They would need a license from a Bailiff to be able to travel around England performing, and these licenses were only granted to the aristocracy for them to maintain their acting troupes. The actors also needed support from their patrons to be able to wear clothing of the nobility! England's Sumptuary Laws prohibited anyone from wearing clothing above their rank unless they were given to them and approved by their noble patron.

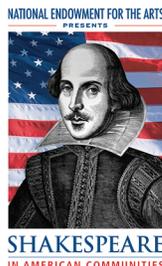
Today, much has changed in how we tour our Shakespearean plays, but there are still many similarities between our tour and those early acting troupes. We travel from town to town across the state of Washington, battling long drives, traffic, and snow in the mountain passes to get there safely and perform for the enjoyment of our audiences. We also could not do this tour without the generous support of our own sponsors, who help underwrite our travel, support scholarships for schools in need, and help us pay for costume and set upgrades. Just like the Elizabethan acting troupes, we could not do it without support from our generous, Shakespeare-loving patrons!

Thank you for booking a Seattle Shakespeare Company touring show at your school. We are thrilled to be able to continue in the tradition of the touring actor troupe, bringing theater to many schools and communities across our state. We hope that you and your students enjoy the show!

Best,  
Michelle Burce  
Education Director

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## PRODUCTION SPONSORS



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# PLOT SYNOPSIS: *ROMEO AND JULIET*

**TOURS:** March through May, 2016

**BEST FOR:** 5<sup>th</sup> grade and up

The play opens with a brawl between the two feuding families of Verona, the Capulets and the Montagues. The Prince breaks up the fight and threatens death for anyone “who disturbs our streets.”

A great celebration is being planned by the Capulets to which everyone in the town is invited except the Montagues. The primary reason for the party is to introduce their young daughter, Juliet, to an influential young lord in the town, Paris, in the hopes that they will marry. Romeo, Benvolio, and Mercutio, three Montagues, decide to attend this party in disguise so that Romeo will get his mind off of Rosaline, an unattainable girl who he is in love with.

From the moment Romeo sees Juliet from across the room, he is enchanted by her and forgets all about Rosaline. He talks with her and she becomes as entranced by him as he is by her, and Juliet forgets all about Paris. Juliet’s cousin Tybalt notices that Romeo and his kinsmen are trespassing at the party, but heeds the warning of the prince and does not start a fight. Romeo sneaks back into the garden, where he hears Juliet talking to herself about the danger 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 Friar Lawrence to marry him and Juliet. Father Lawrence agrees, hoping that the marriage might end the feud between the families and bring peace to the town. The two lovers are married and go their separate ways, planning to meet again in the secret of the night. That afternoon Tybalt attempts to pick a fight with Romeo. Romeo refuses, 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 stabs Mercutio, who is killed. Romeo, enraged at the death of his friend, kills Tybalt and is banished by the prince.

The Nurse tells Juliet that Romeo has been sentenced to banishment for killing Tybalt. Juliet is sad that her kinsman has been killed, but sadder that Romeo is banished. Romeo and Juliet have only one night together after they are married before Romeo must leave the city or be killed. Their parting causes both of them much sadness and they both would rather kill themselves than be apart.

Unaware that Juliet has already married Romeo, the Capulets plan for her to marry Paris. Juliet goes to Friar Lawrence for help. He gives her a sleeping potion that will make her appear dead for two days and tells her to take it the night before her wedding to Paris. The Friar says he will send a message to Romeo letting him know of the plan so that he can find her in the tomb and they will be reunited when she awakes.

However, Romeo hears about Juliet’s death not through the Friar’s messenger, but from his servant. In grief, Romeo returns to the city determined to be with Juliet in her death. He goes to the apothecary and buys poison, then goes to Juliet’s tomb. There, he finds Paris who challenges him to a duel. Romeo kills Paris, then takes the poison and kills himself. Juliet awakens too late to stop him, and sees her love dead beside her. Using Romeo’s dagger, she takes her own life. Father Lawrence arrives at the scene too late to prevent the tragedy.

The two families find Romeo and Juliet dead together in the tomb and realize that they should put their feud behind them.

## CHARACTERS

### THE MONTAGUES

**ROMEO**, son of Lord and Lady Montague

**MERCUTIO**, related to Prince Escalus and a close friend to Romeo

**BENVOLIO**, Romeo’s cousin and friend

**ABRAHAM**, a servant of the Montagues

### THE CAPULETS

**JULIET**, daughter of Lord and Lady Capulet

**LADY CAPULET**, the head of the house of Capulet, she is Juliet’s mother and enemy of the Montagues

**NURSE**, Juliet’s nurse

**PETER**, servant to the nurse and Juliet

**TYBALT**, Juliet’s cousin

**SAMPSON**, servant of the Capulets

**GREGORY**, servant of the Capulets

### OTHERS

**FRIAR LAWRENCE**, a Franciscan friar and close friend to Romeo

**PARIS**, a relative of Prince Escalus and Lady Capulet’s choice of husband for Juliet

**PRINCE ESCALUS**, the prince of Verona, he is related to Mercutio and Paris

# PLOT SYNOPSIS: *THE TEMPEST*

**TOURS:** March through May, 2016

**BEST FOR:** Well-prepared 5<sup>th</sup> graders and up

The play begins on the deck of a ship during a furious storm that appears to wreck the vessel and drown its fleeing crew. A teenage girl, Miranda, watched the ship consumed by the squall from the shore of a nearby island and despairs for the lost souls. Her father, Prospero, calms her fears and explains that both the boat and its men are safely ashore. In truth, Prospero conjured the storm using magic to purposely wash its passengers on to the island because his deceitful brother, Antonio, was on board. Prospero used to be the Duke of Milan before Antonio usurped his title and, with the help of Alonso the King of Naples, cast Prospero and the toddler Miranda adrift at sea.

The pair ran aground on the mysterious island and have been living there for the past twelve years. The island is inhabited with mystical spirits including Ariel, who Prospero enslaved. Caliban is another inhabitant and the son of the witch, Sycorax, who used to rule over the island before she died. He resents Prospero for ruling the island and enslaving him. Prospero has longed to confront his brother and reclaim his title. Now with Antonio, Alonso, and his attendants ashore, Prospero has his chance for revenge.

Prospero uses his magic to manipulate the groups of displaced travelers. First he separates Alonso's son, Ferdinand, from his father so that he may meet Miranda. The two youths fall in love immediately. Prospero forces Ferdinand to perform manual labor across the island to prove his honor and earnestness. Although he wants to see his daughter find love, Prospero would also benefit from their marriage since it would strengthen his position back in Milan.

Meanwhile, Caliban meets two foolish servants of Alonso, Trinculo and Stephano. Caliban enjoys the company of the two men (not to mention the alcohol they have) and suggests they kill Prospero to take control of the island. The equally intoxicated Trinculo and Stephano agree to the plan with dreams of overseeing a utopia, and the three set off to find Prospero.

On yet another part of the island, Antonio and Alonso's brother, Sebastian, plot to kill Alonso and his councilor, Gonzalo, so that Sebastian may claim the throne. Ariel, sent by Prospero, thwarts the men's plans, scolds them for betraying Prospero, and drives them closer to Prospero's location on the island.

The story concludes when the three groups reunite in the presence of Prospero. Ferdinand and Miranda, with Prospero's blessing, make plans to marry. Alonso arrives on the scene and, having believed his son had drowned, is overjoyed to see

Ferdinand. He welcomes Miranda and apologizes to Prospero who in turn forgives the past wrongdoings. Prospero then turns to Antonio and Sebastian to forgive them as well, but also reprimands them for their recent plans of betrayal and murder. Finally, he pardons the drunken Caliban and his conspirators for their bumbling plot. Prospero releases Ariel and Caliban from his authority and entreats the audience to release him from theirs.

## CHARACTERS

**PROSPERO**, the exiled usurped Duke of Milan, a sorcerer and ruler over a magical island, Antonio's brother, Miranda's father

**MIRANDA**, Prospero's daughter

**ARIEL**, a magical spirit under a spell to serve Prospero

**CALIBAN**, the son of the island's former ruler, Prospero's slave

**ALONSO**, King of Naples, Sebastian's brother

**FERDINAND**, Alonso's son

**SEBASTIAN**, Alonso's brother

**ANTONIO**, Prospero's brother, Duke of Milan

**GONZALO**, a member of the court of Naples

**TRINCULO**, Alonso's jester, Stephano's friend

**STEPHANO**, Alonso's butler, Trinculo's friend

**BOATSWAIN**, a crewmember

# WILLIAM SHAKESPEARE

William Shakespeare, widely regarded as the greatest dramatist in the English language, came from fairly humble beginnings. He was born in April of 1564 to John Shakespeare, a city councilman and glovemaker, and Mary Arden. Though his exact birthday is unknown, it is believed he was born on April 23<sup>rd</sup> and baptized on April 26<sup>th</sup>. He was the eldest son in a family of eight.

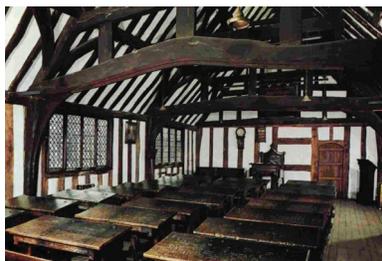
Not much is known about William's childhood or education. The local school in Stratford would have provided him with a foundation in classical Latin authors, as was standard in Elizabethan curriculum. In 1582, at eighteen years old, William was married to Anne Hathaway. The marriage was apparently a 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.



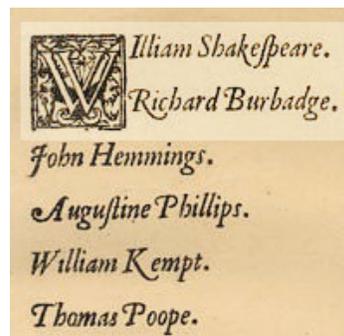
**Left:** Ancient oaks were common in the forrest of Arden near where William grew up. Some still alive today would have been 600 years old during William's lifetime.



**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 23<sup>rd</sup>, 1616. The cause of his death is unknown.



**Left:** William Shakespeare's name among the principle actors listed in the First Folio, a collection of his plays published in 1623.

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

**Right Below:** 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.



# THEATER AUDIENCES: THEN AND NOW

## Audiences in Shakespeare's Day

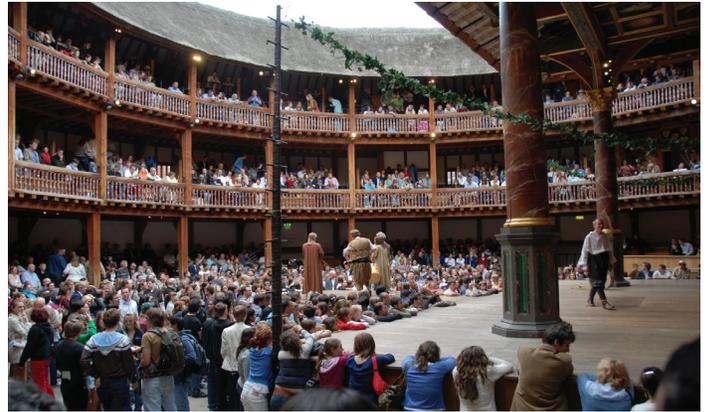
In Shakespeare's day, London theaters like the Globe could accommodate up to 3,000 people watching popular plays. With theaters running most afternoons, that could mean as many as 10,000–20,000 people could see a play every week! Who were these people? Shakespeare's audience were the very rich, the upper middle class, and the lower middle class. All of these people would seek 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.

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. There was no electricity for special theater lights, so both the stage and the audience were in broad daylight, allowing them 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. You may notice is that his plays rarely begin with the main characters onstage; usually a minor character begins the first scene. This was because at an Elizabethan theater the lights could not dim to indicate the beginning of a play, instead it would begin when characters 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 would not be vital because it might not be easily 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.

## Being an Audience Today

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.

# MODERN SHAKESPEARE ADAPTATIONS

Although Shakespeare's plays were written 400 years ago, they contain themes that have resonated with people over time, and that continue to inspire modern film makers to adapt his plays into movies and television shows. As his plays get re-told over the years, their versatility becomes apparent. Whether reimagined as a film about high school teens, samurai in feudal Japan, or zombies in the not-so-distant future, contemporary artists and entertainers have found numerous ways to make them feel fresh and relevant to modern audiences.

Here are some examples of Shakespeare's stories retold in film:

## SONS OF ANARCHY

A television series about motorcycle gangs, the series shows influence of several Shakespeare plays. Executive Producer Kurt Sutter used *Hamlet* as an outline, but there are elements of *Henry IV* and *Macbeth* as well.



Clay and Gemma Morrow mirror *Hamlet's* Claudius and Gertrude in *Sons of Anarchy*.

## 10 THINGS I HATE ABOUT YOU

A 1999 film adaptation of *The Taming of the Shrew*, the movie takes Shakespeare's play and puts it in a high school.

A number of similar films followed, such as *She's The Man* (*Twelfth Night*) and *O* (*Othello*).



*10 Things I Hate About You*.

## THE LION KING

A 1994 Disney animated film which shows some similarities to *Hamlet*, where a prince must avenge his father's murder by his usurping uncle. The film is considered a classic and was turned into a successful Broadway musical.



The protagonist's father's ghost urges him to take action in *The Lion King*.

## THRONE OF BLOOD, RAN

The famous Japanese director Akira Kurosawa adapted Shakespeare's works and transferred them to medieval Japan. *Throne of Blood* is an adaptation of *Macbeth* and *Ran* is *King Lear*. Kurosawa did not strictly adhere to Shakespeare stories, but the films show that Shakespeare's influence did not stop with English speaking countries.



The witch in *Throne of Blood*, 1957.

## WARM BODIES

A 2012 book and 2013 film adaptation of *Romeo and Juliet*, *Warm Bodies* re-casts the Montagues as zombies and the Capulets as humans fighting to stay alive. A zombie named "R" falls in love with a human named "Julie," and they struggle to find a way to be together.



Julie and R in *Warm Bodies*.

## WEST SIDE STORY

A musical written by Arthur Laurents, Leonard Bernstein, and Stephen Sondheim which takes the story of *Romeo and Juliet* and puts it in New York's Upper West Side in the 1950s. The conflict between the two families became

between two gangs, the Jets (a Caucasian gang which served as the Montagues) and the Sharks (a Latino gang which represents the Capulets). Shakespeare's play serves as the outline to tell the story of the doomed lovers, but with some twists. An immense hit in 1957, it went on to an equally successful 1961 film adaptation and is still popular today.



The balcony scene in *West Side Story*, 1961.

## PRE-SHOW REFLECTION QUESTIONS: *ROMEO AND JULIET*

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 your parents 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 REFLECTION QUESTIONS: *ROMEO AND JULIET*

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.

**If Romeo and Juliet had lived, do you think they would have been a happy couple? Why or why not?**

- Yes! They were both young, kind individuals. They would have tried very hard to make each other happy for a long time.
- Yes. Their families were both very wealthy, so if their marriage had forged a peace they would have lived very comfortably.
- Probably not. Their families hated each other, so they would probably face a lot of challenges around their secret marriage when it was finally revealed. Juliet might have even been disowned for marrying Tybalt's killer.
- Definitely not! Romeo and Juliet don't even know each other! They rushed right into marriage, and that's a recipe for disaster.

**The Nurse and Mercutio, played by the same actor in our production, are both bad news in the lives of Romeo and Juliet. How do each of them push the story toward its final tragic ending?**

- The Nurse helps Juliet get together with Romeo, but in the final test she refuses to help Juliet get out of her engagement to Paris, and won't stand up to Juliet's parents.
- Mercutio also gives Romeo such a hard time about love, that he does not want to talk to his friends about Juliet. Mercutio fights Tybalt when Romeo would not, and further widens the divide between the two families with his posturing, insults, and ultimate death.

**Images of light and darkness run throughout the play. Think about all of the references to night, dawn, sun, moon, torches and lightning in the play. Why do you think Shakespeare included this motif in the play? How does it add to the story?**

- Light and darkness could represent openness and secrecy, hiding things from other people in darkness, and "shedding light" on the truth.
- Light and darkness could also be a metaphor for the good and bad things that happen. Darkness could be Mercutio's death, Romeo's banishment, and the ongoing feud.
- Light represents the good, young, idealistic characters like Romeo and Juliet. They talk about light, and believe that the light will never fade.

**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. Even after death, he still keeps Romeo and Juliet apart.
- The villain is Lady Capulet. If she wasn't so intent on getting Juliet married off — at the threat of disowning her — she and Romeo might have ended up all right. Her feud with the Montagues also kept the lovers apart.
- Even though he's not really a villain, Romeo is responsible for the tragic events. If he hadn't been in such a hurry and so hot-headed, they probably could have figured out a way to live happily ever after.
- He's not quite a villain, but 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!

## PLACING THE PRODUCTION: *ROMEO AND JULIET*

The time period of *Romeo and Juliet* is not specifically stated in the play. In Shakespeare's time it was common for their acting troupe to perform plays set in the contemporary era, sometimes with minor characters wearing their own clothing to save on costume budgets. This tradition continued for many years, with performers routinely setting Shakespeare's play in "the present day," whether that was the 1600's or the 1760's — imagine performing Shakespeare in a restoration-style powdered wig! It was not until the Victorian era that the idea of performing Shakespeare in original dress really came into vogue. Through the late 19<sup>th</sup> and mid 20<sup>th</sup> centuries, many productions of Shakespeare were performed in Elizabethan dress, including some very popular movies by Lawrence Olivier. It is from these productions and movies that we get the idea that there is a "correct" way to stage Shakespeare, when in fact it is just one of many ways that Shakespeare has been produced through history.

For this touring production of *Romeo and Juliet*, we have chosen to set the play in Shakespeare's time as a teaching tool, so that students can get an idea of what Shakespeare's time looked like, and how his time and circumstances affected the way that he wrote the play. We have set the play in the Elizabethan era, and have included costumes and props that reflect the time.

The men in our Elizabethan setting wear doublets over their shirts, and breeches. These would be standard for upper-class men of that time. They also wear tights — or hosen — as their base layer, with their shorter breeches and tight-fitting hosen showing off shapely calves of the men, as was the fashion. The women wear a base layer of a chemise, or loose-fitting dress, with a gown over the top, and a crescent cap with a veil on their heads. Costume can also indicate status, as Peter, a Capulet servant, is dressed somewhat differently than everyone else in the show, since most other characters are part of high-status families.

Our set is designed to look like the Renaissance city of Verona, with stone construction that can act as the city streets, Juliet's balcony, the Friar's chambers, and the Capulet tomb. Our set is somewhat abstract and flexible, which would be relatively consistent with the way Shakespeare's plays would have been produced. Theaters like Shakespeare's Globe would have had one permanent configuration, and it was simple enough for the actors to play many different locations on the same stage. There would not have been scene shifts or elaborate set pieces in Shakespeare's time.



# PLACING THE PRODUCTION: *ROMEO AND JULIET*



## PLACING THE PRODUCTION: *THE TEMPEST*

*The Tempest* is set on a Pacific Northwest Island during the Klondike Gold Rush. We find Prospero and her daughter stranded on this magical island, exiled by her brother in order to take control of the influx of gold into their community. While her brother becomes rich, she is left to survive on her own magical devices. On his way to Alaska to retrieve gold by boat, Prospero's brother, along with his crew and companions, are shipwrecked on the island by Prospero's magic. A story of love and reconciliation begins.



## PLACING THE PRODUCTION: *THE TEMPEST*



# 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

## Opening phrases:

"You are my..."

"Halt! Thou..."

"Never did I see a more..."

"What, ho...?"

## 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"?

## 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*



# THE ART OF TABLEAUX

## OBJECTIVES:

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

**TIME:** 30 minutes

## STUDENT SKILLS:

Taking direction / Listening / 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 permitting) 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 LOVE (*Romeo and Juliet*) or RIVALRY (*The Tempest*). 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 (*Romeo and Juliet*) or FORGIVENESS (*The Tempest*).
- 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* or *The Tempest*. 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*

- The Capulets and Montagues hate each other and are constantly fighting.
- Romeo meets Juliet at a party, and finds out from the Nurse that she is a Capulet.
- Tybalt challenges Romeo to a fight. When Romeo refuses, Mercutio fights and gets killed.
- While Romeo is banished, Juliet's family orders her to marry Paris. The Nurse advises her to go through with it.
- Romeo returns to find Juliet in her tomb. He kills Paris, and the Friar and families arrive too late to stop Romeo and Juliet's deaths.

## Scenes from *The Tempest*

- Prospero raises a storm to cause a shipwreck, and the spirit Ariel makes sure no one is harmed
- Antonio tries to convince Sebastian to kill his brother Alonso while he sleeps, but Ariel wakes Alonso just in time.
- Caliban hides from the storm and meets Trinculo and Stephano. They get him drunk, and he swears to serve Stephano as king of the island if they can kill Prospero.
- Miranda meets Ferdinand, and they fall instantly in love. Prospero puts him in chains and makes him carry wood, but they still profess their love.
- Prospero confronts his brother Antonio, and they reconcile. Miranda and Ferdinand's marriage is blessed by Prospero and Alonso.

## DISCUSSION

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 press "play" on this frozen picture?

# 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 of income, geography, and education to bring classical theatre to Washington State.

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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 and Edmonds 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.
- In our Fall and Spring after-school "Short Shakes" programs, young actors develop their skills and gain hands-on performance and production experience.
- Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.