GLOBAL ARTS:
Performances For Schools
Presents

THE AMERICAN SHAKESPEARE CENTER
ROMEO AND JULIET
Wednesday, November 4, 2009 at 10am
Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, then select Resource Room.

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html Thank you!
Welcome
Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please read and review the following information with your students.

WE expect everyone to be a good audience member.

**Good audience members………..**

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording Devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“**Theatre is not theatre without an audience.”**

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!
THE AMERICAN SHAKESPEARE CENTER
2009-2010 Rough Rude and Boisterous Tour
Study Guides

Romeo and Juliet

The following materials were compiled by the Education and Research Department of the American Shakespeare Center. Special acknowledgement to: Sarah Enloe, Director of Education and Research; Ralph Cohen, ASC Executive Founding Director and Director of Mission; Jim Warren, ASC Artistic Director; Jay McClure, Associate Artistic Director; Colleen Kelly, Director of Training; Sarah Henley, Former Education Program Manager; Christina Sayer, Academic Relations; Audrey Guengerich-Baylor, Henrico County Schools; ASC Actors; and ASC Interns: Justin Schneider, Andrea Kelley, and David Techman.
WILLIAM SHAKESPEARE:
BACKGROUND AND HISTORICAL PERSPECTIVE

• Based on baptismal records, most biographers agree that William Shakespeare was born on April 23, 1564, in the town of Stratford-upon-Avon, Warwickshire, England.

• William, the son of wealthy shop owner John Shakespeare, received a traditional education: up to ten hours a day studying grammar, logic, rhetoric, arithmetic, geometry, astronomy, and music. Later in his schooling, Shakespeare also studied Greek and Latin on a daily basis. Although we have little proof of Shakespeare’s academic career, the plays are evidence enough that Shakespeare was well versed in the language passed down from the ancient classicists.

• In 1582, when he was eighteen, Shakespeare married Anne Hathaway. He had three children: Susanna and twins Judith and Hamnet. Although no conclusive documentation remains about his whereabouts between 1582 and 1594, we do know that by 1590 Shakespeare had left his family in Stratford and was living in London.

• Throughout history, theatre companies have seldom enjoyed a good reputation. In early 16th Century England, actors and their companies were thought of as lazy and dishonest:
  o **lazy** because plays were performed during the day, which meant that a percentage of those attending were “absent without leave” from work;
  o **dishonest** because an actor on stage was pretending to be someone he was not, which meant that he was lying.

• During the reign of Queen Elizabeth I, however, there was a growing interest in play-going, so actors were given the right to organize themselves into troupes under the protection of a royal patron or sponsor. Shakespeare’s troupe secured the patronage of the Lord Chamberlain, therefore they became known as The Lord Chamberlain’s Men.

• Patronage changed after the death of Elizabeth I in 1603, when King James VI of Scotland became King James I of England. During the reign of James I, and continuing to 1642 when the Puritans closed the theatres, The Lord Chamberlain’s Men were recognized favorites of the crown and known as The King’s Men.

• Shakespeare often visited Stratford and bought a house there for his family. His son Hamnet died in 1596 at the age of eleven, possibly of the plague. At the age of 47 in 1611, Shakespeare retired to Stratford, ending his tenure as a resident writer and actor with the company he helped form. William Shakespeare died on his birthday on April 23, 1616. His wife, Anne, lived until the age of sixty-seven. His two surviving children, Susanna and Judith, both married but left no family.

• Although Shakespeare’s family tree ended, his plays continue to carry his memory, and will do so well into the future. Shakespeare wrote 37-39 plays, 154 sonnets, and contributed over 2,000 words to the English language. Today his plays are performed in many languages including German, Russian, French, and Japanese. As Ben Jonson, a contemporary of Shakespeare once wrote, “…he was not for an age, but for all time!”
YOUR ROLE AS AN AUDIENCE MEMBER

1. **In Shakespeare’s day**, plays were performed in the middle of the afternoon either outdoors under the afternoon sun or indoors under candlelight. This means that the actors could see the audience, the audience could see the actors, and the members of the audience could see each other.

   **Today**, we perform with the lights on. As an audience member, you feel like you are in the same room with the actors—like you are actually part of the play. This is very different from seeing something at the cinema or in a theatre where the actors are lit and the audience sits in the dark. You get the feeling that at any moment the actors might start talking with you, and sometimes they will.

2. **In Shakespeare’s day**, there wasn’t such a pronounced division between the actors and the audience. The theatres were small, and audience members sat close to the stage. Sometimes, in theatres like the Globe, they stood around the stage in the pit. At other theatres they could sit on the stage itself.

   **Today**, the ASC often stages their touring productions with some seating for the audience on the stage itself. Wherever you sit, let the action of the play draw you in.

3. **In Shakespeare’s day**, there were no electronic devices.

   **Today**, no electronic devices should be used by the audience during the performance. Please don’t take pictures during the show. If you have cell phones, video games, CD players, walkmans, or MP3 players please turn them off so that they don’t distract the other audience members or the actors. No text messaging during the performance. Remember, this is a live event, so don’t be a distraction. Part of your role as an audience member is to make sure that seeing a play is an enjoyable community event for everyone in attendance.

4. **In Shakespeare’s day**, the audience often changed seats, mingled, and walked in and out of the theatre (much like a modern sporting event), but they always knew what was going on in the play—they knew the score. Who’d want to miss the best part? The swordfight, the kiss, the bawdy joke…a new word that Shakespeare invented.

   **Today**, you don’t want to miss the best part (or perhaps the part that might be on your exam). There will not be an intermission today. Please use the restrooms prior to the performance. Unless it is an emergency, do not leave the theatre during the play itself.

5. **In Shakespeare’s day**, plays were meant to be seen and heard rather than read. In comparison to today, Elizabethans spent more time speaking and listening to language rather than reading and writing language. Figures of speech, for example, were more than a dramatic writing tool; they were meant to be spoken.

   **Today**, actors create stories through speaking words and embodying actions. Attending a play is different than reading a play. We invite you to experience the play through listening, seeing, feeling, thinking and imagining. Even if you know you are going to have to write a paper or take a test about the play, don’t take notes and stay in your brain. If you do, you really haven’t experienced what it’s like to attend a play.

6. **In Shakespeare’s day**, audiences were asked to use their imagination. Shakespeare’s plays keep scenery, props, costumes, lighting and special effects to a minimum. Instead of a cast of thousands, Shakespeare’s actors played multiple roles—including young men playing all the female parts.

   **Today**, you will also need to use your imagination. Shakespeare’s words are as powerful today as they were four hundred years ago. They tell stories that engage and challenge all of the senses. We limit technical elements so Shakespeare’s words can shine. Music and sound effects are always created live and in the moment of the action. Actors play multiple roles and often those roles are cross-gender cast.
STAUNTON’S BLACKFRIARS PLAYHOUSE

In 2001 the Blackfriars Playhouse in Staunton, Virginia, the world’s only re-creation of Shakespeare’s original indoor theatre, opened its doors to the public. To commemorate this historic occasion, Shenandoah Shakespeare (now the American Shakespeare Center) published *Blackfriars Playhouse*, a series of short essays by internationally renowned scholars about the history, construction, and function of the London and Staunton Blackfriars, as well as the companies that called them home. The following excerpt by Andrew Gurr, Professor of English at the University of Reading in England and former Director of Research at Shakespeare’s Globe in London, is from that collection:

**LONDON’S BLACKFRIARS PLAYHOUSE**

The story of the original Blackfriars is a chapter—or rather a book—of accidents, a large volume that tells us about the evolution of London’s first theatres. It is a story that runs alongside and ahead of Shakespeare’s Globe. The Blackfriars was built in 1596, three years earlier than the Globe, and if Shakespeare’s company had been allowed to use the Playhouse immediately, they would never have bothered to build the open-air theatre. Despite the depiction in *Shakespeare In Love* of Queen Elizabeth attending the Rose Theatre, it was the Blackfriars that received the first-ever visit by a reigning queen; Henrietta Maria, Charles I’s French spouse, went four times to see a play at the Blackfriars.

By the 1620s and 1630s the Blackfriars had become the place for England’s high and mighty to see the best plays, in the best society, complete with sea-coal braziers in the boxes alongside the stage to keep them warm. The Lord Chamberlain himself, the Privy Councilor responsible for plays and court entertainment, had a personal key to one of the boxes beside the Blackfriars stage.

After the long closure of theatres between 1642 and the restoration of a king in 1660, it was the idea of the indoor Blackfriars that lived on rather than Shakespeare’s Globe. The Blackfriars’s chief imitator, the Cockpit, even reopened briefly during the Restoration for use as a playhouse, but by then the need for the French type of theatre—with a proscenium arch and a picture-frame stage—made the new players close off the boxes and tiers above the stage, leaving the theatre’s capacity so small that it could not thrive. Only now, 405 years after it was first created, and 392 years since Shakespeare’s company first started to use it, can the original Blackfriars once again come into its own, as the best playhouse of Shakespeare’s time.

--Andrew Gurr

---

**Curriculum Frameworks**

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans. [http://www.doe.mass.edu/frameworks/](http://www.doe.mass.edu/frameworks/)

<table>
<thead>
<tr>
<th>English Language &amp; Arts</th>
<th>General Standard 15.5 Identify and analyze imagery and figurative language.</th>
<th>General Standard 17.5 - 17.9 Dramatic Literature Identify and analyze various elements.</th>
<th>General Standard 18.4 - 18.6 Dramatic Reading and Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Standard 5.32</td>
<td>Arts Standard 2.6 - 2.7 Reading and Writing Scripts Identify characters, plot, themes, etc.</td>
<td>Arts Standard 3.7 - 3.8 Directing Select a scene, research and direct</td>
<td>History and Social Science World History 1.29 Describe the origins of the Renaissance and influence of Shakespeare.</td>
</tr>
<tr>
<td>Explain and evaluate the influence of the English language on world literature and world cultures.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The ASC and “Shakespeare’s Staging Conditions”

By following the basic principles of Renaissance theatrical production, the American Shakespeare Center gives its audiences some of the pleasures that an Elizabethan playgoer would have enjoyed.

Universal Lighting

Shakespeare's actors could see their audience; ASC actors can see you. When an actor can see an audience, they can engage with an audience. And audience members can play the roles that Shakespeare wrote for them—Cleopatra's court, Henry V's army, or simply the butt of innumerable jokes. Leaving an audience in the dark can literally obscure a vital part of the drama as Shakespeare designed it.

Doubling

Shakespeare's Macbeth has more than forty parts; Shakespeare's traveling troupe may have had fewer than fifteen actors. Like the Renaissance acting companies, the ASC doubles parts, with one actor playing as many as seven roles in a single show. Watching actors play more than one role, an audience can experience another aspect of Elizabethan playgoing—the delight of watching a favorite actor assume multiple roles.

Gender

Because women didn't take to the English stage until after the Restoration (1660), all the women in Shakespeare's plays were originally played by young boys or men. Shakespeare had a great deal of fun with this convention. In a production of As You Like It in 1600, a boy would have played Rosalind, who disguises herself as a boy, then pretends to be a woman. Let's review: that's a boy playing a woman disguised as a boy pretending to be a woman. Because we are committed to the idea that Shakespeare is about everyone—male and female—the ASC is not an all-male company, but we try to re-create some of the fun of gender confusions by casting women as men and men as women.

Length

We cannot know the precise running time of a Shakespeare play in the Renaissance, but the Chorus in Romeo and Juliet promises "two hours' traffic of our stage." The ASC tries to fulfill this promise through brisk pacing and a continuous flow of dramatic action, often without an intermission.

Sets

Shakespeare's company performed on a large wooden platform unadorned by fixed sets or scenery. A few large pieces—thrones, tombs, tables—were occasionally used to ornament a scene. The ASC will sometimes use set pieces to indicate location and, like Shakespeare's company, we use these items to spark the audience's imagination to "piece out our imperfections."

Costuming

Costuming was important to the theatre companies of Shakespeare's day for three reasons. First, the frequently lavish costumes provided fresh color and designs for the theatres, which otherwise did not change from show to show. Second, costumes made it easy to use one actor in a variety of roles. Third, as they do now, costumes helped an audience "read" the play quickly by showing them at a glance who was rich or poor, royalty or peasantry, priest or cobbler, ready for bed or ready to party. Costumes are important to the ASC in the same way. But costumes were NOT important to Shakespeare and his fellows as a way of showing what life used to be like in a particular historical period. "They probably performed Titus Andronicus, for example, in primarily Elizabethan garb with Romanesque pieces thrown on top. Sometimes we'll use contemporary costumes, sometimes Elizabethan, and sometimes a mix of everything in between."

Music

Shakespeare had a soundtrack. Above the stage, musicians played an assortment of string, wind, and percussion instruments before, during, and after the play. The plays are sprinkled with songs for which lyrics, but not much of the music, survive. The ASC sets many of these songs in contemporary style. The result is emblematic of our approach—a commitment to Shakespeare's text and to the mission of connecting that text to modern audiences.
This study guide packet has been created to accompany the productions in the current season at The American Shakespeare Center. Each play has its own separate guide with a number of resources, activities, and assignments created specifically for that play, offering a broad range of materials for you to choose from as you plan your classes. Please feel free to reproduce these pages as needed. Some activities and assignments can be completed after reading the text of the play while others are based on specific choices in the ASC productions. Most activities can be adapted to serve either individual or group assignments. Answer keys appear at the end of each guide. The following is a list of the materials you will find in the study guide for each play.

**Stuff That Happens In the Play**
This is a description of the major events in the play to help guide students through general plot points.

**Who’s Who**
This is a list of the characters in the play, along with a short description of who they are and what they do.

**Director’s Notes**
This is a short essay written by the director of each ASC production for the season program, in which they give their thoughts on the play.

**Discovery Space Scavenger Hunt**
These simple questions are to be used in conjunction with the ASC performance. Before attending the play, teachers should assign each student one of the twenty questions to help them become more active viewers at the performance.

**Rhetoric and Figures of Speech**
This section focuses on the use of language in the play. Examples of a particular rhetorical device or linguistic feature in the text are followed by an activity that relates to the particular rhetorical device or figure of speech.

**Viewpoints**
This section of the guide contains activities and information built around a particular aspect of each play. A short examination of a theme or topic is followed with a related assignment.

**ShakesFEAR Activity**
These classroom teaching ploys are excerpts from ASC Co-founder and Executive Director Ralph Alan Cohen’s book ShakesFEAR and How to Cure It. Cohen developed these activities to help students overcome feelings of intimidation when confronting Shakespeare plays.

**ABC’s**
This is a fill-in-the-blank assignment that tests students’ knowledge of the text. Answers can be drawn from a word bank containing twenty-six words related to the play, each starting with a different letter of the alphabet.

**Crossword Puzzles**
The study guide contains a crossword puzzle for each play with answers taken from the text.

**Staging Challenges**
This section will help students to examine how technical aspects of the production tell the story of the play, and prompts them to consider what unique challenges they might face if they were to stage an original practices production of the play.

**Crossing the Curriculum**
These activities will help students examine various aspects of the play as they pertain to non-theatre and non-language standards.

**Quizzes and Essay Questions**
Each study guide contains one or more quizzes that teachers can use to test their students knowledge of the play, as well as prompts for essays in response to the production and the text.

**Answer Keys** are available to teachers through emailing sarah.henley@americanshakespearecenter.com
STUFF THAT HAPPENS...

- Members of two feuding families (the Capulets and the Montagues) brawl in the city streets of Verona.
- The Prince promises death to those who "disturb our streets again."
- Romeo, the only son of Montague, shows up after the brawl professing, to his cousin Benvolio, unrequited love for Rosaline.
- Paris, kinsman to the Prince, wants to marry Juliet, the only child of Capulet; Juliet's father tells Paris that Juliet is too young to marry, but he invites Paris to a Capulet party and encourages him to woo his daughter and win her love.
- Benvolio persuades Romeo to crash the Capulet party so that Romeo will see women other than Rosaline.
- Mercutio, another kinsman to the Prince and Romeo's good friend, leads Romeo and Benvolio in masks to the party.
- Tybalt, Juliet's cousin, recognizes Romeo at the party and wants to throw him out; Capulet orders Tybalt to leave Romeo alone; Tybalt vows revenge.
- Romeo meets Juliet at the party; they share a sonnet and a kiss, and quickly fall in love.
- After the party, Romeo escapes from Mercutio and Benvolio; he overhears Juliet at her balcony declaring her passion for him.
- From the balcony, Juliet tells Romeo, "If thy love be honorable, thy purpose marriage..."
- Romeo tells Friar Lawrence of his new love and asks the Friar to marry them today.
- Secret nuptials, fatal swordplay, banishment, potions, poisons, and tragedy ensue.
ROMEO AND JULIET
CAST & CREW

Romeo and Juliet by William Shakespeare

ROYAL FAMILY
Prince of Verona                James Patrick Nelson
Mercutio, his kinsman and Romeo's friend  Curt Foy
Paris, his kinsman and Juliet's suitor  Aidan O'Reilly

CAPULET FAMILY
Juliet                           Brandi Rhome
Capulet, Juliet's father         Rick Blunt
Lady Capulet, Juliet's mother    Kelley McKinnon
Nurse, to Juliet                 Ginna Hoben
Tybalt, Juliet's cousin          David Zimmerman*
Peter, a Capulet servant         James Patrick Nelson
Sampson, a Capulet               Dennis Henry
Gregory, a Capulet               Aidan O'Reilly
Old Cousin Capulet              Dennis Henry

MONTAGUE FAMILY
Romeo                            Josh Carpenter
Montague, Romeo's father         Curt Foy
Lady Montague, Romeo's mother    Ginna Hoben
Benvolio, Romeo's cousin         Joseph Rende*
Balthazar, a Montague            Brandi Rhome
Abram, a Montague                Josh Carpenter
Balthasar, Romeo's servant       Ginna Hoben

Friar Lawrence                   Dennis Henry
Friar John                       Joseph Rende*
Apothecary                       David Zimmerman*
Page, to Paris                   David Zimmerman*

Chorus                           Ginna Hoben

Director                         Jim Warren
Assistant Director                Dennis Henry
Costume Designer                  Erin M. West
Fight Director/Dance Choreographer Colleen Kelly
Assistant to the Director         Brett Gann†
Dramaturg                         Justin Schneider†
Stage Properties                 Sam Koogler

†Mary Baldwin College MLitt/MFA intern. *Professional apprentice.
**WHO’S WHO**

**Prince Escalus** - Prince of Verona. He bans brawling under penalty of death and later banishes Romeo for violating this edict.

**Mercutio** - Prince’s kinsman and friend to Romeo and Benvolio. Mercutio irreverently mocks Romeo’s passion and provokes a fight with Tybalt.

**Paris** - A wealthy count, Juliet’s suitor. He wishes to marry Juliet and arranges a wedding with her father. Confronts Romeo at Juliet’s tomb.

**Juliet** - daughter to Lord and Lady Capulet; later lover and wife to Romeo. She falls in love with Romeo, son of the rival Montagues. To avoid marrying Paris and remain faithful to Romeo after his banishment, Juliet agrees to feign death.

**Capulet** - Head of the Capulet household and Juliet’s father. He participates in the opening brawl and arranges his daughter’s marriage to Count Paris.

**Lady Capulet** - Wife to Lord Capulet and Juliet’s mother. She supports her daughter’s marriage to Count Paris.


**Tybalt** - Lady Capulet’s nephew and Juliet’s cousin. He is a fiery-tempered swordfighter who confronts Benvolio during the opening brawl. He later duels with both Mercutio and Romeo.

**Peter** - Servant of the Capulet household. He accompanies the Nurse to deliver a message to Romeo from Juliet.

**Sampson** - Servant of the Capulet household. He is an instigator in the opening brawl.

**Gregory** - Servant of the Capulet household. He is an instigator in the opening brawl.

**Romeo** - Son of Lord and Lady Montague; later Juliet’s lover and husband. He falls in love with Juliet, daughter of the rival Capulets. For Juliet’s sake, Romeo refuses to accept a challenge to fight her cousin Tybalt, unaware that this refusal will result in a series of deaths.

**Montague** - Head of the Montague household and Romeo’s father. He participates in the opening brawl.

**Lady Montague** - Wife to Lord Montague and Romeo’s mother.

**Benvolio** - Lord Montague’s nephew and Romeo’s cousin and friend. He attempts to stop the opening brawl and the fatal swordfight later in the play.

**Balthazar** - a Montague. He is an instigator in the opening brawl.

**Abram (Abraham)** - Servant of the Montague household. He is an instigator in the opening brawl.

**Servant (also called Balthasar)** - Romeo’s serving man. He accompanies Romeo to Juliet’s tomb.

**Friar Lawrence** - A Franciscan priest. He marries Juliet and Romeo and later, after Romeo’s banishment from Verona, attempts to reunite them and preserve the marriage.

**Friar John** - A Franciscan priest. He is entrusted to deliver a letter to Romeo in Mantua, but fails.

**Apothecary** - Apothecary. Sells poison to Romeo in Mantua.

**Chorus** - Appears at the beginning of the play and acts as a Prologue.
ROME AND JULIET
Character Flowchart

Romeo and Juliet

Chorus

Montague
at feud with the
Capulets

Lady
Montague

Mercutio
a young
gentleman
kinsman to the
Prince

Balthasar
Romeo's
servant

Abram
a servant to
Montague

Friar
Lawrence

Friar
John

Apothecary
of Mantua

Romeo

Benvolio
Montague's
nephew

Nurse
to Juliet

Juliet

Gregory
a Capulet
servant

Sampson
a Capulet
servant

Anthony
a Capulet
servant

Potpan
a Capulet
servant

Escalus
Prince
of Verona

Paris
a young count,
kinsman to
the Prince

Lady Capulet

Capulet
at feud with the
Montagues

Lady Capulet
It Will Not Last Forever

We learned more from a three-minute record than we ever learned in school.
No retreat, baby, no surrender.

Bruce Springsteen

Being young: it's the best of times, it's the worst of times.
When we're young, many of us just want to be older.
When we're older, many of us just want to be young again.

When I first directed R&J, I was twenty years old. I think a legitimate criticism of that modern-dress college production (with a loud, ever-present, cinematic rock and roll soundtrack; fights with trash cans and baseball bats; and a slow-motion killing with a golf putter and a strobe light) was that I gave the world of the kids more weight and credence than the world of the adults. Now that I am a father of two little girls and have two more decades of life in my bag of tricks, I hope that I can bring balance to the story. I don't believe the adults in R&J are all idiots all the time. As a matter of fact, I think Daddy Capulet gets two huge brownie points for 1) urging Paris to "woo" Juliet because Dad (initially) wants to allow his daughter to choose her husband herself (just like Baptista with Kate in Shrew) and 2) knowing his foe's son (Romeo) has crashed his party, he tells Tybalt to chill out because rumor has it that Romeo is "virtuous and well-governed." The play gets messy because it's about imperfect humans. The Friar has the best of intentions, but he begins to play God and things go very wrong. Romeo is our hero, but he kills Paris (even though many directors cut this killing because "Romeo wouldn't do that"...uh, yes he does!). Romeo and Juliet do a lot of whining when they separately threaten to kill themselves in the Friar's cell. The timeless truth Shakespeare tapped into throughout his plays is that human beings, young and old, are full of both positive and negative qualities, heroics and foibles, beauty and warts.

The days were endless, we were crazy we were young.
The sun was always shining, we just lived for fun.

Queen

Another element of timeless truth in R&J is that young people often have sex on the brain; it's a play filled with some of the bawdiest humor Shakespeare ever wrote. These Capulet and Montague teenagers are fixated on sex, sexual humor, and plain 'ol dirty jokes - just like teenagers today and teens of every era. While we at the ASC don't feel the need to illustrate each and every dirty joke with gestures and gyrations, part of our job is giving the words their due and letting the meaning and the humor breathe. We will never "add" bawdiness or nudity that Shakespeare did not write; so if you hear a dirty joke, know that Shakespeare is the culprit. The "crushed-velvet Shakespeare" that many romanticize as "high culture" has given us the preconceptions that R&J is just some sort of sanitized and beautiful romance; but the first half of R&J is probably the funniest (and bawdiest) first half of any play in his canon. I believe that this humor allows the tragedy of Mercutio's death and the second half of the play to resonate on a deeper level. I say it often about Shakespeare's plays: it's a drama, it's a comedy, just like life.

This is the time to remember, 'cause it will not last forever.
These are the days to hold on to, 'cause we won't although we'll want to.

Billy Joel

The English language was still developing when Shakespeare wrote his plays and Shakespeare himself invented many words and used others differently than anybody before or after him. Audiences went to "hear" a Shakespeare play and experience how the playwright was going to twist the language into new and wild places. Some of the words Shakespeare used are now archaic, but ninety-eight percent of the words he wrote are still in use today. If you knew ninety-eight percent of the words in a foreign language, you would consider yourself fluent. That means you are "fluent" in "Shakespeare." His use of language is what makes Shakespeare great; most of Shakespeare's plots, however, were borrowed or adapted or stolen from other sources. The ride Shakespeare wants us to take is in the words. The kind of language he wrote for the characters in R&J is beautiful and poetic and bawdy and full of life, which is perfect for the story this play tells. West Side Story is not Shakespeare; its plot is similar to R&J, which is similar to many tales told long before Shakespeare; but West Side Story does not have these wonderfully rich words. We hope you let us take you on this ride and let the language envelope you in the love, the friendship, the humor, the rage, the ache, the fun that make this play as exciting and relevant today as it was four hundred years ago.

Wise men say, only fools rush in.
But I can't help, falling in love with you.

Elvis Presley

Jim Warren,
Artistic Director
**Discovery Space SCAVENGER HUNT**

**Discovery Space** [di-skuh-uh-ree speys], n. 1. The curtained area at the upstage center portion of an Elizabethan stage where something is revealed to or discovered by characters or audiences.

**Instructions to Teacher:** Shortly before attending the performance of *Romeo and Juliet* at the Blackfriars Playhouse, assign each student one question from the following list for which to find the answer as they watch the production.

1. What character is interviewed/quizzed during the preshow? What reason do they give for him wearing the costume that he’s wearing?
2. What color does each house’s servants wear?
3. Describe the different types of weapons on stage during the opening brawl. What is the significance of the different styles?
4. What does Romeo notice that helps him realize that there was a fight?
5. Where does Peter keep the letter intended for Rosalind?
6. Which of the revelers – at first - does not wear a mask? Why?
7. What song do the partiers dance to?
8. What color does Mercutio wear? What does this choice signify?
9. Why don’t the rest of the guests see Romeo and Juliet court and kiss at the dance?
10. Where does Romeo go to hide from Mercutio and Benvolio?
11. How does the Nurse first interrupt Romeo and Juliet during the balcony scene?
12. What color is the flower that Friar Lawrence says is both a medicine and a poison?
13. How does Mercutio greet Romeo after Romeo’s first visit to Friar Lawrence?
14. How does Mercutio bid farewell to the Nurse?
15. What does Mercutio use to clean his sword?
16. Who doesn’t carry a weapon in the brawl were Mercutio is killed? How does this character acquire a weapon?
17. How many times does Friar Laurence disarm someone else throughout the play?
18. What does Juliet place under her pillow to serve as a back-up plan?
19. In what area of the stage does the nurse discover Juliet “dead” on the morning of her wedding?
20. How many lanterns appear onstage in the final act?
21. What does Paris leave around the entrance to the Capulet’s tomb?
22. What weapon does Romeo use to kill Paris?
23. Where does Romeo keep the dagger Juliet uses to kill herself?
Through the use of rhetorical devices (or figures of speech), Shakespeare provides a map to help an actor figure out how to play a character and communicate the story of the play to the audience. In Romeo and Juliet Shakespeare uses a semantic inversion called an oxymoron to help demonstrate the contradictory feelings of love.

**Oxymoron** (ox – y - mo’ - ron) Two contradictory words or phrases placed together in such a way that they reveal some truth.

**ACTIVITY 1:**
Consider the following over-the-top speech from Act I Scene i. Romeo has been talking about his unrequited love for Rosaline when he notices signs of the recent brawl. Seeing the brawl sparks Romeo to discuss his internal state of confusion and frustration about love: two feelings are “brawling,” so to speak. The truth that his speech reveals is that falling in love should be pleasant but, if the love is not returned, it is torture.

**ROMEO:**
Here's much to do with hate, but more with love.
Why, then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire,
Sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this. . . .

Examine each underlined word combination (or phrase) and then:

- Explain how both ideas can co-exist for Romeo. “Heavy lightness”, for example, points out that love makes one lighthearted, but the pain of unrequited love makes the heart heavy and melancholy.
- Explain how the oxymoron can have meaning outside of the play Romeo and Juliet. “Heavy lightness”, for example, could refer to the air on a muggy day or the act of carrying a good-spirited child (the inversion “light heaviness” is similar to the Girls and Boys Town motto: "He ain't heavy, Father ... he's m' brother.

**ACTIVITY 2:**
Romeo uses the oxymoron to describe his own confused feelings. Juliet uses the oxymoron to describe Romeo’s apparent duality—the outside does not match the inside. In Act III Scene ii Juliet learns that Romeo has killed Tybalt. She strongly feels both love for Romeo and hatred for his killing her cousin. She feels betrayed by Romeo who has, perhaps, falsely presented himself.

**JULIET:**
O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
**ROME AND JULIET**

Examine each underlined word combination (or phrase) and then:
- Explain how both ideas can co-exist for Juliet. “Wolfish-ravening lamb”, for example, describes Romeo as a violent predator who appears to be harmless (a wolf in sheep’s clothing).
- Explain how the oxymoron can have meaning outside of the play *Romeo and Juliet*. “Wolfish-ravening lamb”, for example, could be used to describe a young child competing in a pie-eating contest.

**ACTIVITY 3:**
To create an oxymoron, you must first look at the common way we understand ideas link together as something inseparable from or associated with its nature: hot fire, cold ice, loud scream, etc. The intention of the person using the oxymoron, the perspective of the person hearing the oxymoron, and the circumstances surrounding the situation, all contribute to revealing a new truth: a blaze that has a person paralyzed in fear could be called a “freezing fire”, a stolen diamond ring could be referred to as “hot ice”, and an unnoticed cry for help may well be a “silent scream”.

Create an oxymoron by first filling in the common association and then inventing the contradiction.

<table>
<thead>
<tr>
<th>COMMON ASSOCIATION</th>
<th>OXYMORON</th>
</tr>
</thead>
<tbody>
<tr>
<td>chilling</td>
<td>burning</td>
</tr>
<tr>
<td>COLD</td>
<td>COLD</td>
</tr>
<tr>
<td>JOKE</td>
<td>JOKE</td>
</tr>
<tr>
<td>SUNSET</td>
<td>SUNSET</td>
</tr>
<tr>
<td>WATER</td>
<td>WATER</td>
</tr>
<tr>
<td>JUSTICE</td>
<td>JUSTICE</td>
</tr>
<tr>
<td>ACCIDENT</td>
<td>ACCIDENT</td>
</tr>
<tr>
<td>SWEET</td>
<td>SWEET</td>
</tr>
<tr>
<td>MEDICINE</td>
<td>MEDICINE</td>
</tr>
<tr>
<td>SMILE</td>
<td>SMILE</td>
</tr>
<tr>
<td>ENEMY</td>
<td>ENEMY</td>
</tr>
</tbody>
</table>

Sometimes the common association is implied such as “cafeteria food”, “solo concert”, or “wireless cable”. Create three more such examples:

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________


The violence in *Romeo and Juliet* follows very specific rules that are known and codified as the *Code Duello*. This code provided a guide for gentlemen to take justice into their own hands and solve any dispute through the use of weapons. This deadly vigilante practice was prohibited in Elizabethan England (and condemned by the prince in *Romeo and Juliet*) since it essentially condoned murder while elevating the honor and status of the murderer. Although the rules of the code duello encouraged settling disagreements without fighting, many people abused these rules and used them to start fights—as the servants do at the beginning of *Romeo and Juliet*. Reasons to duel were called “causes”. The following are the two main causes for dueling:

- **An offensive word (the insult).** Words that impeach someone’s honor, such as calling someone a “villain” (a person of dishonor or inferior class) or calling someone a liar (especially in response to an insult that they have given you). Gentlemen were also obligated to defend the honor of a woman under their guardianship.

- **A blow.** Any physical contact could be thought of as offensive to a gentleman. Although a punch or slap would be obvious grounds for a fight, even tripping on a foot could be enough to warrant a demand for “satisfaction”.

To challenge an opponent to a duel one first needed to state the reason (give cause) for the duel either in writing or through the spoken word. Prior to a duel, a second party (known as a “second”) would attempt to see if the conflict could be resolved through apology or other reconciliatory gesture. If not, the duel would be fought, sometimes to the first wound for slight offenses, often till one opponent was “sufficiently bloodied,” and, on occasion, till one or both opponents were dead.

**Fighting by the Book of Arithmetic**

In 1595, about four years before Shakespeare wrote *Romeo and Juliet*, Vincentio Saviolo, an Italian fencing master teaching in London, wrote *His Practice in Two Books* where he detailed the new-fangled Italian fencing style that he had been teaching to English Gentlemen. Many English fencing masters condemned his “practice,” particularly because it was only useful for fighting dangerous duels, not in actual warfare. Further, his book included complicated Italian lingo and mathematically based techniques (such as the punta reversa and the stoccata mentioned in *Romeo and Juliet*). Although some courtly fashion-mongers might have embraced these terms, most English distrusted the practice of adopting foreign customs. The boldest critics of the Italian style of fence would mock not only the practice but the overly elaborate words that contrasted with the stout English style of (de)fence. As you read and watch *Romeo and Juliet*, note how many outlandish terms Mercutio uses to mock Tybalt’s fencing style.
### Activity “Suit the Action to the Word”

The Code Duello greatly influenced Shakespeare’s quarreling characters. Below, in the left column, are excerpts from the article on the former page. In the right column are lines from *Romeo and Juliet* that reference these rules. Match the letter for each Code Duello rule to a line from *Romeo and Juliet*.

<table>
<thead>
<tr>
<th><strong>Code Duello Rules</strong></th>
<th><strong>Lines from <em>Romeo and Juliet</em></strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>a) the law prohibited this deadly vigilante practice</td>
<td>1) _______<strong>Tybalt</strong>: “What, drawn, and talk of peace! I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward.”  (3.1)</td>
</tr>
<tr>
<td>b) the code duello encouraged avoiding a fight</td>
<td>2) _______<strong>Mercutio</strong>: “And but one word with one of us? couple it with something; make it a word and a blow.” (3.1)</td>
</tr>
<tr>
<td>c) calling someone an insulting name: “villain”</td>
<td>3) _______<strong>Tybalt</strong>: “Romeo, the hate I bear thee can afford No better term than this,--thou art a villain.” (3.1)</td>
</tr>
<tr>
<td>d) “giving the lie”</td>
<td>4) _______<strong>Prince</strong>: “If ever you disturb our streets again, Your lives shall pay the forfeit of the peace.” (1.1)</td>
</tr>
</tbody>
</table>
| e) challenging someone’s cowardly behavior | 5) _______**Abraham**: “You Lye.”  
**Sampson**: “Draw if you be men.” (1.1) |
| f) A blow | 6) _______**Benvolio**: “I do but keep the peace, put up thy Sword, Or manage it to part these men with me.” (1.1) |
| g) a challenge in word or writing | 7) _______**Mercutio**: “Thou hast quarreled with a man for coughing in the street because he hath wakened thy dog that hath lain asleep in the sun.” (3.1) |
| h) a “second” attempts to offer a solution | 8) _______**Benvolio**: “Tybalt, the kinsman of old Capulet, Hath sent a letter to his father's house.” (2.3) |
| i) for satisfaction, they could resolve the conflict through apology or other reconciliatory gesture | 9) _______**Romeo**: “I do protest, I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love: And so, good Capulet,—which name I tender As dearly as my own,—be satisfied.” (3.1) |
| j) a quarrel must be for a good reason and not over a trivial matter | 10) _______**Benvolio** “We talk here in the public haunt of men: Either withdraw unto some private place, And reason coldly of your grievances, Or else depart; here all eyes gaze on us.” (3.1) |
| k) The English scoffed at the practice of a math-based style of fighting | 11) _______**Mercutio**: “a duellist, a duellist; a gentleman of the very first house, of the first and second cause” (2.3) |
| l) a true duelist is a gentleman who follows the rules of the Code Duello by the book | 12) _______**Mercutio**: “ah the immortall Passado, the Punto reverso.” (2.4) “Alla stoccata carries it away.” (3.1) |
| m) fencing techniques that can be found in Saviolo’s book | 13) _______**Mercutio**: “The pox of such antic, lisping, affecting phantasims, these new tuners of accent!” (2.3) |
| n) The English disliked the influence and imitation of foreign fencing manners | 14) _______**Mercutio**: “ the Couragious Captaine of Complements: he fights as you sing pricksong, keeps time, distance, and proportion, he rests his minum, one, two, and the third in your bosom” (2.3) |
ROMEO AND JULIET

DR. RALPH’S “SHAKESFEAR” ACTIVITY
(adapted from Ralph Alan Cohen’s book, ShakesFEAR and How to Cure It)

ACTIVITY 1: PUT THE FRIAR ON TRIAL
This exercise is designed to get the participants personally involved with the “case” and to make them think carefully through the cause and effect in the play. It brings in every character and almost every scene. The Friar is the character in the play who stands between worlds—between young people in the play and their parents, between the Capulets and the Montagues, between religion and worldliness. On the one hand, he tries to help; on the other hand, his help turns out to be catastrophic. A divine who dabbles in magic, a good man who is capable of deceit, a defiant priest who panics when his actions go wrong, Friar Lawrence is both blameless and totally to blame for the play’s outcome. His place in the play makes him ideal for a mock trial. Here’s how to proceed:

- Assign students to be each of the key characters in the play.
- Assign a team of prosecutors and a team of defense attorneys.
- Assign a jury and a judge (or the teacher or an outside guest can be the judge).

Give your prosecutors two or three days to decide what charges they want to bring against the Friar (contributing to delinquency of minors, illegal distribution of drugs, involuntary manslaughter, and so on) and to prepare their cases. They must build their cases using language and witnesses from the play—including Romeo and Juliet—but no witness can testify for both sides, which means a team calling a witness must first interview the student playing that part to decide whether or not his or her testimony will be beneficial to the case.

After both sides have prepared their cases, hold the trial. The job of the judge is to impose on the proceedings the order and logic of a trial and at the same time to make sure the prosecution and the defense and their witnesses make frequent use of the words in the play. You may find that you need to limit the duration of the trial. Only in one other respect will the rules of the Friar’s trial differ from American trial procedure: the jury’s deliberation will take place in public. During that time, none of the other participants can speak, but members of the jury can ask the judge questions.

ACTIVITY 2: SCORING THE PLAY
Compile a soundtrack for Romeo and Juliet. For this exercise, I am indebted to Jim Warren, a student and then later my partner in founding Shenandoah Shakespeare Express. In 1987 Jim directed a production of Romeo and Juliet, which he set in present day suburbia and accompanied with a rock and roll soundtrack. From “Summertime Blues” by Brian Seltzer to “Fire” by Bruce Springsteen to “I Saw Her Standing There” by the Beatles to “Stay” by Maurice Williams and the Zodiacs, he was able to find a rock song appropriate to the moment—more proof of the play’s strong connection to the world of teenagers.

- Assign each student the task of finding appropriate soundtrack music for the opening or the closing of the twenty-one scenes (thus forty-two students can have an assignment) and tell them to bring to class the title, the artist, a written version of the pertinent lyrics, and up to a 30 second sample of the piece.
- On the day of the assignment go through the scenes in order, having each student introduce his or her 30 second sample and then briefly explain the reason for the choice. Before going on, have the class comment on the appropriateness of that selection. When you have completed the play, have your students discuss which song should be chosen as the “Play’s Theme.”
ROMEO AND JULIET

ABC’S

1. This holiday helps the nurse remember Juliet’s birthday. _____
2. Mercutio tells his friends the story of Queen Mab, queen of the ______.
3. Friar John is delayed in bringing Romeo Friar Lawrence’s letter after entering a house under ______.
4. “Two _____, both alike in dignity…”
5. Capulet arranges for Juliet’s marriage to Paris to occur on this day of the week. _____
6. According to the prologue, “civil blood makes civil hands ______.”
7. It is ______ for apothecaries to sell poison in Mantua, an act punishable by death.
8. Romeo and Juliet’s first conversation follows the structure of this type of poem. ______
9. Mercutio refers to Tybalt as “king of ______”.
10. Romeo, Benvolio, and Mercutio wear these to disguise themselves at the Capulet ball. __
11. Given Romeo’s recent ______ with Rosaline, Friar Lawrence initially doubts the young man’s love for Juliet.
12. According to the nurse, Juliet will be this age on her next birthday (answer given in Roman numerals). ______
13. “For never was a story of more ______, than this of Juliet and her Romeo.”
14. Romeo seeks help from this unsavory character when he first learns of Juliet’s death. ___
15. Hers is the last death to occur onstage. __________
16. Romeo remarks that Juliet “hangs upon the cheek of night like a rich jewel in an ______’s ear.”
17. Mercutio’s kinsman, and the last character to speak onstage. _____
18. “…a ______ by any other word would smell as sweet.”
19. This gentleman suggests Romeo can get over his love for Rosaline by comparing her to the other women at the Capulet’s ball. ______
20. In the 1980’s, ______ found success with their song “Romeo and Juliet.”
21. “…from ancient ______ break to new mutiny…”
22. Friar Lawrence supplies Juliet with a drug in this type of container. ______
23. Juliet gently rebukes Romeo during the ball by saying “palm to palm is holy palmers’ ______.”
24. Capulet agrees to let Paris woe Juliet, though at first he thinks his daughter is too ______ to be married.
25. “Parting is such sweet sorrow, that I shall say good-——— til it be morrow.”
26. The sun has reached its ______ by the time the nurse returns to Juliet with a message from Romeo.

a. apothecary  g. grudge  m. masks  s. sonnet  y. young
b. Benvolio  h. households  n. night  t. Thursday  z. zenith
c. cats  i. illegal  o. obsession  u. unclean
e. Ethiope  k. kiss  q. quarantine  w. woe
f. fairies  l. Lammas-tide  r. rose  x. XIV
Romeo and Juliet

Down
1. Engaged to Juliet against her will
2. The Capulet’s only daughter
4. "O, swear not by the _____, the inconstant_______."
5. Sells poison to Romeo
6. Juliet’s cousin, killed by Romeo
7. "But soft. What light through yonder _____ breaks?"
8. The town in which the play takes place
9. "A _____ o’ both your houses."
10. A fight breaks out because a servant _____ his thumb at another.
11. The Montague’s son

Across
5. At first, Friar Laurence and the _____ are the only two who know about Juliet and Romeo’s marriage.
6. Where Romeo lives in exile
7. Romeo’s punishment for killing Tybalt
8. "...the two hours’ _____ of our stage"
9. Lady _____ dies of grief.
10. The Prince’s cousin, killed by Tybalt
11. "With love’s light _____ did I o’erperch these walls."
One of the most famous scenes in *Romeo and Juliet* – in all of Shakespeare’s works, even – can also be the most challenging to stage. The text of *Romeo and Juliet* requires a tomb in the final scene (Act 5, scene 3). This requirement poses a challenge to theatres of all sorts.

**Activity 1**
You are directing this scene for the Blackfriars Playhouse. Following the steps below, you will be able to devise a staging plan for the very complicated tomb scene.

1. Identify a list of characters who play a part in Act 5, scene 3. Notate which characters remain outside of the tomb, who is inside the tomb and who travels between the two.

2. Referring to the diagram on the reverse, note the options for entrances and exits common to all Elizabethan playhouses
   a. A thrust stage where audiences were seated on at least three sides.
   b. A trap door in the floor of the stage
   c. Three openings (two doors and a discovery space) on the stage level
   d. A balcony
   e. The audience area may also be used as an exit/entrance point

3. Examine the following list of actions that **must** take place in the scene. (These events are listed chronologically and must remain in the same order in your staging plan.)
   a. Paris and his Page enter the churchyard
   b. Paris commands his Page to part a little and listen for any intruders
   c. The page retires
   d. Paris spreads flowers on Juliet’s “bridal bed” and “canopy [of] dust and stones”
   e. The page whistles
   f. Paris retires
   g. Romeo and Balthasar enter
   h. Romeo tells Balthasar to leave the scene completely
   i. Balthasar hides nearby (against Romeo’s wishes)
   j. Romeo opens the tomb
   k. Paris comes forward and confronts Romeo
   l. Paris and Romeo fight
   m. Paris’ Page exits to tell the watch
   n. Romeo kills Paris
   o. Romeo fulfils Paris’ dying request and places his body in Juliet’s tomb
   p. In Juliet’s tomb, Romeo speaks to Juliet and Tybalt’s bodies.
   q. Rome hugs and kisses Juliet
   r. Romeo drinks poison and dies
   s. Friar Lawrence enters the churchyard and encounters Balthasar
   t. Friar Lawrence enters the tomb
   u. Friar Lawrence encounters Romeo and Paris’ bodies
   v. Juliet wakes up
   w. Friar Lawrence tries to pull Juliet away and points out Romeo’s dead body
   x. Friar Lawrence flees the tomb
   y. Juliet tries to drink Romeo’s poison and kisses him
   z. A watchman calls “within” (offstage)
   aa. Juliet stabs herself with Romeo’s dagger and dies
   bb. The watch and Paris’ Page enter the tomb
   cc. More watch and Balthasar enter the tomb
   dd. Friar Lawrence enters the tomb
   ee. The Prince enters the tomb
   ff. Capulet and Lady Capulet enter the tomb
   gg. Montague enters the tomb
   hh. The play ends and all characters exit.

4. On the diagram (on the reverse) notate where you think each of the above listed moments should take place by writing its letter on the diagram. If you are marking an entrance or exit, draw an arrow in addition to the letter to indicate the movement of the character.
   * You may find you need several letters in one area, so you will want to use a pencil for this exercise.
   * Because a large portion of the audience cannot see into the discovery space (due to the angle from which they view the stage, you may **not** stage the entire tomb scene in this location.

5. Once you believe you have a staging idea that works, share it with the class. Cast your classmates as characters in the scene and perform the full text of Act 5, scene 3 to see if your staging idea works.
ROMEO AND JULIET

Audience

Balcony space (overhead)

Door

Discovery Space

Trap

Audience
As the above lines reflect, the violence in *Romeo and Juliet* is often paired with heat. This heat can come from the outside (the weather), as when Benvolio remarks on the heat of the day, or it can come from the inside (emotions), such as Capulet’s outrage at Juliet’s refusal to marry Paris.

**Violence and Emotions**

Today when we say that a person is good-humored, we generally mean that they are pleasant and easy to get along with, perhaps even funny or light-hearted. Being in good *humour* meant more than this to the Elizabethans, it meant you were in good health and well-balanced in your personality. There were four humours (sanguine, choleric, phlegmatic, melancholic) associated with four body fluids (blood, phlegm, yellow bile, and black bile). These fluids, produced by the liver, spleen, lungs, and gall, were thought to govern health and personality traits. Too much or too little of one of these would result in a change to a person’s health and personality.

Shakespeare’s characters recognize one another through this system of personality identification and especially recognize when others are acting unlike themselves or, as we would say, “out of character”. Lord Montague, for example, is worried about Romeo in the beginning of the play: “Black and portentous must this humour prove, unless good counsel may the cause remove.” Because humors were also associated with primary elements of earth, air, fire and water as well as the colors red, blue, yellow and black, it was easy to identify behavior with this system: an angry person was considered to have too much blood, as evidenced by the redness in his cheeks as well as his fire-heated behavior. Sometimes humours were mixed such as in the following moment for Tybalt when he is told to curb his anger at the Capulet party:

**Tybalt:**

```
Patience perforce with willful cholera meeting
Makes my flesh tremble in their different greeting.
I shall withdraw, but this intrusion shall,
Now seeming sweet, convert to bitt’rest gall.
```
Activity
When witnessing aggressive behavior in others, we may try to intercede by helping to change the emotional state of the angry person. We may encourage someone to calm down, take a breath, take a walk, count to ten, etc. We may even remind the person of the consequences of their behavior. Find examples in *Romeo and Juliet* of a character attempting to redirect a moment of violence, anger, or aggression in another character and explain the method(s) used:

1. Lord Capulet with Tybalt at the party.
2. Juliet with her father after the Paris refusal.
3. Lady Capulet with her husband after Juliet’s refusal of Paris.
4. Romeo in response to Tybalt’s challenge.
5. Romeo in response to the Mercutio and Tybalt’s fight.

Violence and the Weather
It is widely accepted that a relationship exists between human aggression and high temperatures. According to a 2001 article in *Current Directions in Psychological Science*, it is certain that many factors contribute to violence and aggression, yet, the heat hypothesis states, “hot temperatures can increase aggressive motives and behavior.” The author of the article, C.A. Anderson, continues to explain: “Hot temperatures increase aggression by directly increasing feelings of hostility and indirectly increasing aggressive thoughts.” And, although temperature is not the only factor, murder and assault rates in major cities skyrocket during the hot summer months. Scientific studies have shown that even being in a hot room makes a person far more likely to have aggressive thoughts and become cranky and irritable. When patience runs thin and fuses are short, relationships become heated. A rise in temperature is a rise in temper.

Activities
1. Research ways in which heat is produced. Using these theories as metaphors for violence (and a thesaurus to find the right word), describe how characters or moments in the play boil, explode, stoke, create friction, etc.
2. With a partner, read through the Paris/Juliet scene at Friar Lawrence’s cell (Act 4, scene 1). First play this scene as a very cold meeting between the two characters. Then add some “dramatic friction” to the scene (words only—no physical contact). Here are some suggestions:
   - Paris speaks with a loving warmth and Juliet remains cold.
   - Paris is lovingly warm and Juliet is heated with anger.
   - Paris begins the scene with a loving warmth and then matches or tops Juliet’s anger.
1. What is the name of the fairy that Mercutio speaks of?
   a. Puck  
   b. Titania  
   c. Queen Mab  
   d. Robin Goodfellow

6. Where does Romeo go immediately after killing Tybalt?
   a. To Juliet’s house.  
   b. To Friar Lawrence’s cell.  
   c. To Mantua.  
   d. To his house.

2. Whom does Romeo love at the beginning of the play?
   a. Juliet  
   b. Rosaline  
   c. Valentine  
   d. Livia

7. What was the Nurse’s daughter’s name?
   a. Jule  
   b. Susan  
   c. Livia  
   d. Rosaline

3. What city name is not mentioned in this play?
   a. Paris  
   b. Verona  
   c. Mantua  
   d. London

8. Tybalt is Lady Capulet’s ________.
   a. Nephew  
   b. Son  
   c. Cousin  
   d. Brother-in-law

4. Which of the following is not related (by blood) to the others?
   a. Paris  
   b. Benvolio  
   c. Mercutio  
   d. Prince Escalus

9. According to the text, what prop was the Nurse supposed to bring to Juliet?
   a. A bodkin (dagger)  
   b. Distilling liquor (poison)  
   c. Cords (rope)  
   d. A visage (mask)

5. Why was Friar John unable to deliver Friar Lawrence’s message to Romeo?
   a. He was quarantined due to a plague outbreak.  
   b. He was injured on the journey.  
   c. He could not find Romeo.  
   d. There was a civil uprising in Mantua.

10. Which famous line is not from Romeo and Juliet?
    a. “Two households, both alike in dignity”  
    b. “Tomorrow and tomorrow and tomorrow”  
    c. “What’s in a name? That which we call a rose by any other word would smell as sweet.”  
    d. “Parting is such sweet sorrow”

Writing Exercise
Imagine that the Chorus at the beginning of the play is delivering the Prologue as a newspaper article. Follow this theme throughout the play and create a headline for the beginning and ending of each act.
Evacuation Procedures

Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell Left.

East side exit stairwell right.

Bowker Auditorium
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S  
BOWKER AUDITORIUM  
In Stockbridge Hall  

School Bus Parking: Students should be dropped-off at the circle near Stockbridge Hall, which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST AP-PROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage, which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413) 545-2116

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue  
Lot 25 – next to Mullins Center with 3 & 5-hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right (east) at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.