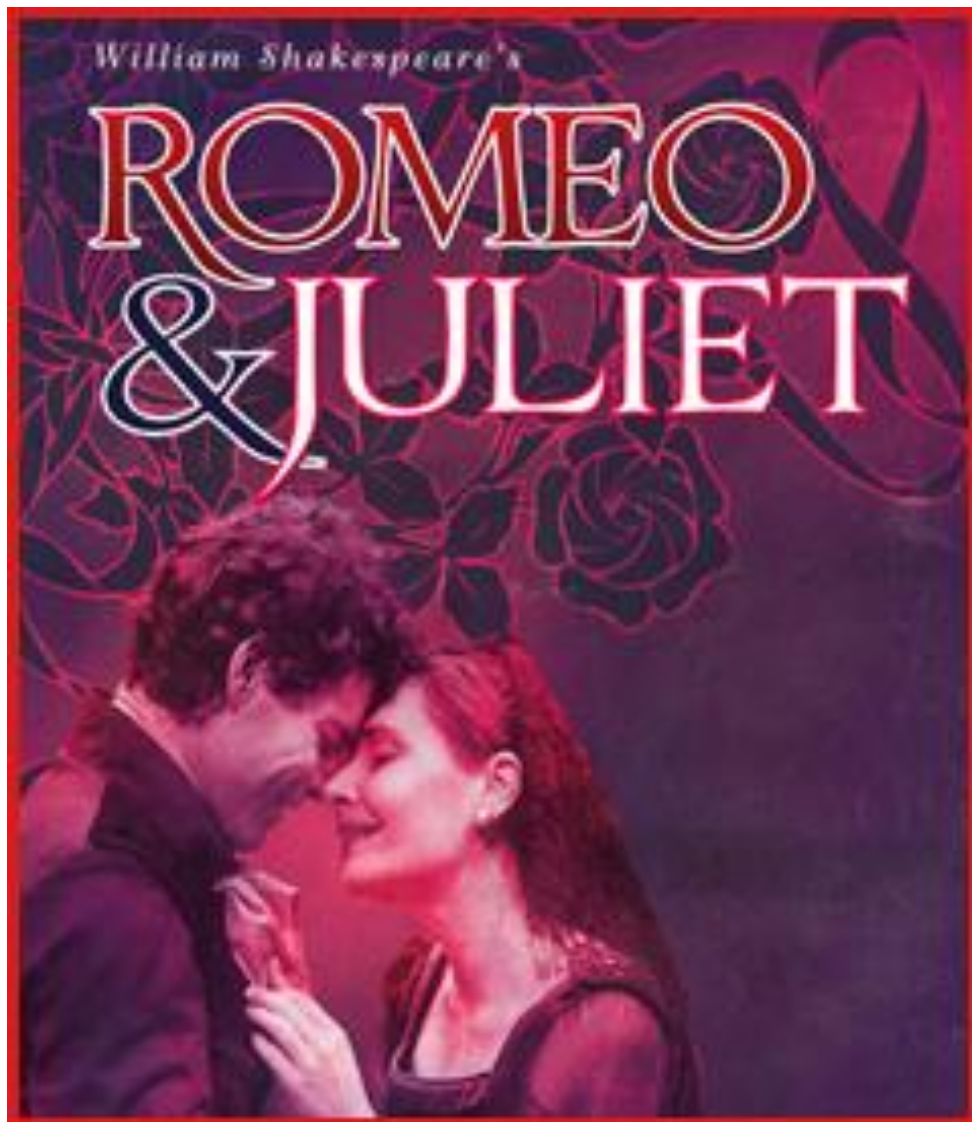


**PCPA Theaterfest
Student Matinee Program**

www.pcpa.org

Romeo And Juliet

A Play by William Shakespeare



Study Guide for Educators

Generously sponsored by Ng & Ng Dental and Eye Care

Welcome to PCPA Theaterfest

A NOTE TO THE TEACHER

Thank you for bringing your students to PCPA Theaterfest at Allan Hancock College. Here are some helpful hints for your visit to the Marian Theatre. The top priority of our staff is to provide an enjoyable day of live theatre for you and your students. We offer you this study guide as a tool to prepare your students prior to the performance.

SUGGESTIONS FOR STUDENT ETIQUETTE

Note-able behavior is a vital part of theater for youth. Going to the theater is not a casual event. It is a special occasion. If students are prepared properly, it will be a memorable, educational experience they will remember for years.

1. Have students enter the theater in a single file. Chaperones should be one adult for every ten students. Our ushers will assist you with locating your seats. To avoid injury and confusion, please wait until the usher has seated your party before any rearranging of seats. While seated, teachers should space themselves so they are visible, between every groups of ten students. Teachers and adults must remain with their group during the entire performance.

2. Once seated in the theater, students may go to the bathroom in small groups and with the teacher's permission. Please chaperone younger students. Once the show is over, please remain seated until the House Manager dismisses your school.

3. Please remind your students that we do not permit:

- food, gum, drinks, smoking, hats, backpacks or large purses
- disruptive talking.
- disorderly and inappropriate behavior (stepping on/over seats, throwing objects, etc.)
- cameras, iPods, cell phones, beepers, tape recorders, hand held video games. (Adults are asked to put any beepers or cell phones on silent or vibrate.) In cases of disorderly behavior, groups may be asked to leave the theater without ticket refunds.

4. Teachers should take time to remind students before attending the show of the following about a live performance: Sometimes we forget when we come into a theatre that we are one of the most important parts of the production. Without an audience there would be no performance. Your contribution of laughter, quiet attention and applause is part of the play.

When we watch movies or television we are watching images on a screen, and what we say or do cannot affect them. In the theatre the actors are real people who are present and creating an experience with us at that very moment. They see and hear us and are sensitive to our response. They know how we feel about the play by how we watch and listen. An invisible bond is formed between actors and a good audience, and it enables the actors to do their best for you. A good audience helps make a good performance.

PCPA Theaterfest welcomes you as a partner in the live theatre experience from the moment you take your seats. We hope that your visit will be a highlight of your school year.

Cast and Production Team for *Romeo and Juliet*

Director	Patricia M. Troxel
Fight Choreographer	Mark Booher
Scenic Designer	DeAnne Kennedy
Costume Designer	Cheryl Odom
Lighting Designer	Tamar Geist
Sound Designer	Elisabeth Rebel
Dramaturge	Orion Isaacs
Stage Manager	Christine Collins*
Assistant Director	Clare Lopez

Cast of Characters

Escalus, Prince of Verona	Michael Jenkinson*
Paris	Scott Fuss
Lord Montague/Citizen	Peter S. Hadres*
Lady Montague/Ensemble	Cristina Gerla
Lord Capulet	Erik Stein*
Lady Capulet	Karin Hendricks
Romeo	J.R. Yancher
Mercutio	Quinn Mattfeld
Benvolio	Evans Eden Jarnefeldt
Tybalt	Tony Carter
Friar Lawrence	Andrew Philpot*
Friar John/Ensemble	Zachary Bukarev-Padlo
Balthazar	Logan Heller
Sampson	Bohannon Orr
Gregory	Rob Gray
Peter	Toby Tropper
Antony/Citizen/Ensemble	Amanda Clanton
Page to Paris/Citizen/Ensemble	Donna Ibale
Nurse	Elizabeth Stuart*
Juliet	Shae Palic
Rosaline	Christine Kilmer
Apothecary/Ensemble	Anne Guynn
1 st Watchman/Guest/Ensemble	Mackenzie Drae
2 nd Watchman/Ensemble	Lafras le Roux
3 rd Watchman/Ensemble	Paul Henry
Abraham/ Ensemble	George Scott

*Member, Actors' Equity Association

HOW TO USE THIS STUDY GUIDE

The Study Guide is a companion piece designed to explore many ideas depicted in the stage production of *Romeo and Juliet*. Although the guide's intent is to enhance the student's theatrical experience, it can also be used as an introduction to the elements of a play, and the production elements involved in the play's presentation. Although many students are familiar with the general storyline, this specific stage adaptation presents a wealth of new questions for this generation to answer. The guide has been organized into three major sections:

Elements of the story

Elements of production

Activities

Teachers and group leaders will want to select portions of the guide for their specific usage. Discussion questions are meant to provoke a line of thought about a particular topic. The answers to the discussion questions in many instances will initiate the process of exploration and discovery of varied interpretations by everyone involved. This can be as rewarding as the wonderful experience of sight and sound that *Romeo and Juliet* creates on-stage.

It is recommended that the William Shakespeare play, available in paperback at local libraries or book stores, be used in conjunction with discussion of the play.

ELEMENTS OF THE STORY

PLAY SYNOPSIS

Romeo and Juliet opens with a prologue describing the plot which ensues. A fight breaks out on a Verona street between the families of Capulet and Montague, and Prince Escalus enters, demanding that all public fighting end, upon punishment of death. After the fight, Paris seeks to marry Lord Capulet's daughter, Juliet. Capulet invites Paris to a feast later that night. He also sends out invitations with an illiterate servant, Peter, who encounters two Montagues: Romeo and Benvolio. They learn that Rosaline, Romeo's newest crush, is on the guest list, and both men decide to appear at the party. At the Capulet festival, Romeo spots Juliet, and is entranced. Tybalt, a hot-headed Capulet who is also Juliet's cousin, notices Romeo is a Montague. Enraged, he draws his sword but is prevented from action by Lord Capulet. Romeo and Juliet dance together and fall in love. When they part, they each realize they come from enemy houses. After the party, Romeo scales the Capulet wall and finds himself at the foot of Juliet's balcony. They exchange vows of love, and pledge to marry. Romeo arranges the marriage with Friar Laurence, and they correspond about plans with the help of Juliet's Nurse. They are married in secret at Friar Laurence's cell.

On the street, Benvolio and Mercutio encounter Tybalt who is looking for Romeo. When Romeo arrives, Tybalt challenges him to fight. He refuses but Mercutio accepts Tybalt's challenge. In the midst of the duel, Romeo gets in the way, and Mercutio is mortally wounded. Enraged, Romeo avenges Mercutio's death by killing Tybalt. The Prince enters, and the Capulets demand that Romeo be executed. Benvolio persuades the Prince to spare Romeo's life, but Romeo is banished. Elsewhere, Juliet's Nurse informs her of Tybalt's death and Romeo's banishment. Juliet is distraught, but her Nurse promises to find Romeo and bring him to Juliet. At his cell, Friar Laurence tells Romeo his life is spared, but that he is banished. The Nurse arrives and together they persuade Romeo to spend his last night with Juliet.

Meanwhile, Lord Capulet assures Paris that Juliet will marry him within the week. At the break of day, Romeo leaves Juliet's bedchamber and the two speak of their hopes for their future. Lady Capulet tells Juliet of her impending wedding and when Juliet refuses, her father vows to disown her unless she marries Paris as he demands. Juliet visits Friar Laurence seeking help to prevent her marriage to Paris. He gives her a potion that simulates death and instructs her to return home, agree to Capulet's plans and then drink the potion. The morning of the wedding, Paris will find her "dead", and she will be laid in her family's crypt. In the meantime, Friar Laurence will send a message to Romeo. After twenty-four hours, the drug will wear off, and Juliet will awaken to find Romeo ready to help her escape. Juliet takes the potion and agrees to follow Friar Laurence's plan.

Believing Juliet dead, Balthazar visits his master in Mantua to deliver the sad news. Romeo makes arrangements to return to Verona after buying poison from an Apothecary; he intends to commit suicide and "lie" with Juliet. Father John visits Friar Laurence to explain that he was unable to deliver the message to Romeo due to an outbreak of plague. Friar Laurence plans to go to Juliet's tomb and rescue her when she awakens. At the Capulet tomb, Paris visits Juliet, but hides away when he hears Romeo and Balthazar coming. As Romeo opens Juliet's tomb, Paris attempts to arrest "the villain" desecrating his beloved's tomb. Despite Romeo's urgings, Paris attacks, and they fight, and Paris is slain. Romeo enters to discover Juliet, and say his final goodbye before he drinks poison and dies. Friar Laurence enters Juliet's grave and sees both Paris and Romeo dead. Hearing the arrival of the local law officers, roused by Balthazar, Friar Laurence is frightened and leaves just as Juliet awakens to discover Romeo dead. She kills herself with Romeo's dagger. The Prince reminds the Capulets and Montague that their children's deaths are the result of their feuding. Friar Laurence gives an account of Romeo and Juliet's marriage. Both families having suffered immeasurable grief, the Capulets and Montagues vow to end their feud.

Characters:

Romeo - The son and heir of Montague and Lady Montague.

Juliet -The daughter of Capulet and Lady Capulet and a beautiful thirteen-year-old girl.

Friar Lawrence - A Franciscan friar, friend to both Romeo and Juliet.

Mercutio - A kinsman to the Prince, and Romeo's close friend.

The Nurse – Juliet's nurse, of the Capulet House. She raised and cared for Juliet her entire life.

Tybalt - A Capulet, Juliet's cousin and an excellent swordsman.

Capulet – Juliet's father, Lady Capulet's husband, and enemy to Montague.

Lady Capulet - Juliet's mother, Capulet's wife. She is eager to see her daughter marry Paris.

Montague - Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet.

Lady Montague - Romeo's mother, Montague's wife.

Paris - A kinsman of the Prince, and the suitor of Juliet, he plans on marrying Juliet.

Benvolio - Montague's nephew, Romeo's cousin and friend, he tries to prevent fighting in public

Prince Escalus - The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace.

Friar John - A Franciscan friar who was unable to deliver Friar Lawrence's message of Juliet's "false death" to Romeo in Mantua.

Balthasar - Romeo's dedicated servant.

Sampson & Gregory - Two servants of the house of Capulet, who hate the Montagues. They provoke a fight with Montague men at the start of the play.

Abram -A Montague servant, who fights with Sampson and Gregory at the start of the play.

The Apothecary - An apothecary in Mantua, who sells poison to Romeo.

Peter - A Capulet servant.

Rosaline - Romeo 'crush' at the start of the play. She is a beautiful woman sworn to chastity.

Notes About The Play – *Romeo And Juliet*



Romeo & Juliet is truly Shakespeare's most popular romantic tragedy; the story is well-known and has in recent years become a catch-all description for earthly love that transcends boundaries of politics, ethnicity, religion, nationality, and even gender. It is not surprising to hear a "sales pitch" for a new dramatic television series described as a "modern" *Romeo & Juliet*; indeed the history of cinema is replete with each decade's "definitive" telling and retelling of this great tale. But in Shakespeare's era, this work was an adaptation of various sources and not nearly as popular as the tale of the tragic lovers Pyramus and Thisby (who are themselves the subject of *The Rude Mechanicals*' comedic attempt at drama in *A Midsummer Night's Dream*).

The tale of Juliet and her Romeo probably originated in folklore, but was fully developed in the late 16th century by a number of writers of *novelle*.

The story's first translation into English appears in 1562 in Arthur Brooke and there are at least 12 other references to the story between 1562 and 1583. In Brooke's poetic translation, he asserts that he saw the argument on stage, but he omits the source or the nationality of that stage production. In any case, his poem proved quite popular and was reissued numerous times in succeeding years. While Shakespeare derives much of his story from this source, it is also possible that he was familiar with one of the Italian sources – that of Luigi da Porto, who sets his love story in Verona and asserts that this truth not fiction.

In 13th century Italy, there were numerous families in conflict, but the Capelletti were from Cremona, while the Montecchi were Verona-based. The day-to-day politics of the period drove their conflict and they are used in Dante's *Purgatorio* as symbols of civil dissension. Da Porto is the clearly the source for Bandello's next version which includes characters such as a friar and a nurse. And Bandello appears to have served as a primary source for Brooke's poem. But, as is always true of Shakespeare's work, his unique take on characterization, plot development, and linguistic style and detail is what elevates these common stories to great works of art. For Shakespeare, plot of the play revolves around messages and how their accuracy or inaccuracy leads to fatal outcomes. He is also masterful at developing "foils" (secondary characters who contrast with a primary character and in that contrast reveal important components of both creations). The balance of Tybalt and Mercutio, the two competitors for Juliet, Romeo and Paris, and even the subtle distinctions of the beloveds, Rosaline and Juliet, reveal so much about love, truth, and choice in Shakespeare's world.

Probably written sometime between 1594 and 1596, *Romeo & Juliet* belongs to a period of great productive work for Shakespeare. In addition to his continuing interest in the sonnet and other poetic forms, Shakespeare is working on *Love's Labors Lost*, *Richard II* and *A Midsummer Night's Dream*. These works share a lyric quality and a powerful examination of the relationship between public behavior and private desire. They also remind us of the joy of resolved conflict and the price of an unresolved one.

About The Author – William Shakespeare



William Shakespeare (1564-1616) was a playwright, poet and actor who wrote 39 plays, including a few collaborations, and wrote 154 sonnets as well as the poems: *Venus and Adonis* and *The Rape of Lucrece*, *The Phoenix and the Turtle* and *A Lover's Compla*.

William Shakespeare was born in the prosperous Midland market town of Stratford-upon-Avon in 1564. As the son of a merchant glover and local politician, John Shakespeare, the young William, grew up in a large middle class family whose fortunes and position often fluctuated with the local economy. Married to a significantly older wife at the age of 18, William was a father of a daughter (Susannah) within 7 months of the wedding and twins within three years (Hamnet and Judith).

The 1580s saw Shakespeare as an active citizen in London pursuing a career with the Lord Chamberlain's Men, a leading troop of players based at Philip Henslowe's Globe Theatre. As both an actor and writer, and eventually a shareholder in the company, Shakespeare made his reputation with plays that ranged from tragedy and comedy to history and romance. He also composed narrative poetry and 154 sonnets that are purportedly autobiographical. Shakespeare's life and career spanned the reigns of two influential and distinctly different monarchs, Elizabeth I (1558-1603) and James VI & I (1603-1625). Shakespeare's company became the King's Men in 1604-5, achieving the pinnacle of period sponsorship –royal patronage.

Following two and a half decades of financial and artistic success, Shakespeare returned to his hometown a wealthy citizen. He purchased significant properties, retired to a country gentleman's life with a good reputation, a coat of arms, and cash. However, his only son had died in 1596, after a short illness; in a world based on primogeniture, Shakespeare's fortune and name would not thrive. Shakespeare himself died of typhoid fever in 1616; he left most of his estate to his eldest daughter, Susannah and her husband, John Hall. He left his wife Anne, the couple's second best bed.

About The Production:

For director Patricia Troxel and her design team, the excitement of this production lies in a “radical” choice – setting the play in the period of its original conception. In recent years, the delight for many audiences has been their opportunity to explore great works of The Bard in a variety of international and settings and times that highlight the issues and characters of these plays. But there is also great power in the Renaissance world that can particularly inform our understanding of the romance, the violence, the passion, the compassion and the lyrical beauty of this powerful love story.

The “real” Verona of Shakespeare’s era was a subordinate state to its more powerful neighbor, Venice. For almost three hundred years, Venetian tastes and ideas dominated the aesthetics of Verona; this aesthetic was celebrated in a fusion of the remaining Veronese/Roman architecture of viaducts, arenas and bridges with the Venetian taste for ornament, stone/marble work, and play with light and shadow. Set designer Deanne Kennedy has employed all these elements in her set. She has also offered our audiences a unique balance of public and private spaces – our balcony provides a distinct audience perspective for one of the most famous scene in Shakespeare’s canon. Tamar Geist’s lighting innovations enhance these same choices.

Fusion is the buzzword for this production as Elizabeth Rebel’s sound design blends period compositions of well-known Renaissance composers with subtle echoes of a far more contemporary voice – Queen. And the costume designer Cheryl Odom has balanced the period styles of recognizable Renaissance clothing with the more elegant lines of the 19th century revivalist styles such as those associated with Pre-Raphaelite artisans. Ultimately these fusions celebrate the energy, the beauty and the youth of this play; they also remind us of the effect of speed, action and choice. Shakespeare’s romantic pair lives their great story in less than six days and at a breakneck speed that costs this world an entire generation.

Shakespeare's Theatre:

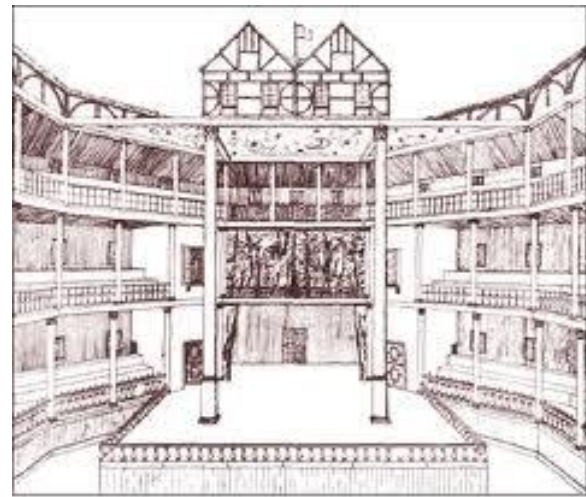
(Excerpts from www.Folger.edu)

Following the common practice of the day, William Shakespeare's plays were originally performed solely by **male actors**; boys played the female parts. There was no curtain, and only a few necessary pieces of scenery, such as a throne or a rock. Shakespeare's acting company, known first as the Lord Chamberlain's Men and later as the King's Men, put on plays in any number of places—from the courts of Queen Elizabeth I and King James I to churches and guildhalls in the countryside. The company most frequently performed in its own theaters.

The original theater in which the Lord Chamberlain's Men staged their plays was known simply as The Theatre; it is believed to have been the first London playhouse. From 1599 onward, the company performed in the outdoor theater most associated with Shakespeare's name—the Globe. Later, they also staged plays at a private indoor theater, the Blackfriars, while continuing to operate the Globe.

The Theatre:

The public theaters of Shakespeare's time were very different buildings from our theaters today. First of all, they were open-air playhouses. As recent excavations of the Rose and the Globe confirm, some were polygonal or roughly circular in shape; the Fortune, however, was square. The most recent estimates of their size put the diameter of these buildings at 72 feet (the Rose) to 100 feet (the Globe), but they were said to hold vast audiences of two or three thousand, who must have been squeezed together quite tightly. Some of these spectators paid extra to sit or stand in the two or three levels of roofed galleries that extended, on the upper levels, all the way around the theater and surrounded an open space. In this space were the stage and, perhaps, the tiring house (dressing rooms), as well as the so-called yard.



Groundlings and Nutshells

In the yard stood the spectators who chose to pay less, the ones whom Hamlet contemptuously called "groundlings." For a roof they had only the sky, and so they were exposed to all kinds of weather. They stood on a floor that was sometimes made of mortar and sometimes of ash mixed with the shells of hazelnuts. The latter provided a porous and therefore dry footing for the crowd, and the shells may have been more comfortable to stand on because they were not as hard as mortar.

The Early Stage

Unlike the yard, the stage itself was covered by a roof. Its ceiling, called "the heavens," is thought to have been elaborately painted to depict the sun, moon, stars, and planets. Scholars conjecture that the stage on which Shakespeare's plays were performed must have measured approximately 43 feet in width and 27 feet in depth, a vast acting area. The Rose stage was a platform tapered at the corners and much shallower than what seems to be depicted in the van Buchel sketch. Indeed, its measurements seem to be about 37.5 feet across at its widest point and only 15.5 feet deep.

A Private Theater in Blackfriars

After about 1608 Shakespeare's plays were staged not only at the Globe but also at an indoor or private playhouse in Blackfriars. This theater had been constructed in 1596 by James Burbage in an upper hall of a former Dominican priory or monastic house. Although Henry VIII had dissolved all English monasteries in the 1530s (shortly after he had founded the Church of England), the area remained under church, rather than hostile civic, control. The hall that Burbage had purchased and renovated was a large one in which Parliament had once met.

In the private theater that Burbage constructed, the stage, lit by candles, was built across the narrow end of the hall, with boxes flanking it. The rest of the hall offered seating room only. Because there was no provision for standing room, the largest audience it could hold was less than a thousand, or about a quarter of what the Globe could accommodate. Admission to Blackfriars was correspondingly more expensive. Instead of a penny to stand in the yard at the Globe, it cost a minimum of sixpence to get into Blackfriars. The best seats at the Globe (in the Lords' Room in the gallery above and behind the stage) cost sixpence; but the boxes flanking the stage at Blackfriars were half a crown, or five times sixpence. Some spectators who were particularly interested in displaying themselves paid even more to sit on stools on the Blackfriars

stage.

Scene Changes with No Curtain

Whether in the outdoor or indoor playhouses, the stages of Shakespeare's time were different from ours. They were not separated from the audience by the dropping of a curtain between acts and scenes. Therefore the playwrights of the time had to find other ways of signaling to the audience that one scene (to be imagined as occurring in one location at a given time) had ended and the next (to be imagined at perhaps a different location at a later time) had begun. The customary way used by Shakespeare and many of his contemporaries was to have everyone onstage exit at the end of one scene and have one or more different characters enter to begin the next.

In a few cases, where characters remain onstage from one scene to another, the dialogue or stage action makes the change of location clear, and the characters are generally to be imagined as having moved from one place to another. For example, in *Romeo and Juliet*, Romeo and his friends remain onstage in Act I from scene 4 to scene 5, but they are represented as having moved between scenes from the street that leads to Capulet's house to Capulet's house itself. The new location is signaled in part by the appearance onstage of

Capulet's servingmen carrying napkins, something they would not take into the streets.

Playwrights had to be quite resourceful in the use of dialogue to specify where the action was taking place in their plays because, in contrast to most of today's theaters, the playhouses of Shakespeare's time did not use movable scenery to dress the stage and make the setting precise. As another consequence of this difference, however, the playwrights of Shakespeare's time did not have to specify exactly where the action of their plays was set when they did not choose to do so, and much of the action of their plays is tied to no specific place.



A Bare Stage with Different Levels

Usually Shakespeare's stage is referred to as a "bare stage," to distinguish it from the stages of the last two or three centuries with their elaborate sets. But the stage in Shakespeare's time was not completely bare.

The actors did not limit their performing to the stage alone. Occasionally they went beneath the stage, as the Ghost appears to do in the first act of *Hamlet*. From there they could emerge onto the stage through a trapdoor. They could retire behind the hangings across the back of the stage (or the front of the tiring house), as, for example, the actor playing Polonius does when he hides behind the arras. Sometimes the hangings could be drawn back during a performance to "discover" one or more actors behind them. When performance required that an actor appear "above," as when Juliet is imagined to stand at the window of her chamber in the famous and misnamed "balcony scene," then the actor probably climbed the stairs to the gallery over the back of the stage and temporarily shared it with some of the spectators. The stage was also provided with ropes and winches so that actors could descend from, and reascend to, the "heavens."

Ticket costs:

Prices of admission depended on the kind of theater. Outdoor theaters like the Globe charged—in the early days—one penny (\$1.66) to get in and another penny if you wanted to sit in the balconies. (A penny equals about \$1.66 by today's standards). By the early seventeenth century, they probably charged a flat sixpence (about \$10) to get in. Admission to the private indoor theaters, which catered to a more affluent audience, generally began at a basic sixpence to gain entry to the galleries. Fancy gallants who wanted to be seen, however, could sit on the stage for two shillings (\$40), and a box could be had for half-a-crown (\$50).

Business arrangements:

Acting companies and theaters of Shakespeare's time were organized in different ways. For example, Philip Henslowe owned the Rose and leased it to companies of actors, who paid him from their takings. Henslowe would act as manager of these companies, initially paying playwrights for their plays and buying properties, recovering his outlay from the actors

With the building of the Globe, Shakespeare's company, however, managed itself, with the principal actors, Shakespeare among them, having the status of "sharers" and the right to a share in the takings, as well as the responsibility for a part of the expenses. Five of the sharers, including Shakespeare, owned the Globe.

As actor, as sharer in an acting company and in ownership of theaters, and as playwright, Shakespeare was about as involved in the theatrical industry as one could imagine. Although Shakespeare and his fellows prospered, their status under the law was conditional upon the protection of powerful patrons. "Common players"—those who did not have patrons or masters—were classed in the language of the law with "vagabonds and sturdy beggars." So the actors had to secure for themselves the official rank of servants of patrons. Among the patrons under whose protection Shakespeare's company worked were the lord chamberlain and, after the accession of King James in 1603, the king himself.

Social and Historical Background of the Play

Maps of Verona:



*"There is no world without Verona walls, /But purgatory,
torture, hell itself. /Hence-banished is banish'd from the world, / And world's exile is death."
-Romeo and Juliet- Act III Scene*

The Montagues, in the very center of Verona, protected by the water of the river Adige and by city walls, felt the need to build themselves a stronghold. On top of the wall of 'Romeo's house' are still very evident the so called swallow tail battlements, symbol of the *Ghibelline* faction.



“Casa di Giulietta” aka “Juliet’s” House is located in Verona, Italy. The Capello family owned the house on Via Capello which was built in the 13th century. Its similarity to the name Capulet is what started this tradition.



Verona History:

Having come under the power of Ezzelino da Romano, it came under the dominion of the Scaliger family, whose seigniorship lasted from 1277 until 1387, when it fell into the hands of the Viscontis. In 1405 Verona voluntarily offered itself to the Venetians, under whose government it remained until 1796.

Historical Conflicts in Italy:

The history of Romeo and Juliet took place while the Scaligeri family reigned in Verona. After the period in which Alberto I della Scala governed, a regency was kept (1301-1304) by the magnanimous Bartolomeo I della Scala, who tried, in vain, to appease the hate of the internal struggles between the families of Verona, divided into Guelphs and Ghibellines.

The Guelphs and Ghibellines were members of two opposing factions in German and Italian politics during the Middle Ages. The split was between the Guelfs, who were sympathetic to the papacy, and the Ghibellines, who were sympathetic to the German (Holy Roman) emperors.

Florence alternated between Guelph and Ghibelline rule, beginning--according to medieval chronicles--with a violent conflict between two prominent families and their allies in 1215. Young Buondelmonte de' Buondelmonti, the story goes, was murdered by the Amidei clan on Easter Sunday after he broke his promise to marry an Amidei (as part of a peace arrangement) and married a Donati instead. This event came to be seen as the origin of the factional violence that would plague Florence the 13th and 14th centuries.

War/Social Practice:

“It is lawful for Christian Men, at the commaundement of the Magistrate, to weare weapons, and serve in the wars. “(1562 Articles) (The Crisis of the Aristocracy: by Lawrence Stone (1558-1641)

Social Structure:

For Women: Elizabethan women were tutored at home - there were no schools for girls, and were not allowed to enter University. They could not be heirs to their father's titles (except female royals). They could not become Doctors or Lawyers or be in the Army or Navy. They did not have the vote and were not allowed to enter politics and were not allowed to act in the theatres

Disobedience was seen as a crime against their religion. The Church firmly believed this and quoted the Bible in order to ensure the continued adherence to this principle. The Scottish protestant leader John Knox wrote: "*Women in her greatest perfection was made to serve and obey man.*"

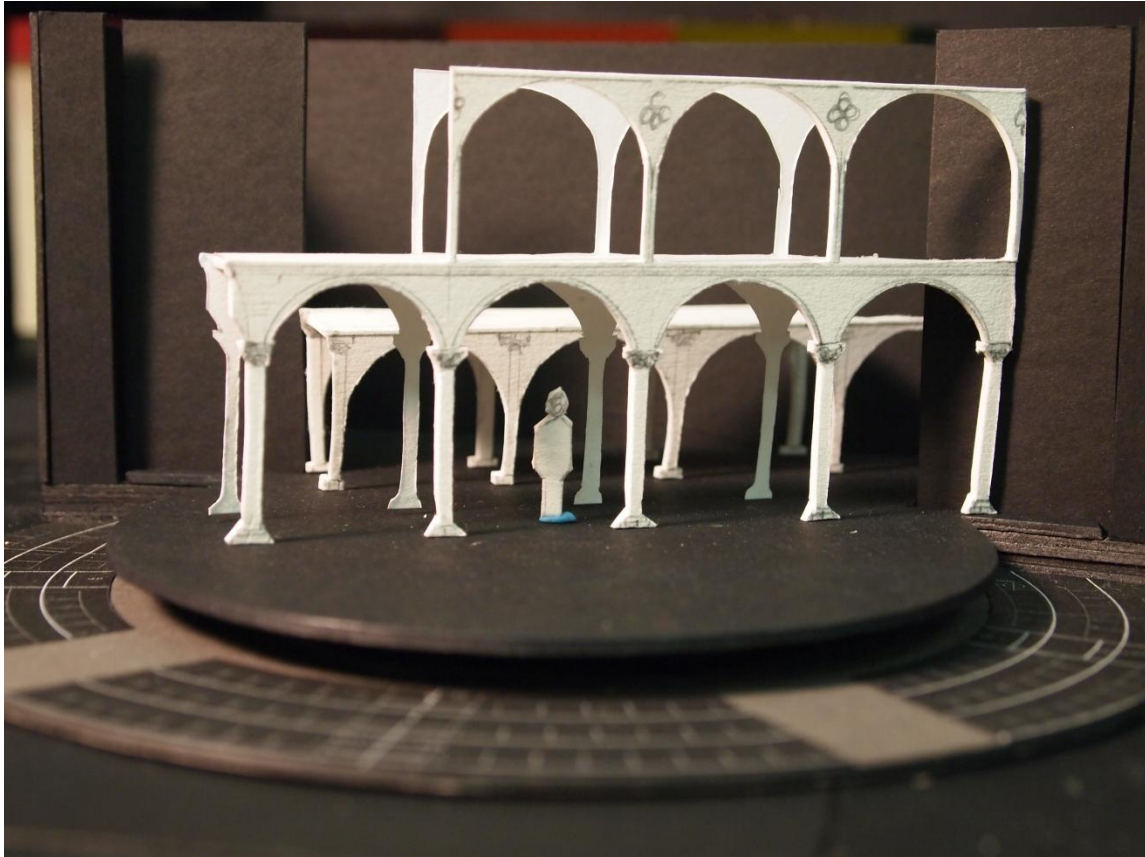
Friar: Was likely one of the Catholic orders: Franciscan seems to be the most likely. Founded by St. Francis of Assisi circa 1210, which was located just 178 miles from Verona. Basic vows include: poverty, chastity, and obedience. (Referenced in Act V scene 2 line 2177)

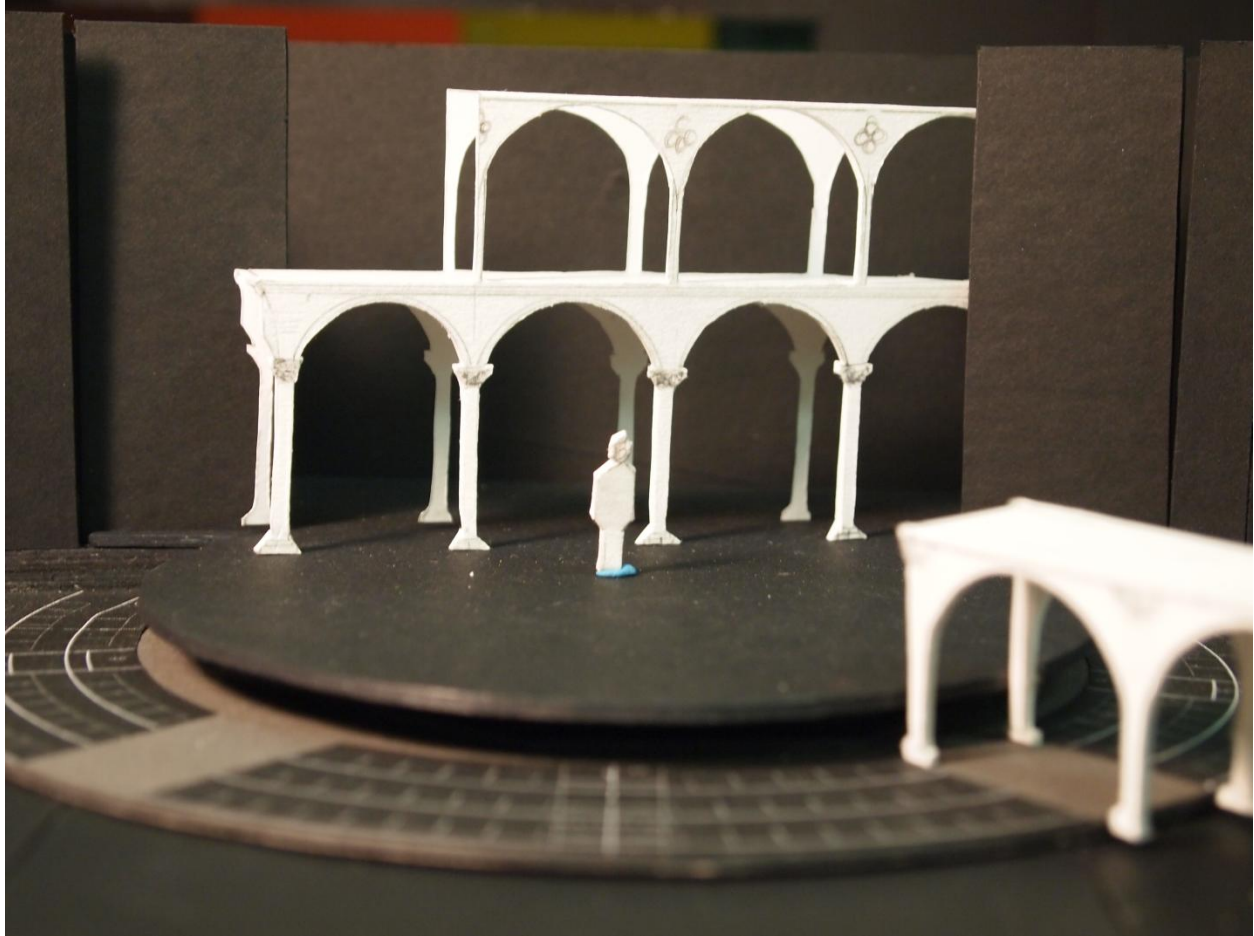


Philip H Calderon 1896

ELEMENTS OF SCENIC DESIGN

Scenic Designer DeAnne Kennedy created these ¼ inch models to assist the director and other designers in imagining how the scenic element would enhance telling the story for *Romeo and Juliet*





ELEMENTS OF COSTUME DESIGN

Costume Designer Cheryl Odom created the water color renderings to assist the director and other designers in imagining how the costume element would enhance telling the story for *Romeo and Juliet*. The renderings are a very important step in making sure the costumes are constructed to the designer's specifications.



Romeo and Juliet

Romeo Basic



*Cheryl Dee Odum
2012*



Romeo and Juliet



*Note: This
robe for
Act V
(OSF)*



*Prince
Escalus*

*Cheryl Lee Odom
2012*



Romeo and Juliet

Mercutio



Cheryl Sue Aldom
2011

Romeo and Juliet

Tybalt Basic



*Substitute
Boots?*

*Cheryl Lee Olson
2011*

Romeo and Juliet

Lady Capulet
Basic



Cheryl Lee Adams
2011

Romeo and Juliet

Juliet's Nurse



Cheryl Lee Adams
2011

Vocabulary/Literary Devices:

Allusion: a passing or casual reference; an incidental mention of something, either directly or by implication. Example: ROMEO: O, 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!" (Act I, Scene 5)

Aside: A piece of dialogue intended for the audience and supposedly not heard by the other actors on stage. EX: ROMEO: Shall I hear more, or shall I speak at this? (Act II Scene 2)

Alliteration: repetition of beginning consonant sounds

Example: JULIET: Parting is such sweet sorrow (Act II scene 3)

Blank Verse: is poetry written in unrhymed iambic pentameter.

Couplet: two successive lines of verse of which the final words rhyme with another

Example: PRINCE: For never was there a story of more woe.

Than this of Juliet and her Romeo. (Act V Scene 3)

English Sonnet: A 14 line poem, written in verse, and has the following Rhyme scheme:

A, B, A, B, C, D, C, D; E, F, E, F; GG. It is arranged in three groups of four lines (quatrains),

followed by two rhyming lines (couplet) Example: Romeo and Juliet first meet in Act I Scene 5:

ROMEO: If I profane with my unworhiest hand (A)

This holy shrine, the gentle sin is this: (B)

My lips, two blushing pilgrims, ready stand (A)

To smooth that rough touch with a tender kiss. (B)

JULIET: Good pilgrim, you do wrong your hand too much, (C)

Which mannerly devotion shows in this; (D)

For saints have hands that pilgrims' hands do touch, (C)

And palm to palm is holy palmers' kiss. (D)

ROMEO: Have not saints lips, and holy palmers too? (E)

JULIET: Ay, pilgrim, lips that they must use in prayer. (F)

ROMEO: O, then, dear saint, let lips do what hands do; (E)

They pray — grant thou, lest faith turn to despair. (F)

JULIET: Saints do not move, though grant for prayers' sake. (G)

ROMEO: Then move not, while my prayer's effect I take. (G)

Foot/feet: a metric "foot" refers to the combination of a strong stress and the associated weak stress (or stresses) that make up the recurrent metric unit of a line of verse.

Iamb: a particular type of metric "foot" consisting of two syllables, an unstressed syllable followed by a stressed syllable ("da DUM"). An unstressed syllable is conventionally represented by a curved line resembling a smile (_). A stressed syllable is conventionally represented by a /. Thus, an iamb is conventionally represented / _

Example:

upon

Iambic pentameter: A ten-syllable line consisting of five iambs is said to be in **iambic pentameter** ("penta" = five). Its stress pattern (five pairs of unstressed/stressed syllables) is conventionally represented $\underline{\quad} / \underline{\quad} / \underline{\quad} / \underline{\quad} / \underline{\quad} /$
 Example: Romeo: But, soft! what light through yonder window breaks? (Act II-2)

Irony: a literary term referring to how a person, situation, statement, or circumstance is not as it would actually seem. Many times it is the exact opposite of what it appears to be. The three most common types of irony are verbal irony, dramatic irony, and cosmic irony.

Metaphor: A direct comparison of two ideas—one concrete and one abstract. It does not use like or as. Example: JULIET: Upon his brow shame is ashamed to sit
 For ‘tis a throne where honor may be. (Act II Scene 3)

Meter: a recognizable rhythm in a line of verse consisting of a pattern of regularly recurring stressed and unstressed syllables.

Monologue: is a speech presented by a single character, most often to express their thoughts aloud, to another character(s).

Personification: A figure of speech where animals, ideas or inorganic objects are given human characteristics. Example: ROMEO: Arise fair sun and kill the envious moon (ACT II Scene 2)

Prose: ordinary speech with no regular pattern of accentual rhythm. Lines of text do not all have the same number of syllables nor is there any discernible pattern of stresses. A visual clue: a long passage in prose is typically printed in your text like an ordinary paragraph with right and left justification. The lines of print extend from left to right margin with no "hard return" in the middle of a sentence. Standard rules of capitalization are followed: only proper nouns (names and place names), the pronoun "I" and the first letter of a new sentence are capitalized.

Pun: A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words.

Example: ROMEO: Not I, believe me. You have dancing shoes
 With nimble soles. I have a soul of lead
 So stakes me to the ground I cannot move.” (Act I scene 4)

Quatrain: A stanza in a poem, consisting of four lines

Soliloquy: A speech given by a character while alone on stage.

Simile: A figure of speech in which two essentially unlike things are compared, the comparison being made explicit typically by the use of the introductory 'like' or 'as'
 Example: JULIET: “My bounty **as boundless as the sea**” (Act II Scene 2).

Discussion Topics

For Grades 6-12

1. Compare and contrast the characters of Romeo and Juliet. How do they develop throughout the play? What makes them fall in love with one another?
2. Romeo and Juliet are the most famous pair of lovers in Western literature, but is their love real, or is it just infatuation? Some people claim that Romeo and Juliet are just melodramatic teenagers. Others argue that the Romeo and Juliet's love is the kind of love everyone should aspire to find. What proof does the play provide that their love is "real love," not just infatuation?
3. Explain why Romeo is melancholy when we first meet him.
4. Why is it ironic that Romeo dismisses the idea of a feud?
5. What does Lady Capulet ask Juliet to do? What is Juliet's response?
6. Do you feel that Juliet is capable of making mature decisions about love and marriage at this point?
7. In the beginning, Romeo is lovesick over Rosaline. Very shortly after, he falls in love with Juliet at first sight. Do you approve or disapprove of this sudden change of affections? Why?
8. Why does Friar Lawrence at first question Romeo's love for Juliet? Why does Friar Lawrence agree to marry Romeo and Juliet?
9. Why does Mercutio fight Tybalt? Why does Romeo finally fight with Tybalt?
10. What is the ultimatum given by Capulet to Juliet? How do you feel about the way he handled this situation? Is it fair?
11. Who do you blame for this tragedy and why?

Activities

For Grades 6 – 12

Activity 1: Write a Sonnet:

Using the English sonnet format, have students write their own sonnet (it must follow the appropriate rhyme scheme, but may not necessarily have to be in iambic pentameter).

The English Sonnet is a fourteen line poem, written in verse with the following Rhyme scheme:

A, B, A B,
C, D, C, D,
E, F, E, F,
GG. (which can be seen in the word rhyme at the end of each line)

It is arranged in three groups of four lines each, followed by a rhyming couplet (a pair of two lines that rhyme).

Activity 2: (for all grades) Improvisation

1. Break the class up into groups of 3-5 students. Give them 10 minutes to decide what are the main Five points or events in the story. The group will create tableau pictures (frozen poses that tell a story) to represent each of their main points. Have one person narrate the caption of each tableau. Like a living picture book. Have each group take turns their tableau story and watch each group in turn as they quickly go from one frame to the next, freezing only ten seconds or so in between each to let the audience see. This exercise is lots of silly fun, but it quickly lets us all discuss what we think are the main events or plot points in the play.

Activity 3 Improvisation/Character work: Professional actors will rehearse a play for weeks before the audience comes to see it. You can give your students a taste of what it's like to work on a character through the following acting exercises.

1. Have each student pick one of the characters to portray – in their portrayals they should think about these things: how fast does their character move? how does his/her body look? Does he have aches and pains? Where? How does he/she feel emotionally at this age? What is his/her focus?
2. In a central playing space (like the front of your classroom) have the student act out a moment in that character's day (this can last about a minute).
3. Have your class guess whom the student is portraying by what they see him/her do, and the way that he/she completes the action. What are the major clues? Is anything confusing?
4. For an Extra Challenge: While the first student is acting, if another student thinks he/she knows who the character is, have that student join in the action. The challenge is to have student B act as his/her character, and also interact with character A in the context of the scene! You can have as many people enter the scene as you like. At some point say, "Freeze"! To stop the action. Ask students to determine which characters are being portrayed. Were the students thinking of the right characters? Talk about what movements, gestures, pace, and stance gave clues to the character.

Activity 4: CUE Script Practice:

In Shakespeare's theater, actors did not have access to a complete script of a play; instead, they learned their lines from manuscript parts that contained their lines and only a three word cue. By staging moments from Shakespeare with cue sheets and not scripts, students will gain an understanding of the way Shakespeare's company rehearsed and the way Shakespeare wrote. They will use that understanding to broaden their view of the performance possibilities in early modern drama. This lesson can be completed in one class period.

1. Show students the printed excerpt from PCPA's production of *Romeo and Juliet* (The first page Act III Scene 1), available and compare it to the cue scripts below. In the cue scripts, notice how the actor is given his lines, but only a word or two of his cue—in the example, the cues are "there is no need " and "Zounds, consort," with no record of who says the line or when in the play it might come.
2. Discuss with students the differences in performing (and memorizing) a play when actors do not have an entire script available. How do they think rehearsals would be different? How might the writing process be different? Do they think those changes would affect the way plays would be staged?
3. Hand the scripts to four students and ask them to perform the scene with no preparation. Discuss some of the issues actors would have faced in trying to rehearse a play from these manuscript parts. Use the excerpt from *Romeo and Juliet*—ask students to play Mercutio, Romeo, Benvolio, and Tybalt. They may notice immediately that the cue is repeated many times before the "actual," final cue is given.
4. Discuss with students the implication of this discovery. Introduce the idea of "implied stage directions"—actions that are implied by the text of the play but not stated as such in an author's stage directions. Do students think that this passage could carry the implied stage direction for the physical conflicts? (drawing a weapon, and sword fighting)? Ask the students to perform the scene in that way. What other information do the lines imply about what is happening/ or has just happened in the scene?
5. Conclude with a larger discussion of the role of parts versus scripts in theater. Would students want to try to stage an entire play by reading from parts instead of a script? Why or why not? Does this exercise change the way they feel Shakespeare would have written his plays? Why or why not?

*This activity is adapted to PCPA's production of Romeo and Juliet using the Format and additional instructional material from The Folger Shakespeare Library By **Jeremy Ehrlich, Paul Menzer**, University of North Texas and **Tiffany Stern** of Oxford University.*

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=741>

**Modern format of PCPA's Production of
Romeo And Juliet
First page from: ACT III SCENE I. A public place.**

Enter MERCUTIO, BENVOLIO, Page, and Servants

BENVOLIO

I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl;
For now, these hot days, is the mad blood stirring.

MERCUTIO

Thou art like one of those fellows that when he enters the confines
of a tavern claps me his sword upon the table and says 'God send
me no need of thee!' and by the operation of the second cup draws
it on the server, when indeed there is no need.

BENVOLIO

Am I like such a fellow?

MERCUTIO

Come, come, thou art as hot a Jack in thy mood as any in Italy, and
as soon moved to be moody, and as soon moody to be moved.

BENVOLIO

And what to?

MERCUTIO

Thou! Why, thou wilt quarrel with a man that hath a hair more,
or a hair less, in his beard, than thou hast: thou wilt quarrel with
a man for cracking nuts, having no other reason but because thou
hast hazel eyes. Thy head is as full of quarrels as an egg is full of
meat, and yet thy head hath been beaten as addle as an egg for
quarrelling and yet thou wilt tutor me from quarrelling!

BENVOLIO

By my head, here come the Capulets.

MERCUTIO

By my heel, I care not. *Enter TYBALT and others*

TYBALT

Follow me close, for I will speak to them.
Gentlemen, good e'en: a word with one of you.

Cue Scripts format *Romeo And Juliet* ACT III SCENE I. Character: Benvolio

Enter MERCUTIO, BENVOLIO, Page, and Servants

CUES:

BENVOLIO

I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl;
For now, these hot days, is the mad blood stirring.

is no need.

Am I like such a fellow?

to be moved.

And what to?

me from quarrelling!

By my head, here come the Capulets.

'Zounds, consort!

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.

They fight TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers

and hath nothing?
too: your houses!

What, art thou hurt?
Exeunt MERCUTIO and BENVOLIO

made me effeminate!

Re-enter BENVOLIO
O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.
Here comes the furious Tybalt back again.

others must end.

shall determine that.

TYBALT falls
Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed: the Prince will doom thee death,
If thou art taken: hence, be gone, away!
Why dost thou stay?

am fortune's fool!

Romeo and Juliet ACT III SCENE I. Cue Script for the Character: Mercutio

Enter MERCUTIO, BENVOLIO, Page, and Servants

CUE

MERCUTIO

mad blood stirring. Thou art like one of those fellows that when he enters the confines of a tavern claps me his sword upon the table and says 'God send me no need of thee!' and by the operation of the second cup draws it on the server, when indeed there is no need.

Am I like such a fellow? Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.

And what to? Thou! Why, thou wilt quarrel with a man that hath a hair more or a hair less, in his beard, than thou hast: thou wilt quarrel with a for cracking nuts, having no other reason but because thou hast hazel eyes. Thy head is as fun of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling and yet thou wilt tutor me from quarrelling!

here come the Capulets. By my heel, I care not.

word with one of you. And but one word with one of us? Couple it with something; make it a word and a blow.

give me occasion. Could you not take some occasion without giving?

consort'st with Romeo, Consort! What dost thou make us minstrels? Here's my fiddlestick; here's that shall make you dance. 'Zounds, consort!

all eyes gaze on us. Men's eyes were made to look, and let them gaze; I will not budge for no man's pleasure, I.

comes my man. But I'll be hanged, sir, if he wear your livery:

as my own,--be satisfied. O calm, dishonourable, vile submission! *Draws*

thou have with me? Tybalt, you rat-catcher, will you walk?

Put thy rapier up. Good king of cats, nothing but one of your nine lives; that I mean mean to make bold withal, and as you shall use me hereafter, drybeat the rest of the eight. Will you pluck out your sword by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT stabs MERCUTIO Come, sir, your passado. *They fight*

& exits I am hurt.

art thou hurt? A plague o' both your houses! I am sped.

Where is my page? Go, villain, fetch a surgeon.

hurt cannot be much. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! Why the devil came you between us? I was hurt under your arm.

I thought all for the best. Help me into some house, Benvolio, Or I shall faint. A plague o' both your houses! They have made worms' meat of me: I have it, And soundly too: your houses!

Exeunt MERCUTIO and BENVOLIO

***Romeo and Juliet* ACT III SCENE I. Cue Script for the Character: Tybalt**

CUE

I care not.

and a blow.

occasion without giving?

man's pleasure, I.

wear your livery:

know'st me not.

will you walk?

it be out.

sir, your passado.

TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his follower

And Mercutio slain!

go with him.

shall determine that.

TYBALT

Enter TYBALT and others

Follow me close, for I will speak to them.

Gentlemen, good e'en: a word with one of you.

You shall find me apt enough to that, sir, and you will give me occasion.

Mercutio, thou consort'st with Romeo,--

Well, peace be with you, sir: here comes my man.

Romeo, the hate I bear thee can afford
No better term than this,--thou art a villain.

Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

What wouldst thou have with me?

I am for you. *(Drawing)*

They fight!

Re-enter TYBALT

Thou, wretched boy, that didst consort him here,
Shalt with him hence.

Romeo and Tybalt fight; TYBALT falls

Romeo and Juliet ACT III SCENE I. Cue Script for the Character: Romeo

CUE

no man's pleasure, I,
art a villain.

turn and draw.

am for you.
sir, your passado.
They fight

TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers

fetch a surgeon.
under your arm.
too: your houses!
Exit MERCUTIO and BENVOLIO

scorn the earth.

Tybalt back again.
Re-enter TYBALT

with him hence.

be gone, away!

dost thou stay?

ROMEO

Enter ROMEO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.
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.
Gentle Mercutio, put thy rapier up.

Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the Prince expressly hath
Forbidden bandying in Verona streets:
Hold, Tybalt! Good Mercutio!

Courage, man; the hurt cannot be much.
I thought all for the best.

This gentleman, the Prince's near ally,
My very friend, hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander. --Tybalt, that an hour
Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate!
This day's black fate on more days doth depend;
This but begins the woe, others must end.
Alive, in triumph? And Mercutio slain!
Now, Tybalt, take the villain back again,
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.
This shall determine that.

They fight; TYBALT falls

O, I am fortune's fool!

Exit ROMEO.

Was this Study Guide Helpful?

It is useful for us to know what was helpful to you as you read and/or used this guide. Please fill out and mail or e-mail this quick response sheet to us. We appreciate your ideas.

1. Was it easy for you to find and download the Guide?

2. Did you spend more time working with the material BEFORE or AFTER the play?

Before

After

Equally Before and After

3. Did using this Study Guide add to your theater experience?

Yes

Some

No

4. What did you use from the Guide?

5. How did the experience of preparing for and then seeing the play impact your students?

6. Is there something you would like to see included in the Guide that wasn't here?

7. How much of the Guide did you read?

Didn't have time Some All

8. Which of the following best describes you?

I teach:

middle school

high school

elementary school

home school

Other Comments:

Mail to:

PCPA Theaterfest / Outreach and Education

800 S. College Dr.

Santa Maria CA 93454

Attention: Director, Education and Outreach.

OR email: pcpaoutreach@pcpa.org