First Stage’s production is part of Shakespeare for a New Generation, a national program of the National Endowment of the Arts in partnership with Arts Midwest.
A Note to Teachers and Parents

ROMEO AND JULIET

We are pleased to present our Young Company production of ROMEO AND JULIET for your students to experience. This timeless tale presents themes of love, civil discourse, and the power of rhetoric to incite and resolve conflict. First Stage received the National Endowment of the Arts’ Shakespeare in American Communities grant for our production of ROMEO AND JULIET. It is our hope that through this production and the supplemental materials and experiences, we are able to give students the tools to process the experience and encourage them to become higher-level consumers of art.

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing ROMEO AND JULIET with your students as a teaching tool. As educators, you know best the needs and abilities of your students. Use this guide to best serve your students—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage or the enclosed student worksheets—please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!

Julia Magnasco
Education Director
(414) 267-2971
Julia@firststage.org

First Stage Policies

- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with special needs: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our Assistant Patron Services Manager at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.
Connecting To Your Curriculum

Below is a list of the Common Core Standards, 21st Century Skills and Wisconsin Model Academic Standards addressed in the activities throughout the ROMEO AND JULIET Enrichment Guide.

COMMON CORE STANDARDS – ENGLISH LANGUAGE ARTS

CCSS.ELA-LITERACY.RL.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-LITERACY.RL.8.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

CCSS.ELA-LITERACY.RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.W.9-10.1.B: Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

CCSS.ELA-LITERACY.SL.9-10.1.D: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

WISCONSIN MODEL ACADEMIC STANDARDS THEATRE

A.12.1: Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form.
There are many people involved, both on stage and behind the stage, who are working to put on the best performance possible for you and the rest of the people in the audience. Unlike watching television or a movie, the performers and crew can see and hear the audience members—therefore, it is the audiences’ job to watch and listen carefully to the action on stage. The audience helps the performers and crew concentrate on doing their job when we practice the rules of theater etiquette:

- Visit the restroom before the performance begins.
- Don't speak during the performance...whispering is still speaking, so make sure you are only speaking in an emergency.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over...this tells the performers and crew that you appreciate their work.

CONTINUED ACTIVITY:
1. Hand out the included worksheet to students.

2. Together as a class, go through the different event locations listed on the worksheet and discuss each event: What can you do there? What can’t you do there? Why?

3. Fill out the worksheet using Always, Sometimes or Never. Ask students why they think we behave differently at these different places (different atmospheres, expectations, traditions, etc.).

4. Share the theater etiquette with students and discuss in details the behavior expectations we have at the theater.
Look at the different events listed across the first row in the table below. For each event, fill in ALWAYS, SOMETIMES or NEVER with the listed behavior expectations. Note the different behavior expectations there are for different events we attend.

<table>
<thead>
<tr>
<th>BASEBALL GAME</th>
<th>CHURCH/ WORSHIP SERVICE</th>
<th>LIVE THEATER PERFORMANCE</th>
<th>ROCK CONCERT</th>
<th>MOVIE THEATER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheer</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Clap politely</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Talk to those around you</td>
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<tr>
<td>Eat</td>
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<tr>
<td>Stand up and walk around</td>
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</tr>
</tbody>
</table>
Verona, Italy. Gregory and Sampson, two members of the Capulet household, run across Abraham and Balthazar, two members of the Montague household. For as long as either of the two houses can remember, the families have been in a violent feud. For what reason, no one can now remember, but the feud continues to disrupt the peace of the city. Gregory and Sampson insult Abraham and Balthazar, inciting them to fight just as Benvolio (of the Montague party) and Tybalt (of the Capulets) enter. While Benvolio tries to stop the fight, Tybalt tries to spur it on. The Prince of Verona enters the fray and decrees that should another conflict erupt in the streets, those involved will pay the price with death.

Montague questions Benvolio about the fight and asks after his son, Romeo, whom he has seen in a melancholy state. Benvolio sees Romeo coming and determines to find out why. The cause is love: Romeo declares his love for a girl names Rosaline, who has "forsworn to love." Benvolio says the cause is to find another to love, but Romeo won't hear of it.

Capulet, meanwhile, hears out a suit by the County Paris to woo his daughter, Juliet. Though he says she's too young yet to marry, he invites Paris to join them at a feast and sends a servant, Peter, out into the city with invitations. Because Peter can't read, he asks passersby in the street to help him. As it happens, he seeks help from Romeo and Benvolio. He tells them that if they're not of the house of Montague, they are welcome to come to the party. Romeo and Benvolio decide to attend.

At the Capulet house, Lady Capulet prepares her daughter, Juliet, for the feast and the possibility that she will be entertaining a suitor in Paris that night. Juliet's Nurse cheers her on, and Juliet says she will obediently entertain the suit.

Romeo, Benvolio, and their friend Mercutio crash the Capulets' feast. Tybalt recognizes Romeo and wishes to thrust them out, but Capulet holds him back, not wishing to spoil the party. Romeo, then, is left to meet Juliet, whom he has seen and who, in an instant, has made him forget Rosaline. For both, it's love at first sight; for both, it's also terrible news, as each discovers through the Nurse that they are each the child of their family's enemy.

Yet, Romeo pursues Juliet and hides from his friends in order to seek her out. In the Capulets' garden at night, Romeo runs across Juliet wishing that he had some other name than Montague. He reveals himself, and they declare their joy in and love for each other. Juliet says that if he's honorable and wishes to marry her, she will agree. They decide to meet the following day and marry in secret.

Romeo makes arrangements with a friend, Friar Laurence, for the wedding while Juliet sends the Nurse to pick up the details. The Nurse finally brings her news, and Juliet departs to wed Romeo.

Later, while Juliet waits at home for night to fall so that Romeo may come to share their wedding night, Romeo runs across Tybalt in a Verona street. Though Romeo protests that he has good reason to love Tybalt despite their families’ history (for he has married Tybalt’s cousin, though he does not say), Tybalt insists on a fight. Mercutio takes up the fight instead. When Romeo tries to stop the duel, Tybalt hits Mercutio under Romeo's arm. Mercutio dies, and Romeo, in a frenzy of grief, attacks Tybalt and kills him in a second duel. Arriving on the scene, the Prince hears the story of the fight and determines that Romeo, the survivor of the duel, should be banished from Verona.

When Romeo hears the news, he despair. When Juliet hears the news, she is doubly aggrieved: for her husband killed her cousin. Nevertheless, Friar Laurence and the Nurse secretly help the two to spend their wedding night together before Romeo must flee the city.

In the Capulet household, not knowing of his daughter’s marriage, Capulet makes arrangements with Paris to wed her to him. Juliet refuses, and Capulet threatens to disown her if she does not agree. When the Nurse makes the case that Juliet should forget Romeo and marry Paris, Juliet turns to Friar Laurence for help. She runs across Paris making wedding arrangements when she visits the friar, but he excuses himself quickly.

Friar Laurence’s solution is difficult. He gives Juliet a vial containing a potion which, when drunk, will give her all the appearance of being dead for forty-two hours. The family will put her in their tomb, thinking she is dead. In the meantime, he will send a letter to Romeo via another friar, giving him the news and asking him to come to take her away. Juliet agrees, and drinks the vial as instructed after sending her mother and nurse away from her for the night. In the morning, she does indeed appear dead; preparations for her wedding with Paris give way to preparations for her funeral.

In the meantime, Friar John, who is carrying the letter for Romeo, is held up and doesn’t reach him in time to deliver the news. Benvolio arrives first in Mantua, where Romeo is staying, and tells him that Juliet is dead. In grief, Romeo buys poison from an apothecary and returns in speed to Verona.

Friar John returns the news to Friar Laurence that he wasn’t able to deliver the letter. Friar Laurence hastens to the Capulets' tomb, but he also is too late: Romeo has arrived ahead of him and taken the poison to die by Juliet’s side. Juliet wakes up and refuses to go with the Friar. Instead, she finds Romeo's dagger and stabs herself—finding true death by the side of her husband.

Capulet and Montague arrive with the Prince to see the young people, their only children, dead. With that great loss, they resolve to bury their feud.
About the Playwright

William Shakespeare was born six years into the reign of England's illustrious Queen Elizabeth I. The child of John Shakespeare, a glover (glovemaker) and a sometime-holder of public office in the city of Stratford-upon-Avon, and his wife Mary Arden Shakespeare, William was baptized on April 26, 1564 at Holy Trinity Church. (Scholars assign his birthdate as April 23 given the tradition at the time of baptizing a child a few days after birth.) As the son of an elected city official, William was able to attend grammar school and might have been a student at King Edward VI's New School. He might have been able to attend university after this early education but for his father's business, which began to suffer financially and prevented William's continued study.

William married Anne Hathaway in 1582, and the couple welcomed a daughter, Susanna, six months later. Twins Judith and Hamnet arrived in 1585. Shortly thereafter, Shakespeare departed for London to earn a living through the stage. Sometime before 1592, he began writing plays and working as a player (actor). Making a lawful living as a player, not to mention working in an outdoor playhouse (theatre) instead of having to travel to town inns and guildhalls, was still a relatively new phenomenon in England, so Shakespeare was essentially a riffer: a talent in the right place at the right time, just when the extent of his talents were ripe to be employed. Between 1592-1594, he turned out over 150 sonnets and longer poems while the playhouses were closed due to plague. When playhouses reopened in 1594, Shakespeare's prolific playwriting career accelerated. As a sharer or partner with the company of the Lord Chamberlain's Men, Shakespeare wrote, acted, and shared in the company's expenses and profits. He averaged writing about two plays a year during his London career.

His and his fellows' business thrived. The company was soon profitable enough that Shakespeare was able to purchase New Place, Stratford's second-largest house, by 1597, and to apply for a coat of arms. He earned the admiration of Queen Elizabeth and the jealousy of university-educated poets. When James VI of Scotland, Elizabeth's cousin, became King James I of England upon her death in 1603, he decided to assume the patronage of the Lord Chamberlain's Men and renamed the company the King's Men.

Shakespeare retired to Stratford-upon-Avon in 1611 though there is evidence that he traveled back to London for business. He died on April 23, 1616, and was buried in the chancel of Holy Trinity Church, where he had been baptized. He was fifty-two years old.

About the Play

Shakespeare wrote *Romeo and Juliet* in the mid-1590s, still relatively early in his career. Like many of his other plays, he used source material to re-craft a tale for his time and in many ways much more potent. Considered in Italy part of legend, history, or at least local folklore, the story in one early version came from a fifteenth-century Italian novelle by Matteo Bandello which was first translated into English by Arthur Brooke and published in 1562 (about two years before Shakespeare was born). Brooke's translation was re-issued in 1587 and enjoyed some popularity, so Shakespeare and some of his audiences would have been familiar with it some time before he wrote his own version of the tale. Among other changes, for his version, Shakespeare fleshed out characters such as Mercutio, who is only a passing thought in Brooke, and the Nurse. He created new scenes such as Romeo and his friends hearing about the Capulets' celebration and getting ready to “crash the party.” He lowered Juliet's age from sixteen to about fourteen.
RESOURCES FOR STUDENTS AND TEACHERS

**DISSECTING THE TEXTS**


**RESOURCES FOR TEACHERS AND IN-DEPTH STUDY**


O’Brien, Peggy, *Shakespeare Set Free.* New York, 1993. (Play-specific aids have been published.)


**ONLINE RESOURCES**

- *Teaching Shakespeare (from information to lesson plans submitted by educators)*
  - *The Folger Shakespeare Library* http://folger.edu
1. What kinds of love exist? What kinds of relationships can be loving, and in what ways?

2. When one person loves someone else, what responsibilities does that person accept?

3. What makes it hard sometimes to forgive and forget when someone wrongs us? What is in our way? What consequences do we face as a result of trying to get someone back (seeking revenge) or forgiving someone (letting go)? (What’s the difference between defending your honor and seeking revenge?)

4. In some cultures both historically and in the present, a young person’s guardians have the right to choose whom their child will marry. (Families follow this practice in the story of *Romeo and Juliet*.) What are the advantages of following the practice of arranged marriages? What are the disadvantages? What are the advantages and disadvantages, on the other hand, of children choosing their own spouses?

5. With your class, pool your knowledge of *Romeo and Juliet*. What do you know about their story? With what movies, cartoons, or other versions of the story are you familiar? For what are they most known? What do you think of when you hear their names?

6. These famous lines of dialogue come from *Romeo and Juliet*. What do you think each of them mean? Put them in your own words and discuss:

   *What’s in a name? That which we call a rose By any other word would smell as sweet… [or “By any other name”]*

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

   *A plague on both your houses!*
As a class, read through the Prologue from *Romeo and Juliet* and determine what information you can discover in this short summary:

- Where the play takes place
- The major characters
- The background of the story
- The main conflict of the story
- How long (more or less!) the play should last

**PROLOGUE.**

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-cross'd lovers take their life,  
Whose misadventur'd piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love  
And the continuance of their parents' rage,  
Which, but their children's end, nought 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.
Romeo and Juliet have become symbols of and icons for true love over the course of the last four hundred-plus years! Today, Verona, Italy is a popular city to visit, and many tourists make a pilgrimage to a balcony which has come to be known as Juliet’s balcony. In fact, the lovelorn, the longing, and the broken-hearted will write messages to Juliet and slip them into cracks in the wall underneath her balcony. Many people of all ages from all over the world have taken to writing to Juliet and pouring out their own troubles to her or asking her questions—so many, in fact, that an organization of volunteers who can speak and write countless languages work in Verona to answer all of the letters which arrive.

You can write your own letter to Juliet, and a volunteer will respond in her name! Tell her what you think of her story, or ask for her advice. Then place your letter in an envelope and address it to The Juliet Club at

**Juliet**

**Club di Giulietta**

**Via Galilei 3**

**37100 Verona**

**Italy**

With appropriate postage from the United States to Verona, Italy, your letter will be received and a response returned. Give it a try, and see what Juliet has to say!

The Juliet Club/ Club di Giulietta
http://www.julietclub.com/en/
As with modern spoken word poets, page poets, and hip hop artists, Shakespeare used the device of rhyme to achieve something very particular for his audience’s ears. Lines of verse in Shakespeare may rhyme for any number of reasons, from pure style to indicating the end of a scene. In some cases, characters whose verse lines rhyme with another’s immediately before are either in great sympathy, “on the same page,” with the other or are trying to win a game of wits.

**ACTIVITY**

With partners in class, practice Shakespeare’s verse line formula by making up one line as follows. Called *iambic pentameter*, a verse pattern of five sets of unstressed syllables followed by stressed syllables, this meter closely imitates the human heartbeat and is in addition very similar to the natural rhythms of English speakers. (It’s actually quite helpful for actors trying to memorize lines!)

Here is an example: “We went to see a tragedy today.”

When speaking this line, we naturally stress every other syllable:

```
U / U / U / U / U /
We WENT | to SEE | a TRA | geDY | toDAY.
```

Now that you’ve made up one line, you can make up another! Choose a topic—any school subject, any school event, the field trip to ROMEO AND JULIET, another film, etc. One partner should make up the first line. It can be a question or a statement about the topic and it should use Shakespeare’s meter—the unit of the *iamb* (an unstressed syllable followed by a stressed) multiplied five times to create a verse line like the one above. The second partner should listen to the statement and try to respond with not only a second line that makes sense and follows the meter, but one whose last word also rhymes with the last word of the first line. Voila! Partners have created a *rhyming* couplet.

**EXTENSION**

Take the conversation farther. Can this series of verse lines be extended into a whole conversation? Create some *stichomythia* by alternating several lines—with a series of one-liners, partners can really show off their verbal wit!
Imagine that the class is all residents of the city of Verona. Just recently, two powerful families in the town have put a long-held vendetta to rest. Why? Because a child of each of their households died. Yes, you know the story of Romeo Montague and Juliet Capulet. Now the families have appealed to the artists of the city: they wish to build a memorial structure to Romeo and Juliet to honor their memory and to remind them that their peace was hard-won. They are asking for artists to submit their designs, and they will choose one to build together as a sign of their commitment to friendship from now on.

In teams or as individuals, create a design for the Romeo and Juliet Memorial.
- Is it purely artistic, or is it functional as well (able to be used for some kind of purpose)?
- What does it look like? Of what is it made?
- How does it honor the memory of Romeo and Juliet? How does it call for peace and friendship in the future?

POST-SHOW QUESTIONS

1. Romeo and Juliet both chose to die rather than live without the other. Did either of them have any other choice? Might they have made a different choice had they taken a longer time to consider their actions? Why or why not, in your opinion?

2. Could the long-lasting hatred between the Capulet and Montague families have been put to rest in any other way than the death of their two children, in your opinion? Why or why not?

3. Who was most responsible for the tragedy, and why? Who was the least responsible, and why?

4. Friar Laurence and the Nurse were both in some way mentors or “second parents” to Romeo and Juliet. In what ways did they help the two young people? Were they good mentors? Why or why not?

5. With your class, brainstorm all of the peacemaking steps you recall from the play. When did a character make a choice to try to bring people together rather than tear them apart? When did a character make a choice that tried to neutralize a conflict instead of escalating it? When did those choices succeed, and when did they fail? (ex. Capulet choosing not to throw Romeo and his friends out of the party, Romeo trying to avoid fighting with Tybalt, etc.)

6. Given the whole world of the play, the whole story, which force ultimately had more power: love or hate?

7. Take the story outside the world of the play and place it in modern-day Milwaukee. What choices might the young people in the play have made differently, given their new location and time? Do the choices on the part of adults seem realistic as well, or would they have taken different courses of action given their social positions?
1. What, drawn, and talk of peace? I hate the word...

2. If ever you disturb our streets again,
   Your lives shall pay the forfeit of the peace.

3. Compare her face with some that I shall show
   And I will make thee think thy swan a crow.

4. Thou wast the prettiest babe that e'er I nursed.

5. True, I talk of dreams,
   Which are the children of an idle brain,
   Begot of nothing but vain fantasy...

6. O, she doth teach the torches to burn bright.

7. My only love sprung from my only hate.

8. Romeo! Humours! Madman! Passion! Lover!

9. My name, dear saint, is hateful to myself
   Because it is an enemy to thee.

10. Holy Saint Francis! What a change is here!

11. Well, you have made a simple choice. You know not how to choose a man.

12. Romeo, the love I bear thee can afford
    No better term than this: thou art a villain.

13. Good Father, I beseech you on my knees.
    Hear me with patience but to speak a word.

14. I'll to the Friar to know his remedy.
    If all else fail, myself have power to die.

15. Hold. Get you gone. Be strong and prosperous
    In this resolve.

16. I'll have this knot knit up tomorrow morning.

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

18. All things that we ordained festival
    Turn from their office to black funeral...

19. Is it e'en so? Then I defy you, stars!

20. See what a scourge is laid upon your hate,
    That heaven finds means to kill your joys with love...
1. What, drawn, and talk of peace? I hate the word... .............................................. TYBALT
2. If ever you disturb our streets again, Your lives shall pay the forfeit of the peace. ....................................................... PRINCE
3. Compare her face with some that I shall show And I will make thee think thy swan a crow. ..................................................... BENVOLIO
4. Thou wast the prettiest babe that e’er I nursed. .......................................................... NURSE
5. True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy... .................................................. MERCUTIO
6. O, she doth teach the torches to burn bright. .......................................................... ROMEO
7. My only love sprung from my only hate. ................................................................. JULIET
8. Romeo! Humours! Madman! Passion! Lover! .......................................................... MERCUTIO
9. My name, dear saint, is hateful to myself Because it is an enemy to thee. .......................................................... ROMEO
10. Holy Saint Francis! What a change is here! .............................................................. FRIAR LAURENCE
11. Well, you have made a simple choice. You know not how to choose a man. .................. NURSE
12. Romeo, the love I bear thee can afford No better term than this: thou art a villain. .......................................................... TYBALT
13. Good Father, I beseech you on my knees. Hear me with patience but to speak a word. .......................................................... JULIET
14. I’ll to the Friar to know his remedy. If all else fail, myself have power to die. ............... JULIET
15. Hold. Get you gone. Be strong and prosperous In this resolve. .................................................. FRIAR LAURENCE
16. I’ll have this knot knit up tomorrow morning. .......................................................... CAPULET
17. I have a faint cold fear thrills through my veins That almost freezes up the heat of life. .......................................................... JULIET
18. All things that we ordained festival Turn from their office to black funeral... .......................................................... CAPULET
19. Is it e’en so? Then I defy you, stars! ................................................................. ROMEO
20. See what a scourge is laid upon your hate, That heaven finds means to kill your joys with love... .......................................................... PRINCE