

Theater at Monmouth 2019 ShakesME Tour Teacher Resource Guide



Adapted and Directed by Dawn McAndrews

Inside This Guide

1	From the Page to the Stage	8	On Elizabethan England
2	Two Households...	9	Performance in Shakespeare's Time
3	Character Connections	10	Collaborating on Concept
4	Shakespeare's Italy	11	Verse and Prose
5	With this Ring	12	Before the Performance
6	Themes to Explore in R&J	13	After the Performance
7	On William Shakespeare	14	Resources for Teachers



Theater at Monmouth's production is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest.



Shakespeare in Maine Communities is supported in part by the Maine Arts Commission.

From the Page to the Stage



Lindsay Tournquist and Leighton Samuels in TAM's 2014 *Romeo & Juliet*. Photo: Aaron Flacke.

This season, Theater at Monmouth's *Shakespeare in Maine Communities* Tour brings classic literature to students across Maine with an 80-minute version of *Romeo & Juliet*. The text was adapted to streamline the plot and help students connect more strongly to Shakespeare's verse, themes, and relevance to a modern audience. *Shakespeare in Maine Communities'* workshops and extended residencies offer students the opportunity to study, explore, and view classic literature through performance.

TAM's Education Tours and complimentary programming challenge learners of all ages to explore the ideas, emotions, and principles contained in classic texts and to discover the connection between classic theatre and our modern world.

Teacher Resource Guide articles and activities were developed to help students form a personal connection to the play before attending the production; Common Core-aligned activities are included to explore the plays in the classroom before and after the performance.

The best way to appreciate Shakespeare is to do Shakespeare. That means getting students up on their feet and physically and vocally exploring his words. Using performance-based activities will help students to build a richer understanding of the text and identify with the characters and conflicts in the plays.

Thank you for taking some of your classroom time to teach your students about *Romeo & Juliet*! If you need more information to support your preparation for the production, please call 207.933.2952 or email boxoffice@theateratmonmouth.org.

Enjoy the show!

Dawn McAndrews
Producing Artistic Director
Theater at Monmouth

TWO HOUSEHOLDS...BOTH ALIKE IN DIGNITY

A synopsis of what happens in the play

In the city of Verona, the longstanding quarrel between the Montague and Capulet families breaks into new violence. Romeo Montague reveals to his cousin Benvolio that he is in love with Rosaline, but she doesn't love him in return.

After learning that Rosaline will be at a party at the Capulet house, Romeo's friends convince him to attend in mask.

The Capulets invite all the eligible men of the town to introduce their young daughter, Juliet. The cousin of the Prince, the County Paris, has already asked for her hand. Romeo meets Juliet, and they fall in love. From Capulet's garden Romeo overhears Juliet express her love for him. When he answers her, they declare their love and their desire to be married. Friar Lawrence agrees to secretly marry them, hoping that the marriage may end the families' feud.

After the marriage, Juliet's cousin Tybalt challenges Romeo to a duel. Romeo refuses to fight, and his friend Mercutio is killed instead. Enraged, Romeo then kills Tybalt and for his crime is banished from Verona. To alleviate her grief, Juliet's parents announce that she will marry Paris. Horrified, Juliet visits Friar Lawrence who provides a potion that will give her the appearance of death to avoid the second marriage. The Nurse finds Juliet and she is laid to rest in her family's burial vault.

Romeo learns of Juliet's death not through the Friar's letter but from his servant and, after procuring a poison, returns to Verona to join his bride. He arrives at her tomb and finds Paris mourning her death, kills him, takes the poison, and dies with a kiss. Juliet wakes to find her husband dead and kills herself with his dagger.

Friar Lawrence discloses all to the Prince and the parents; they are united in tragedy and vow to end their feud and memorialize their children's love in gold.

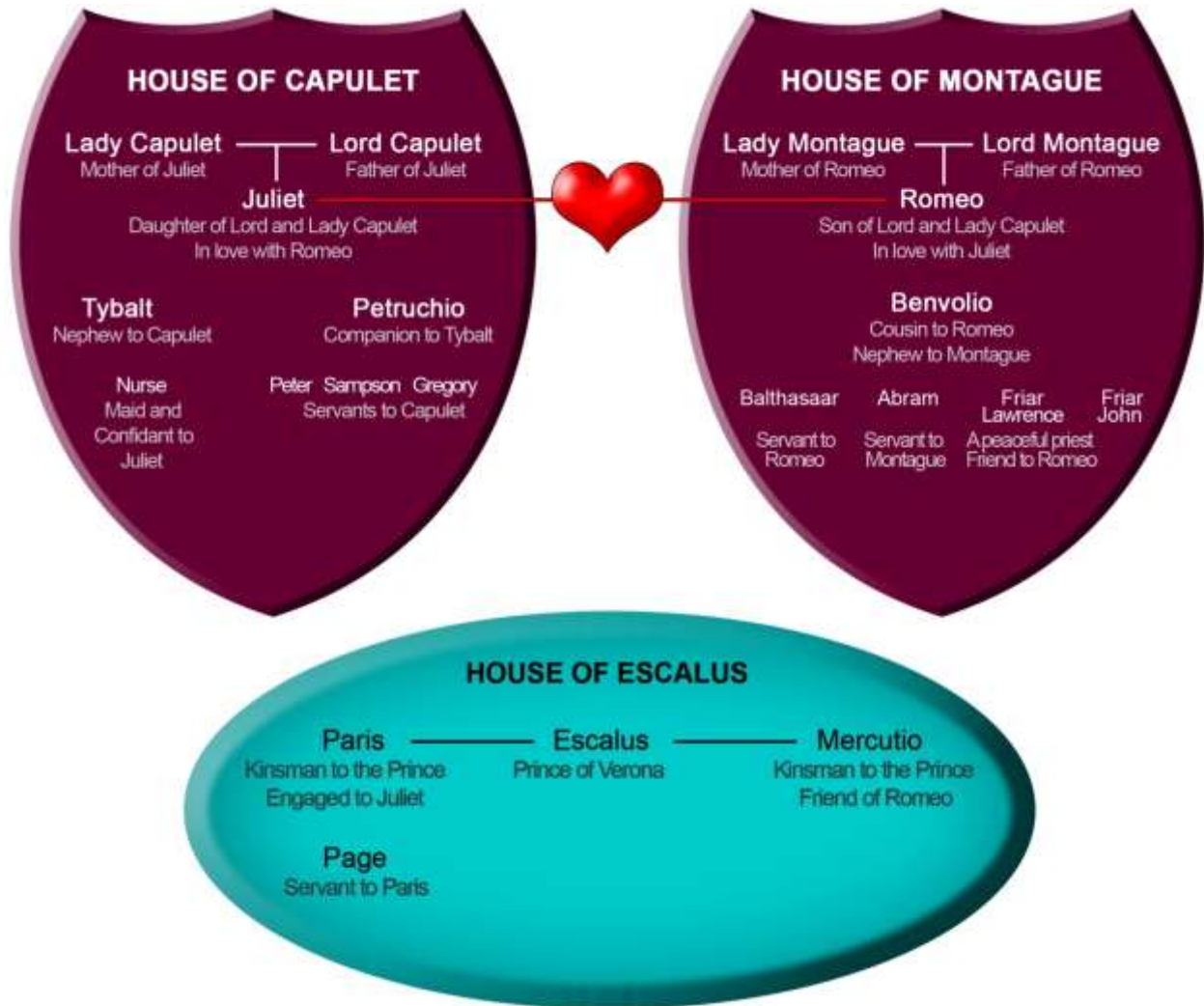


Write an Alternate Ending

Throughout history there are famous accounts of Shakespeare's plays being rewritten to provide a happy ending. Audience members were furious that the greatest love story ever written ended with their deaths. Ask students to write an alternate ending for the tragedy and add it to the plot synopsis. Imagine what would happen if the Friar's letter arrived on time? Or if Juliet had told her parents she was already married? Or if Romeo turned himself into the prince and told him why he didn't want to fight Tybalt?

CHARACTER CONNECTIONS

The Feuding Families of *Romeo & Juliet*



The fearful passage of their death-marked love,
And the continuance of their parent's rage
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage... (Prologue, 9-12)

SHAKESPEARE'S ITALY

Italy and Italians fill so many of Shakespeare's plays that it's clear that Shakespeare, as well as his countrymen, were fascinated with Italy! Scholars believe that for the Elizabethan audience Italy represented everything that England was not: a warm, vibrant place where discipline was relaxed and people gave free reign to their passions—eating, drinking, loving, and feuding.



As in Shakespeare's England, Italian ports and cities attracted travelers from around the world, and many people were drawn to the great cities to seek their fortunes, a spouse, money or higher learning. Most of what Elizabethans "knew" about Italy was based on exaggerated travelers' tales and stories. The English believed the Italian personality to be fiery, passionate, and temperamental. Italian characters, culture, and literature were a strong presence in the literature and drama of Shakespeare's day. And the Bard's plays were no exception.

More than a dozen of Shakespeare's 37 plays take place in Italy: *All's Well that Ends Well*, *Antony and Cleopatra*, *Coriolanus*, *Cymbeline*, *Julius Caesar*, *The Merchant of Venice*, *Much Ado About Nothing*, *Othello*, *Romeo and Juliet*, *The Taming of the Shrew*, *Titus Andronicus*, *The Two Gentlemen of Verona*, and *The Winter's Tale*. While some members of Shakespeare's acting company went to Italy, there is no firm evidence that Shakespeare himself ever did. His plays contain vivid details and knowledge of Italian cities, names, and customs, as if written by someone who had spent a great deal of time there.

In addition to a fascination with Italy, there was another good reason for Shakespeare to set his plays abroad. Censorship was strong in England during his lifetime and theatres whose works offended the queen could be shut down. It was safer to set the plays in Italy—a symbol to the English of corruption and lost ancient glory—than to set them in England. Audiences could both admire Italy's classical foundations, its economic energy and cultural richness, and also hold the people in contempt for their hypocritical behaviors.

By setting his plays abroad, Shakespeare could write more freely about what he thought of class differences, hypocrisy, religion and politics in his own country since his points were not directly aimed at his society or monarch. By setting his plays in a very different country, Shakespeare gave his audience distance, both literally and figuratively, to reflect on its own society's ills.

Reflections

- What stereotypes about the Italians do we see in our society today?
- How do stereotypes from our time period and the Elizabethan period differ?
- Can stereotypes be both positive and negative?
- How does Shakespeare reflect these stereotypes in *Romeo & Juliet*?

WITH THIS RING...

Love and Marriage



Clare Danes & Leonardo DiCaprio in Baz Luhrmann's *R&J*.

closest male—either father, brother, or eventually, husband.

Modern audiences might be disturbed by Lord Capulet's decree that Juliet marry the man of his choosing (especially after he has told Paris that her consent is necessary), but his approach to marriage was the norm and meant to assure the profitable future of his family. Paris would have been considered a great catch, a relative of the Prince of Verona, providing the Capulet's with an advantage of status over their bitter enemies, the Montagues.



Leonard Whiting and Olivia Hussey in Zeffirelli's 1968 film.

Societal customs and traditions were in a state of flux during the time that Shakespeare wrote *Romeo and Juliet*. For centuries, marriages had been arranged as transactions: a financial agreement between two parties (the parents or guardians of the bride and groom). These contracts were based on the attainment of social position through property and the power that accompanied the successful merger of two families. In Shakespeare's time, women had no legal right to own property; they were the property of the

closest male—either father, brother, or eventually, husband.



Judi Dench and John Craven in *Romeo & Juliet* at the Old Vic 1960.

Shakespeare's depiction of the struggle in *Romeo and Juliet* between

Capulet's "right" to choose his daughter's husband and Juliet's "right" to marry her heart's desire mirrors the climate of social change in Elizabethan England. Contrasting beliefs of marriage were hotly debated: the nostalgia for the old order on the one hand, versus a growing respect for individual passions and emotions, on the other. It is the great

genius of Shakespeare that his play does not support either the traditional arranged marriage or the more modern view of free choice, but instead captures the anxieties of his Elizabethan audience grappling with the demands of an ever-changing world.

Reflections

- What customs about dating and marriage do we see in our society today?
- How do the roles in a marriage from our time period and the Elizabethan period differ?
- How does Shakespeare reflect these changing customs of arranged marriage in *Romeo & Juliet*?

Themes to Explore in *Romeo & Juliet*

Romeo and Juliet is one of Shakespeare's most popular plays. The themes present in the play are universally relatable, and therefore stand the test of time. It is important to produce this play now because we find ourselves at a particularly hopeless time in U.S. history. "Us vs Them" is a common story played out in our government and our communities. Allowing this hatred to fester can only lead to heartache, and so this play serves as a warning. Love knows no bounds. Love is innocent. Even in the darkest of times, we can come together to create a better tomorrow.

FAMILY

The tragedy of *Romeo and Juliet* is centered around a long-standing feud between two families, the Montagues and the Capulets. *Romeo and Juliet*, pressured by their families' hatred of each other, keep their love a secret and ultimately choose to end their lives rather than abide by their expectations. Tybalt picks a fight with *Romeo* and his friends to avenge a perceived slight to his family. Lord Capulet agrees to marry *Juliet* off to County Paris to maintain his family legacy and high standing. The Prince chooses to banish *Romeo* rather than execute him, knowing that he is a friend to his kinsman, *Mercutio*. Ultimately, the Capulets' and Montagues' mourning of their children leads them to strike a peace between the families.

LOVE

In the face of great hatred, love abounds in *Romeo and Juliet*. *Romeo and Juliet*, enemies in name, find a real and meaningful love that ultimately leads to a peace between the warring Montagues and Capulets, showing that love can blossom in the most difficult of environments and overcome the biggest obstacles. We also see love in the actions of the play's supporting characters. The Nurse shows *Juliet* great maternal love and helps her wed *Romeo*, even while expressing her disagreement with *Juliet*'s choice of partner. *Benvolio* shows great love for his friends and city, repeatedly trying to keep the Capulets and Montagues from fighting in the streets of Verona. We even see Paris express his love for *Juliet* while mourning her in her family's tomb, where he believes he is alone.

LOYALTY

Loyalty is seen in many forms throughout the play. As mentioned above, loyalty to the family unit is the root of much of the violence in the story. Loyalty to self and to their marriage motivates *Romeo* and *Juliet* to ultimately end their lives rather than succumb to their families' expectations. We see the conflict between *Juliet*'s loyalty to her family and loyalty to herself and her love, *Romeo*, play out when she learns that *Romeo* has killed her cousin Tybalt. We see Friar Laurence remain loyal to *Juliet* and *Romeo* by providing *Juliet* with a powerful sleeping potion in the face of *Juliet*'s betrothal to Paris. *Benvolio* exhibits great loyalty to his friend *Romeo* after Tybalt's death by recalling *Romeo*'s repeated efforts to keep the peace between a quarreling *Mercutio* and Tybalt.

FORGIVENESS

After all of the crimes the houses of Montague and Capulet commit against one of each other, in the end they forgive each other and forge a peaceful co-existence in Verona. Arguably, the Capulets forgive *Juliet*'s disobedience when she reconciles with them and agrees to wed Paris, despite her plans to trick them with a sleeping potion. Finally, the Prince shows the feuding family's forgiveness in response to their children's deaths, although the extent to which he will pardon and punish their actions is left unstated at the end of the play.

ON SHAKESPEARE

No man's life has been the subject of more speculation than William Shakespeare's. For all his fame and celebrity, Shakespeare's personal history remains a mystery. We know a man named William Shakespeare was baptized at Stratford upon Avon on April 26, 1564, and was buried at Holy Trinity Church in Stratford on April 25, 1616. Tradition holds that he was born three days earlier, and that he died on his birthday—April 23—but this is perhaps more romantic myth than fact.

Scholars assume that Shakespeare went to grammar school, since his father was first a member of the Stratford Council and later high bailiff. A grammar school education would have meant that Shakespeare was exposed to the rudiments of Latin rhetoric, logic and literature.

Church records tell us that banns (announcements) were published for the marriage of a William Shakespeare to an Ann Whatley in 1582. On November 27 of the same year a marriage license was granted to 18 year old William and 26 year old Anne Hathaway. A daughter, Susanna, was born to the couple six months later. Twins, Hamnet and Judith, were born soon after. We know that Hamnet died in childhood on August 11, 1596. We don't know how the young Shakespeare came to travel to London or how he first came to the stage.

Whatever the facts may be, it is clear that in the years between 1582 and 1592, William Shakespeare became involved in the London theatre scene as an actor and playwright. By 1594, Shakespeare was listed as a shareholder in the Lord Chamberlain's Men, one of the most popular acting companies in London. He was a member of this company for the rest of his career, which lasted until 1611. When James I came to the throne in 1603, he issued a royal license to Shakespeare and his fellow players, inviting them to call themselves the King's Men. In 1608, the King's Men leased the Blackfriar's Theatre in London. This theatre, which had artificial lighting and was probably heated, served as their winter playhouse. The famous Globe Theatre was their summer performance space.

In 1616 Shakespeare's daughter Judith married Thomas Quiney, the son of a neighbor in Stratford. Her father revised his will six weeks later; within a month he had died. The revised version of William Shakespeare's will bequeathed his house and all the goods to his daughter Susanna and her husband Dr. John Hall, leaving Judith and Thomas only a small sum of money; his wife, who survived him, received the couple's second best bed.

In the years since Shakespeare's death, he has risen from obscurity to the most read, adapted and translated writer of all time. In the 1800s, his plays were so popular that many refused to believe that an actor from Stratford had written them. To this day some believe that Sir Francis Bacon or Edward De Vere, the Earl of Oxford, was the author. Still others prefer to believe that Walter Raleigh or Christopher Marlowe penned the lines attributed to Shakespeare. While most people are content to believe that genius can spring up in any social class or setting, the gap between the known facts and the myths that surround Shakespeare's life leaves ample room for speculation.



William Shakespeare

ON ELIZABETHAN ENGLAND



The age of Shakespeare was a great time in English history. During the reign of Elizabeth I (1558—1603), England emerged as the leading naval and commercial power of the Western world, consolidating this position with the defeat of the Spanish Armada in 1588. During this time, Elizabeth I firmly established the Church of England (begun by her father Henry VIII after a dispute with the Pope). London in the 16th century underwent a dramatic transformation; the population grew 400% between 1500 and 1600, swelling to nearly 200,000 people in the city proper and outlying region by the time an emerging artist from Stratford came to town. A rising merchant middle class was carving out a productive livelihood, and the economy was booming.

During Shakespeare's lifetime, England also experienced a tremendous cultural revival. This so-called English Renaissance found expression in architecture, music, literature and drama. Shakespeare both drew inspiration from high and popular culture of the English Renaissance. Popular entertainment during the 16th century tended to be boisterous and often violent. Many men, women and children attended public executions of criminals that took place on a regular basis, and persons of all social classes and genders attended theatre performances. The trade of bookmaking flourished during the period as public education fueled the appetite for great works in print.

During the years 1590-1593, England suffered from an outbreak of terrible proportions; the bubonic plague or "Black Death" claimed so many lives that English society stood on the verge of collapse. Many businesses, including theatres, closed, in part to keep people from spreading the disease and in part because of the labor shortage that resulted from such widespread illness and death. Once the epidemic subsided, the theatres reopened and quickly regained their former popularity.

This explosion of commerce and culture lasted throughout Elizabeth's reign and into that of her successor, James I. James' rule brought many changes to English life; the two most pivotal were a bankrupt economy and an intense dissatisfaction from a minority religious group—the Puritans. In September 1642, the Puritan Parliament issued an edict that forbade all stage plays and closed the theatres; an act that effectively brought to a close the Elizabethan Renaissance. Theatres rapidly fell into disrepair and neglect until the Restoration in 1660.

In writing his plays and sonnets, William Shakespeare drew ideas from many different sources. His eye for detail and his understanding of human nature enabled him to create some of the most enduring works of drama and poetry ever produced. But his work also provides an insightful commentary on 16th-century English values, life, history and thought.



PERFORMANCES IN SHAKESPEARE'S TIME

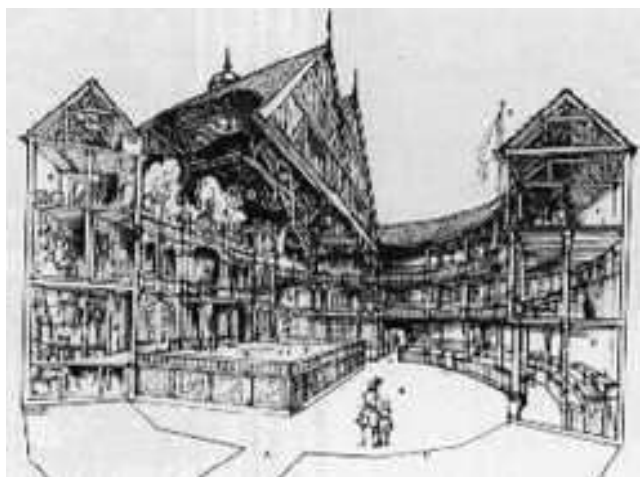


In Shakespeare's day theatre was the most popular form of entertainment. The theatre district was located in Bankside, just outside of London across the Thames. Bankside was a seedy part of town known for its taverns, brothels, gambling houses and bear baiting arenas. Playhouses were built to accommodate an audience of almost 3,000 people sitting in boxes, benches on the stage, or standing in the pit directly in front of the actors. As there was no electricity for lighting, performances started at 2:00pm to make the most of daylight.

All classes came to the theatre; in one audience you could see nobleman, court dandies, and young apprentices. To pack the audiences, playhouses undersold all other popular entertainment—which included bear baiting arenas. A day at the Elizabethan theatre cost just one penny—

equivalent to the price of a movie ticket today. For twopence or threepence more a patron could purchase a seat in the gallery and rent a cushion.

In a typical season a theatre company might play six days a week, forty-nine weeks a year, and perform more than forty plays, over half of them brand new. Shakespeare's company, The Lord Chamberlain's Men (renamed The King's Men after James I took the throne), was considered the most talented company of the time. Acting was not a well-respected profession at this time and women were not allowed to perform on stage; boys performed all female parts, including Juliet and the Nurse in *Romeo and Juliet*. In a day when acting paid enough for the average actor to just get by, the Lord Chamberlain's Men did so well one or two company members became prosperous middle-class citizens. Shakespeare was writing for the stage in an exciting time where theatre was a fast paced popular form of entertainment attended by courtiers and whores, lawyers and cutpurses, tradesmen and servants.



COLLABORATING ON DESIGN CONCEPT

This activity will provide your students with insight into theatrical design and practical experience in the creative process that stage designers use when establishing the world of a play.

Essential Question: How can we communicate the specific world of a play to an audience using characterization and analysis of the text?

Objectives:

- Examine the plot, characters, and themes of the play
- Explore *what happens in the play* and *what the play is about* to inform design choices
- Analyze design choices based on playwright's intentions and relevancy to a modern audience

Overview: The job of theatrical designers is to support the director's vision and interpret the playwright's intentions by using costumes, sets, lights, and sound to create the world of the play for a modern audience. Each designer's work should:

- Evoke the mood and tone of the production
- Specify the time and place
- Clarify relationships between characters

Designers read the play many times searching for clues contained in the text about the look and feel of the play. They research the period in which the play was written as well as analyzing the plot and characters for visual motifs. The design team meets with the director to brainstorm a specific concept or approach to the play. The designers collaborate to ensure that all of the elements come together in a cohesive manner.

Activity:

1. Divide students into teams of five with each member assuming the role of one of the artistic team for the production: director, sets, costumes, lights, and sound. Ask students to discuss the plot, character, time and place, and overall concept for the production.
 - a. Determine the mood of the production from beginning to end. How might it influence the design?
 - b. Decide where to set *Romeo & Juliet* to make it the most relevant for your audience?
(Coaching) Remind students that the concept must work for the entire play—not just certain scenes.
 - c. What images or motifs occur repeatedly throughout the play? How would you show these onstage? What are the different locations of the play?
2. Once a setting is decided, ask each group to research the time period in order to be as authentic as possible in creating the world of the play.
3. Each member of the team should produce a creative representation of their design (a poster, sound clips, a collage, fabric swatches, and so on).
4. Ask each group member to write a design/director statement in support of the concept, including the historical research that supports their decisions.
5. Display the concept boards as a team and have each team present their concept to the class.

Reflection: After students see the production, ask them to reflect on the design choices made by the TAM team. Compare and contrast TAM's production concept with the students' vision for the play. How were the designer choices similar or different? How did they serve the play?

VERSE AND PROSE

Iambic Pentameter

Shakespeare wrote much of his dialogue in a form of poetry, following the rules regarding rhythm and meter that were commonly used in his time. The form he used is called iambic pentameter [call out]. “Iambic” means a line of iambs; iambs are two syllables together, the first one is unstressed and the second is stressed. For instance, say the word ‘today’—notice how the ‘day’ seems stronger than the ‘to’? Try reversing the stresses and see how it sounds. “Pentameter” refers to the number of iambs in the line. Penta is the Greek word for five—think about the Pentagon and how many sides it has—so there are five iambs in each line.

So iambic pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**. An actor uses scansion to interpret the meter of a piece of verse. It can tell the reader, the actor, and the audience important information about the character.

Here is an example from Act II, Scene 2

ROMEO

But **soft**, what **light** through **yonder window breaks**?

Actors use the notation “U” for unstressed syllables and “ / ” for stressed:

U / U / U / U / U /
But soft, what light through yonder window breaks?

Actors use the meter as a clue to discover what Shakespeare's characters are feeling. The stressed words are usually the most important (or “operative”) words in a verse line. But sometimes the iambic pentameter lines are not “normal” (meaning they have 10 unstressed and stressed syllables) giving the actor another clue. For example:

ROMEO

But soft, what light through yonder window breaks?

It is the east, and JULIET is the sun.

Romeo starts off in regular verse, but once she appears his heart begins to race. Saying her name for the first time causes his heart to beat faster and Shakespeare gives the actor a line with an extra beat—11 syllables—to emphasize how he is feeling. This is called a feminine ending (because it ends unstressed and is therefore weaker). It is also possible that in saying her name, he makes a contraction “Jul’et” keeping it two rather than three syllables and remaining a regular line of verse—the actor can decide!

Prose

Shakespeare wrote his plays using two styles—verse and prose. Verse, the style used most by Shakespeare, is text written with a meter or rhythm. Prose is text written without meter or rhythm. Prose is a more common form of speech, sounds more natural, and does not follow the rules or form of poetry. Prose is most often found in the comedies where servants or lower classes (or character's talking about “lewd” subjects) speak in prose. Shakespeare often uses the switch from verse to prose (or back) to indicate a change in emotion or mood within a scene. In Romeo and Juliet Mercutio switches from verse to prose and back again in the scene where he is killed. Shakespeare's shift from verse to prose provides a new and different way to convey not only wit and humor but also great depth of feeling and character.

BEFORE THE PERFORMANCE

1. Line at a Time

Using a section of the text (for example: Prince in Act 1, 1, lines 72—94 or Friar Lawrence in Act 2, iii, lines 1—30) type each line on a separate slip of paper and distribute so each student has one line. Working independently students walk around the room reading their line aloud, experimenting with different inflections or ways of speaking. Regroup in a circle and ask each student to read her/his line aloud. Discuss questions about language or word choice. Ask students:

- What might this play be about, based on the lines you heard?
- What images came to mind when reading or hearing the line(s)?
- What type of person do you imagine spoke the line(s)?

2. Opposites Attract

In pairs, have students search through the text for phrases in which words appear contradictory to each other (brawling love, cold fire) and make a list of these oxymorons. Choose 2-3 from the list and create a living statue which depicts each contradictory phrase. Have students present their living statues for each other; the other students should share what oxymoron they feel the pair is depicting. Ask students:

- Why does the language of this particular play contain so many opposites and contradictions?
- What does the language reflect about the characters and their lives?

3. Time out o' Mind

In small groups track the events of *Romeo & Juliet* in relation to time and day. For each change in date or time, look for a corresponding line that explains when the scene or action is taking place. With this information create a visual representation (i.e. timeline, storyboard, filmstrip) of the passage of time over the course of the play. Be certain to include time, day and corresponding lines and events. Ask students:

- What are different methods Shakespeare uses to let the audience know when the scenes or action is occurring?
- Why does Shakespeare condense the events of the play over a short period of time? How would the play have been different if the action was spread out over weeks or months?

4. Fickle Hand of Fate

Romeo & Juliet ends in tragedy in large part because of impulsive acts, bad advice, or accidental events (fate) that befall them. Before watching or reading *Romeo & Juliet*, ask students to consider three types of events in relationship to their own experiences.

- Reflect on a point in life when you acted impulsively. Describe the moment just before you acted out. Looking back, were there other choices you could have made? Write a letter from your future-self indicating how your actions affected the future.
- Reflect on a point in life when you received bad advice. What was the situation or decision? How closely did you follow the advice? Write a conversation in which you let the person know their advice was not helpful.
- Reflect on a point in life when something happened to you by accident. Describe the event and how you felt. Develop a list of possibilities for future consequences. Select one and write a monologue reflecting on your fate.

AFTER THE PERFORMANCE

1. I Dreamed a Dream

In Mercutio's Queen Mab speech, he calls dreams "the children of an ideal brain," but many modern psychiatrists feel dreams provide insight into the unconscious.

- Reflect on a dream you once had and write (in the spirit of the Queen Mab speech) a poetical, description of it. Be as specific as possible about the details: What was your role in the dream? What did you see and hear? Were there dominant colors or shapes? How did you feel during the dream and how did you feel after awaking?

2. I Defy You Stars

There are many wrong turns, mistakes, and twists of fate that affect Romeo and Juliet's relationship and lives. In small groups brainstorm all the moments at which someone made a choice or something unexpected occurred. Regroup and plot out this chain of events. Divide the events or moments among pairs of students and have them improv a scene adjusting the action, choice, or twist of fate so the result is positive for the young lovers. The students should write a brief description of the new ending based on the righted-wrong. Present each scene for the class in chronological order of events and discuss the new endings.

3. The Hero's Journey

Well known mythologist Joseph Campbell felt that everyone followed the path of the "hero's journey"—encountering challenges in life, attempting to overcome them, and changing as a result of conquering them. Within a given journey, one finds many obstacles, barriers, and enemies, as well as friends, allies, and teachers. Trace Romeo's and Juliet's "hero's journey" over the entire play. Look in the script for specific references to obstacles, barriers, enemies, friends, allies, and teachers. Create a comic strip, graphic novel storyboard, or photo journal from Romeo's or Juliet's perspective describing the journey overall, or a specific part of it. Reference events and people and describe his feelings and reactions.

4. Adapting to the Time

Some productions of Shakespeare update the play into a contemporary time period, retaining Shakespearean language to make the play more meaningful for a modern audience. If the language were updated too, what would it sound like? In pairs, students should choose a scene from the play and a time period and location (city or region) in which to set it. They should then rewrite the scene using modern English and slang from the chosen time period. The translation need not be in verse. Exchange the scenes amongst the pairs and ask students present each other's scenes. Discuss the differences between Shakespeare's version and the updated scripts.

Reflections

- What was it like to rewrite the famous scenes? Was it more challenging to interpret these portions of the text or the lesser known ones?
- How integral to the scene is the poetry of Shakespeare's language? Did you choose to represent this quality in the rewrites? If so how? If not, why?

RESOURCES FOR TEACHERS AND STUDENTS

Books on Shakespeare

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978
- Cahn, Victor L. *The Plays of Shakespeare: A Thematic Guide*. Greenwood Press, 2001
- Fallon, Robert Thomas. *A Theatregoer's Guide to Shakespeare*. Ivan M. Dee, 2001
- Gibson, Janet and Rex Gibson. *Discovering Shakespeare's Language*. Cambridge University Press, 1999
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004
- Holmes, Martin. *Shakespeare and His Players*. Charles Scribner's Sons, 1972
- Kermode, Frank. *Shakespeare's Language*. Allen Lane, The Penguin Press, 2000
- Linklater, Kristin. *Freeing Shakespeare's Voice*. Theatre Communications Group, 1992
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*, Bedford Books of St. Martin's Press, 1996
- Pritchard, R. E. *Shakespeare's England*. Sutton Publishing Limited, 1999
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive!*. Bantam Books, 1988

Books on Teaching Shakespeare

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998
- Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992
- Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998
- Toropov, Brandon. *Shakespeare for Beginners*. Writers & Readers Publishing Inc., 1997

Websites

- In Search of Shakespeare <http://www.pbs.org/shakespeare/educators/>
Companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*.
- Folger Shakespeare Library <http://www.folger.edu>

Common Core Standards for English Language Arts & Literacy addressed in the Guide: Anchor Standards for Speaking and Listening

- Comprehension and Collaboration
 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Presentation of Knowledge and Ideas
 - Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
 - Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.