



Curriculum Guide 2011-2012

Romeo and Juliet



by

William Shakespeare

Sunshine State Standards

Language Arts

- LA.7-12.1.7.1
- LA.7-12.1.7.2
- LA.7-12.1.7.3
- LA.7-12.2.1.3

- LA.7-12.2.1.7
- LA.7-12.2.1.9

Theatre Arts

- TH.912.S.1.4
- TH.912.S.2.8
- TH.912.C.1.6
-

Table of Contents

A Letter from the Director of Education	p. 3
Pre-Performance - Educate	
Read the Plot Summary	p. 4
Meet the Characters	p. 6
Research the Historical Context	p. 7
Who was William Shakespeare	p. 7
Shakespeare’s Early Years	p. 7
The London Years	p. 8
The Later Years	p. 8
A Chronology of Shakespeare’s Plays	p. 9
“Speak the Speech” Matching Game	p. 10
Performance - Excite	
Theater is a Team Sport (“Who Does What?”)	p. 11
The Actor/Audience Relationship	p. 12
Enjoying the Production	p. 12
Post-Performance - Empower	
Talkback	p. 13
Discussion	p. 13
Bibliography	p. 13
Supplemental Resources	p. 13
Lesson Plans & Sunshine State Standards	p. 14

A Letter from the Director of Education

“ All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

Pre-Performance

Read the Plot Summary

Act I

The play opens in Verona, Italy, where an ancient feud between two families has, once again, ignited. The two feuding families are the Capulets and the Montagues. Two servants of the families have met each other in the streets and started a brawl that has attracted much attention. Members of both families have joined the fight and are standing with drawn swords, when Prince Escalus arrives to break things up. Despite the Prince's attempts to keep peace between the families, their hatred of each other has continued to fuel this rivalry. Prince Escalus decrees that anyone else caught fighting will be immediately put to death.

Romeo Montague is a young man who is in love with a woman named Rosaline. He is deeply distraught over this young woman, because she has vowed to remain chaste for the rest of her life. One day, Romeo is out with his cousin Benvolio. They happen upon a Capulet servant, who is trying to read a list of people invited to the Capulets' costume party, but having a bit of trouble. Romeo helps him read the names; and he kindly rewards them with an invitation to the party. Romeo decides to go the party when he sees that Rosaline's name is on the list of invitees.

Juliet Capulet is a thirteen-year old girl. A man named Paris has been begging Juliet's father, Lord Capulet, to let him marry her. Lord Capulet has resisted, but finally invites Paris to try and woo her. When Juliet's mother, Lady Capulet, tells her about Paris, Juliet is not very excited by the thought of marriage. However, she agrees to at least take a look at him at the costume party.

Romeo decides to go to the costume party with Benvolio and one of his best friends, Mercutio. Since they wear costumes and masks, no one realizes that Romeo and Benvolio are Montagues. Romeo, feeling depressed, sits out of the dancing; and, from his spot on the wall, first spies Juliet. He immediately falls in love with Juliet, and manages to spark a conversation with her. They begin speaking, cleverly, in sonnet form and eventually their conversation leads to a kiss.

Meanwhile, Tybalt Capulet, Juliet's cousin, has recognized Romeo at the party and is very angry. Lord Capulet manages to settle him down, as he does not want any fighting to break out at his party. Juliet is eventually dragged off to talk to her mother. Juliet's Nurse decides to warn Romeo about Juliet's parentage, and he is disappointed to hear that she is a Capulet. When the Nurse returns to Juliet, she reveals that Romeo is the only son of their rival family, the Montagues. Juliet is very upset to hear that she has fallen in love with the enemy.

Act II

After the party, Romeo decides to ditch Mercutio and Benvolio. He scales the wall into the Capulets' backyard, looking for Juliet. He sees her appear on her balcony and he quickly hides to listen as she speaks. Romeo overhears Juliet saying how much she loves him, and that she wishes he were not a Montague. Romeo comes out of hiding, and confesses his love for her. She tells him that she has fallen in love with him, and suggests that if he truly loves her, he propose.

Romeo quickly rushes to see Friar Laurence. He tells the friar about Juliet, and about how much he loves her. Friar Laurence sees this as a possible opportunity to finally bring the two feuding families together.

The next day, Juliet sends the Nurse to Romeo to find out if he is really interested in marrying her. The Nurse tells Romeo that Juliet is willing to marry him. Romeo asks the nurse to have Juliet meet him at Friar Laurence's that afternoon. The Nurse then returns to Juliet and, after much manipulation, tells her that she is to meet Romeo at the chapel. Juliet quickly goes to the chapel, where Romeo and Friar Laurence are waiting for her. The Friar marries the couple in secret.

Act III

Tybalt and Petruccio meet Benvolio and Mercutio on the street. Benvolio and Mercutio are waiting for Romeo; and Tybalt is out looking for Romeo. Tybalt wants to punish Romeo for intruding on the costume party. Tybalt and Petruccio decide to try and provoke Benvolio and Mercutio.

When Romeo shows up, he tries to settle Tybalt down by telling him that he has nothing against the Capulet family. Tybalt, however, being provoked by Mercutio, draws his sword and begins to duel. Romeo draws his sword and tries to stop the fight. It is no use though, as Tybalt ends up stabbing Mercutio while Romeo is between them. Tybalt and Petruchio leave quickly. Mercutio dies, cursing both the houses of Capulet and Montague.

Romeo is deeply distraught by the death of his best friend. Tybalt reenters and Romeo immediately

Pre-Performance

Read the Plot Summary

engages him in a duel. Romeo kills Tybalt, in revenge of Mercutio, but soon realizes what he has done. Benvolio urges Romeo to flee before the Prince arrives and sees what has happened.

Prince Escalus shows up with both the Montague and Capulet families. Benvolio tells the Prince the story of the fighting and pleads for Romeo to be pardoned. Prince Escalus refuses to believe that Romeo is completely without fault, in the situation, and banishes him from Verona. He also threatens to kill Romeo if he ever returns.

The Nurse goes to Juliet, to tell her what has occurred. She does not immediately want to tell her what her husband has done, and first tells Juliet that Romeo has died. But she then tells her the real story. Juliet is confused, firstly, at how the man she loved could do such a thing. She then makes her decision to stand by Romeo. She grieves over the thought of having him banished.

The Nurse goes to Friar Laurence's to find Romeo. Romeo has been hiding here, and telling Friar Laurence how terrible banishment will be. The Nurse gives Romeo a ring from Juliet and urges him to go see her that night.

Romeo goes to Juliet and spends the night with her. The next morning, Nurse comes and warns them that Lady Capulet is coming; and Romeo flees off the balcony and off to Mantua. Lady Capulet tells Juliet that they have decided to marry her to Paris. When Juliet refuses, Lord Capulet enters and tells Juliet that she will be at church to marry Paris on Thursday, or he will disown her. Juliet immediately prepares to seek help from Friar Laurence.

Act IV

Juliet rushes to Friar Laurence, and finds Paris already there. She brushes off Paris, and asks to speak to the Friar alone. Friar Laurence then comes up with a plan to get Romeo and Juliet back together. He gives Juliet a potion that will make her appear as if she is dead. Then, instead of marrying Paris, she will be taken to the Capulet's tomb, where she will awaken and meet Romeo. He tells her that he will send Romeo a letter telling him of the plan. Romeo will then be at the tomb when Juliet awakens, so they can run away together.

Juliet returns home and apologizes to her father for being disobedient, and lies to him, telling him that she will marry Paris. She then convinces her mother and the Nurse to let her sleep alone that night so she can drink the potion.

Juliet drinks the potion and falls into a motionless sleep. When the Nurse and Lady Capulet enter the next morning, they find Juliet dead in her bed. Lord Capulet then enters and sees the dead Juliet. He begins to arrange the funeral plans for Juliet's burial.

Act V

In Mantua, Romeo is deeply disturbed by a dream, in which he found Juliet dead. His servant enters with news from Verona that Juliet actually has died. Romeo orders him to fetch a horse, so he can go see what has happened to Juliet. On his way out of town, he buys some poison to take with him to Juliet's grave.

Friar John rushes to see Friar Laurence. Friar John was supposed to have delivered the letter that Friar

Laurence wrote to Romeo, so he would know their plan. However, Friar John regretfully informs Friar Laurence that he was detained because of a scare of the plague. Friar Laurence immediately goes off to Juliet's tomb to save her.

Romeo arrives at Juliet's grave to find Paris grieving her death. Paris tries to duel with Romeo, but is quickly killed. His servant runs off to find the city watchman.

Romeo then goes to Juliet's body and sees that she is dead. He sits down beside her body and fills a cup with the poison he bought before leaving town. He drinks the poison, and dies while giving Juliet one last kiss. Juliet awakens to find Romeo dead at her side. She kisses him, hoping to kill herself with any remaining poison that might be on her lips. Friar Laurence then reenters seeing Juliet awake, ready to stab herself with Romeo's dagger. She ignores his pleas to stop and plunges the dagger into her chest.

The city watchman then arrives with Prince Escalus, Lord Capulet, and Lord Montague. They see the dead bodies; and Friar Laurence. Friar Laurence does his best to tell them the whole story. Romeo's servant also has a letter from Romeo confirming the Friar's story. Deeply saddened, Lord Capulet and Lord Montague vow to make peace with one another. Montague, in order to make amends, offers to build a golden statue of Juliet, as a reminder of what happened. Capulet agrees to do the same for Romeo. The two families finally make peace in the wake of great tragedy.

Pre-Performance

Meet the Characters

Romeo Montague: A young man who falls in love with Juliet Capulet, and marries her, after meeting her at a costume ball.

Lord Montague: Romeo's father. Enemy of Lord Capulet

Lady Montague: Romeo's mother.

Benvolio: Romeo's cousin and friend.

Abram: A servant of the Montague Family.

Balthasar: Romeo's servant.

Friar Laurence: A friend of Romeo's. He helps Romeo and Juliet marry, and tries to help them run away together.

Juliet Capulet: A young girl who falls in love with Romeo Montague, and marries him after meeting him at her family's costume ball.

Lord Capulet: Juliet's father. He is the enemy of Lord Montague. He wants Juliet to marry a man named Paris.

Lady Capulet: Juliet's mother.

Tybalt: Juliet's cousin. He hates Romeo and all of the Montague family.

Pertruccio: Tybalt's servant.

Nurse: Juliet's nurse. Juliet turns to her for advice and friendship. She helps Romeo and Juliet get married, and tries to help them escape.

Peter: Capulet Servant.

Samson: Capulet Servant.

Gregory: Capulet Servant.

Prince Escalus: The Prince of Verona.

Mercutio: Kinsmen to Prince Escalus. He is Romeo's best friend.

Count Paris: The man Juliet's father wants her to marry.

Apothecary: He sells Romeo the Poison, which Romeo uses to kill himself.

Matching Answers: l, i, p, g, n, m, d, k, f, a, b, h, e, c, o, q, r, j



Pre-Performance

Research the Historical Context



Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday-including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

Pre-Performance

Historical Context continued

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier



acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were

given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote,

"Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could



find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Pre-Performance

A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1600	<i>Hamlet</i>
1590	<i>Henry VI, Part II</i>		<i>Merry Wives of Windsor</i>
	<i>Henry VI, Part III</i>	1601	<i>Troilus and Cressida</i>
1591	<i>Henry VI, Part I</i>	1602	<i>All's Well That Ends Well</i>
1592	<i>Richard III</i>	1604	<i>Othello</i>
1593	<i>Taming of the Shrew</i>		<i>Measure for Measure</i>
	<i>Titus Andronicus</i>	1605	<i>King Lear</i>
1594	<i>Romeo and Juliet</i>		<i>Macbeth</i>
	<i>Two Gentlemen of Verona</i>	1606	<i>Antony and Cleopatra</i>
	<i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i>
1595	<i>Richard II</i>		<i>Timon of Athens</i>
	<i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i>	1609	<i>Cymbeline</i>
	<i>Merchant of Venice</i>	1610	<i>Winter's Tale</i>
1597	<i>Henry IV, Part I</i>	1611	<i>Tempest</i>
	<i>Henry IV, Part II</i>	1612	<i>Henry VIII</i>
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		



Pre-Performance

“Speak the Speech” Matching Game

Match the Shakespeare Quote on the left with the figurative paraphrasing on the right

(Answers at bottom of page 6)

_____ “Though this be madness, yet there is method in’t” (Ham.)

_____ “Et tu, Brute?” (JC)

_____ “Lord, what fools these mortals be” (MND)

_____ “O, Romeo, Romeo
Wherefore art thou Romeo?” (Rom.)

_____ “Good wombs have borne bad sons” (Tmp.)

_____ “I will wear my heart upon my sleeve” (Oth.)

_____ “To be, or not to be” (Ham.)

_____ “Fair is foul, and foul is fair.” (Mac.)

_____ “It was Greek to me.” (JC)

_____ “This above all: to thine own self be true “ (Ham.)

_____ “All the world’s a stage” (AYL)

_____ “A plague o’both your houses!” (Rom.)

_____ “The course of true love never did run smooth.” (MND)

_____ “Men at some time are masters of their fate” (JC)

_____ “There is nothing either good or bad, but thinking makes it so” (Ham.)

_____ “Something wicked this way comes” (Mac.)

_____ “There is a special providence in the fall of the sparrow” (Ham.)

_____ “What the dickens” (Wiv.)

a. Be true to yourself

b. We all have roles to play in life

c. Men control their own destiny

d. Is it better to live or die?

e. Love was never a simple matter

f. It didn’t make sense

g. Oh, why does your name have to be Romeo?

h. Both your families should suffer

i. You too, Brutus?

j. What the devil

k. What should be good is bad and what should be bad is good

l. Even though this seems crazy it actually has some logic behind it

m. I’m displaying my true feeling for everyone to see

n. Good mothers had had bad children

o. If you believe something is bad it will be bad

p. Look at what idiots those people are

q. Evil is coming

r. God decides when we live and die

Performance

Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones



Box Office Manager Gina Yolango
Photo: Rob Jones

Performance

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Performance

Enjoying the Production

1. Do you think the time period and setting of this production enhances or detracts from the text?
2. Can you notice times when the characters speak directly to you in confidence? How does it make you feel?
3. How does the lighting and sound design add to the experience?

Post-Performance

Reflect, Connect, Expand

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

Discuss

1. Love vs. Suffering:

Love and Suffering are two very prominent themes in *Romeo and Juliet*. Many characters love each other and many are suffering because of love. Who loves who in the play? Who suffers? Why do they suffer? Who ultimately suffers the deaths of Romeo and Juliet? Why?

2. Antithesis:

Shakespeare uses antithesis many times in *Romeo and Juliet*. Define antithesis. Find some examples of antithesis in the text. Which characters use it the most? What does that say about who that character is? How is antithesis a powerful tool?

3. Night vs. Day:

Many characters use metaphors about night and day in their text. Romeo and Juliet actually have a whole argument trying to tell whether it is morning, or if it is still night. First define metaphor. Find some examples of metaphor in the text. How does the theme of night vs. day fit into the play as a metaphor? What are some possible ideas night and day could represent in the play? How do characters use the ideas of night and day in their speeches? What characters talk about night and day the most?

4. Tragedy:

Romeo and Juliet is one of Shakespeare's Tragedies. What is tragic about the story? What elements make it a tragedy? Which characters are most tragic? What do you think is the overall, great tragedy within the story?

5. Intolerance and Prejudice:

Intolerance and prejudice both play a large role in the play. Who is prejudice or intolerant to whom in the play? Who is not intolerant or prejudice, or does everyone experience it in some form? What are the reasons for intolerance and prejudice within *Romeo and Juliet*? What are the ultimate effects of intolerance and prejudice in the play?

Bibliography

<http://www.folger.edu>

<http://www.william-shakespeare.info/william-shakespeare-biography.htm>

<http://www.bartleby.com>

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Grade levels appropriate: 5-12

Objectives:

The student will:

- Paraphrase the characters' lines into modern language
- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substitute Shakespeare's text while thinking their own paraphrasing
- Create a personal connection to Shakespeare's text.

Sunshine State Standards:

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA.7-12.1.7.2
- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.7-12.2.1.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7
- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9
- Strengthen acting skills by engaging in theatre games and improvisations. TH.912.S.2.8
- Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. TH.912.C.1.6

Materials needed:

Copies of Handout 1, *Graphic Shakespeare*

Introductory/background information for teachers and students:

Have all students read *Romeo and Juliet* Plot Summary, Curriculum Guide

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Lesson Process:

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

Figurative: 1. Representing by means of a figure or symbol 2. Not in its usual or exact sense; metaphorical
3. Using figures of speech

Literal: 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the Plot Summary to your students. Explain that these Romeo and Juliet were average teenagers with the same feelings and emotions that modern teenagers have.
2. Give each student the Handout 1, *Graphic Shakespeare*. Have one student read the lines aloud. Individually or in pairs, have the students write figurative paraphrasing in the empty text bubbles. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use the modern text substitutions and contractions. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.
3. Have students read their paraphrasing aloud. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.
4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Paraphrasing

Lesson Plan 1, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Assessment:

The student successfully:

- paraphrased the characters' lines into modern language
- demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- substituted Shakespeare's text while thinking their own paraphrasing
- created a personal connection to Shakespeare's text.

Reflection:

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

Additional Materials:

No Fear Shakespeare - <http://nfs.sparknotes.com/>

Romeo and Juliet, Bazmark Films, 1996

Romeo and Juliet, BHE Films, 1968

Connections to other learning:

1. Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.
2. Create your own *Romeo and Juliet* comic strips using software such as Comic Life or Bitstrips, uploading your own staged photos and writing your own paraphrased dialogue.

Shakespeare Alive!

**Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the play of your choice through an interactive plot summary and paraphrasing!
407-447-1700 ext. 208**

Post-Performance Lesson Plans Handout 1 Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

Juliet says, "A rose by any other name would smell as sweet."

She figuratively means, "You'd be just as cute if your name was Ralph instead of Romeo."

Write your own paraphrasing of Mercutio's words in modern day speech in the bubble below.

In Act III, Scene 1, Mercutio is stabbed by Tybalt and says ...



Post-Performance

Lesson Plans

Handout 1

Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

Juliet says, "A rose by any other name would smell as sweet."

She figuratively means, "You'd be just as cute if your name was Ralph instead of Romeo."

Write your own paraphrasing of Juliet's words in modern day speech in the bubble below.

In Act II, Scene 2, Juliet says ...

"Parting is such sweet sorrow
That I shall say good night
till it be morrow."



Post-Performance Lesson Plans

Journeys Into Arts & Culture

Key Words

Lesson Plan 2 page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Grade levels appropriate: 7-12

Sunshine State Standards:

The student will:

- Strengthen acting skills by engaging in theatre games and improvisations. TH.912.S.2.8
- Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product. TH.912.S.1.4
- Use background knowledge of subject and related content areas, pre-reading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection; LA.7-12.1.7.1
- Determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts; LA.7-12.1.7.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7

Materials needed:

Romeo and Juliet Speeches, Handout 2

Objectives:

The student will:

- Paraphrase the speech into modern language.
- Identify verbs and verb phrases in Juliet's speech from Act 3, Scene 2 or Romeo's speech from Act 2, Scene 2.
- Perform the speech making verbs, verb phrases and line endings key stressed words.
- Evaluate the performances of their peers based on clarity of thought, action and emotion.

Introductory/background information for teachers and students:

When speaking Shakespeare it is important to choose which words to stress to best convey the meaning of the line and the emotions of the character. Stressing verbs helps the audience follow the actions. They also make you feel an emotion.

Shakespeare wrote in verse and in prose. You know you are in verse if all the first words of the lines are capitalized and the line endings are ragged. You are in prose if the words are in paragraph form. Shakespeare put the crucial information at the end of the verse line. For this reason, it is helpful to stress the words at the end of the lines.

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Key Words

Lesson Plan 2, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Lesson process:

Verbs

1. Have students read aloud either Juliet's speech from Act 3, Scene 2 or Romeo's speech from Act 2, Scene 2 in Handout 2.
2. Talk through the paraphrasing of the speech phrase by phrase, being sure to look up the meaning of any words you don't know.
3. Have the student circle all verbs and verb phrases in the speech.
4. Read through the speech to make sure they have identified all verbs and verb phrases.
5. Have one volunteer read the speech aloud, stressing all circled verbs and verb phrases.
6. Discuss how the clarity of the speech changed for the audience when the actor stressed the verbs.
7. Discuss what was revealed about Demetrius' character and emotional state by stressing the verbs.

Line endings

1. Have one student read aloud only the first word of each verse line.
2. Have the same student read aloud only the last word of each verse line.
3. Compare the two word lists and ask students which one conveyed the emotional essence of the speech more?
4. Have a student read the whole speech aloud, and kick a small cardboard box across the floor on the last word of every verse line. Notice how your voice grows stronger every time you kick the box.
5. Have a student read the whole speech aloud stressing all the line-endings but without kicking the box.

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Key Words

Lesson Plan 2, page 3

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Romeo and Juliet*

Assessment:

The student successfully:

- Paraphrased the speech into modern language.
- Identified verbs and verb phrases in the speech.
- Performed the speech making verbs and verb phrases key stressed words.
- Performed the speech making line endings key stressed words.
- Evaluated the performances of their peers based on clarity of thought, action and emotion.

Reflection:

1. Why do you think key words are important to the audiences' understanding?
2. Listen to someone else's conversation. Are they choosing key words? What types of words are they?
3. Why do you think verbs were so important to Shakespeare? Are they less important to us? Why?