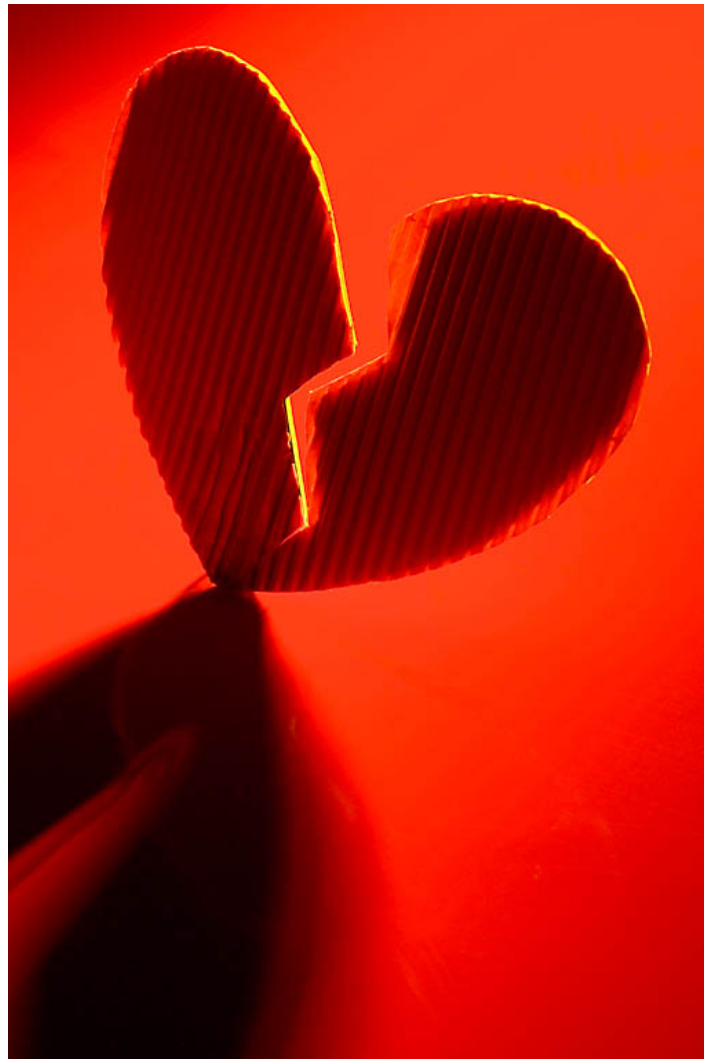


SOUTHWEST

SHAKESPEARE

COMPANY

Romeo and Juliet



a teacher guide for studying the play and attending Southwest Shakespeare Company's performance

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attending Southwest Shakespeare Company's performance
January 2007

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Dear Educator:

Welcome to Southwest Shakespeare Company's 13th season! We are thrilled to continue to provide quality matinee productions to Arizona's students, and we are excited that you have chosen to bring your students to our performance of *Romeo and Juliet*. We appreciate that you are dedicated to bringing Shakespeare's work alive for your students.

In this age of high-stakes testing, many schools and educators feel forced to limit their focus in the classroom to test-taking skills, thus eliminating enrichment activities such as attending theatrical performances. But as you know, these experiences often make the learning objectives relevant to students and must be valued as much (if not more!) as high AIMS scores and meeting AYP. You are providing your students with lasting memories and helping to create a new generation of theatre-goers and lovers of Shakespeare. This experience will stay with your students long after the last bubble sheet has been marked and the latest mandate has been met. We applaud your efforts to keep the learning process memorable and meaningful for your students.

We hope you find the enclosed information, activities, and resources helpful and entertaining. If you have any suggestions for activities or topics not already found in this study guide, please feel free to contact me via e-mail at lewandowski.angee@chandler.k12.az.us or phone at (480) 510-3808. We are always interested in hearing new ways to excite your students (and you!) about Shakespeare and live theatre.

Happy teaching!

Angee Lewandowski
Southwest Shakespeare Company
Education Committee Chair

Meeting AZ State Standards

By viewing Southwest Shakespeare Company's production of *Romeo and Juliet*, students can meet several of Arizona State Arts Standards. In addition, the activities included in this teacher's guide, when implemented in the classroom along with other teacher-assigned reading and writing activities, will allow students to meet various Arizona State Standards in Writing, Reading, and Listening and Speaking.

WRITING STANDARDS – STRAND 3: WRITING APPLICATIONS

Concept 2: Expository

Expository writing includes non-fiction writing that describes, explains, informs, or summarizes ideas and content (Act-By-Act Writing Topics, pages 15-18; Journal Writing, pages 19-21, The Trial of Friar Lawrence, pages 25-26; Additional Activities, page 27).

Concept 3: Functional

Functional writing provides specific directions or information related to real-world tasks. This includes letters, memos, schedules, directories, signs, manuals, forms, recipes, and technical pieces for specific content areas (Romeo and Juliet in the Digital Age, page 24; Additional Activities, page 27).

Concept 5: Literary Response

Literary response is the writer's reaction to a literary selection. The response includes the writer's interpretation, analysis, opinion, and/or feelings about the piece of literature and selected elements within it (An Ancient Grudge, pages 13-14; Act-By-Act Writing Topics, page 15-18; Journal Writing, pages 19-21; Fortune's Fool, page 22; All I Have to Do is Dream, page 23; Additional Activities, page 27).

READING STANDARDS – STRAND 1: READING PROCESS

Concept 6: Comprehension Strategies

Employ strategies to comprehend text (Anticipation & Reaction Guide, page 10; Role Playing, page 11; Scavenger Hunt, page 12).

READING STANDARDS – STRAND 2: COMPREHENDING LITERARY TEXT

Concept 1: Elements of Literature

Identify, analyze, and apply knowledge of the structure and elements of literature (Fortune's Fool, page 22; All I Have to Do is Dream, page 23).

Concept 2: Historical and Cultural Aspects of Literature

Recognize and apply knowledge of the historical and cultural aspects of American, British, and world literature (Act-By-Act Writing Topics, pages 15-18; Journal Writing, pages 19-21; All I Have to Do is Dream, page 23).

LISTENING AND SPEAKING STANDARDS

Standard 3: Students effectively listen and speak in situations that serve different purposes and involve a variety of audiences (Role Playing, page 11; The Trial of Friar Lawrence, pages 25-26).

ARTS STANDARDS – THEATRE

Strand 3: Evaluate

Students describe physical and vocal attributes appropriate to the characters in the play in class and professional performances (attending and discussing Southwest Shakespeare Company's performance of *Romeo and Juliet*).

Students justify the perception of a performance and critique its production elements (attending and discussing Southwest Shakespeare Company's performance of *Romeo and Juliet*).

Recommended Reading

Romeo and Juliet Resources

Shakespeare's Plays in the Classroom: Romeo and Juliet retold by Alain Chirinian; Good Apple (a division of Frank Schaffer Publications), Torrance, CA: 1997. Includes background information, classroom activities, and an adaptation that incorporates the play's original language along with modern language.

No Fear Shakespeare: Romeo and Juliet; Spark Publishing, New York, NY: 2003. Presents the original text of Shakespeare's play side by side with a modern version; includes marginal notes and explanations and full descriptions of each character. This is an especially useful tool for struggling readers.

Reference Books

A Year in the Life of William Shakespeare: 1599 by James Shapiro

Brush Up Your Shakespeare! by Michael Macrone

The Complete Idiot's Guide to Shakespeare by Laurie Rozakis

Discovering Shakespeare's Language by Rex Gibson and Janet Field-Pickering

The Friendly Shakespeare by Norrie Epstein

Shakespeare: The Invention of the Human by Harold Bloom

Shaking Hands With Shakespeare: A Teenager's Guide to Reading and Performing the Bard by Allison Wedell Schumacher

Teaching Shakespeare into the Twenty-First Century edited by Ronald E. Salomone and James E. Davis

Picture Books

A Child's Portrait of Shakespeare by Lois Burdett

All the World's A Stage by Rebecca Piatt Davidson

Tales from Shakespeare by Charles and Mary Lamb

William Shakespeare and the Globe by Aliki

Websites

www.swshakespeare.org – see what's new at Southwest Shakespeare Company

www.smithsonianmagazine.com/issues/2006/september/shakespeare.php - includes the article "To Be or Not to Be Shakespeare," which explores the debate of the authorship of the plays in addition to the authenticity of seven portraits of Shakespeare; all of the portraits discussed in the article are available to view on the website. This site also includes links to other *Smithsonian.com* articles related to Shakespeare such as "Folio, Where Art Thou?"

www.william-shakespeare.info/index.htm - a comprehensive site with links to the complete works including background information, biographical information and pictures, information about Elizabethan theatres, a Shakespeare dictionary, the first folio, quotes, and a quiz and discussion forum

www.cliffnotes.com/WileyCDA/Section/id-106333.html - a thorough and user-friendly glossary of Shakespeare's language

www.pbs.org/shakespeare/events/ - a PBS resource to support the television series, which includes teaching resources, a playwright game, and information on Shakespeare's life and times

www.nfs.sparknotes.com - this is the "No Fear Shakespeare" website that presents the original text of Shakespeare's play side by side with a modern version

www.folger.edu – access to primary documents and lesson plans for teaching Shakespeare

shakespeare.palomar.edu/educational.htm – includes links to sites designed for teaching Shakespeare over the Internet; great for finding secondary resources to support the primary play being taught

www.teachersfirst.com/shakespr.shtml – has online quizzes and surveys related to particular plays; also has related sites with information about Elizabethan England

www.stratford.co.uk - the official Stratford resource center on William Shakespeare

Comments from the Director

These comments can be used to help you prepare your students to see Southwest Shakespeare Company's performance of *Romeo and Juliet* and may also answer any questions about changes or modifications made to the stage performance as compared to the written play.

Name of Production:	<i>Romeo and Juliet</i>
Director:	Jared Sakren
In what time period is this production set?	We have set the play in the present Middle East to emphasize the timely as well as timeless nature of the story. This setting also will help the audience to find current relevance in the violent feud between the two households of the Capulets and Montagues.
Is this switched from the original text?	The play begins with the introduction of "Two households" who "From ancient grudge break to new mutiny." We are trying to present this reality onstage to better fulfill the context of the story.
Have any characters been cut?	Yes. A few servant roles were either cut or had lines incorporated into other characters' lines as they were either extraneous or detracted from the line of the story.
Have any characters been added?	No.
Is there any cross-gender casting?	No.
Have any scenes been cut?	A scene or two involving the servants that do not further the story have been cut.
Have any scenes been added?	No.
Are there fight scenes?	Yes.
Stage blood?	Yes.
Weapons?	Daggers, small swords, clubs, sticks, etc. The play is about a violent situation, and so that part of the story must be presented on stage (but not gratuitously).
Are there love scenes?	Yes. The play is a passionate love story, and we are endeavoring to fulfill the audience's expectations of such a story.
Sexual innuendo?	Yes, but they are minor.
Additional Comments:	Our set is very neutral. This makes the switching of locales easier and more versatile, and it puts the scenic effects more on the costumes and lighting as well emphasizing the play's exquisite language.

Helpful Tips for Seeing and Exploring Shakespeare

Before seeing the play ...

Before you see the characters of the play brought to life on stage by the vision of the director, spend some time imagining your own version. Go back to the text of the play and look for clues that suggest what the characters might look like and how they might behave. What movie stars might you cast in the various roles? Where would you set the play? What would the characters wear?

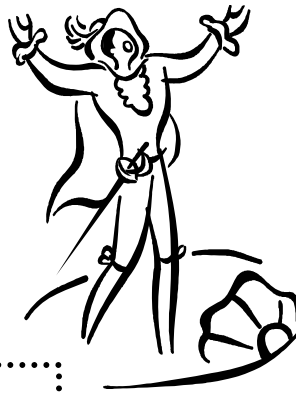
Since the very first performance of Shakespeare's plays, actors have been required to double and triple roles since his plays can involve 30 or more characters. Return to the play's Prologue with the knowledge you now have of Shakespeare's story. Who among the cast of characters would you have deliver the Prologue? Why?

A director will often choose to "dramatize" the play's overall theme by portraying a **wordless** scene that helps draw the audience into the action and mood of the play to follow. If you were directing *Romeo and Juliet* and wanted to dramatize a scene just prior to the Prologue being spoken, what would your scene portray?

"The printed word can't convey the **undertone** and **nuances** of speech. For that, you need to hear a gifted actor. **Inflection** reveals at once whether a speaker is **ironic**, **genuine**, **sad**, or **funny**.

On the other hand, reading a play allows you to **proceed at your own pace**, giving you time to dwell on **poetry** and the **complex images** that might fly right by you if they were only heard."

--Norrie Epstein, author



After seeing the play ...

Did your views about the play or any of the characters change after seeing this live production? If so, how? Try to be very specific about moments in the action that affected you.

Did the production look like what you imagined as you read the play? How was it similar? How was it different?

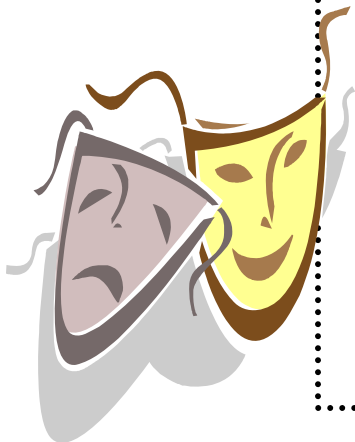
Which actor best portrayed his/her character? Why?

How was the production different from the written play? What decisions did the director make about staging? Were these effective decisions? Why or why not?

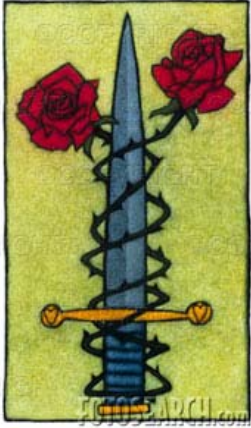
What did you think of the production values (sets, costumes, lighting)? Did they help you to better understand the plot of the play?

"If a play is performed right by those who are properly trained, after about 20 minutes, you won't be aware of the language because the human story is so strong."

--David Suchet, actor



Romeo and Juliet – An Introduction



Other than Hamlet's line "To be or not to be," Juliet's line "What's in a name? That which we call a rose By any other word would smell as sweet," must be one of the most quoted (and misquoted) lines from all of Shakespeare's plays. And like *Hamlet*, *Romeo and Juliet* is one of Shakespeare's most enduring and popular plays. Although it is categorized as a tragedy, in some ways *Romeo and Juliet* more closely resembles his romantic comedies such as *Much Ado About Nothing* and *A Midsummer Night's Dream* than it does his tragedies. Perhaps it is this balance of comedic and tragic elements that appeals to audiences.

Right away, the audience is informed by the Chorus that we are in for a tragic story. The Chorus announces that the two lovers are the products of "fatal loins" and that only their deaths will "bury their parents' strife." After this warning, the scene suddenly shifts to a street in Verona, where we are entertained by the antics of servants from the Capulet and Montague households. Even when the lords of both houses arrive on the scene ready to fight, the comedy continues with their wives informing them that they are in no certain terms going to get involved in the fight and even make fun of them for being old: "A crutch, a crutch! Why call you for a sword?" This all ends abruptly when Prince Escalus arrives, threatening death to anyone who begins another brawl over this long-standing disagreement. The audience is not given a clue as to what the feud is about, only that it is an "ancient grudge."

As everyone leaves the scene of the brawl, the Montagues question Benvolio about Romeo's strange behavior. Benvolio promises to find out the reason for Romeo's depression, and he does; Romeo is pining for the love of Rosaline, who does not return his love (and who is never seen in the play). Romeo is acting like a typical lover, sighing and moaning for his lady love. Benvolio tells Romeo to snap out of it: "Forget to think of her," which Romeo knows is impossible.

In the next scene, Capulet is discussing the possibility of Juliet marrying Count Paris. At this point in the play, Capulet is not making the decision for Juliet, unlike many of his contemporaries. He tells Paris he must win her heart: "My will to her consent is but a part." While this conversation is happening, Lady Capulet is asking Juliet how she would feel about marrying Paris. Like the dutiful daughter that she is, Juliet replies, "I'll look to like if looking liking move. But no more deep will I endart mine eye Than your consent gives strength to make it fly." The Nurse, of course, has to jump in with sexual comments, which continues to contribute to the comedic tone of the play.

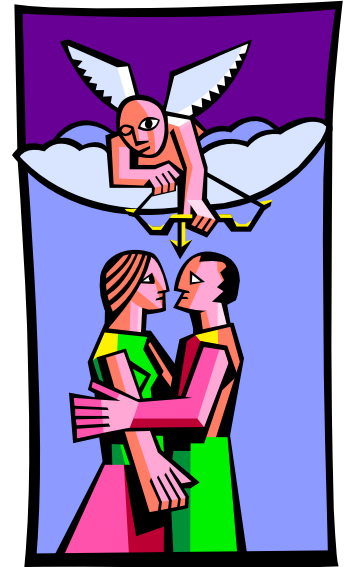
Of course, all of this is simply a set up leading to Romeo and Juliet falling in love during the party at the Capulet's that evening. On the way to crash the party, Mercutio teases Romeo about his love for Rosaline. Mercutio's view of love is entirely bawdy, which directly contrasts with Romeo's idealized version of love. Mercutio's "Queen Mab" speech is an excellent example of the recurring image of opposites in the play. Mercutio's description of Queen Mab starts off with fantastical and light-hearted imagery and then switches to a menacing and dark image. When he is cut off by Romeo, Mercutio responds, "True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy." Mercutio brings much levity to the play, and it is his death from his duel with Tybalt that is the turning point of the play from comedic to tragic.

With the young lovers in a quandary as to what to do since Romeo has been banished from Verona for killing Tybalt, they turn to Friar Lawrence. Friar Lawrence's initial idea of helping the couple is very rational; Romeo will go to Mantua for a while, and when his and Juliet's marriage is made public knowledge, the families will be reconciled and ask the Prince to pardon Romeo. And this plan might have worked ... if only Lord Capulet hadn't decided to allow Paris to marry Juliet! Now Friar Lawrence comes up with an improbable idea: Juliet will drink a potion that will make her appear to be dead so she can join Romeo in Mantua. Sure, this may upset her family for a while, but won't they be so happy that she is alive that they won't care who she married? There can really be no hope for Romeo and Juliet now. The plan goes awry, and the young lovers kill themselves. As promised during the Prologue, the parents' reconcile, vow to build golden statues as tributes to their dead children, and the Prince declares "For never was a story of more woe Than this of Juliet and her Romeo."



Romeo and Juliet - Sources and History

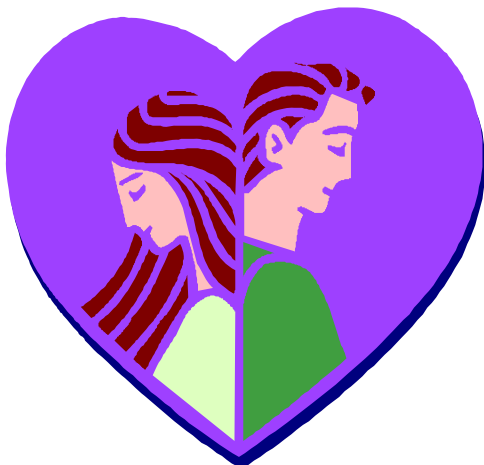
Romeo and Juliet is one of Shakespeare's early tragedies; it was written in the same period as comedies such as *A Midsummer Night's Dream* and *The Taming of the Shrew*. The first printed text of the play was published in 1597, and it stated on the title page of the First Quarto that the play "hath been often (with great applause) plaid publicquely, by the right Honourable the L. of Hunsdon his servants." However, the earliest recorded performance was the one staged by William Davenant (the poet and playwright who claimed to be Shakespeare illegitimate son) in 1662. This performances was noted in the diary of Samuel Pepys, who did not like the play at all: "(I) saw *Romeo and Juliet* ... but it is a play of itself the worst that ever I heard in my life." In spite of Mr. Pepys' poor review, the play has remained popular throughout the centuries.



Although it was a well-liked play, numerous directors took great liberties with it. In the late 1660s, the director James Howard rewrote the ending of the play and kept Romeo and Juliet alive. In 1748, David Garrick, the well-known actor-manager, staged his own adaptation of *Romeo and Juliet*. He updated the language, cut some characters, got rid of all of the sexual references, and added some speeches. His version would be performed for the next 100 years, making it Shakespeare's most popular play throughout the eighteenth century – although it was Mr. Garrick's version.

By the 1930s, most of Shakespeare's original text had been restored as well as the original ending, but directors continued to cut most of the sexual references, mostly focusing on the tragedy and romance of the play. However, in the 1960s, directors began to use the original text, restoring the comic bawdry and emphasizing the lovers' youth and passion.

Shakespeare almost always drew from other sources to write his plays, and *Romeo and Juliet* is no exception. It is a familiar story from mythology. A man and woman fall in love, they are both young and beautiful, and they love each other so much that nothing else matters to them. The young woman dies (or seems to die), and her devastated lover vows to somehow win her back from death, either through some sort of bargain or by killing himself. This is evident in the myth of Orpheus and Eurydice. When Eurydice dies, Orpheus defies Death and brings her back from the underworld, only to lose her again when he doubts himself. There are other myths similar to this in various cultures. Shakespeare used this idea along with another source: a narrative poem by the sixteenth-century poet Arthur Brooke, entitled *The Tragicall Historie of Romeus and Juliet*, which was published in 1564. Brooke used a second-century story called the *Ephesiaca* by Xenophon of Ephesus, *Cinquante Nouvelle* written in 1476 by Masuccio Salernitano, and another version written in 1530 by Luigi da Porto. Each of these authors added their own ideas to the original story, yet it is Shakespeare's version which today remains the best known and loved.



=====
		Critic's Corner		
		"Few other plays, even by Shakespeare, engage the audience so		
		intimately. The hearts of the hearers, surrendered early, are handled		
		with the greatest care until the end, and with the greatest human		
		respect. No distinction of Shakespeare is so hard to define as this		
		distinction of his which consists of knowing the spectator through and		
		through, and of valuing what is there. The author of *Romeo and Juliet*		
		watches us as affectionately as he watches his hero and heroine; no		
		sooner has he hurt our feelings than he has saved them, no sooner are		
		we outraged than we are healed."		
		--Mark Van Doren		
		American and British Literature Since 1890		
		=====		

Anticipation & Reaction Guide

Part One: Before seeing or reading the play *Romeo and Juliet*, read the statements below. Write an "A" if you agree with the statement, a "D" if you disagree, or a "?" if you are unsure. Then write a brief explanation for each of your decisions.

Compare your answers with a partner and discuss your reasons for how you responded to each statement. After you have finished reading and/or seeing the play, revisit the statements and see if you would change your response. Discuss with your partner why you did or did not change your response for each statement.

A, D, or ? (BEFORE seeing/reading <i>Romeo & Juliet</i>)	Statement	A, D, or ? (AFTER seeing/reading <i>Romeo & Juliet</i>)
	Sometimes it is necessary to disobey your parents. Explanation:	
	You shouldn't get involved in your friends' fights. Explanation:	
	Teenagers can experience and know what true love is. Explanation:	
	Couples should know each other a long time before they get married. Explanation:	
	Most parents understand more about love and relationships than their children do. Explanation:	
	True friends would do anything for each other. Explanation:	
	It is almost impossible to "forgive and forget" when you have held a grudge against someone for a long time. Explanation:	
	Older people are more prejudiced than younger people. Explanation:	
	The punishment for murder should be death. Explanation:	

Part Two: What reactions would Tybalt, Mercutio, Friar Lawrence, Lord Capulet, Juliet, or Romeo have to these same statements? After reading and/or seeing the play, respond to these statements from the viewpoint of one of these characters. Then, taking on the role of the character, debate these issues!

Role Playing

With a partner or a small group, develop a role-play based upon one of the scenarios below. All of the scenarios are related to issues in *Romeo and Juliet*. The purpose of this activity is to get you thinking about these issues before reading the play so you can relate to what the characters are going through.

After you role-play, stay in the role so that your classmates and teacher can ask you questions. Construct a scene based upon the following situations:

1. A teenage boy thinks that he is in love with a girl who won't go out with him because she has decided to not date anyone. The boy is always telling his friends how much he is love with this girl and how there could never be another girl for him. One day, a new girl enrolls at school, and she is the most beautiful girl the boy has ever seen. What happens?
2. A teenage girl has just met a boy whom she thinks is wonderful. However, she knows that her parents will be horrified if she dated him because of his background and the fact that he comes from a family her parents disapprove of. She is in her room at night, thinking out loud about this boy and the difficulties of his background when he suddenly taps on her window. What happens?
3. At a neighborhood block party, two families that have had a long-standing dispute against each other both show up to the party. After a few drinks, some of the old causes of the dispute start to surface. What happens?
4. Two high school students who have only known each other for a few days decide that they are so in love that they want to be together ... and they don't care what their families think. They decide to move to another town so that they can be together. What happens?
5. A group of teenage boys crash a party put on by a wealthy family. They sneak in and mingle with the other guests, and one of the boys sees a girl to whom he is attracted. What happens?
6. A teenage girl has extremely traditional and strict parents. They have always expected their daughter to marry a person that they will help to choose for her. In fact, they have arranged for her to meet a boy from a good family, and they are expecting that this meeting will lead to marriage. However, the girl has fallen in love with a boy that her parents would never approve of. What happens?

Scavenger Hunt

Part One: Discover how your classmates' opinions and experiences relate to *Romeo and Juliet*! Walk around the room and find a student to which each statement applies and ask him/her to initial the square (students may initial each paper only once).

The first person to complete all 25 squares wins! Share your findings with the class and discuss the situations to which you can relate and why.

___ has strict parents <i>Juliet</i>	___ has ignored a parent's rules	___ goes to friends for advice	___ has felt betrayed by adults	___ has stood up for a friend
___ believes in love at first sight	___ has regretted a mistake he/she has made	___ has lost someone important to him/her	___ falls "in love" quickly	___ would sacrifice anything for true love
___ has had to move from a place he/she loves	___ makes decisions very quickly	___ has tried to stop a fight	___ listens to friends' problems	___ has had parents disapprove of a relationship
___ believes that "revenge is sweet"	___ has learned to change his/her opinion of someone	___ has "loved" someone who was in love with someone else	___ has witnessed a violent event	___ holds a grudge
___ likes to talk, joke, and gossip	___ has found that violence only leads to other problems	___ has gotten into trouble for fighting	___ has kept a secret from a friend	___ has believed something that he/she found out later was not true

Part Two: After reading and/or seeing *Romeo and Juliet*, list the names of characters next to the appropriate statement (the first one has been done for you). Be ready to defend your choices to the class with specific details from the play!

An Ancient Grudge

This activity introduces students to *Romeo and Juliet* and also to the Shakespearean sonnet form. Have students work together in pairs or groups of three. Make enough copies of the Prologue below for each pair/group; cut out each line and place them in envelopes to give the pairs/groups.

Ask students to read each line and try to put them in order. Do not give them further directions! Some students will pick up on the rhyme scheme, and others may see the order of related events. Have students tape their versions to a piece of paper. Then distribute the second handout with the Prologue and the questions.

· · · · ·
· Two households, both alike in dignity · · · · ·
· · · · ·
· In fair Verona, where we lay our scene, · · · · ·
· · · · ·
· From ancient grudge break to new mutiny, · · · · ·
· · · · ·
· Where civil blood makes civil hands unclean. · · · · ·
· · · · ·
· From forth the fatal loins of these two foes · · · · ·
· · · · ·
· A pair of star-crossed lovers take their life, · · · · ·
· · · · ·
· Whose misadventured piteous overthrows · · · · ·
· · · · ·
· Doth with their death bury their parents' strife. · · · · ·
· · · · ·
· The fearful passage of the death-marked love · · · · ·
· · · · ·
· And the continuance of their parents' rage, · · · · ·
· · · · ·
· Which, but their children's end, naught could remove, · · · · ·
· · · · ·
· Is now the two hours' traffic of our stage— · · · · ·
· · · · ·
· The which, if you with patient ears attend, · · · · ·
· · · · ·
· What here shall miss, our toil shall strive to mend. · · · · ·
· · · · ·

An Ancient Grudge

Two households , both alike in dignity	A	households = families dignity = honor or reputation
In fair Verona, where we lay our scene,	B	fair = beautiful
From ancient grudge break to new mutiny ,	A	mutiny = violence or disorder
Where civil blood makes civil hands unclean.	B	civil blood = blood of the people who live in the city (the citizens)
From forth the fatal loins of these two foes	C	loins = birth parents foes = enemies
A pair of star-crossed lovers take their life,	D	star-crossed = ill-fated
Whose misadventured piteous overthrows	C	misadventured = unlucky overthrows = accidents
Doth with their death bury their parents' strife .	D	strife = conflict or grudge
The fearful passage of their death-marked love	E	passage = story
And the continuance of their parents' rage,	F	continuance = going on and on
Which, but their children's end, naught could remove,	E	naught = never
Is now the two hours' traffic of our stage—	F	traffic = business or events
The which, if you with patient ears attend ,	G	attend = pay attention to or listen to
What here shall miss, our toil shall strive to mend.	G	strive = try

- 1.) What could be the event that began the “ancient grudge” between the Montagues and the Capulets? Shakespeare never answers this question in the play.
- 2.) Why do you think Shakespeare never lets us know what this old feud is about? What would be gained or lost if we knew the cause?
- 3.) An “ancient grudge” could exist between two individuals, families, teams, schools, cities, religions, nations, etc. Can you think of specific examples of ancient grudges?
- 4.) The Prologue is the first scene in *Romeo and Juliet*. Why do you think Shakespeare lets us know at the beginning of the play everything that is going to happen?

The Prologue of *Romeo and Juliet* is a sonnet. What does that mean? There are several types of sonnets, but a Shakespearean sonnet is 14 lines long and is written in iambic pentameter (5 pairs of unstressed and stressed syllables with 10 beats per line). As you can see above, the rhyme scheme is abab, cdcd, efef, gg.

Act-By-Act Writing Topics

Act I

- Notice how the crowd reacts to the fight between the Capulets and the Montagues: “Down with Capulets! Down with Montagues!” Do you think they are choosing sides? Or are they tired of the fighting? Why do you think this?
- Lord Capulet and Lord Montague seem like they are both ready to jump into the street brawl, but their wives either try to restrain them or make fun of them because they are too old to be fighting. Do you think these women feel the same as their husbands do? Write a journal entry from the perspective of either Lady Capulet or Lady Montague describing how they feel about their husbands wanting to join in the street fight and this long-standing feud between the families.
- A foil is a character that serves as a contrast to another character to emphasize or enhance the specific traits of the other character. Compare Benvolio and Tybalt’s reactions to the street fight. Both men have their swords out to use but with very different reasons. What does this tell you about their personalities?
- Benvolio promises the Montagues that he will try to find out why Romeo is acting so strangely: “I’ll know his grievance or be much denied.” Benvolio discovers that Romeo is in love with Rosaline; the reader can practically see Benvolio rolling his eyes at Romeo’s behavior. Write a letter from Benvolio to the Montagues describing what is “wrong” with Romeo.
- Compare the relationships between Juliet and her mother to that of Juliet and the Nurse.
- In Shakespeare’s plays, as in real life, you can sometimes tell quite a bit from what someone *doesn’t* say in a conversation. The conversation between Lady Capulet and Juliet in 1.3 is a good example. What do you imagine Juliet is thinking and feeling? Keep in mind that it was expected for children (and especially daughters) to marry the people that their parents approved of, and the idea of marrying for love was a rather new concept in Shakespeare’s day. Write a journal entry from Juliet’s point of view where she responds to the idea of marrying Count Paris.
- In groups of two or three, read Mercutio’s Queen Mab speech (1.4.56-96) aloud, switching readers whenever a sentence ends. As you read, note that the speech has two distinct sections: 1) the description of Queen Mab’s chariot (lines 57-72), and 2) what she does to people (lines 73-96). Also notice how the speech moves from light and airy to dark and tragic.

Now write your own description of Queen Mab for today, using Shakespeare’s language as the starting point. One way to do this might be to substitute word for word, or idea for idea. Another way is to use your own style of writing. Brainstorm with your partners to come up with different images of Queen Mab. Put actions to your version and show it to the class.

- The events in *Romeo and Juliet* happen very quickly – you may be surprised by how quickly they move. Track the events on a time line. As you move from day to day in the script, make a note of it on your time line. And if you know the time of day, mark that, too. Compare your time line at the end of each act with those of your classmates. Do situations in real life happen as quickly? Why might Shakespeare have handled time in the way he does? What are the possibilities?

Act II

- Mercutio calls to Romeo, saying things about Rosaline to try to get Romeo to show himself. What does this scene (along with the Queen Mab scene from Act I) tell us about Mercutio's view of love?
- A foil is a character that serves as a contrast to another character to emphasize or enhance the specific traits of the other character. How is Mercutio a foil to Romeo?
- In response to Juliet's question of how he found his way to her bedroom window, Romeo responds, "By love, that did first prompt me to inquire. He lent me counsel and I lent him eyes." Do you think chance and fate play a part in Romeo and Juliet's story? What part does chance and fate play in real life?
- Imagine that Juliet returns to her room after parting from Romeo, and she cannot sleep. She gets up, lights a candle, and begins to write. To whom will she write? A diary? Her parents? Romeo? What does she say? Your writing doesn't need to be perfect – it should be a stream of consciousness that reflects Juliet's state of mind.
- When Friar Lawrence is concerned that Romeo has been with Rosaline, Romeo says, "No. I have forgotten that name and that name's woe," meaning that he has forgotten Rosaline and all the sadness she caused him because he now loves Juliet. Do you think that this means Romeo is fickle in love? Or is he happy now that his love is returned by Juliet? How real can "love at first sight" be?
- Friar Lawrence scolds Romeo harshly for being inconsistent in love, but then he rather quickly agrees to marry Romeo and Juliet: "For this alliance may so happy prove To turn your households' rancor to pure love." Why do you think the Friar changes his mind so quickly? What does this tell you about his perception of the feud between the Montagues and Capulets? How he feels about Romeo?
- In 2.4.37-40, Mercutio teases Romeo by comparing the woman Romeo loves to six mythical and historical women who inspired love poetry:

Laura: the sight of her inspired Petrarch to write the *Il Canzonier* poems in which he describes his love for her. She did not return his love because she was already married; it is generally believed that she was the 19-year-old wife of Hugues de Sade (an ancestor of the Marquis de Sade). It is possible that she was an idealized or made-up person. There is not a very specific description of her in his poems, other than that she was lovely to look at, fair-haired, and acted modestly.

Dido: Queen of Carthage. When her lover Aeneas deserted her, she killed herself.

Cleopatra: Queen of Egypt. Julius Caesar and Mark Antony both loved her. She and Mark Antony committed suicide.

Helen: the beautiful wife of Menelaus, the king of Sparta. She was abducted by the Trojan Paris, which led to the siege and destruction of Troy (the Trojan War).

Hero: Every night her lover Leander swam across the sea to meet her. She would light a lamp at the top of her tower to guide his way. One stormy night, the wind blew out the light, and Leander lost his way and drowned. In grief, Hero threw herself from the tower and also died.

Thisbe: She was in love with Pyramus, but their families were bitter enemies. She could only speak to Pyramus through a crack in the wall between their houses. Due to a misunderstanding,

Pyramus thinks Thisbe has died, so he stabs himself. When Thisbe discovers that Pyramus has killed himself, she also stabs herself with his sword and dies.

What do these women have in common? Can you think of six more women (fictional or real, from any time in history) who might fit on Mercutio's list? Present your list to the class and explain your choices.

Act III

- The wedding in Act II is immediately followed by the street fight and deaths of Mercutio and Tybalt in Act III. The reversal that takes place in these two scenes summarizes the meaning of the play. Why do you think Shakespeare staged these scenes back-to-back? What are the contrasts? Are there any similarities?
- Prince Escalus exiles Romeo from Verona because he killed Tybalt. Keeping in mind that the Prince declared in Act I, "If ever you disturb our streets again, Your lives shall pay the forfeit of the peace," do you think this punishment is fair? Why do you feel this way?
- In 3.2, describe the changes in Juliet's feelings for Romeo when she discovers that he has killed Tybalt and her reaction to the Nurse saying, "Shame come to Romeo!"
- When 3.5 begins, Romeo tells Juliet he must go, while on the other hand, she begs him to stay; however, when Romeo agrees to stay, Juliet tells him he must go. What imagery do they use to contrast day to night, light to dark, life to death?
- How has Lord Capulet changed his mind about Juliet marrying Paris? Compare his opinion from 1.2 to his new point of view in 3.5.
- The Nurse advises Juliet to marry Paris. How does this change their relationship? What do you think of the Nurse's advice?
- Mercutio calls Tybalt "King of Cats" in this act and "Prince of Cats" in Act II. Draw a picture or cartoon of Tybalt, the Prince of Cats. Now try this with other metaphorical descriptions in the play, such as "A pair of star-crossed lovers" (Prologue) or Juliet's line, "Civil night Thou sober-suited matron all in black" (3.2)." Or pick a metaphor that you especially like and draw that one.

Act IV

- How do you feel about the character of Paris? If you were directing the play, how would you want the actor to portray Paris in this scene? Why do you think this would be an effective way to play the character? How do you want the audience to respond to him?
- List at least six things Juliet says she would do instead of marrying Paris. Then write your own list of what you would do to avoid marrying someone not of your own choice. Discuss your choices with a partner, or choose your best alternative from your list and then play charades to act out what you would rather do than marry someone you do not love!
- What do you think of the Friar's plan to help Juliet? What if you were in the same position as the Friar? Write down your own plan to help Juliet. It can be just as questionable as the Friar's plan, but like the Friar's plan, it should have a chance at working.

Act V

- Before he appears on stage, the apothecary is vividly described through Romeo's words. Draw a picture that illustrates these images. What mood do you want to show? How does your picture show that mood? Which of Romeo's words suggest the mood?
- As Friar Lawrence, write the first letter to Romeo telling him of the plan to make Juliet appear to be dead, and the second letter telling him that Juliet is still alive. Think about how the tone of each letter and how they should express how Friar Lawrence feels in both situations.
- Who do you think is responsible for Romeo and Juliet's deaths? With a small group, write a list of all the characters you think are in some way responsible. Then draw a circle on a large piece of paper and write "Romeo and Juliet's deaths" in the circle. Now draw spokes out in all directions from the circle, one for each name you've listed. Each person in your group should choose one character and search through the play for his/her words or actions that lead to Romeo and/or Juliet's deaths. Discuss these and write the words besides each character's name. Finally, add "Fate" to your web and find examples from the play that supports its role in the lovers' deaths.
- List five of the major characters that appear in the play. Write a single sentence for each that begins, "What I most want is ...". Then write a sentence for each character that begins, "What I'm most afraid of is ...". Is there ever a situation when what one most wants is also what one most fears? Compare your sentences with your classmates. How much agreement upon their motives is there?
- The ending of *Romeo and Juliet* suggests that the longstanding feud between the Capulets and the Montagues is at last reconciled through the deaths of their two children. Could this really happen? Do you think death can lead to peace? Think about examples in history or in our culture to support your point of view.
- Using Friar Lawrence's speech (5.3.229-269), act out the entire story of the play. There are about 30 events listed by the Friar. Try to reenact as many of the events as possible. Have classmates take turns reading the speech out loud while other students perform this very short version of the play.

Journal Writing

At the beginning of each class, give students a list of quotes from which to choose to write a personal response to for five to seven minutes. After writing, students can share their responses in pairs, small groups, or with the class. Or, one day each week can be set aside for students to choose their best response and share it in small groups or with the class. Their responses can take many forms.

- Write a three-part response: 1) indicate the meaning of the quote, 2) connect the quote with other parts of the play, other literature, or personal experiences, and 3) discuss your personal feelings about the quote, the character, or the action.
- Write a completely personal expression. Take off from the quote and free-write wherever your thoughts may take you: into fantasy; reflections on your day; problems you are experiencing or have experienced; or people you care about.
- Write a poetic response. Write your own feelings to the quote or continue the dialogue using Shakespeare's style. Or, write a poem reflecting a theme or idea suggested by the quote.
- Copy the quote and illustrate it. Instead of writing, draw the characters or illustrate the action in whatever detail you like, from symbolic representation to realistic characterization.
- Reply to the character. Write a letter to the character, either from your point of view or from the point of view of another character in the play.

Directions adapted from *A Teacher's Guide to the Signet Classic Edition of William Shakespeare's Much Ado About Nothing*.

Act I

1. "I do but keep the peace. Put up thy sword,
Or manage it to part these men with me."
2. "Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets
And made Verona's ancient citizens
Cast by their grave-beseeming ornaments,
To wield old partisans in hands as old,
Cankered with peace, to part our cankered hate."
3. "Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night."
4. "Here's much to do with hate but more with love.
Why then, O brawling love, O loving hate,
O anything of nothing first created!"
5. "I'll look to like if looking liking move.
But no more deep will I endart mine eye
Than your consent gives strength to make it fly."

6. "If love be rough with you, be rough with love."
7. "True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy."
8. "Oh, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear,
Beauty too rich for use, for earth too dear ...
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night."
9. "My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy."

Act II

1. "But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon."
2. "See how she leans her cheek upon her hand.
Oh, that I were a glove upon that hand
That I might touch that cheek!"
3. "What's in a name? That which we call a rose
By any other word would smell as sweet."
4. "With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out."
5. "O, swear not by the moon, th' inconstant moon,
That monthly changes in her circle orb,
Lest that thy love prove likewise variable."
6. "O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering sweet to be substantial."
7. "Young men's love then lies
Not truly in their hearts, but in their eyes."
8. "Wisely and slow. They stumble that run fast."
9. "Love's heralds should be thoughts,
Which ten times faster glide than the sun's beam."
10. "These violent delights have violent ends."

Act III

1. "A plague 'o both your houses!
They have made worms' meat of me."
2. "Oh, I am fortune's fool!"
3. "And when I shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun."
4. "Was ever book containing such vile matter
So fairly bound? Oh, that deceit should dwell
In such a gorgeous palace!"
5. "Methinks I see thee now, thou art so low
As one dead in the bottom of a tomb."
6. "I would the fool were married to her grave!"

Act IV

1. "I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent."
2. "Death lies on her like an untimely frost
Upon the sweetest flower of all the field."
3. "For though some nature bids us all lament,
Yet nature's tears are reason's merriment."

Act V

1. "Then I defy you, stars!"
2. "O mischief, thou art swift
To enter in the thoughts of desperate men!"
3. "Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty."
4. "See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love!"
5. "A glooming peace this morning with it brings.
The sun, for sorrow, will not show his head."

Fortune's Fool

Even though it is not an actual character, "Fate" seems to play a big role in *Romeo and Juliet*. What is fate? Referred to as "fortune" in *Romeo and Juliet*, fate is basically viewed as the predetermination of events; whatever happens in life is meant to happen. It is inevitable.

How much were Romeo and Juliet in control of their own lives? What other factors beside fate influenced the outcome of the play? Look at the speeches below and decide how you think Shakespeare viewed the role of fate in our lives.

Prologue	Romeo Act I, Scene 4	Juliet Act III, Scene 5
<p>Two households, both alike in dignity In fair Verona, where we lay our scene, From ancient grudge break to new mutiny Where civil blood make civil hands unclean. From forth the fatal loins of these two foes A pair of star-crossed lovers take their life. Whose misadventured piteous overthrows Doth with their death bury their parents' strife. The fearful passage of their death-marked love And the continuance of their parents' rage, Which, but their children's end, naught could remove, Is now the two hours' traffic of our stage— The which if you with patient ears attend, What here shall miss, our toil shall try to mend.</p>	<p>I fear too early, for my mind misgives Some consequence yet hanging in the stars Shall bitterly begin his fearful date With this night's revels, and expire the term Of a despised life closed in my breast By some vile forfeit of untimely death. But he that hath the steerage of my course, Direct my sail.</p>	<p>O fortune, fortune! All men call thee fickle. If thou art fickle, what dost thou with him That is renowned for faith? Be fickle, fortune, For then, I hope, thou wilt not keep him long, But send him back.</p>

If you were able to re-write the plot of *Romeo and Juliet*, what elements of fate would you include? Which would you not include? Why?

Do you think fate plays a role in our lives? Why or why not?

All I Have to Do is Dream

Many characters in *Romeo and Juliet* talk about dreams that they've had. Some of the dreams are premonitions, warnings of events to come. Shakespeare's audience placed much importance on dreams and even one's social status or health made a difference in the interpretation. Many may have been familiar with Thomas Hill's *The Most Pleasant Art of the Interpretation of Dreams* written in 1576.

Activities:

1. Choose a character that does not describe his/her dreams in *Romeo and Juliet* and write a dream for him/her. Is it a happy dream or a nightmare? If it's a premonition, what does it foretell? Use information in the chart below from *The Most Pleasant Art of the Interpretation of Dreams* to create what happens in the character's dream.
2. Use information from *The Most Pleasant Art of the Interpretation of Dreams* to interpret any of the character's dreams from *Romeo and Juliet*.

In the dream	Dreamed by	Meaning
Stars	anyone	will have problems with your eyes
Broken stars	sick	would die
Stars moving quickly	anyone	madness would come upon you
Falling star	servant	death of master
Rising star	servant	new master coming
Someone's color altered	anyone	person will not keep his/her promise
Being in a church	anyone	things will go well for you
Killing someone with a sword	anyone	you will beat that person in all things
Speaking with a dead person	anyone	a lie will become clear to you
Looking in a mirror	anyone	good fortune in your marriage
Bit by a small animal	poor	hurt by a friend
Bit by a large animal	poor	hurt by a master
Being led to a garden and then taken to a dreary place	anyone	will be struck with disease soon
Someone dressed in black	anyone	you will get nothing from them
In the presence of a king	poor	something good will happen
Someone throwing stones	anyone	will be damaged by another's words
Man dreams he is pregnant	poor	will come into money soon
Have a big head	rich	will keep money
Have a big head	poor	will have good luck
Have a big head	sick	will get headaches
Have fat cheeks	poor	good will come
Have fat cheeks	rich	mourning will come
Have three heads	poor	will get riches soon
Have three heads	rich	beware of adultery
White clouds in sky	anyone	safe journey ahead
Dark clouds in sky	anyone	danger ahead
Rainbow on right side of sun	anyone	prosperity
Rainbow on left side of sun	anyone	danger
See yourself as dead	anyone	loss or sorrow soon
To be without a nose	anyone	enemies conspire against you
To be afraid and cannot run	anyone	oncoming sickness

Romeo & Juliet in the Digital Age

What if Romeo and Juliet lived in the twenty-first century? Think about it; when they weren't together in the play, they had to communicate with letters or messengers, but if they were alive today, they would have many other forms of communication. Imagine if they had cell phones, computers, or iPods ... it would have been a very different play! Choose any of the projects below and imagine the characters from *Romeo and Juliet* in the Digital Age!

1. MySpace or Friendsters Page

Create a MySpace, Friendsters, or other similar networking page for Romeo or Juliet. Include personal information, pictures, clip art, quotes, links to other "friends," links to websites, and anything else that would demonstrate the personality of the character.

2. Instant Messages or Text Messages

Rewrite a dialogue between two characters in a modern-day format as if the characters were instant messaging each other on a computer or texting each other on their cell phones.

3. Blogging

Rewrite a monologue from the play as a blog entry or a series of blog entries. Include links to other Web pages, and comments that other characters from the text might leave on the blog entries.

4. Podcasting

Rewrite a monologue or dialogue from the play as a podcast (a self-published, syndicated "radio show"). Record your project as an audio file or create the transcript of the show that you might post online with the audio file. Be sure to include details on background sound and music if you write a transcript for your project.

5. Technology Changes Everything

Find a scene in the play that you think would be totally different if the characters had certain technology. Name the item and describe how and why the scene would have been different and how it would have affected the outcome of the play.

6. Playlist

Choose one of the characters from the play and create a playlist that the character would have on his/her iPod or MP3 player. Invent the name for the playlist, and create a list of the names of the songs, artists, albums that the songs came from, and other relevant details in your word processor. Or you can burn a CD of the character's playlist and create a CD label with the appropriate details.

7. Reality TV Show

Imagine the characters from the play are part of a reality TV show. Rewrite a scene from the play as it would have been caught from the cameras of the show. Film your scene using a video camera or write a transcript of the scene. Be sure to include "confessionals," where characters speak to the camera away from the rest of the cast. Yes, reality TV shows stole their idea for "confessionals" from Shakespeare's soliloquies!

8. PowerPoint Presentation

Rewrite a monologue from the play as a PowerPoint presentation. Imagine that the character is presenting the information to a modern audience using text, images, sound, video, etc.

Adapted from "Star-Crossed Lovers On-line" www.readwritethink.org

The Trial of Friar Lawrence

Who is responsible for the deaths of Romeo and Juliet? In this mock trial, Friar Lawrence is put on trial. Will he be found to be innocent or guilty?

Activities:

1. Students should research a basic vocabulary of legal terms on line (<http://jurist.law.pitt.edu/dictionary.htm> is a good source). Terms to be familiar with should include prosecution, defense, judge, jury, affidavit, evidence, witness, overruled, sustained, opening and closing remarks, and any other terms that might be helpful to know for the mock trial.
2. Students will then volunteer for parts in the trial. The cast of characters may include:
 - Friar Lawrence
 - Lord Capulet
 - Lord Montague
 - Prosecuting Attorney (or a team of attorneys if the number of volunteers exceeds the parts available; students seem to like this “team” concept better)
 - Defense Attorney (or team)
 - Judge
 - Benvolio
 - Prince Escalus
 - Friar John
 - Balthasar
 - the Nurse
 - other citizens of Verona and/or servants of the two households are optional (depending on class size)
 - Jury members

During the days that the trial preparation takes place, the members of the jury and the judge can be working on other assignments, such as persona writing (to create the character they are playing), researching the role of jury members and judges, reading famous case studies online, reading the play or watching the movie version of *Twelve Angry Men*, etc.

3. After parts have been assigned, students will form groups and begin trial preparation. The prosecution team (with Montague and Capulet) and the defense team (with Friar Lawrence) will each prepare a list of questions for the witnesses, which should be checked by the teacher. The witnesses, on the first day of preparation, will work on a persona writing exercise, using the information they know from the play to create a character description (see following questions).
4. On days two and three of trial preparation, the two teams of attorneys will begin preliminary questioning of their witnesses. The witnesses, if unsure of appropriate answers, will be required to refer back to the text, refreshing their knowledge of the actions and motives of their characters. In addition, the two attorney teams will create lists of questions that they anticipate their opponents will ask during the trial. The teacher should also check these questions, giving students ideas and suggestions as needed.

5. On the fourth day, the trial of Friar Lawrence for participation in the deaths of Romeo and Juliet will take place. All witnesses, the judge, attorneys, the defendant, Capulet, and Montague should be encouraged to dress appropriately. Arrange your classroom so that it resembles a courtroom as closely as possible. Each team will be allowed opening and closing remarks and will question each witness if they wish. It is the responsibility of the judge to be prepared to make courtroom control rulings and for sustaining or overruling objections made by the attorneys.
6. After closing arguments, the jury should exit the room or seclude themselves in a separate part of the room to discuss the evidence presented and debate the outcome of the trial. The judge should remind the jury that their decision should not be based on the play that they have read; it must be based solely on the evidence brought forth during the trial. After the jury has made a ruling, their decision is written down and given to the judge, who then announces the verdict to the class.
7. As a reflection on the activity, students can write about their thoughts of the trial, if their view of Friar Lawrence changed because of the evidence presented, and what they learned by participating in the mock trial.

Questions that the witnesses can use for the persona writing assignment:

1. What sort of person was my character at the beginning of the play? What was he/she like at the end of the play? What caused the changes? Can I find a key event that caused my character to change?
2. What was the moral low point and/or moral high point for my character?
3. To what degree was my character responsible for Romeo and/or Juliet's deaths?
4. What should my character have done differently?
5. How would my character dress? What general style of clothing would suit? What colors would best represent my character? Why?
6. What mannerisms would my character use? Does my character act differently when nervous? Guilty? Confused?

Additional Activities

- Search out a passage or a line in the play that holds great power for you. Using writing, an illustration, or music, explore what this character is saying in relation to the play. What does he/she say that strikes a chord with you?
- In the mid 1600s, director James Howard rewrote the ending of *Romeo and Juliet* to give it a happy ending in which the lovers survive. He also staged the original ending, and alternated the sad and happy endings from night to night so that audience members could see whichever ending they liked! Write your own happy ending for the play. Which ending do you prefer: happy or tragic? Why?
- Read the following statement:
"(Paris) is an eminently suitable wooer for Juliet, rich and nobly born, yet considerate, peace-loving, and deeply fond of Juliet (as he shows by his private and sincere grief at her tomb)."
--David Bevington, *The Complete Works of Shakespeare*, 1992

In small groups, debate Paris' "suitability." One half of the group should take one position, while the other group assumes the other position. Return to the text to either support or refute Bevington's statement. Do you think it matters which character's view you assume for this statement to be "true" or "not true"?

- Pick a favorite character of yours from *Romeo and Juliet*. Do you know anyone who reminds you of this character? Write down a description of the person's similarity to the character as well as their differences to the character. Does comparing this person and the character help you to understand either of them any better? In what way?
- Based on quotes and events from the play, create a scrapbook using current pictures, headlines, news articles, advertisements, cartoons, etc. that bring to mind the play's themes for you.
- Write a diary from the perspective of one of the main characters from the play. The diary may be from the time frame before, during, or after the play's events. You will need several entries, and you may want to include personal keepsakes. Remember that thoughts and feelings are very important in a diary.
- Create a movie poster for the play using two or more of the following media: paint, crayons, chalk, colored pencils, ink, markers, etc. You may want to choose modern-day actors to star in the movie and include their names and/or pictures on the poster. Look at current movie posters to help you determine what information to include on your poster.
- Create a comic strip that depicts a few scenes from the play. You may draw, use computer graphics, use photos from magazines, or any other way you wish to graphically create your comic strip.

Educator Comments

Please help us to improve. We invite you to share your thoughts about this production. Please **return this form** to any Southwest Shakespeare Company volunteer as you leave, **OR mail** it to us at P.O. Box 30595, Mesa, AZ 85275, **OR fax** it to 480.924.4310. Thank you for completing and returning this form, for coming to our performance, and for introducing your students to the wonders of Shakespeare and live theatre!

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Name of Play: _____ Performance Date: _____

Did the confirmation packet provide you with the information you needed? Why/why not? _____

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Did you enjoy the performance? Why/why not? _____

Could you understand it? _____

Could you hear it? _____

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Would you recommend Southwest Shakespeare to other educators? Why/why not? _____

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