2017 STUDY GUIDE

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ROMEO AND JULIET

ROMEO AND JULIET BY WILLIAM SHAKESPEARE
DIRECTOR SCOTT WENTWORTH

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BMO

Cover: Antoine Yared, Sara Farb. Photography by Lynda Churilla.
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That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival’s first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford’s Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie’s specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of Richard III: “Now is the winter of our discontent/ Made glorious summer by this sun of York.” Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson’s dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of All’s Well That Ends Well, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement “of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world.”

Time proved the truth of Davies’ words, for the Festival’s pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch’s stage, without changing its essential format.

At the end of the 1956 season, the giant canvas tent that had housed the Festival’s first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around...
the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival’s origins under canvas.

In the years since its first season, the Stratford Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O’Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased—and in many cases premièred—works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 400,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres. It offers an extensive program of educational and enrichment activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.

Stratford Festival performances take place in four distinct stages:

**Festival Theatre**

**Avon Theatre**

**Tom Patterson Theatre**

**Studio Theatre**

For interactive classroom activities related to the Stratford Festival, go to the CBC Digital Archives: http://bit.ly/Yy7eK6
THE PLAYWRIGHT: 
WILLIAM 
SHAKESPEARE

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer’s daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of Henry VI, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain’s Men. He quickly established himself as one of London’s most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London’s newly built Globe Theatre.

In 1603, Shakespeare’s company was awarded a royal patent, becoming known as the King’s Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town’s Holy Trinity Church.

In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.
### ABOUT Romeo and Juliet

**A SHAKESPEAREAN TIMELINE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1558</td>
<td>Elizabeth I crowned.</td>
</tr>
<tr>
<td>1564</td>
<td>William Shakespeare born.</td>
</tr>
<tr>
<td>1572</td>
<td>Actors not under the protection of a patron declared rogues and vagabonds.</td>
</tr>
<tr>
<td>1578</td>
<td>James VI (later James I of England) takes over government of Scotland.</td>
</tr>
<tr>
<td>1579</td>
<td>Publication of North’s English translation of Plutarch’s <em>Lives of the Noble Grecians and Romans</em>.</td>
</tr>
<tr>
<td>1580</td>
<td>Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.</td>
</tr>
<tr>
<td>1582</td>
<td>Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.</td>
</tr>
<tr>
<td>1587</td>
<td>“The Rose” theatre opens in London. Mary Queen of Scots is executed.</td>
</tr>
<tr>
<td>1588</td>
<td>Spanish Armada defeated.</td>
</tr>
<tr>
<td>1589</td>
<td>Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.</td>
</tr>
<tr>
<td>1590-1591</td>
<td><em>The Two Gentlemen of Verona, The Taming of the Shrew</em>.</td>
</tr>
<tr>
<td>1591</td>
<td><em>2 Henry VI, 3 Henry VI</em>.</td>
</tr>
</tbody>
</table>
1592  Thousands die of plague in London; theatres closed.  *1 Henry VI, Titus Andronicus, Richard III.*
1593  *The Comedy of Errors.*
1594  Shakespeare becomes a shareholder of his theatre company, The Lord Chamberlain’s Men.
1594  *Love’s Labour’s Lost.*
1595  *Richard II, Romeo and Juliet, A Midsummer Night’s Dream.*
1596  Shakespeare’s son, Hamnet, dies.
1596-1597  *King John, The Merchant of Venice, 1 Henry IV.*
1597-1598  *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing.*
1598-1599  *Henry V, Julius Caesar.*
1599-1600  *As You Like It.*
1600-1601  *Hamlet, Twelfth Night.*
1601  Shakespeare’s patron arrested for treason following the Essex rebellion; he is later pardoned.
1602  *Troilus and Cressida.*
1603  Queen Elizabeth dies and is succeeded by James I; Shakespeare’s theatre company becomes the King’s Men.
1603  *Measure for Measure, Othello.*
1604  Work begins on the King James bible.
1604-1605  *All’s Well That Ends Well, Timon of Athens, King Lear (Q)*
1606  *Macbeth, Antony and Cleopatra.*
1607  *Pericles, Prince of Tyre.*
1608  *Coriolanus.*
1609  *The Winter’s Tale.*
1610  *King Lear (F), Cymbeline.*
1610  Shakespeare retires to Stratford-upon-Avon.
1611  *The Tempest.*
1611  King James version of the bible published.
1613  *Henry VIII (All is True), The Two Noble Kinsmen.*
1613  “The Globe” theatre burns down.
1616  Shakespeare dies in Stratford-upon-Avon.
1623  The first folio of Shakespeare’s collected plays is published.

* some dates are approximate
ABOUT Romeo and Juliet

SYNOPSIS OF THE PLOT

Two families of Verona, the Montagues and the Capulets, are embroiled in a long-standing and deadly feud. One night, Romeo, a Montague, gate-crashes a party being given by the Capulets, in hopes of encountering Rosaline, with whom he is infatuated. Thoughts of her are driven from his mind, however, when he catches sight of Juliet, the daughter of Lord Capulet.

Juliet, whose father has promised her to a young nobleman, Paris, is likewise smitten with Romeo and agrees to marry him in a secret ceremony conducted by a well-intentioned priest, Friar Laurence. But no sooner is this done than Romeo is drawn into a brawl in which he kills Tybalt, Juliet’s cousin. Under sentence of banishment, Romeo spends his wedding night with Juliet before going into hiding; meanwhile, Capulet orders Juliet to marry Paris within three days.

Friar Laurence devises a plan: Juliet will take a potion that will make her appear to be dead, allowing Romeo to steal into her family vault and rescue her when she revives. But the message explaining this to Romeo goes astray, and he, believing Juliet to be truly dead, commits suicide over her seemingly lifeless body. Awakening to find her husband dead beside her, Juliet too kills herself, leaving both families to mourn their children and abandon their feud.

Antoine Yared as Romeo and Sara Farb as Juliet in Stratford Festival’s 2017 production of Romeo and Juliet. Photography by Linda Churilla
ABOUT Romeo and Juliet

SOURCES AND ORIGINS

There is a long history of tragic love stories and bits from many of them may have informed the story of the “star-cross’d lovers.”

In the story of Pyramus and Thisbe in Ovid’s Metamorphoses, the parents of the lovers are bitterly divided and Pryamus falsely believes that Thisbe is dead; he kills himself and when Thisbe discovers his body, she stabs herself with his sword.

Although Shakespeare may have taken the names of the two households from Dante’s Divine Comedy, a story very similar to that used by Shakespeare was contained in a collection of tales by Masuccio Salernitano. The lovers have different names but many of the plot elements – the secret marriage, the aid provided by a friar, the exile of Mariotto (Romeo) and the message that is never delivered – are all contained in Salernitano’s Mariotto e Gianozza.

Salernitano’s story was adapted by Liugi da Porto as Giulietta e Romeo (published in 1531). He set the story in Verona, used the name Laurence for the friar and introduced many of the characters well-known in Shakespeare’s play: Mercutio, Tybalt, Count Paris and the nurse.

Shakespeare likely knew a poem written by Arthur Brooke (published in 1562 and later reprinted in 1587) called “The Tragicall Historye of Romeus and Juliet” based on a collection of stories or novelles written by Matteo Bandello (1480 to 1562). He may also have been familiar with the Histoires tragiques of Pierre Boaistuau (published in Paris in 1559).

Brooke began his poem with a sonnet that summarized the plot:

Love hath inflamed twain by sudden sight,
And both do grant the thing that both desire
They wed in shrift by counsel of a friar.
Young Romeus climbs fair Juliet’s bower by night.
Three months he doth enjoy his chief delight.
By Tybalt’s rage provoked unto ire,
He payeth death to Tybalt for his hire.
A banished man he ‘scapes by secret flight.
New marriage is offered to his wife.
She drinks a drink that seems to reave her breath:
They bury her that sleeping yet hath life.
Her husband hears the tidings of her death.
He drinks his bane. And she with Romeus’ knife,
When she awakes, herself, alas! she slay’th.

“The Argument” in The Tragicall Historye of Romeus and Juliet by Arthur Brooke

While there are obviously many elements that Shakespeare used in his Romeo and Juliet, he did not adopt all of Brooke’s outcomes including the banishment of the nurse, the hanging of the apothecary and the removal of Friar Laurence to a hermit’s cell for the rest of his life.
Boaistuau’s *Histoires tragiques* included a series of stories, the third of which was titled *Histoire troisieme de deux Amants, dont l’un mourut de venin, l’autre de tristesse* (“third history of two lovers, one who died of poison and the other of sadness”). The book was translated into English by William Paynter in his collection of stories titled *The Palace of Pleasure*, originally published in 1566 and later updated and expanded in 1575.

In addition to their influence on *Romeo and Juliet*, the stories of Matteo Bandello were used as a springboard for the whole or parts of *Cymbeline, Much Ado About Nothing* and *Twelfth Night*.

**STAGE HISTORY**

The play was written sometime between 1591 and 1595, first published in quarto in 1597. This first printing contained many errors and a second quarto, published in 1599, contains 800 additional lines and is considered the more reliable text. Reprinted in 1609, the third Quarto (Q3) was the text used as the basis for the play printed in the First Folio (1623).

It is believed that the play was first performed at the Theatre, the playhouse where Shakespeare’s company of the time, The Lord Chamberlain’s Men, was based until 1597. The Theatre was demolished at that time and the timbers were carried to the site of the new Globe Theatre on Bankside.

It is likely that Richard Burbage was the first Romeo and Robert Goffe (a boy in the company) the first Juliet.

The play was one of the first of Shakespeare’s to be performed outside England with a production in Nördlingen, Germany in 1604.

By the 1680s, the play had been significantly amended by Thomas Otway; among its many innovations was a happy ending in which Juliet awakens before Romeo dies. This version of the play was used for almost 200 years.

The earliest known North American production was in 1730 by an amateur company in New York.

It was not until the mid-19th century that the original play was restored. Charlotte Cushman, an American actress, was notable throughout her career for playing both male and female roles, including Hamlet, Romeo and Lady Macbeth. Her performance as Romeo was seen by Queen Victoria; in his book entitled *Queen Victoria Goes to the Theatre*, George Rowell writes that after the Queen had seen the play at the Haymarket on February 22, 1855, she wrote that “Miss Cushman took the part of Romeo...no one would ever have imagined her a woman, her figure and voice being so masculine.”

Many famous actors were attracted to the lead roles including Henry Irving and Ellen Terry (1882) and Edwin Booth and Mary McVicker (1869).

By the 20th century, the play was being performed frequently around the world. In 1934, a landmark production which restored virtually all of Shakespeare’s text, including the
Prologue, was produced by Guthrie McClintic and starred his wife, Katharine Cornell, Maurice Evans and Ralph Richardson (Mercutio).

In 1935, John Gielgud and Laurence Olivier alternated in the roles of Romeo and Mercutio opposite Peggy Ashcroft’s Juliet.

As time went on, the demand for actors closer in age to Romeo and Juliet increased and the staging often evolved to reflect modern times. There have been productions played against a backdrop of the Israeli-Palestinian conflict, apartheid in South Africa and the Cold War.

**OTHER PERSPECTIVES**

The play has been used as a springboard for ballet, opera and other musical genres including *Fever*, written by Eddie Cooley and Otis Blackwell and immortalized by Peggy Lee:

```
Romeo loved Juliet
Juliet, she felt the same
When he put his arms around her
He said, “Julie, baby, you’re my flame

“Thou giveth fever
When we kisseth
Fever with thy flaming youth
Fever! I’m afire
Fever, yea, I burn, forsooth.”
```

The play has been adapted for ballet, most famously with music by Sergei Prokofiev. Commissioned by the Kirov in 1935, it was not performed until 1940 and only after it had agreed that the happy ending originally envisioned for the ballet would be replaced by Shakespeare’s original tragedy conclusion.

More than 25 operas have been based on the story, the earliest written in 1776 by Georg Benda and featuring the happy ending. The best-known is Gounod’s *Roméo et Juliette* (1867).

Berlioz’s *Roméo et Juliette* is a dramatic symphony featuring chorus and orchestra; Tchaikovsky’s *Fantasy Overture* is a symphonic poem that includes his famous “love theme.”

In addition to *Fever*, other contemporary music has been based on the play including *The Star-Crossed Lovers*, part of Duke Ellington’s *Such Sweet Thunder*, a series of pieces based on Shakespeare’s plays inspired by his time at the Stratford Festival.

In 1957, *West Side Story* premièred on Broadway with music by Leonard Bernstein and lyrics by Stephen Sondheim.

The play has been filmed many times including productions directed by George Cukor (1936, featuring Norma Shearer and Leslie Howard); Franco Zeffirelli (1968, featuring
Leonard Whiting and Olivia Hussey); and Baz Luhrmann (1996, featuring Leonardo DiCaprio and Claire Danes).

The play has been used as the basis for movies including Disney’s *High School Musical* and John Madden’s *Shakespeare in Love* (adapted for the stage and presented at the Festival in 2016).

![Antoine Yared as Romeo and Sara Farb as Juliet in Stratford Festival’s 2017 production of Romeo and Juliet. Photography by Linda Churilla](image)

### STRATFORD FESTIVAL PRODUCTION HISTORY

**1960:** Festival Theatre. Directed by Michael Langham and designed by Tanya Moiseiwitsch.

**1968:** Festival Theatre. Directed by Douglas Campbell and designed by Carolyn Parker.

**1977:** Avon Theatre. Directed by David William and designed by John Ferguson.

**1984:** Festival Theatre. Directed by Peter Dews and designed by David Walker.

**1987:** Third Stage (now the Tom Patterson Theatre). Directed by Robin Phillips and designed by Patrick Clark.

**1992:** Festival Theatre. Directed by Richard Monette and designed by Debra Hanson.

**1997:** Festival Theatre. Directed by Diana Leblanc with set design by Douglas Paraschuk and costume design by Dany Lyne.

**2002:** Festival Theatre. Directed by Miles Potter and designed by Patrick Clark.

**2008:** Festival Theatre. Directed by Des McAnuff with sets by Heidi Ettinger and costumes by Paul Tazewell.
2013: Festival Theatre. Directed by Tim Carroll with set design by Douglas Paraschuk and costume design by Carolyn M. Smith; Ken Schwartz and Graham Abbey were the assistant directors. The production featured Daniel Brière (Romeo), Sara Topham (Juliet), Jonathan Goad (Mercutio), Kate Hennig (Nurse), Tom McCamus (Friar Laurence), Scott Wentworth (Capulet), Nehassiau deGannes (Lady Capulet), Tyrone Savage (Tybalt) and Antoine Yared (Paris). Claudio Vena was the composer, Kevin Fraser was the lighting designer, Jim Neil was the sound designer and John Stead was the fight director. Movement by Shona Morris.

For detailed information about actors, set and costume designs, etc. for previous productions, please contact the ARCHIVES DEPARTMENT at the Stratford Festival

www.stratfordfestival.ca/AboutUs/OurHistory/ArchivesServices

519.271.4040

*
ABOUT Romeo and Juliet

CURRICULUM CONNECTIONS

1. All grades: Language/English (Listening to Understand, Speaking to Communicate, Reading for Meaning)
2. All grades: Drama, Music, Visual Art
3. Grades 4–12: Health and PE (Healthy Living: Bullying, Abuse and Violence)
4. Grades 4–12: Health and PE (Human Development and Sexual Health: Emotional, Social Impact; Personal Stresses; Understanding Healthy Relationships; Conflict Management; Mental Health)
5. Grade 12: Canadian and World History (Communities, Conflicts and Cooperation)

TOPICS

Shakespeare
- Who he was, his body of work, his significance in English drama and literature
- Dramatists of the Renaissance
- Early modern drama

Elizabethan England
- Social and economic structure (class systems, playhouses, plays and players)
- Values and beliefs (humours, the Great Chain of Being, etc.)
- Conventions of early English drama (tragedy, five-act structure)

Language
- Imagery, blank verse, rhetoric, sonnet form

THEMES AND MOTIFS

- Young love, courtship and marriage
- Fate vs. free will
- Rebellion and retribution
- Language and communication
- Social graces
- Freedom and choice
- Adults versus adolescents (generation gap)
- Light vs. dark
- Love vs. hate
- Public vs. private
- Life vs. death
ABOUT Romeo and Juliet
2017 Stratford Festival Production
May 3 to October 21 – opens June 1

Director   Scott Wentworth
Designer   Christina Poddubiuk
Lighting Designer  Louise Guinand
Composer   Paul Shilton
Sound Designer  Verne Good
Fight Director   John Stead
Choreographer  Stephen Cota

Cast

Chorus     Sarah Dodd
Widows    Miali Buscemi
Krista Leis
Katelyn McCulloch
Natasha Strilchuk

Escalus, Prince of Verona   Juan Chioran
Mercutio, kinsman to the Prince   Evan Buliung
Paris, kinsman to the Prince   Gordon Patrick White

House of Capulet
Capulet    Randy Hughson
Lady Capulet   Marion Adler
Juliet, daughter of the Capulets   Sara Farb
Tybalt, kinsman to Capulet   Zlatomir Moldovanski
Nurse, to Juliet   Seana McKenna
Peter, the Nurse’s man   Victor Ertmanis
Sampson, servant to Capulet   Jimmy Blais

House of Montague
Montague   Jim Codrington
Lady Montague   Kim Horsman
Romeo, son of the Montagues   Antoine Yared
Benvolio, kinsman to Montague   Jamie Mac
Gregory, servant to Montague   Nick Nahwegahbow
Balthasar, Romeo’s man   Thomas Mitchell Barnet

Friar Laurence   Wayne Best
Friar John   Victor Ertmanis
Apothecary   John Kirkpatrick

Officers of the Watch, serving men, party guests: Eric Abel, Alex Black, Jimmy Blais, Miali Buscemi, John Kirkpatrick, Krista Leis, Katelyn McCulloch, Chad McFadden, Nick Nahwegahbow, Natasha Strilchuk

Pages: Maxwell Croft-Fraser, Alexei DeLuca, Oliver Neudorf
**Imaginative Ways to Approach the Text**

**Romeo & Juliet – Enter Chorus: A Look at the Prologue**

**Overview**

**Activity # 1**
Students will break into groups and examine the Prologue and create a choral piece with movement.

**Activity # 2**
Students will choose a word, phrase or line in their section that they find powerful. The instructor will walk around the room and tap them on the shoulders to speak their line.

---

**Grade Level**
6-12

**Subject Area**
English, Drama

**Curriculum Expectations and Learning Outcome**
Identify the important information and ideas in the text, focusing on Shakespeare’s clues for staging; Analyse the text and explain how they help communicate meaning and enhance effectiveness; Use a variety of conventions to develop character and shape the action in ensemble drama presentations.

**Time Needed**
1 class Period

**Space**
Desks in groups, then open spaces for exploring the text

**Materials**
Attached handouts of Activities
ACTIVITY # 1
Break up into 7 groups; each group will be assigned a section. Study the words and discuss the meaning with your group.

Divide up the lines and speak chorally, adding movement with energy and physicality. Be creative and feel free to use a variety of ways to deliver the lines.

<table>
<thead>
<tr>
<th>#</th>
<th>Lines</th>
</tr>
</thead>
</table>
| 1 | Two households, both alike in **dignity**\(^1\),  
In fair **Verona**\(^2\), where we lay our scene,  
\(^1\)equal in status; **2\.)city in northern Italy |
| 2 | From **ancient**\(^1\) grudge break to new **mutiny**\(^2\),  
Where **civil**\(^3\) blood makes civil hands unclean.  
\(^1\)long-standing; **2\.)discord/argument; **3\.)of citizens – plays on idea of “civilized” |
| 3 | From forth the **fatal**\(^1\) loins of these two foes  
A pair of **star-crossed**\(^2\) lovers take their life\(^3\),  
\(^1\)fateful/deadly enemies; **2\.)ill-fated/thwarted by fate; **3\.)are born – but with twisted meaning of suicide |
| 4 | Whose **misadventured piteous overthrows**\(^1\),  
Doth with their death bury their parents' strife.  
\(^1\)unlucky tragic accidents |
| 5 | The **fearful**\(^1\) **passage**\(^2\) of their death-marked love;  
And the continuance of their parents' rage,  
\(^1\)frightened/fearsome; **2\.)progress/passing – play on “death” |
| 6 | Which, **but**\(^1\) their children's end, nought could remove,  
Is now the two hours' **traffic**\(^2\) of our stage;  
\(^1\)but for; **2\.)business, performance |
| 7 | The which if you with patient ears attend,  
What here shall **miss**\(^1\), our toil shall strive to mend.  
\(^1\)be found wanting, be unsuccessful, fail/improve |

ACTIVITY # 2
- Find a line, phrase, or word in the text above that you find powerful in your section.
- Walk around the room and repeat it softly to yourself several times.
- Then, stand and space yourselves around the room.
- The instructor will walk around the room and tap you on the shoulder and you will speak your line, phrase, or word out loud. [Note: this may be underscored with music while you are saying your lines.]
Imaginative Ways to Approach the Text

Romeo and Juliet – Staging a Fight

Overview

• The students will examine the opening scene looking for staging clues and tone and then perform the scene.

Grade Level

7-12

Subject Area

English, Drama

Curriculum Expectations and Learning Outcome

Develop and explain interpretations of the Shakespearean text, using evidence from the text and visual cues to support their interpretations;

Use appropriate decoding strategies to understand unfamiliar words/ideas and stage the scene;

Analyse the text, motivation, speech, and actions of the characters to build roles.

Time Needed

1-2 class Periods

Space

Desks in groups, then open spaces for exploring the text

Materials

Attached handouts of Activities
**Activity:**
The Capulet servants, Sampson and Gregory, meet two of the Montague servants, Abraham and Balthasar, on the street. Sampson eggs Gregory on to pick a fight with the Montague servants. Benvolio, a Montague, intervenes to stop the fight. Tybalt, a Capulet, enters and challenges Benvolio to a fight.

Working in groups of six, examine the text for staging clues and tone and then decide who will play Sampson, Gregory, Abraham, Balthasar, Benvolio and Tybalt.

**For Discussion**

◊ Why do the servants call each other ‘sir’? What tone of voice are they using?

◊ Why does Sampson repeat Abraham’s words at the beginning? What effect does it have on the mood of the scene?

◊ Why does Shakespeare start the audience off with a dramatic fight scene at the top of the play?

◊ Where would you set the play? Discuss possible settings where you think the fight could take place.
**Romeo and Juliet - Act I, Scene 1 (excerpt)**

**GREGORY**
Draw thy tool, here comes two of the house of the Montagues.  

**SAMPSON**
My naked weapon is out: quarrel, I will back thee.  

**GREGORY**
How, turn thy back and run?  

**SAMPSON**
Fear me not.  

**GREGORY**
No, marry; I fear thee!  

**SAMPSON**
Let us take the law of our sides; let them begin.  

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

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

*Enter ABRAHAM and BALTHASAR (from the House of Montague)*

**ABRAHAM**
Do you bite your thumb at us, sir?  

**SAMPSON**
I do bite my thumb, sir.  

**ABRAHAM**
Do you bite your thumb at us, sir?  

**SAMPSON**
[Aside to GREGORY] Is the law of our side, if I say ay?  

**GREGORY**
No.  

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

**GREGORY**
Do you quarrel, sir?
ABRAHAM
Quarrel sir! no, sir.

SAMPSON
If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM
No better.

SAMPSON
Well, sir.

GREGORY
Say 'better:' here comes one of my master's kinsmen.

SAMPSON
Yes, better, sir.

ABRAHAM
You lie.

SAMPSON
Draw, if you be men. Gregory, remember thy swashing blow. a particular fencing stroke or a slashing move

They fight

Enter BENVOLIO

BENVOLIO
Part, fools! Put up your swords; you know not what you do.

Beats down their swords

Enter TYBALT

TYBALT
What, art thou drawn among these heartless hinds? mocks Benvolio for fighting with servants, punning ‘heart’ for ‘hart’ a male deer with ‘hinds’ as female deers without male parts (harts)
Turn thee, Benvolio, look upon thy death.

BENVOLIO
I do but keep the peace: put up thy sword,
Or manage it to part these men with me. use

TYBALT
What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

They fight
*Imaginative Ways to Approach the Text*

**Romeo and Juliet** - Getting Across - Act I, scene 5 (excerpt)

**Overview**

Students will explore the first meeting between Romeo and Juliet to determine each characters’s objectives and emotional drive.

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**Grade Level**

7-12

**Subject Area**

English, Drama

**Curriculum Expectations and Learning Outcome**

Analyse the text, focusing on the ways in which it communicates info, ideas, and themes and influences the listener's / viewer’s response; Extend understanding of the text, by making insightful connections between the ideas in them and personal knowledge, experience, insights, and the world around them; Use a variety of conventions to develop character and shape the action in ensemble drama presentations.

**Time Needed**

1 class Period

**Space**

Desks moved to the sides, use open spaces for exploring the text

**Materials**

Attached handouts of Activities
**Romeo and Juliet – Getting Across - Act I, scene 5 (excerpt)**

**Background Info:** In their first meeting Romeo and Juliet speak in sonnet form – a poem of 14 lines of iambic pentameter (10 syllables per line that alternate unstressed and stressed syllables). The rhyming lines take on the pattern of ABAB CDCD EFEF GG.

**The Activity:**
This exercise is about dealing with overcoming obstacles and discovering what one character wants from another in a scene.

- Choose someone to play Romeo and another to play Juliet, the rest of the class (or ask for a select group of volunteers) will try to ‘block’ them.
- Have Romeo and Juliet first read their lines facing each other.
- Then, have Romeo and Juliet read their lines again a little further apart. As they are saying their lines, they will attempt to get closer and reach the other actor with action and emotion.
- The rest of the class or the assigned group of volunteers will try to stop them by physically stepping in their way or restraining each character by holding them by the elbows (no pushing or shoving allowed – at all times the actors must be safe).

**NOTE:** if the actors are restrained at the elbows have someone hold the script up in front of the actors so they may read their lines.

**Discussion Points:**
- For Romeo and Juliet – What instinctive reaction came to mind while doing this activity? How did it make you feel when you were met with resistance?
- For the class or resistance group – what did you discover about the two characters as they were thwarted in their endeavor to reach each other?
- Did the obstacles heighten the language and shed new insights into this scene?
Romeo and Juliet – Act I, scene 5 (excerpt)

ROMEO
[To JULIET]
If I profane\(^1\) with my unworthiest hand
This holy shrine\(^2\), the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this\(^3\);
For saints\(^4\) have hands that pilgrims' hands do touch,
And palm to palm is holy palmers'\(^5\) kiss.

ROMEO
Have not saints lips, and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O, then, dear saint, let lips do what hands do;
They pray, grant thou\(^6\), lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers' sake.

ROMEO
Then move\(^7\) not, while my prayer's effect I take.

Glossary:

1. profane – desecrate, dishonor
2. shrine – Juliet’s hand
3. mannerly devotion shows in this – shows proper devotion in this action
4. saints – images of saints
5. palmers’ – pilgrims who have travelled to the Holy Land and returned with a palm leaf to symbolize that they were there / also playing on the word ‘palm’ as in hand
6. grant thou – you must grant their prayers
7. move – entreat, pray / Romeo means it as “do not change position"
Imaginative Ways to Approach the Text

Romeo & Juliet – Preventing Teen Suicide

Activity # 1
After reading the entire play students will examine and review the causes and warning signs of suicide.

Activity # 2
Students will work in groups to examine and identify Romeo and Juliet's causes of stress and signs of suicide. They will brainstorm strategies to help, offering coping skills and solutions.

Grade Level: 7-12
Subject Area: English, Drama
Curriculum Expectations and Learning Outcome:
- Identify warning signs & symptoms that could be related to mental health concerns and describe a variety of strategies for coping;
- Analyse the text and explain how they help communicate meaning and enhance effectiveness;
- Describe the challenges & struggles facing R & J which contributed to their eventual suicide and apply effective strategies that could have prevented their demise.

Time Needed: 1-2 class periods
Space: Desks in groups
Materials: Attached handouts of Activities

Romeo and Juliet
2017 Study Guide
Stratford Festival
Activity 1: About Preventing Teen Suicide

Suicide is a complex and difficult topic. Many factors are involved that lead people to die by suicide or attempt suicide. It is the second-most common cause of death among young people after motor vehicle accidents.

On youth and suicide the Canadian Mental Health Association says the following:

> Suicide can appear to be an impulsive act. But it’s a complicated process, and a person may think about it for some time before taking action. It’s estimated that 8 out of 10 people who attempt suicide or die by suicide hinted about or made some mention of their plans. Often, those warning signs are directed at a friend.

> Recognizing the warning signs is one thing; knowing what to do with that information is another. Suicide was a taboo subject for a very long time. Even talking about it is still difficult for most people. But being able to talk about suicide can help save a life. Learning about suicide is the first step in the communication process. Suicide is about escape. Someone who thinks seriously about suicide is experiencing pain that is so crushing, they feel that only death will stop it.


**WARNING SIGNS**

Considering suicide does not necessarily mean one is determined to die. They may place warning signs as a way to ask for help or shed light on serious and painful circumstances.

Here are some warning signs to look for as outlined by the Canadian Mental health Association:

- Sudden change in behavior (for better or worse)
- Withdrawal from friends and activities
- Lack of interest
- Increased use of alcohol and other drugs
- Recent loss of a friend, family member or parent, especially if they died by suicide
- Conflicting feelings or a sense of shame about being gay or straight
- Mood swings, emotional outbursts, high level of irritability or aggression
- Feelings of hopelessness
- Preoccupation with death, giving away valued possessions
- Talk of suicide: e.g. ‘no one cares if I live or die’
- Making a plan or increased risk taking
- Writing or drawing about suicide
- ‘hero worship’ of people who have died by suicide
- Their behavior is out of character, etc. (this list is not exhaustive)
WHAT CAN YOU DO IF YOU KNOW A PERSON IS CONSIDERING SUICIDE?

- Really listening, without judging not challenging, or becoming angry or shocked
- Finding ways to break through the silence and secrecy
- Asking if they have plans or have made prior attempts
- Helping them find ways to lessen their pain
- Helping them see positive possibilities in their future
- Guiding them to other sources of help as soon as possible, such as a counsellor or other trusted adult, or community crisis lines listed in your telephone listings
- If they are in crisis and you aren’t sure what to do, you can always call 9-1-1 or go to your local emergency room
NOTE: This is an activity after reading the entire play.

1. Divide into five (5) groups. Note: Act I and V are lumped together because they are fairly short and Act III are split into two groups because it is very large.

2. Romeo and Juliet are trying to solve problems but are unable to do so and finally turn to suicide as the last option.

Read the soundbites in your section and answer the following questions:

   a. Identify the causes of stress in Romeo and Juliet’s lives.

   b. What suicidal warning signs are Romeo and Juliet displaying?

   c. How do Romeo and Juliet handle their stress?

   d. Is there anyone in the play who is a good listener?

   e. Do you see evidence in the play of the following: bullying; criticizing; judging; peer pressure, etc., (come up with your own)?

   f. What recommendations would you make to reduce their stress?
      If you get stuck use these sentences to help you get started:
       i. The best way to help is...
       ii. The best way to communicate is...

   g. Are there other quotes in the play, not listed in the soundbites, that might be considered warning signs?
**Scene 1**
Romeo: Griefs of mine own lie heavy in my breast.

...  
Romeo: Tut, I have lost myself, I am not here,  
This is not Romeo, he’s some other where.  

...  
Romeo: In sadness, cousin, I so love a woman.  

...  
Romeo: She hath forsworn to love, and in that vow  
Do I live dead, that live to tell it now.

**Scene 2**
Benvolio: Take thou some new infection to thy eye,  
And the rank poison of the old will die.

**Scene 5**
Romeo: I fear too early, for my mind misgives  
Some consequence yet hanging in the stars  
Shall bitterly begin his fearful date  
With this night’s revels, and expire the term  
Of a despised life closed in my breast,  
By some vile forfeit of untimely death.

...  
Romeo: O dear account! My life is my foe’s debt.

...  
Juliet: Prodigious birth of love it is to me,  
That I must love a loathed enemy.

* = As Act I is fairly short, this group may also have Act V
Romeo and Juliet
SOUNDBITES - Act II / GROUP 2

Scene 1
Chorus: Now old desire doth in his death-bed lie,
    And young affection gapes to be his heirs;
    That fair for which love groaned for and would die,

Scene 2
Juliet: The orchard walls are high and hard to climb,
    And the place death, considering who thou art,
    If any of my kinsman find thee here.

Romeo: My life were better ended by their hate,
    Than death prorogued, wanting of thy love.

Romeo: Would I were sleep and peace, so sweet to rest!

Scene 3
Romeo: And bad’st me bury love.

Friar: For this alliance may so happy prove
    To turn your households’ rancor to pure love.

Scene 4
Mercutio: Alas, poor Romeo, he is already dead, stabbed with a white wench’s black eye, run through the ear with a love-song, the very pin of his heart cleft with the blind bow-boy’s butt-shaft; and is he a man to encounter Tybalt?

Scene 5
Juliet: Had she affections and warm youthful blood,
    She would be as swift in motion as a ball;

Scene 6
Romeo: Do thou but close our hands with holy words,
    Then love-devouring Death do what he dare,
    It is enough I may but call her mine.

Friar: These violent delights have violent ends,
    And in their triumph die like fire and powder,
    Which as they kiss consume.
Scene 1
Romeo: This day's black fate on moe days doth depend,
   This but begins the woe others must end.
   ...
Romeo: Away to heaven, respective lenity,
   And fire-eyed fury be my conduct now!
   ...
Romeo: Either thou or I, or both, must go with him.
   ...
Romeo: O, I am fortune's fool.

Scene 2
Juliet: Give me my Romeo, and when I shall die,
   Take him and cut him out in little stars,
   ...
Juliet: Vile earth, to earth resign, end motion here,
   And thou and Romeo press one heavy bier!
   ...
Juliet: There is no end, no limit, measure, bound,
   In that word's death, no words can that woe sound.
   ...
Juliet: Come, cords, come, Nurse, I'll to my wedding bed,
   And death, not Romeo, take my maidenhead!

Scene 3
Romeo: There is no world without Verona walls,
   But purgatory, torture, hell itself;
   Hence 'banishèd' is banished from the world,
   And world's exile is death; then 'banishèd'
   Is death mistermèd. Calling death 'banishèd',
   Thou cut'st my head off with a golden axe,
   And smilest upon the stroke that murders me.
   ...
Romeo: 'Tis torture, and not mercy. Heaven is here
   Where Juliet lives, and every cat and dog
   And little mouse, every unworthy thing,
   Live here in heaven, and may look on her,
   But Romeo may not.
   ...
Romeo: And sayest thou yet that exile is not death?
   Has thou no poison mixed, no sharp-grandknife,
   No sudden mean of death, though ne'er so mean,
   But 'banishèd' to kill me?
   ...
Romeo: Thou canst not speak of that thou dost not feel.
   Wert thou as young as I, Juliet thy love
   An hour but married, Tybalt murderèd,
   Doting like me, and like me banishèd,
   Then mightst thou speak, then mightst thou tear thy hair
   And fall upon the ground as I do now,
   Taking the measure of an unmade grave.

Scene 3 continued...
Nurse: Piteous predicament! Even so lies she,
   Blubb'ring and weeping, weeping and blubb'ring.
   ...
Nurse: O she says nothing sir, but weeps and weeps,
   And now falls on her bed, and then starts up,
   And Tybalt calls, and then on Romeo cries,
   And then down falls again.
   ...
Romeo: ...O tell me, Friar, tell me,
   In what vile part of this anatomy
   Doth my name lodge? Tell me, that I may sack
   The hateful mansion.

(tries to stab himself but the dagger is snatched away)
Friar: Hold thy desperate hand!
   Art thou a man? Thy form cries out thou art;
   Thy tears are womanish, thy wild acts denote
   The unreasonable fury of a beast.
   Unseemly woman in a seeming man,
   And ill-beseeming beast is seeing both,
   Thou hast amazed me. By my holy order
   I thought thy disposition better tempered.
   ...
Thy noble shape is but a form od wax,
   Disfiguring from the valour of a man;
   ...
Thy wit, that ornament to shape and love
   Misshapen in the conduct of them both,
   Like powder in a skilless soldier's flash,
   Is set afire by thine own ignorance,
   ...
A pack of blessings light upon thy back
   Happiness courts thee in her best array,
   But like a mishavèd and sullen wench,
   Thou pants upon thy fortune and thy love;
Scene 4
Lady C.: Tonight she’s mewed up to her heaviness.

Capulet: Sir Paris, I will make a desperate tender
Of my child’s love: I think she will be ruled
In all respects by me; nay more, I doubt it not.

Scene 5
Romeo: I must be gone
and live, or stay and die.

... Romeo: I have no more care to stay than will to go;
Come, death, and welcome! Juliet wills it so.

... Romeo: More light and light, more dark, and dark our woes!

... Juliet: O God, I have an ill-divining soul!
Methinks I see thee now, thou art so low,
As one dead in the bottom of a tomb.

... Romeo: Dry sorrow drinks our blood.

... Lady C.: Evermore weeping for your cousin’s death?
What, wilt thou wash him from his grave with tears?
And if thou couldst, thou couldst not make him live;
Therefore have done. Some grief shows much of love,
But much grief shows still some want of wit.

Juliet: Yet let me weep for such a feeling loss.

... Juliet: Now by Saint Peter’s Church and Peter too,
He shall not make me there a joyful bride.

... Capulet: How now, a conduit, girl? What, still in tears?

... Lady C.: I would the fool were married to her grave.

... Capulet: How, will she none? doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?

... Capulet: Out, you green-sickness carrion! Out you baggage!
You tallow-face!

... Juliet: Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

(she kneels)
Capulet: Hang thee, young baggage, disobedient wretch!
I tell thee what: get thee to church a’ Thursday,
Or never after look me in the face.

... But now I see this one is one too much,
And that we have a curse in having her.

Scene 5 continued...
Capulet: ... I’ll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For by my soul, I’ll ne’er acknowledge thee,
Nor what is mine shall never do thee good.

... Juliet: Is there no pity sitting in the clouds
That sees into the bottom of my grief?
O sweet my mother, cast me not away!

... Lady C.: Talk not to me, for I’ll not speak a word.
Do as thou wilt, for I have done with thee. (exits)

Juliet: O God! – O Nurse, how shall this be prevented?
My husband is on earth. My faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth? Comfort me, counsel me.

... Nurse: I think it best you married with the County.

... Your first is dead, or ‘twere as good he were
As living here and you no use of him.

... (about the Nurse) Go, counsellor,
Thou and my bosom henceforth shall be twain.
I’ll to the Friar to know his remedy;
If all else fail, myself have power to die.
Scene 1

Paris: Now, sir, her father counts it dangerous
That she do give her sorrow so much sway;
And in his wisdom hastes our marriage
To stop the inundation of her tears,
Which too much minded by herself alone
May be put from her by society.

... Paris: (to Juliet)
Thy face is mine, and thou has slandered it.
Juliet: It may be so, for it is not mine own.

... Juliet: (to Friar)
Do thou but call my resolution wise,
And with this knife I’ll help it presently.

... Friar: If, rather than to marry County Paris,
Thou has the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop’st with Death himself to scape from it;
And if thou dar’st, I’ll give thee remedy.
Juliet: O bid me leap, rather than marry Paris,
From my battlements of any tower,

... Or bid me go into a new-made grave,
And hide me with a dead man in his shroud –

... And I will do it without fear or doubt,
To live an unstained wife to my sweet love.

... Friar: (on giving Juliet the sleeping potion)
No warmth, no breath shall testify thou livest.

Scene 3

Juliet: I have a faint cold fear thrills through my veins
That almost freezes up the heat of life:

Scene 5

Capulet: Death is my son-in-law, Death is my heir,
My daughter he hath wedded. I will die,
And leave him a;;; life, living, all is Death’s.

... Lady C.: Accursed, unhappy, wretched, hateful dated!

... Nurse: 0 day, 0 day, 0 day, 0 hateful day!

... Paris: Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable Death, by thee beguiled,
By cruel, cruel thee quite overthrown!
0 love! 0 life! Not life, nut love in death!
Scene 1
Romeo: I dreamt my lady came and found me dead.
... 
Romeo: Well, Juliet, I will lie with thee tonight.
... 
Romeo: ...let me have
A dram of poison
... 
Romeo: Come, cordial and not poison, go with me
To Juliet's grave, for there must I use thee.

Scene 2
Romeo: The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.
... 
Romeo: Thou detestable maw, thou womb of death,
... 
Paris: Obey and go with me, for thou must die.
Romeo: I must indeed, and therefore came I hither.
... 
Romeo: ... Here, here will I remain
With worms that are thy chambermaids; O here
Will I set up my everlasting rest,
... 
Friar: I hear some noise, lady. Come from that nest
Of death, contagion, and unnatural sleep.
... 
Juliet: O churl, drunk all, and left no friendly drop
To help me after?
... 
Juliet: ... O happy dagger,
This is thy sheath; there rust and let me die.
... 
Prince: This letter doth make good the Friar's word,
Their course of love, the tidings of her death;
And here he writes that he did buy a poison
Of a poor pothecary, and therewithal
Came to this vault to die, and lie with Juliet.
Where be these enemies? Capulet?, Montague?
See what a scourge is laid upon your hate
That heaven finds means to kill your joys with love!
And I for winking at your discords too
Have lost a brace of kinsmen. All are punished.
... 
Prince: A glooming peace this morning with it brings,
... 
For never was a story of more woe
Than this of Juliet and her Romeo.
Here are some ideas to get your class launched into the play in a fresh way.

**Law and Order: Verona**

Ideally students will have read up to Act 4 before this exercise.

**Class period 1:**

Split students into two sections, A and B. Within each section divide into two parts: perpetrators and law enforcement team members. If possible, separate groups A and B into different spaces to work.

1. After examining Act 3, Scene 1, lines 1 – 129, have the law enforcement team question the perpetrators to piece together the tragic events of that fateful brawl.

2. Have each group walk you (Jack McCoy) through the course of events that occurred that blistering afternoon. How are the two scenes different?

**Class period 2:**

3. Regroup your class and put Romeo on trial. Have attorneys and investigators for each side, hunt for text to support or dismiss Romeo’s banishment.

4. Hold a mock trial allowing both sides to present evidence and eyewitness testimony. Who has the more convincing argument?

**Snapshots from Shakespeare**

Divide class into small groups (four or five students) and provide them with a prose version of a play (Leon Garfield versions work well). Give each group a section of the story to examine. Have each group pick the two most important pieces of their section to make into a tableau.

**Example:** The prince breaking up a street brawl between the Capulet’s and Montague’s; Romeo and his friends sneak into a party thrown by the Capulet’s; Romeo sees Juliet and it is love at first sight.

Have the class decide on common elements to use from one group to the next. For example, Capulets wear red, Montagues wear blue, Friar wears a hoodie. Have the individual groups practice their tableaux, focusing on being specific. Then bring the class together and assemble the tableaux as a whole story. Use a digital camera to record each tableau and then slideshow the sequence on a computer/television/projector and set
to music. (This exercise can also be done with a disposable camera, with the pictures mounted on bristol board and captions created for each picture.)

**Juliet’s Diary / Romeo’s Blog**

In this writing exercise students will have read the play up to Act 2, Scene 3.

Divide class into small groups (three to five per group) or have them work individually, and assign them either Romeo or Juliet to track for the rest of the play. After each scene the character appears in, the group should create a diary entry for the character. The pages of Juliet’s journal may be decorated appropriately as may the web pages of Romeo’s blog. The students track the characters emotional journey through to the tragic end of their love.

**Age and Youth***

*Romeo and Juliet* is interesting in that the actions of Romeo and Juliet’s parents, as well as the actions of other older characters, are motivated by love and caring. It is ironic, however, that there is a phenomenal amount of harm that results from such good intentions.

Friar Lawrence is an important character in *Romeo and Juliet* because he bears a heavy responsibility to what happens to Romeo and Juliet.

- Take on the role of Friar Lawrence and give different advice to Romeo when he first talks to you in Act II scene iii. How might this affect the events in the rest of the play?
- Contrast the advice Romeo received from the nurse, to Friar Lawrence’s long speech to Romeo in Act II, scene iii.
- Act out a situation where you have to talk someone out of suicide.
- Imagine that the Friar is interrogated by both Romeo and Juliet’s parents as he explains his role in the events of the play (Act 5, scene 3, 229-269). Enact this interrogation.

*Adapted from *Star Cross’d Lovers: a workshop approach to Romeo and Juliet*, by Gordon Shrubb and Ken Watson, St. Clair Press.*


**DISCUSSION TOPICS FOR YOUR CLASS**

**For classes reading the play before seeing it:**

1. What do you expect to see on stage at the Stratford Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.

2. Write in role, as either Romeo or Juliet, after meeting each other for the first time at the masked ball and talk about your first impressions and reactions.

3. Make a story map or a story board outlining the main events of the play. (This may be used later in group activities.)

**After your Stratford trip:**

1. If Romeo and Juliet had not died, what would their life together have been like over time?

2. Discuss the world of the youth in this play (i.e. Romeo, Juliet, Benvolio, Mercutio and Tybalt) with those of the adults – in what ways are the youth similar/different from the adults?

3. Discuss the characters Mercutio and Nurse and their impact on the audience and the development of the play.

4. Create a character web showing how all the characters are connected to each other. Discuss the complexity of these relationships and how they affect the progression of the play.

**For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit stratfordfestival.ca/teachingmaterials.**

You can also check out the following:

- **The Forum**, a series of remarkable events to enrich the play-going experience: [www.stratfordfestival.ca/forum/](http://www.stratfordfestival.ca/forum/)
- Stratford Festival’s **YouTube channel** for behind-the-scenes videos, photos and interviews: [www.youtube.com/user/stratfordfestival](http://www.youtube.com/user/stratfordfestival)
- Stratford Festival’s **Flickr** pages: [www.flickr.com/photos/stratfest/](http://www.flickr.com/photos/stratfest/)
- Stratford Festival **Twitter**: [twitter.com/stratfest](http://twitter.com/stratfest)
- Stratford Festival **Facebook**: [www.facebook.com/StratfordFestival](http://www.facebook.com/StratfordFestival)
Resources

SELECTED BIBLIOGRAPHY for *Romeo and Juliet*

**SHAKESPEARE: HISTORY, CRITICISM and BIOGRAPHY**

Nagler, A. M. *Shakespeare’s Stage.* 1985.

**TEACHING SHAKESPEARE**


**ROMEO AND JULIET**


**ONLINE RESOURCES**

- BookRags.com Homepage, [http://www.bookrags.com](http://www.bookrags.com)
- Mr. William Shakespeare and the Internet, [shakespeare.palomar.edu](http://shakespeare.palomar.edu)
- Sh:in:E Shakespeare in Europe, [www.unibas.ch/shine](http://www.unibas.ch/shine)
- Shakespeare’s Life and Times, [web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html](http://web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html)
- Shakespeare Online, [www.shakespeare-online.com](http://www.shakespeare-online.com)
- Movie Review Query Engine, [www.mrqe.com](http://www.mrqe.com)
- Internet Movie Database, [www.imdb.com](http://www.imdb.com)

**ROMEO AND JULIET ON FILM, VIDEO AND DVD**


1993 (CDA-Video): *Romeo and Juliet*. Directed by Richard Monette; starring Antoni Cimolino, Megan Follows and Colm Feore. [The Stratford Festival's production on film.]


2013 (UK-Film): *Romeo and Juliet*. Directed by Carlo Carlei; starring Hailee Steinfeld, Douglas Booth, and Damian Lewis.


For information on Stratford Festival HD series *From Page to Screen* go to [www.stratfordfestival.ca/WatchandExplore/OnDemand](http://www.stratfordfestival.ca/WatchandExplore/OnDemand)