

Asolo Repertory Theatre presents an FSU/Asolo Conservatory for Actor Training production
By William Shakespeare | Adapted and directed by Tyler Dobrowsky

ROMEO & JULIET

ON TOUR | September 24 – November 24, 2019

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EDUCATION
& Engagement

Production Guide

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Stats



Playwright: William Shakespeare

Date: written in 1594-1596, first published in 1597

Adapted from: *The Tragicall Historie of Romeus and Juliet*,
by Arthur Brooke, 1562

Form: A tragedy in five acts written in iambic pentameter

Number of performances: too many to count

Adaptations include:

- Ballet—by Sergei Prokofiev in 1935 (performed in 1938)
- Opera—*Roméo et Juliette* by Charles Gounod in 1867.
- Musical—*West Side Story* by Leonard Bernstein and Stephen Sondheim and book by Arthur Laurents, directed by Jerome Robbins in 1957.
- Movie—*Romeo and Juliet* in 1961, 1968
- Movie—*Romeo and Juliet* in 1996
- Animated film—*Gnomeo and Juliet* in 2011
- Movie—*Romeo and Juliet* in 2013
- Movie—*Shakespeare in Love* in 1998
- Musical Revival—*West Side Story* directed by Ivan Van Hove with an opening in February 2020
- Movie—*West Side Story*, Directed by Steven Spielberg, December 2020

FUN FACT

Romeo & Juliet was part of the First Folio, a collection of 36 of Shakespeare's works that was published in 1623, 7 years after his death.

Prologue



Below is an example of what you might see if you opened up one of our performer's scripts —notes about meaning, how to say words, structures of rhyme and rhythm, etc. There are many different ways to score a script, depending on a performer's training, experience, and preferences. How would you mark up your monologue?

*How did the grudge start?
Who is the actor talking to?
Why am I setting up the story in this way?*

Italy ← California?

*Sonnet rhyme scheme:
abab
cdcd
efef
gg*

What does that mean?

the only thing that could end this feud is their death

forty five minutes!

Why is this story important to the storyteller?

same in status? respect money? level?

rebellion new? passing to a new generation

ominous

children

carry sound on to next line

the feud ends because of their death

mark + one syllable

*cautionary tale
if you listen, we can keep this from happening again.*

— unstressed syllable
/ stressed syllable

a Two households, both alike in dignity,
b In fair Verona, where we lay our scene,
c From ancient grudge break to new mutiny,
d Where civil blood makes civil hands unclean.
e From forth the fatal loins of these two foes
f A pair of star-cross'd lovers take their life;
g Whose misadventured piteous overthrows
h Do with their death bury their parents' strife.
i The fearful passage of their death-mark'd love,
j And the continuance of their parents' rage,
k Which, but their children's end, nought could remove,
l Is now the two hours' traffic of our stage;
m The which, if you with patient ears attend,
n What here shall miss, our toil shall strive to mend.

FUN FACT Three parts of *Romeo & Juliet* are written in sonnet form (14 line poem in iambic pentameter): Prologue of Act I (this right here!), the lines where Romeo and Juliet first kiss, and the Opening of Act II. Why do you think Shakespeare used the sonnet form for these moments?

FOOTNOTE DISCUSSION

- Why does Shakespeare open *Romeo & Juliet* with a prologue that details the play's content?
- Why do the playwrights of this time period write in verse?

We start in VERONA



*Two households, both alike in dignity,
in fair Verona, where we lay our scene...
and then...*

day 2

PLOTTING: ROMEO goes to FRIAR LAWRENCE to ask his assistance in marrying JULIET. The NURSE meets MERCUTIO and ROMEO in the streets to make a plan to marry JULIET. She returns to tell JULIET the news.

MARRYING: FRIAR LAWRENCE marries ROMEO and JULIET.

KILLING: MERCUTIO and TYBALT fight again in the streets. ROMEO tries to stop the fight, but as a result MERCUTIO is stabbed and dies. ROMEO fights and kills TYBALT out of anger over MERCUTIO'S death. The PRINCE banishes him for breaking the law.

LEAVING: FRIAR LAWRENCE and ROMEO make a plan for him to go to Mantua and return later to announce their marriage.

day 4

MOURNING: NURSE and LADY CAPULET find JULIET dead.

PANICKING: ROMEO, in Mantua, learns of JULIET'S "death" and heads back to Verona to die at her side.

day 1

FEUDING: Capulets and Montagues have an unnamed feud, which has been passed down through the generations.

FIGHTING: TYBALT (Team Capulet) and MERCUTIO (Team Montague) quarrel in the square. THE PRINCE stops the fight--anyone else who quarrels will be sentenced to death.

PINING: ROMEO joins MERCUTIO and pines for ROSALINE. They find an invitation to the CAPULETS' ball and decide to attend because ROSALINE will be there.

PLANNING: LADY CAPULET and the NURSE urge JULIET to consider marriage to the Count, PARIS.

DREAMING: MERCUTIO tells ROMEO about his dreams. They go to the CAPULETS' ball.

SEETHING: TYBALT and LADY CAPULET discover that there is a MONTAGUE in their house--LADY CAPULET won't let TYBALT fight him.

MEETING!!! ROMEO and JULIET MEET AND DANCE

FLIRTING: JULIET and ROMEO encounter each other in the orchard after the ball. They declare their love for each other, despite their families' feud.

day 3

LOVING: JULIET and ROMEO confirm their love together before ROMEO leaves town.

DISOWNING: LADY CAPULET tells JULIET that she must marry PARIS, or LADY CAPULET will never see JULIET again. NURSE tries to convince JULIET to marry PARIS and forget ROMEO.

DECEIVING: JULIET goes to FRIAR LAWRENCE and they make plans to deceive her family by making it appear as though she is dead.

day 5

LAMENTING: ROMEO drinks the poison and dies.

ANGUISHING: JULIET awakens and discovers what ROMEO has done. She then uses a dagger to kill herself.

PROCLAIMING: THE PRINCE arrives and urges the two houses to see what their feud has done and to end their feud.

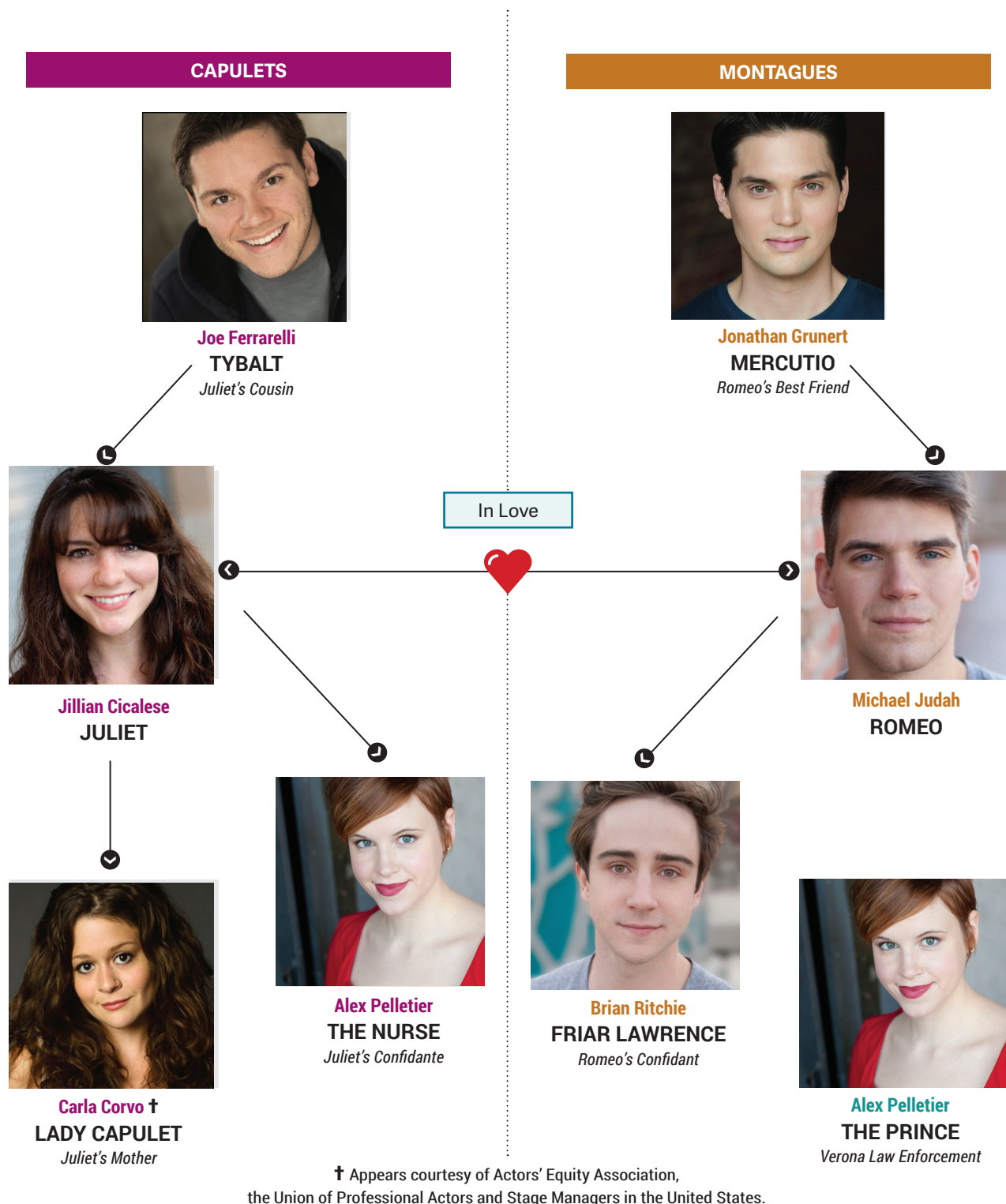
End of Story

TRY IT OUT

R&J happens over the course of just a few days. Try mapping out 5 days in your life like in the timeline above. What important plot-points do you include? What characters in your life play major roles? Do you see a pattern of activity? What were those 5 days about in your world? Give your 5 days a title, a subtitle, a one-page abstract.

Romeo & Juliet Character Web

■■■■■■■



TRY IT OUT

Choose a story from the newspaper, your life, a story you are reading, and pinpoint the major characters. Create a web, like the one above. Designate how you would label and connect each character. How does doing this help you visualize the relationships better? Does understanding the relationships help to map out the story?

Families, Feuds and Feelings:

Explorations for Everyone | ■■■■■■

Blood is thicker...

For much of history, the family that you came from held a great deal of power over your life choices. Your family name often determined what job you might hold, where you might live, your social standing, whom you could marry—not the most convenient if you fell in love with someone whose status was different from yours. Juliet's parents want her to marry Paris, which is not a bad match, but it's not whom she wants. Juliet wants Romeo.

THINK IT OUT: Take a moment and put yourself into each of these character's positions. Start with Juliet: how does it feel to be helpless in the decisions about your own life? Now put yourself in Lady Capulet's position: she wants what is best for her family. Finally, what does it feel like to be Paris: through no fault of his own, he has stumbled into a difficult situation.

"From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean."

It is clear that the Capulets and Montagues have been warring for a long time, but it is never made clear how the feud began. It is a feud that has spanned generations and has consequences that affect more than just the two families.

TRY IT OUT: How and why do feuds begin? Create a list of well-known feuds in history, literature, and popular culture. Why did these feuds begin? How did they end? In the story of *Romeo & Juliet*, how did the element of the feud add to the dramatic tension? Who else did this feud affect? Were there ripple effects?

"Did my heart love 'til now?"

Romeo and Juliet's love story was not unusual in the theatre and literature of the time it was written. Many romantic tales of courtly love (sung by troubadours and throughout European literature at the time) contained the idea of instantaneous love, pursuing an unattainable object, and being unable to live without the other person once love is seemingly no longer possible. But something that makes *R&J* just a bit different is how quickly the relationship moves along.

The Friar chides Romeo "for doting, not for loving" upon finding out Romeo has fallen for Juliet. This line points out an important quality and question of Romeo and Juliet's love: is it one of true passion or infatuation?

TALK IT OUT: *Were Romeo and Juliet truly in love? Was love the same to them as it is to you? How did the situation get so dire?*

Have a conversation with a friend, a family member, a trusted adult, a classmate. Find people that have different backgrounds, life experiences, and opinions from your own. Ask them these questions about *R&J* and listen to their interpretation. What is the response? How does it change depending on who you talk to?

**"My blood
for your rude brawls
doth lie a-bleeding**

**But I'll amerce you
with so strong a fine**

**That you shall
all repent
the loss of mine."**

— Prince

Classroom Connections:

Engagement for Educators ■■■■■■

Seeing the Work:

Reflection is necessary for learning. After seeing the performance, ask students to reflect individually, and then as a group. Starting individually will allow them to gather their thoughts and be more bold in front of their peers. Have them focus on these three questions.

- What did you see?
- What did you hear?
- How did it make you feel?

Challenge students to get specific: what colors did you see? Textures? Patterns? Movement? Facial expressions? Body language? Once they have reflected in each area, go through it with the class and allow for discussion to flow.

BONUS: Ask students to write a one-page review of the performance focusing on their thoughts from the reflection session. For more information about how to discuss art with your students check out Liz Lerman's *Critical Response Method*.

Speaking the Work:

Actors can train for their entire lives to work with Shakespeare's words. With the adjustment in tone of voice, enunciation, speed, volume, and emotion, the meaning of a word or phrase can change. On page 3 of this Production Guide is an example of how an actor might pull apart their script (called scoring). There are many ways to do this, depending on the training, focus, and intention of the performer. Ask your students to step into the shoes of a theatre-artist as they tackle the stanza on this page.

- Ask students to read the piece aloud without diving into its meaning. How do the words flow? Do you get the meaning right away when you're speaking? When you're listening?
- Ask them to dive into the stanza. They can attack the script in many ways: scansion, rhyme scheme, meaning, character work, enunciation (read Kristin Linklater's *Freeing Shakespeare's Voice* for more information about enunciation as an acting methodology). Let them decide what kind of artist they are going to be through their pen.
- Give them time to mark up their script, make decisions about every single word, accent, and punctuation mark.

CHORUS

Now old desire doth in his deathbed lie,
And young affection gapes to be his heir.
That fair for which love groaned for and would die
With tender Juliet matched, is now not fair.
5 Now Romeo is beloved and loves again,
Alike bewitchèd by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks.
Being held a foe, he may not have access
10 To breathe such vows as lovers use to swear.
And she as much in love, her means much less
To meet her new beloved anywhere.
But passion lends them power, time means, to meet,
Tempering extremities with extreme sweet.

TRY IT OUT: Now read through the piece aloud, using the notes that they have made. How has doing that work changed the meaning? Their comfort in reading? Did everyone find the same meaning, or was it all up to interpretation?

Doing the Work:

Do a classroom character study. Draw an outlines of 3 figures and place them around the room. Label the outlines with the class' choice for most compelling characters in the play. Ask students to move around the room and do the following for each character:

- Outside the figure's head, come up with how other people see them (bonus points for quotes from the text!)
- Inside the figure's head, find examples of how they think of themselves or their situation.
- Over their heart, write how they feel (different from what they think!)

As a group, come back together and discuss. Start making connections between what people say about the character and what they think and feel about themselves. How do these connections further the development of the character?

Looking for Florida State Standards? Go to: [Asolo Rep On Tour](#) page.

UPCOMING OPPORTUNITIES AT ASOLO REP

Educators' Preview Night

Friday, September 27

6-8 PM | FREE

Join us to gather resources, enjoy refreshments, attend *Romeo & Juliet* in the Cook Theatre and meet the cast with colleagues and friends. Tickets are free, for questions email: education@asolo.org or 941-351-9010 ext. 3325.

Family Day at *The Sound of Music*

Saturday, December 7

1PM Pre-show activities

2PM Matinee Performance

See this spectacular musical with friends and family. Special pre-show activities welcome the young and the young-at-heart. Family ticket packages are available through the Asolo Rep Box Office: 941-351-8000 for details.

Murder on the Orient Express Student Matinees

Tuesday, January 14 | Friday, February 21

10:15AM | \$10 student tickets

Includes an interactive classroom workshop prior to your performance date, and a post-show Q&A with cast members. Recommended for grades 6 and up. Request a performance at: asolorep.org/education/student_mat

Into the Breeches! Student Matinee

Tuesday, February 18

10:15AM | \$10 student tickets

Includes an interactive classroom workshop prior to your performance date, and a post-show Q&A with cast members. Recommended for grades 6 and up. Request a performance at: asolorep.org/education/student_mat

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