



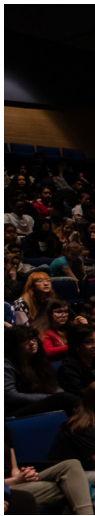
SEATTLE
SHAKESPEARE



Romeo & Julietta

By William Shakespeare | Directed by Sophie Franco

EDUCATOR RESOURCE GUIDE



ROMEO Y JULIETA

Educator Resource Guide



Touring Spring 2019. Photo by John Ulman

Welcome Letter..... 1

Plot and Characters..... 2

Articles

 Biography: William Shakespeare..... 3

 Theater Audiences: Then and Now..... 4

At a Glance

 Modern Shakespeare Adaptations..... 5

Reflection & Discussion Questions..... 6

Placing the Production..... 8

Activities

 Cross the Line: Quotes..... 9

 Compliments and Insults..... 10

 Cross the Line: Themes..... 11

 Diary/Blog..... 11

 The Art of Tableaux..... 12

 Shakebook..... 13-14

Dear Educators,

Here in 2021, we dearly wish we could be loading sets and costumes and actors into our van to bring live performances to your schools, but are prevented by this pandemic. We are reminded, however, that this is certainly not the first time touring theatre has had to adapt to a plague.

Shakespeare himself was born in a plague year and in 1593, when he was just getting his start as a dramatist, plague broke out again! London's authorities declared "we think it fit that all manner of concourse and public meeting of the people at plays, bear-baitings, bowlings and other like assemblies for sports be forbidden." Sound familiar? In order to survive and avoid the rapid spread of disease in the densely populated city, acting companies took to touring the country.

It was during this enforced break that Shakespeare is thought to have truly come into his own as an 'original poet,' capable of mingling old plots with new characters all held together by vibrant language. When the theaters reopened, not only was Shakespeare known for his brilliant long poems, he had a stunning new love story ready for the stage: *Romeo and Juliet*.

Today, much has changed in how we tour our Shakespearean plays, but some essential things remain the same. 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 (thankfully, there are fewer roving bands of thieves). And when we cannot perform as usual, we adapt, finding inspiration from the time and new ways to express the story. We do our best to continue reaching and delighting our audiences.

Thank you for bringing this digital Seattle Shakespeare Company touring show to your school. We are thrilled to continue in the tradition of the touring actor troupe, bringing theater to many schools and communities. We hope that you and your students enjoy the show!

Best,



Michelle Burce
Education Director
206-733-8228 ext. 251
or education@seattleshakespeare.org

Touring Sponsors



Fales
Foundation

Romeo y Julieta

PLOT & CHARACTERS

**Please note that this description uses the traditional gender of Shakespeare's characters, however we invite you to question those gender assignments and their expression.*

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.



Characters

Romeo, child 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

Lady Capulet, the head of the house of Capulet, she is Juliet's mother and enemy of the Montagues

Sampson, servant of the Capulets

Gregory, servant of the Capulets

Juliet, child of Lord and Lady Capulet

Nurse, Juliet's nurse

Peter, servant to the nurse and Juliet

Tybalt, Juliet's cousin

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

La Bruja, a witness to the ongoing feud and our guide through the story

About 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.



Top: William's birthplace in Stratford.

Bottom 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.

Bottom Right: 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.

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 the 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. While these are geared toward a live, in-person show, many of them help no matter what the format. 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 Adaptation

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 filmmakers 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 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. In this pandemic year, we have done the same in order to bring a performance to you!

Romeo + Juliet

A 1996 modernization of the story, directed by Baz Luhrmann, starring Leonardo DiCaprio and Claire Danes, and set in Verona Beach, California. Shakespeare's language is retained throughout the movie, but all of the settings and costumes are updated, and the swords and daggers are replaced with guns.



Scotland, PA

A 2001 dark comedy adaptation of Macbeth set during the 1970s in the fictional town of Scotland, Pennsylvania. The "kingdom" at stake is reimagined as a successful burger joint, the witches as hippie hallucinations, and Macduff as a kindly vegetarian homicide detective.



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).



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.



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.



Ram-Leela

A 2013 Bollywood adaptation of *Romeo and Juliet* takes place in the fictional gun manufacturing town of Ranjaar, where two rival clans have carried a feud for 500 years. Ram and Leela meet during the festival of Holi and test whether love can escape the trap of hatred.



Throne of Blood, Ran

The famous Japanese director Akira Kurasawa adapted Shakespeare's works and transferred them to medieval Japan. *Throne of Blood* is a 1957 adaptation of *Macbeth* and *Ran* is *King Lear*. Kurasawa did not strictly adhere to Shakespeare stories, but the films show that Shakespeare's influence did not stop with English speaking countries.



Pre-Show Reflection Questions

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 Discussion Questions

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 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 wonderful and painful things that happen. Light could be the love and hope that Romeo and Juliet share. Darkness could be Mercutio’s death, Romeo’s banishment, and the ongoing feud.
- The cycle of day(light) and night(dark) could represent the natural balance of both life and death in the world.

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 not really a villain, Romeo is responsible for the tragic events. If Romeo hadn’t been in such a hurry and so hot-headed, they probably could have figured out a way to live happily ever after.
- While not quite a villain, the Friar is responsible for the ultimate tragedy and deaths. The Friar married Romeo and Juliet in secret, then gave Juliet a sleeping drug and failed to let Romeo know what happened!



Romeo and Juliet

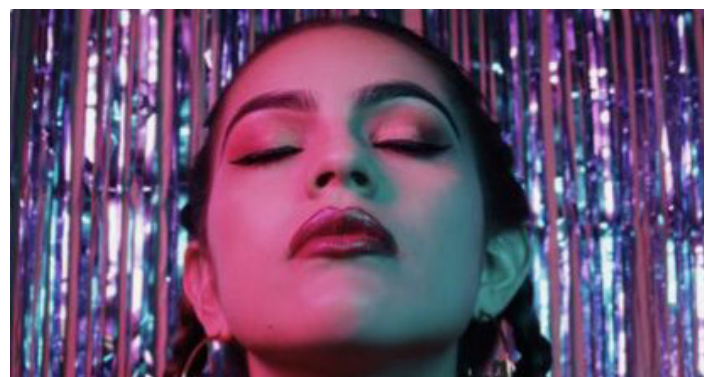
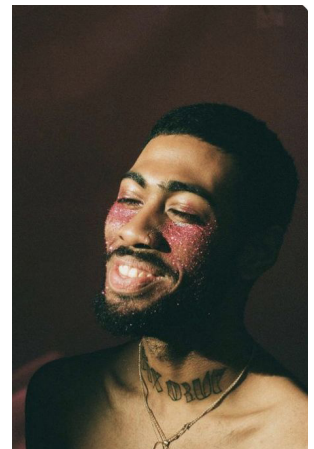
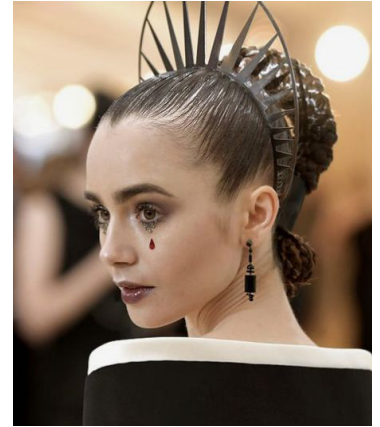
PLACING THE PRODUCTION



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 19th and mid 20th 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 take the spirit of the productions of Shakespeare's time as a teaching tool, so that students can get an idea of what it means to take historical characters and big thematic ideas and set them against a contemporary world, in that way reflecting both how Shakespeare's time and circumstances affected the way that he wrote the play, and how we may view ourselves in the story. We have set the play in our contemporary era, and have included costumes and props that support a vision of latinidad, the inclusion of queer culture, and the intersectionality that supports many types of bodies, abilities, races, and expressions of self. For example, you will see actors wearing some of the bright colors and patterns embraced by various latine cultures and you will hear dialects of spanish from more than three different regions, helping to expand the spectrum of latinx identity in this piece. Because director Sophie Franco wanted to explore queer culture you will notice, in addition to embracing some iconic club styles in costume and makeup, that there has been a shift from the traditional gender of several of the characters, including a non-binary Romeo. The script's adaptation supports this with the shift of pronouns and other gendered forms of address. Franco's goal was to open the ways in which people can identify with this story and connect it to issues of the present day. You will even see actors using "COVID masks", allowing the plague that exists in the story to connect to our current pandemic.

The entire production was limited by the same safety protocols that have put schools into remote learning in the past year. It was rehearsed and filmed entirely over zoom. While this put a big constraint on how the story could be told, it also allowed us to include a creative team from all over North America – and now, thanks to technology, can bring the tour much farther than our usual constraints of Washington state.



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 & 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 & Juliet*

A rose by any other name would smell as sweet
– *Romeo & 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*

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	Column B	Column C
divine	honey-tongued	cuckoo-bud
sweet	well-wishing	toast
fruitful	fair-faced	nose-herb
gentle	best-tempered	wafer-cake
sugared	tender-hearted	pigeon-egg
flowering	tiger-booted	welsh cheese
precious	smooth-faced	valentine
gallant	thunder-darting	true-penny
delicate	sweet-suggesting	song
celestial	young-eyed	dogfish
unmuzzled	angel-haired	maypole
greasy	eye-offending	hedge-pig
saucy	dim-witted	pirate
bawdy	onion-eyed	minimus
vacant	rug-headed	egg-shell
peevish	empty-hearted	buzzard
impish	mad-brained	ruffian

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...

- you have ever been confused at why two groups of people hated each other.
- you have ever liked someone you weren't supposed to like.
- you have had friends who fought with each other.
- you have gotten conflicting advice from authority figures.
- you have felt unsupported by the adults in your life.
- you have gotten into a situation that seemed like it had no way out.

Diary / Blog

ACTIVITIES

Objectives:

- Use context from the story to expand a character's inner life

Time: 15 minutes

Student Skills:

- Inferring information from reading
- Creative writing

Instructions

Have each student choose an important moment in the play: Romeo and Juliet's first meeting, their marriage, Tybalt's death, Romeo's banishment, Juliet planning her “death”, Romeo hearing about Juliet's death, etc. Then have each student write a diary or blog entry as either Romeo or Juliet. What happened that day? How do they feel about it? What do they need to hide from their friends and parents?

Use the space provided (or separate sheet if you need more room) to write the diary/blog entry:

Lesson expansion: Have students “comment” on each others’ blog entries. They can pretend to be Romeo and Juliet’s parents, their friends, their scorned loves (Rosaline or Paris), or they can be anonymous.

The Art of Tableaux

Objectives:

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

Time: 30 minutes

Student Skills:

- Listening
- Taking directions
- 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 LOVE. 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 the Play

- 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 challenge 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.

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?

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

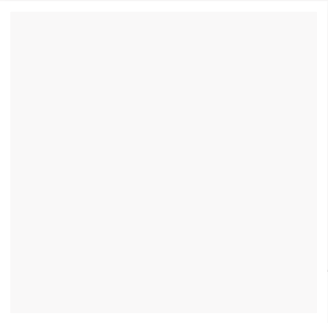
- Print out a copy of the following “Shakesbook” blank profile page for each student in class. Students can work individually or in pairs. Ask students to choose a character from *Romeo and Juliet* and create a profile page for them. Possible choices include: Romeo, Juliet, Benvolio, Tybalt, Mercutio, 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

Relationship Status

Work and Education

Work:

Education:

Likes

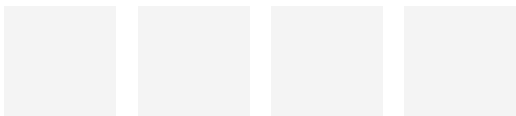
Interests:

Activities:


TV Shows:


Music:

Friends



 **Status**  **Photo**  **Place**  **Life event**







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.

EDUCATION STAFF CONTACTS

In-School Residencies, Touring, and Camps

Michelle Burce, Education Director
206-733-8228 ext. 251
michelleb@seattleshakespeare.org

Student Matinees

Lorri McGinnis, Box Office Manager
206-733-8228 ext. 220
studentmat@seattleshakespeare.org

General

Ticket office: 206-733-8222
Administrative offices: 206-733-8228
Fax: 206-733-8202
Seattle Shakespeare Company
PO Box 19595
Seattle, WA 98109
seattleshakespeare.org

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.