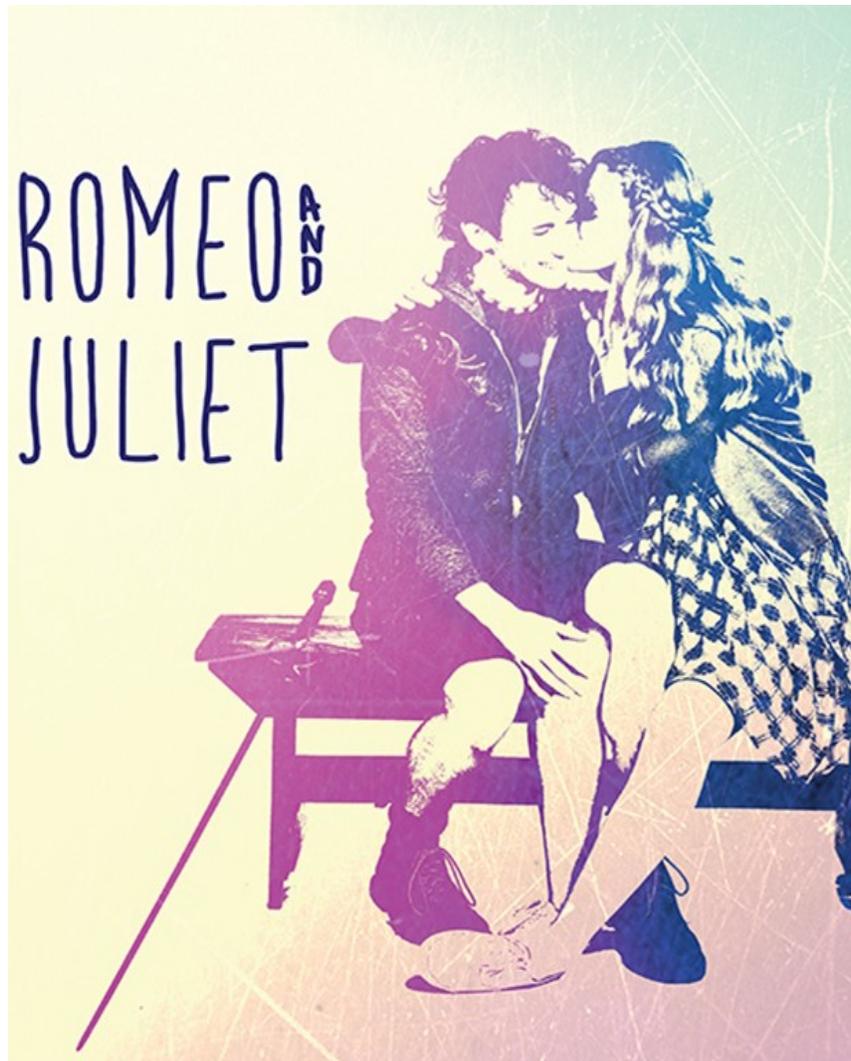


The Nashville Shakespeare Festival



EDUCATION GUIDEBOOK

A Resource for Teachers & Students
Winter 2017



Directed by Santiago Sosa

Education Sponsor:



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WHAT TO EXPECT . . .

. . . AT THE TROUTT THEATER

The Troutt Theater on the Belmont University campus is a traditional proscenium stage theater seating approximately 300 people. The floor is raked, so all seats have a good view of the stage. The buses will drop you off at the front entrance to the building; you will go up one flight of stairs or use the elevator to take you to the second floor entrance to the theater. An usher will show you to your seats and provide with any instructions necessary as you enter the theater.



. . . DURING THE PERFORMANCE

The performance will begin promptly at 10:00 AM and conclude around 12:00 PM noon. There will be one ten-minute intermission following Act One of the play. Intermission provides you with a break to use the restroom, stretch, or check you mobile devices. Once intermission ends, turn all mobile devices back off and return to your seats as quickly and as quietly as possible for Act Two.

Romeo & Juliet is a powerful and moving play. Please remain respectful the actors and your fellow audience members throughout the performance. **Please turn off and put away all cell phones and digital devices before the show begins.**

Ushers will ask you to put them away if they see devices in use during the performance.

Also, please remain in your seats and refrain from talking or whispering while the show is in progress.

Remember: The actors can see and hear you just as well as you can see and hear them!

Immediately after the performance, you will have an opportunity for a Talkback Question-and-Answer session with the actors and crew. Our cast and technicians are eager to answer YOUR questions about the play, Shakespeare, and life and careers in the theatre!

Your teachers and NSF staff will be nearby and give you instructions should any emergency arises. Following the performance and Talkback, you will return to your bus or car and return to school with your group.

. . . AFTER YOU LEAVE

What new questions do you have about the characters and their story? How did the design of the production (the lighting, costumes, scenery, music and sound, etc.) help tell the story? Through colors, textures, patterns — what else?? Do you relate to any of the characters or anything that happened in this story? How? Why? Discuss these ideas with your friends and your teachers! How does this play relate to YOU?

Romeo & Juliet Synopsis

By Dr. Jayme Yeo

Verona is embroiled in a feud between the Capulets and the Montagues. The Prince of Verona has declared that the next person caught fighting in the street must die, but tensions are running high! When the hopeless romantic, Romeo Montague, disguises himself and crashes a party at the Capulets, the hot-blooded Tybalt Capulet vows revenge.

Little does he know, however, that at the same party, Romeo has also fallen in love with Juliet – cousin to Tybalt and daughter of Lord Capulet. Romeo visits Juliet on her balcony later that night and the two agree to marry in secret, hoping that their union might one day put an end to the violent feud between their families. With the help of Juliet’s nurse and their priest, Friar Laurence, they are married the next day and Juliet returns to her home before her family knows what has happened.

Later that day, Tybalt finds Romeo and picks a fight with him on the street. Tragically, Romeo’s friend, Mercutio – the well-loved kinsman to the Prince, is killed in the duel after coming to Romeo’s aid. The Prince declares that Romeo must leave Verona forever, thus leaving Juliet to mourn the loss of both her dear cousin and her new husband. To make matters worse, her father (unaware that she has married Romeo) arranges a marriage between Juliet and the amiable Count Paris.

With Romeo fled to the city of Mantua, Juliet returns to her priest for help. Friar Laurence devises a plan to smuggle Juliet out of Verona by helping her fake her own death with a sleeping potion. He writes Romeo to explain, but the letter never arrives in Mantua. Believing Juliet to be dead, Romeo visits the tomb where her family has placed her and kills himself in a fit of grief. Juliet awakens moments later only to find her husband dead beside her and takes her own life as well. Discovering them, their two families resolve to end the bitter conflict which has taken their children’s lives.

Explore the plot with these useful visual aide resources!

**CourseHero.com’s *Romeo and Juliet*
Infographic:**

<https://www.coursehero.com/lit/Romeo-and-Juliet/infographic/>

**Crash Course with John Green
Romeo and Juliet - Parts 1 & 2:**

Part 1: <https://www.youtube.com/watch?v=l4kz-C7GryY>

Part 2: <https://www.youtube.com/watch?v=9J4hoAatGRQ>

WHO'S WHO IN THE CAST



Romeo Montague (Mason Conrad)

Son of Lord and Lady Montague, cousin of Benvolio, and friend of Mercutio and Benvolio who falls in love with Juliet at the Capulets' party, marries her shortly afterward, and later kills himself after hearing of her death.



Mercutio (Danny Martinez)

Friend of Romeo and lively kinsman of the Prince of Verona and is later killed in a fight between Tybalt and Romeo.



Benvolio (Jonah Jackson)

Romeo's cousin who is eager to defuse the public violence between the two families.



Friar Lawrence (Scott Baker)

Friend and mentor of both Romeo and Juliet who secretly marries them both together in hopes of uniting not only them as a couple, but finally uniting their families as well. He suggests to Juliet to feign her own death and to run away with Romeo after she awakens.



Prince (Rene Millan)

Prince and leader of Verona who orders the families to cease their acts of public violence and banishes Romeo from Verona after Mercutio is killed.



Montague (David Wilkerson)

Father of Romeo, husband to Lady Montague, patriarch of the Montague family, and enemy of Capulet.



Juliet Capulet (Morgan Davis)

Daughter of Lord and Lady Capulet and cousin to Tybalt who falls in love with Romeo at her family's party, marries him shortly afterward, and kills herself after finding Romeo dead beside her after his own suicide.



Tybalt (Joe Leitess)

Juliet's cousin who plans revenge against the Montagues for crashing the Capulets' party and later kills Mercutio during a fight between himself and Romeo.



Capulet (Nat McIntyre)

Father of Juliet, husband of Lady Capulet, patriarch of the Capulet family, and enemy of Montague who intends Juliet to marry Paris.



Lady Capulet (Corrie Maxwell)

Mother of Juliet and wife of Capulet who is also eager for Juliet to wed Paris.



Denice Hicks (Nurse)

Caretaker of Juliet since Juliet's infancy and mentor who helps her and Romeo meet in secret.



Paris (Andrew Johnson)

Kinsman of the Prince and Capulet and Lady Capulet's intended suitor for Juliet.



Lady Montague (Carrie Brewer)

Mother of Romeo and wife of Montague.



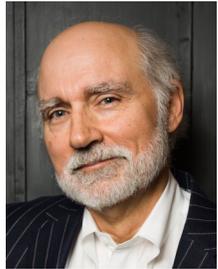
Abram (Chase Rule)

Montague's servant who fights Sampson and Gregory in the street.



Balthasar/Romeo Understudy (Tristan Whitney)

Romeo's servant who brings him the news that Juliet is dead and is unaware of her plan to fake her death.



Apothecary/Citizen (Sam Stumpf)

Apothecary: A pharmacist who sells poison to Romeo so that he may commit suicide.

Citizen: A citizen of Verona.



Sampson (Owen Reid)

A servant in the Capulet household who provokes a fight with Abram and other members of the Montague family.



Gregory (Joseph Cash)

A servant in the Capulet household who provokes a fight with Abram and other members of the Montague family.



Peter/Juliet Understudy (Abbey Rhyne)

A servant in the Capulet household who introduces the Nurse to Romeo.

A Note from the Director, Santiago Sosa



Since the Lord Chamberlain's Men performed the play *Romeo and Juliet* in the late 1590's, it has consistently been regarded as William Shakespeare's most popular and most crowd-pleasing. Adapted from the story of *Pyramus and Thisbe* in Ovid's *Metamorphoses* and Dante's *Divine Comedy* about the Montechi and Capalletti families, this play is continually opera, paintings, popular music (Taylor Swift!) fashion, anime, and, of course, film: of which Franco Zeffirelli's sweepingly, beautiful, epic and Baz Lurman's 1996 frenetic, hyper-stylized, for the MTV generation version are among the most popular.

The appeal of two star-crossed lovers from different households, both alike in dignity, who are trapped in a world of love, hateful rhetoric, and violence, never seems to get old. We know how it ends. We know it's not good. And yet we can't turn away from it. The language. The love. The hope. The swordfights! The youthful exuberance and reckless abandon of these two innocent and precious souls somehow makes us feel alive, again, no matter how many times we experience this play.

I love this play and I am not trying to reinvent the wheel with this production, but rather simply offer an opportunity to allow you to sit back and experience this story one more time; the story I saw in my head when I first read *Romeo and Juliet* as a teenager 25 years ago. It was the early 90's and I was angry, sad, excited, and maudlin about everything and nothing all at once while I sipped on the coffee I pretended to like (because that's what the cast of *Friends* did all the time, right?). I was playing Pearl Jam's *Ten*, Smashing Pumpkins' *Siamese Dream*, and Gin Blossoms' *New Miserable Experience* non-stop on my boom box and anxiously waiting to see what would happen on next week's episode of the ill-fated show *My-So-Called-Life* (I had such a crush on Claire Danes back then).

That said: this play isn't truly set in the 90's. It's set in the imagined world that I saw as a 14-year-old that marries together the fashion, music, art, and architecture of Italy in the 1590's with the pop culture of the United States from the 1990's. A world where flannel and swords exist, Doc Martens and doublets were the fashion of the time, and Mazzy Star plays a lute instead of an electric guitar. This is the world I want to share with you today. This adaptation is fast and immediate, brimming with so many heightened levels of emotion and juxtaposition. Lean forward and enjoy *Romeo and Juliet*!

Romeo & Juliet Concept Art

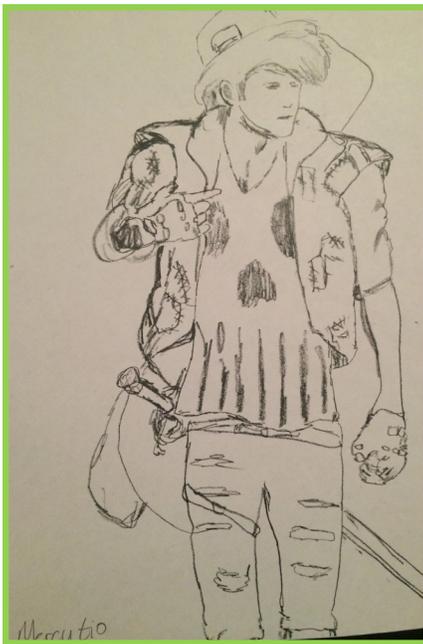
Created by Santiago Sosa

What is concept art?

Concept art is a form of illustration and modeling used to convey an idea for use in theatre, films, video games, animation, comic books, or other media before it is made into the final product.

For instance, some film production teams sculpt clay models of characters and/or buildings before creating them with CGI programs or making the special effects make up for the final look of the film.

Concept art helps express and explore ideas directors and designers may have about particular characters, places, or things in the story. Take a look at some of the concept art (below) by director, Santiago Sosa, and see some of his first ideas for the concept of this production of *Romeo & Juliet*!



SHAKESPEARE'S LIFE—A BRIEF TIMELINE:

- 1558 Queen Elizabeth ascends to the throne
- 1564 April 23, birth of William Shakespeare, in Stratford-upon-Avon
- 1572-76 Formation of theater companies in London and building of The Theatre by James Burbage, the first free-standing commercial theatre.
- 1582 Marriage of Anne Hathaway and William Shakespeare
- 1583 Susanna Shakespeare born
- 1585 Twins Hamnet and Judith Shakespeare born
- 1586-88 (?) Sometime in the late 1580s, most likely, Shakespeare leaves Stratford-upon-Avon for London, perhaps with a company of players
- 1590 Shakespeare appears to be writing plays by this time. Early plays include *The Two Gentlemen of Verona*, *The Comedy of Errors*, and *Henry VI, Parts 1, 2, 3*.
- 1592 Plague closes London theaters; Shakespeare turns to writing verse
- 1595-96 *Romeo and Juliet* and *A Midsummer Night's Dream* are written; no certainty about which was written first.
- 1597 Quarto version of *Romeo and Juliet* published.
- 1598-99 The Burbages and Shakespeare and others finance the building of the Globe Theater on the south bank of the Thames, just outside the city of London. *Julius Caesar*, *Henry V*, and *As You Like It* may have been among the plays to open the Globe Theatre.
- 1603 Queen Elizabeth dies; James the VI of Scotland ascends the throne of England and becomes James I of England. James becomes the patron of Shakespeare's theater company (now known as "The King's Men")
- 1603-06 *Macbeth* most likely written; first Globe Theatre performance occurred approximately 1610 or 1611
- 1612-14 Shakespeare likely "retires" to Stratford; however, he continues to collaborate with others writing plays
- 1616 April 23, Shakespeare dies and is buried at Holy Trinity Church, Stratford-upon-Avon
- 1623 First Folio—a collected "coffee table" edition of 37 plays—published by Shakespeare's fellow actors, John Hemings and William Condell

Useful Resources on Shakespeare's Biography:

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. New York: Random House, 2010.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: Norton, 2004.

Schoenbaum, Samuel. *William Shakespeare: A Documentary Life*. Oxford: Oxford UP, 1975.

Folger Shakespeare Library website: <http://www.folger.edu/shakespeares-life>

Shakespeare Birthplace Trust: <http://www.shakespeare.org.uk/explore-shakespeare/fags.html>

READING THE PLAY IN THE CLASSROOM



SHAKESPEARE
Allowed!

1. Nashville Shakespeare Festival's Shakespeare Allowed! model:

Often a simple exercise of reading key scenes aloud can make Shakespeare's words meaningful. The Nashville Shakespeare Festival sponsors a Shakespeare Aloud round table read of a play the first Saturday of each month at the main Nashville Public Library. In this format, everyone at the table (or in a desk in a classroom) reads in sequence, rather than taking roles. Everyone participates and gets to try his or her hand at reading the text.

Teachers may emphasize that the effort is primary. Teachers can select a scene or short segment to read aloud as an exercise to lay the groundwork for a class discussion or another class activity.

2. Staged readings model:

Students with limited exposure to or experience with theater can benefit from an effort to read a scene or segment of a play aloud, using basic blocking and interaction among roles. In this model, students select a scene (@ 100 lines makes a good length) to read in roles. Working with their classmates, they can decide upon a few simple movements to dramatize the action. The emphasis is on students' making sense of the language and beginning to envision how interactions are shown on stage. Thus, rehearsal time should be short (15-20 minutes), and the students can rehearse and stage the scenes in one class period. One effective strategy is to have two groups of students stage the same scene, and invite the class members to comment on differences.

3. Creating multi-vocal readings of poetry and passages:

Help students develop a sense of meaning and of shifts in tone or poetic diction by having students work in groups of 3-4 to read a single passage. This project can begin with a sonnet; a typical Shakespearean sonnet divides along quatrains (4 lines, with rhyme) and ends with a couplet: 4- 4- 4- 2. Students can decide pace, inflection, emphasis, and tone. Ask students to think of themselves as a jazz group, or a quartet, or a rap group, using their voices to convey meaning.

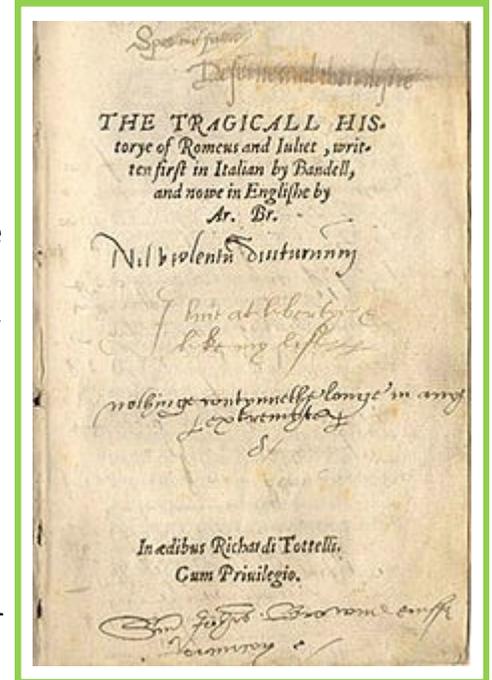
KEY IDEAS AND CLASS ACTIVITIES

SHAKESPEARE'S SOURCE: ARTHUR BROOKE'S THE TRAGICALL HISTORIE OF ROMEOUS AND JULIETTE (1562)

Students are often surprised to learn that Shakespeare did not make up the plots to his plays. Indeed, with few exceptions (*A Midsummer Night's Dream* and *The Tempest* being the most notable), Shakespeare took his inspiration, plots, and characters from his wide reading of history, poetry, novellas, short stories, romances, and folklore.

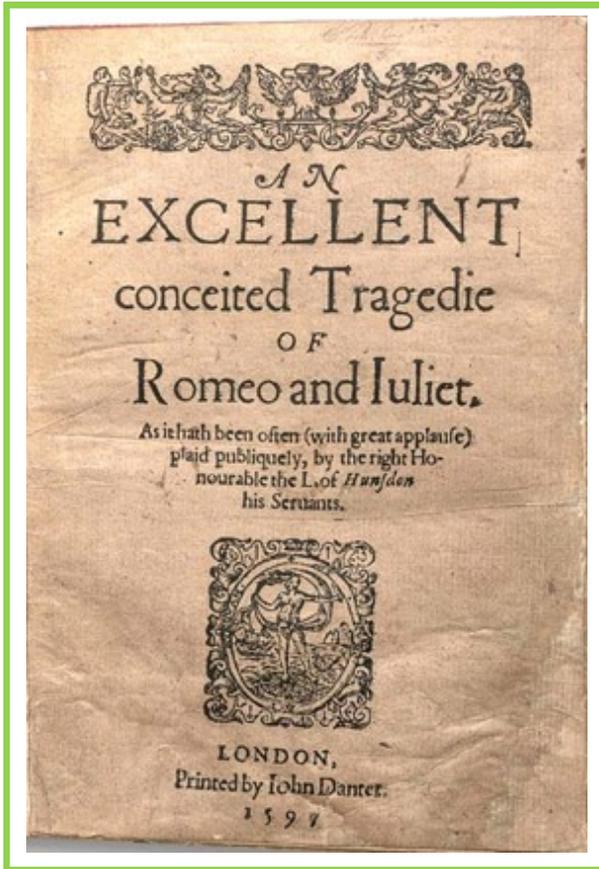
Romeo and Juliet is one of his most famous plays, and Shakespeare developed his play based on a narrative poem by Arthur Brooke published a few years before Shakespeare himself was born. This story may have been caught on with an Elizabethan reading audience (about one third of the male population could read, about ten percent of the female), because it was republished in 1587. Thus, Shakespeare may have realized that Brooke's poem had potential as a play and may have come across the text during his first years in London in the late 1580s. It is Shakespeare's version that has secured a place in cultural history and our present day.

Brooke himself did not invent the story of Romeo and Juliet. A version of the story can be found as early as the second century C. E. in a Greek version. Then the story reappears in an Italian version in 1476, and in another Italian version in 1530 by Luigi da Porto; this version includes a ball and a balcony scene and names the major characters "Romeo" and "Guilietta." Another Italian version from 1554 enriches the character of the Nurse, and a French version of 1559 includes the apothecary. Thus, Brooke's poem that Shakespeare read is already an adaptation of earlier versions, reminding us that stories that are important to us often get retold with changes in character, setting, action, or perspective to make them relevant or meaningful in a new way.

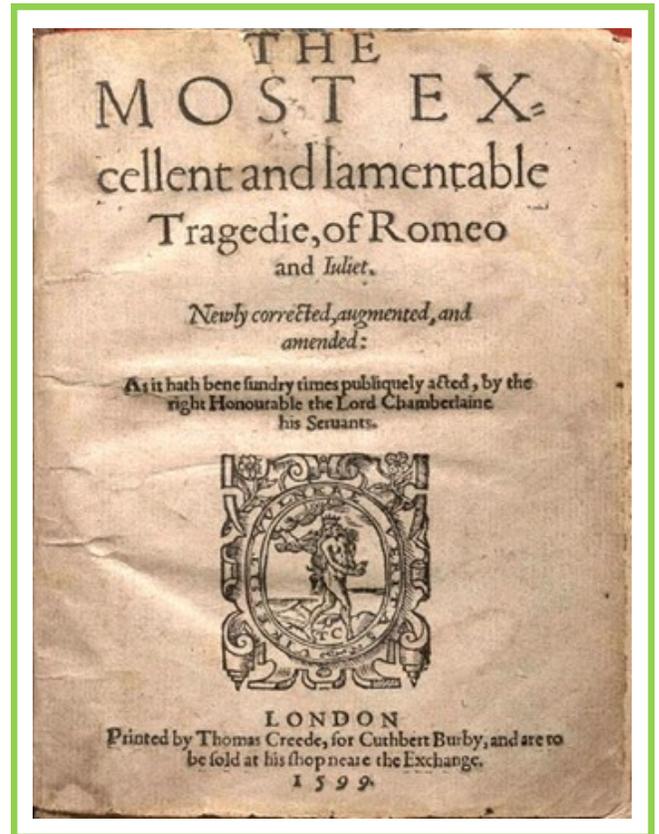


Class Activity: *Romeo and Juliet* offers the opportunity to explore how human beings adapt and change stories to make them relevant or interesting. Students can be invited to outline the Romeo and Juliet story as they know it from a film or as general knowledge before reading Shakespeare's play. They can then compare what they expect to Shakespeare's actual play. How is the play itself more complex than the "highlight scenes" most people know? Why are certain scenes or elements of the play part of a common cultural heritage (even known globally)? As students explore Shakespeare's play and language, they can be invited to consider why Shakespeare's version has become so widely recognized and well-known.

ROMEO AND JULIET: TEXTS



Romeo and Juliet was first printed in a Quarto (think “paperback”) version in 1597, perhaps to capitalize on its popularity on the stage. The title page of this Q1 includes the phrase: “As it hath been often (with great applause) plaid publicquely.”



Two years later, in 1599, a second Quarto was published, advertising a “newly corrected, augmented, and amended” text. This second Quarto (Q2) is the basis for the text in the First Folio (1623), the collected edition of Shakespeare’s plays published after his death, and thus is regarded as the more authentic of the two quartos and the basis for modern production texts. The existence of two quartos does suggest the play had gained a substantial audience; the booksellers who published these quartos may have been trying to capitalize on the play’s popularity.

It was not Shakespeare himself who published these Quartos; rather, booksellers bought or somehow acquired play texts from the theater companies and printed editions without necessarily securing an “authentic” text.

In the First Folio, *Romeo and Juliet* appears third among the Tragedies.

ROMEO AND JULIET: SOCIAL WORLD OF THE PLAY

The Family and Marriage

What is abundantly clear from studies of historical records from Shakespeare's time is that Romeo and Juliet's courtship and marriage is NOT the norm. In both age and parental consent, Romeo and Juliet contradict the regular practices of aristocrats in Shakespeare's day; indeed, their marriage contradicts the regular practices of all ranks in Shakespeare's England.

Age of marriage:

Studies of writings about marriage and of church records that provide ages of marriage partners show that the average age for marriage by those in the agricultural classes, merchants, and gentry (upper classes, though not titled aristocrats) was 25 for sons and 20 for daughters (Cook, 18). For titled aristocrats, the average ages were the same, with slightly more records showing daughters married in the upper teens.

When we turn to legal treatises, we may at first seem to have found evidence that marriages of young teens was acceptable. The 1632 publication, *The Law's Resolutions of Women's Rights*, citing an edict from Henry VI's time, defines ages of consent for women:

At the seventh year of her age, her father shall have aid of his tenants to marry her. At nine years of age, she is able to deserve and have dower. At twelve years to consent to marriage. At fourteen to be *hors du guard* [outside wardship]. At sixteen to be past the Lord's tender of a husband. At twenty one to be able to make a feoffment. (33)

This passage explains the rights of women at various ages: at 7, her father has authority to marry her; at 9, she can retain her dower if her husband dies; at 12 she can consent to marriage [though this marriage required her father's consent to be binding]; at 14, she can consent to marriage without her father's permission; at 16, she cannot be compelled to marry against her will; at 21, she can transfer property. While this treatise would seem to support Juliet's actions in the play, it gives us, at best, a summary of the bare legal provisions for women's rights. As noted above, the practices in England during Shakespeare's day are strikingly different than what legal provisions allowed. Also, records of betrothals made while children were young show that the marriages were often deferred until the partners were both past puberty, which in late Elizabethan England was perceived as age 14 and above for women, 18 and above for men (Cook, 20-21).

The records show average marriage ages of young men to be between 25-30 years. A major reason for this age is the need for the young man to have the means to support a wife and family. For aristocrats, that may mean an age for inheritance or for sufficient experience to manage family properties; for town merchants and village families, that may mean the completion of an apprenticeship that prepares the way for economic stability in a craft or profession (Cook, 18-19).

Parents' Roles in Courtship and Marriage:

The decision to marry is not settled solely by age. Parental consent was expected for all young people in aristocratic and families with significant property holdings in the gentry. The reason is obvious: title and property succeed to the eldest son, and dowers are provided for daughters. Links by marriage between aristocratic families have implications for the family's status at court and in other governmental or social circles (Wrightson, 70-72, 80). Thus, English families with status similar to that of the Montagues and Capulets would be seriously invested in the choice of spouses for their children. While young people from rural families and the working classes of the towns and cities often had significant latitude in the selection

of marriage partners, the social practice seems to have been to seek the approval of parents, even if the children choose their own partners. Given the often precarious economic conditions of these families, parental approval could mean not only good will but ongoing support through life's rough patches (Wrightson, 76-81). The Puritan polemicist William Perkins underscores the importance of parental consent in his treatise, *Christian Economy*:

Consent of the parents is that act whereby they give their word and promise to bestow their children in marriage and in regard of right do indeed presently bestow them. Therefore private contracts that are made without free and lawful consent of parents are not only unprofitable and unlawful but even by the law of God [i.e., honor thy father and mother] mere nullities. (164)

While exceptions exist (see the note on Shakespeare's marriage below), the practice seems to be that young persons sought parental approval, even in unions where both spouses are free to choose, as in the lower ranks, and are in their mid or late 20s.

Shakespeare's marriage:

Shakespeare's marriage at age 18 to Anne Hathaway, age 26, does not fall into the pattern of typical marriages for those of his social rank—or higher or lower social ranks! While Anne Hathaway was just beyond a typical age for marriage for women of her social rank, William Shakespeare was much younger. At the time of his marriage, he was not a young man of any significant wealth, or property, or prospects. The church records show that the license was granted November 28, 1582 (releasing the couple from having the banns, or betrothal announcement read in church, which could not happen during Advent), and that their first child was born May 26, 1583. We have no records to explain the circumstances of this marriage, or whether it was a source of personal happiness to the couple. By the same token, it does not give us an authoritative window on marriages represented in Shakespeare's plays (Bate, 151-153; Cook, 27). We are left with one of the world's great literary mysteries, explored by novelists and filmmakers alike.

Sources Cited:

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. Random House, 2010.

Cook, Ann Jennalie. *Making a Match: Courtship in Shakespeare and His Society*. Princeton UP, 1991.

The Laws Resolutions of Women's Rights. (1632). Rpt. in *Daughters Wives & Widows: Writings by Men about Women and Marriage in England, 1500-1640*, ed. Joan Larsen Klein. U of Illinois P, 1992. Pp. 26-61.

Perkins, William. *Christian Economy: or, A Short Survey of the Right Manner of Erecting and Ordering a Family According to the Scriptures*. Trans. Thomas Pickering (1609). Rpt. in *Daughters Wives & Widows: Writings by Men about Women and Marriage in England, 1500-1640*, ed. Joan Larsen Klein. U of Illinois P, 1992. Pp. 151-173.

Wrightson, Keith. *English Society 1580-1680*. Hutchinson, 1982.

Class Activities

Invite students to discuss why Shakespeare might have made Romeo and Juliet younger than either his source (Brooke's poem, *Romeo and Juliet*) or the conventions of his time. Does it make the pair more sympathetic? More vulnerable to choices and actions of adults? More innocent or ideal than the society that surrounds them?

Invite students to consider courtship rituals today. Few young people likely meet each other at formal dances or recite sonnets as a first conversation. Yet in this age when we may think our experiences of courtship and love are unique, we may still operate by expectations of how the story of love will unfold, by patterns of communication on social media or face to face, and by perceptions of what our peers and parents expect. Students can recast the action of *Romeo and Juliet* into contemporary social rituals and consider changes and continuities between Shakespeare's age and the present day.

ROMEO AND JULIET: LANGUAGE

Romeo and Juliet is rightly celebrated for its language. It is Shakespeare's language that contributes to making his telling of the story so memorable and powerful. The language of *Romeo and Juliet* ranges from an exalted love poetry to the coarse wordplay of street talk. In all of Shakespeare's tragedies, only *Hamlet* shares an equal range of tragic lyricism and comic wit. One effect of this range in the language is for the comic wordplay to temper the high ideals of the tragic plot and the lyrical love language. Love is, after all, a physical experience as well as an emotional and spiritual experience. Comic wordplay often brings us back to earth, to reality, to the everyday. The lyrical language of love, on the other hand, defines true love as unique, as all-encompassing and transformative, and as very much extra-ordinary, not the daily run-of-the-mill experience. Students should try reading sections of the play that have both of these kinds of language in order to understand the full context of the story of Romeo and Juliet.

Class activity, pre-reading: Students can begin by identifying and explaining familiar phrases from the play. These phrases can be provided on single strips of paper; students can paraphrase the line and also explore the poetry in each line. Then students can try saying the lines out loud, trying out ways of expressing these well-known phrases from the play.

"star-crossed lovers" (Prologue, 6)

"Oh, she doth teach the torches to burn bright" (1.4.155)

"But soft, what light through yon window breaks?" (2.1.44)

"O Romeo, Romeo, wherefore art thou Romeo?" (2.1.75)

"What's in a name? that which we call a rose
By any other word would smell as sweet" (2.1.85-86)

"Parting is such sweet sorrow" (2.1.226)

"A plague on both your houses!" (3.1.104)

"Gallop apace, you fiery-footed steeds" (3.2.1)

Even in this selection of famous lines, we can see patterns of images of light and of sweetness. These visual (light) and taste (sweetness) images characterize the beauty and ideal qualities of Romeo and Juliet's love. Students can look for other examples of language using the imagery of lightness and sweetness.

Class Activities - The Comic Wordplay:

Act 1, scene 4, opens with Romeo and his friends heading to the Capulet ball. Mercutio, Benvolio, and Romeo joke about love and about the fancy ball they are heading to. Students may try role-playing this scene with the goal of deciding the attitude towards love that the three young men display. Also, students may consider the effect of putting this comic scene just before the meeting of Romeo and Juliet.

Act 2, scene 3 features the banter of Romeo and his friends, again teasing him about being a lover, and ends with the effort of Romeo to get a message to the Nurse to tell Juliet to meet him at Friar Laurence's cell. The Nurse is one of Shakespeare's great comic figures; in this scene she is subject to mockery, but in an earlier scene (1.3.18-64), she recounts a childhood fall of Juliet's, along with a slightly bawdy reply from her husband. This speech by the Nurse provides a fine opportunity for students to explore how a single speech creates character; students can try speaking it comically, with sentiment, or straightforwardly to convey various qualities of the Nurse's character.

When Romeo and Juliet meet, their first dialogue forms a sonnet:

Act 1.4. 204-217: from "If I profane with my unworhiest hand" to "Then move not while my prayer's effect I take."

Class Activity: Students can explore sonnet form using this dramatic moment. Students can also try reworking these moments as tweets or a communication on a social media platform and compare modern forms of social interaction to the formality and aesthetic qualities of this sonnet communication.

Resource for Language:

Belsey, Catherine. *Romeo and Juliet: Language and Writing*. Bloomsbury Publishing, 2016. <http://www.dramaonlinelibrary.com/context-and-criticism/romeo-and-juliet-language-and-writing-iid-114974>

An excellent introduction to the play with many ideas about helping students explore the language.

ROMEO AND JULIET: ADAPTATIONS AND FILMS

As the discussion of sources above indicates, Shakespeare adapted the story of Romeo and Juliet from a source to his stage. His “originality” lies not in a unique plot, but in reworking a story and characters to create a dramatic narrative that will be compelling theater. *Romeo and Juliet* is compelling theater. Thus, it may come as no surprise that Shakespeare’s play has been adapted to other art forms and adapted on stage and film to fit into global cultures—its narrative of tragic love seems to have a global audience.

To study adaptation, students may want to begin by defining what an “adaptation” is and by clearing the air that adaptations of Shakespeare are necessarily inferior to the original. Students may find the concept of adaptation analogous to the concept of the “meme,” a cultural element, image, text, character, symbol that is shared with others. Given the wide cross-cultural recognition of the narrative that is associated with the names “Romeo and Juliet,” students may want to debate whether Romeo and Juliet is a contemporary meme, a culturally-meaningful story passed on by replication and adaptation.

The range of art forms and of cross-cultural adaptations noted below can serve as a basis for students creating their own adaptations. These can also serve as a basis for comparison—what changes are made to accommodate different art forms? What does musical theater, dance, opera, and film use to tell stories, and how are these versions of Romeo and Juliet similar to, and different from, Shakespeare’s play?

Musical Theater: *West Side Story*:

West Side Story stands as one of the most successful and long-lived of Shakespeare adaptations. Setting Romeo and Juliet within the 1950s gang culture of New York City, the musical adaptation featured lyrics by Stephen Sondheim, music by Leonard Bernstein, and choreography by Jerome Robbins. First staged on Broadway in 1957, it was made into a film in 1961. Even students who are deeply immersed in their contemporary musical idiom may recognize songs, including “Tonight” and “I Feel Pretty.”



Opera

French composer Charles Gounod (1818-1893) composed a five-act opera first performed in Paris in 1867. It is often performed by opera companies globally, and was last staged by Nashville Opera in 2006.

Ballet

Russian composer Sergei Prokofiev (1891-1953) created a ballet score for *Romeo and Juliet* (1935), which continues to be widely performed by ballet companies in North America and Europe, including the Nashville Ballet.

Visual arts:

Using the Folger Shakespeare Library’s online catalogue of illustrations of Shakespeare’s plays, students can compare visual renderings of characters and scenes to their own interpretations of lines and actions in the play; see “Picturing *Romeo and Juliet*” on the Folger website.

<http://www.folger.edu/romeo-and-juliet>



Romeo and Juliet: Films

Romeo and Juliet. Dir. Franco Zeffirelli.
Starring Olivia Hussey and Leonard Whiting.



Shakespeare in Love. Dir. John Madden.
Starring Gwyneth Paltrow and Joseph

Romeo + Juliet. Dir. Baz Luhrmann.
Starring Claire Danes and Leonardo DiCaprio.



Gnomeo and Juliet. Dir. Kelly Asbury. Starring the voices of Emily Blunt and James McAvoy.



BE THE CRITIC!

Productions of all kinds are regularly reviewed in the mainstream media, on blogs, in specialty publications, and in conversation. A formal review needs to present a justification for its rating of a production. Create a rating and then in a page or so, provide your justification. You may enjoy debating a classmate, as Sikel and Ebert used to do about movies.

- Using stars or another image, provide a rating of this production of *Macbeth*.
- Because not all readers of your review will have seen the play, provide a brief plot overview and the basic details about the production (when, where, what company, names of leading actors, name of director).
- List, with explanations, the three main reasons for your judgment. These should focus on the production itself. Possibilities include casting, acting, set design and costuming, overall concept (see the Director's note), clarity of language and action, interactions among the characters, music and lighting.
- Cite at least three specific moments in the production that support your judgment.
- Discuss the themes or issues that this play and this production raise for an audience.
- Conclude by considering the value of this production or of theater in general. If you have aspirations to be an artist of any kind, consider what a reviewer might say that would enable you to grow as an artist.

ROMEO AND JULIET: CONTEMPORARY ISSUES

Because *Romeo and Juliet* addresses adolescent love and sexuality, relationships with peers and with parents, it can often evoke challenges and difficulties students are facing personally. The question of suicide emerges in relationship to the play's ending; the question of sexuality arises with the passion of Romeo and Juliet and in the character of Mercutio; the clash of wills between parents and young people propels the action of the play; trusted adults (a priest, a nurse-confidant) do not seem to be able to keep the young lovers safe. The following resources may be helpful to teachers or others working with young people who find that this play opens up questions or proves challenging for readers:

Tennessee Suicide Prevention Network: <http://tspn.org/>

Ressler, Paula. "Challenging Normative Sexual and Gender Identity Beliefs through 'Romeo and Juliet.'" *The English Journal*, vol. 95, no. 1, 2005, pp. 52–57.

www.jstor.org/stable/30047398

Beland, Kathy. "Boosting Social and Emotional Competence." *Educational Leadership*, vol. 64, no. 7, 2007, pp. 68-71. [http://school-connect.net/pdf/7/](http://school-connect.net/pdf/7/EducationalLeadershipmagazine.pdf)

[EducationalLeadershipmagazine.pdf](http://school-connect.net/pdf/7/EducationalLeadershipmagazine.pdf)

If you struggle with depression or suicidal thoughts, call the Suicide Prevention Lifeline right now: Call the National Suicide Prevention Lifeline at **1-800-273-TALK (8255)**. This a free, 24-hour hotline available to anyone in suicidal crisis or emotional distress.

THE FIRST FOLIO OF SHAKESPEARE: EXHIBIT AT THE PARTHENON

NOVEMBER 10, 2016, TO JANUARY 2, 2017

Nashville is privileged to host a traveling exhibit of Shakespeare's First Folio for an extended time in 2016. This exhibit will feature numerous educational and festive activities, especially on Saturdays, and will include presentations about the history and influence of this collected edition of Shakespeare's works put together in 1623 by two actors in his company. The National Endowment for the Humanities is making this traveling exhibit possible, and the First Folio will be on exhibit at Nashville's Parthenon in Centennial Park.

Visit the websites below

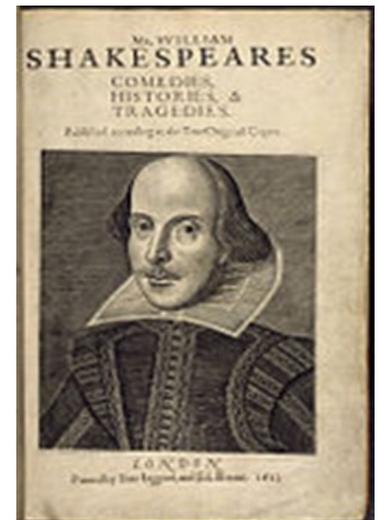
for more information about this exciting event!

Folger Shakespeare Library

<http://www.folger.edu/first-folio-tour>

The Conservancy: Parthenon Centennial Park

<http://www.conservancyonline.com/calendar/exhibits>



TN ENGLISH/LANGUAGE ARTS STANDARDS

[The new State Standards for Reading](#) Literature can be largely covered through following the activities in the Nashville Shakespeare Festival guidebook, as well as reading the play, attending the play, and participating in the NSF workshops. Depending on the activities, teachers may also cover many of the other ELA standards as well. The Guidebook itself can be used for Informational Texts. Writing, Speaking and Listening, and Language standards may also be incorporated.

Standard	Meaning	Activity
Key Ideas and Details		
CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	Language
CCSS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Family Social Context Homelessness Poverty Folly
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	Director's Note Settings Tragedy

Standard	Meaning	Activity
Craft and Structure		
<u>CCSS.ELA-Literacy.RL.11-12.4</u>	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	Language
<u>CCSS.ELA-Literacy.RL.11-12.5</u>	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	Director's Note Tragedy
<u>CCSS.ELA-Literacy.RL.11-12.6</u>	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	Language Fool and Folly
Integration of Knowledge and Ideas		
<u>CCSS.ELA-Literacy.RL.11-12.7</u>	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<i>King Lear</i> in Production
<u>CCSS.ELA-Literacy.RL.11-12.9</u>	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	Not Applicable
Range of Reading and Level of Text Complexity		
<u>CCSS.ELA-Literacy.RL.11-12.10</u>	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently	King Lear (as with most of Shakespeare's plays) meets this standard.

ABOUT THE NASHVILLE SHAKESPEARE FESTIVAL

The mission of the Nashville Shakespeare Festival is to educate and entertain the Mid-South community through professional Shakespearean experiences.

The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs, setting the community standard of excellence in educational outreach and performances of Shakespeare's plays.

The Festival stages Shakespeare's plays in the summer at Centennial Park and in January at the Troutt Theater at Belmont University.

The Festival also sponsors numerous workshops, educational outreach programs, and public events. Please visit our website for specific information: <http://nashvilleshakes.org>

NSF Apprentice Company

The Apprentice Company is a training intensive for aspiring theatre lovers age 13+ led by the Artistic Director and Education Director, along with guest artists hired from the professional talent in Nashville. Apprentices receive over 60 hours of performance training in movement, voice and diction, acting, text analysis, and character work, and then perform supporting roles in the Shakespeare in the Park production. Auditions for the 2016 Apprentice Company will be announced in January. For further information on this program, visit:

<http://www.nashvilleshakes.org/apprentice.htm>

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NSF Education Administrator

ADDITIONAL TEACHER RESOURCES

Folger Shakespeare Library:

<http://www.folger.edu/romeo-and-juliet>

<http://www.folger.edu/teaching-modules>

Shakespeare Online:

<http://www.shakespeare-online.com/plays/romeoscenes.html>

Open Source Shakespeare:

<http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=romeojuliet>

NCTE (National Council of Teachers of English):

<http://www.readwritethink.org/classroom-resources/lesson-plans/tragic-love-introducing-shakespeare-1162.html>

PBS: Shakespeare Uncovered series:

http://tn.pbslearningmedia.org/collection/shakespeare-uncovered/?topic_id=1908

Globe Theater, London:

<http://2013.playingshakespeare.org/teachers-notes.html>

Royal Shakespeare Company:

<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-romeoandjuliet-teacherpack-2010.pdf?sfvrsn=2>

Online Books and Articles:

Belsey, Catherine. *Romeo and Juliet: Language and Writing*. Bloomsbury Publishing, 2016. An excellent introduction to the play with many ideas about helping students explore the language.

<http://www.dramaonlinelibrary.com/context-and-criticism/romeo-and-juliet-language-and-writing-iid-114974>

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