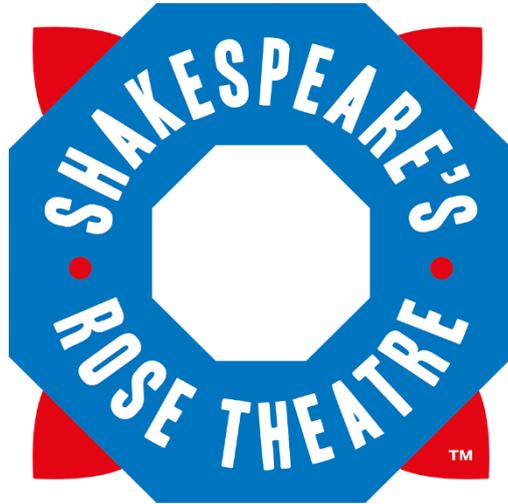


Romeo and Juliet



Education Resource Pack

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To Educators,

This pack has been designed to complement your group's visit to see *Romeo and Juliet* at Shakespeare's Rose Theatre in York 2018. It is not aimed at a particular key stage and it is hoped that all activities are adaptable to challenge the young people in your group. There is a wealth of Shakespeare resources available to you online but in addition, please see our Twitter feed and website. They are updated regularly with news items, video extracts, rehearsal footage and production details.

Lunchbox Theatrical Productions.



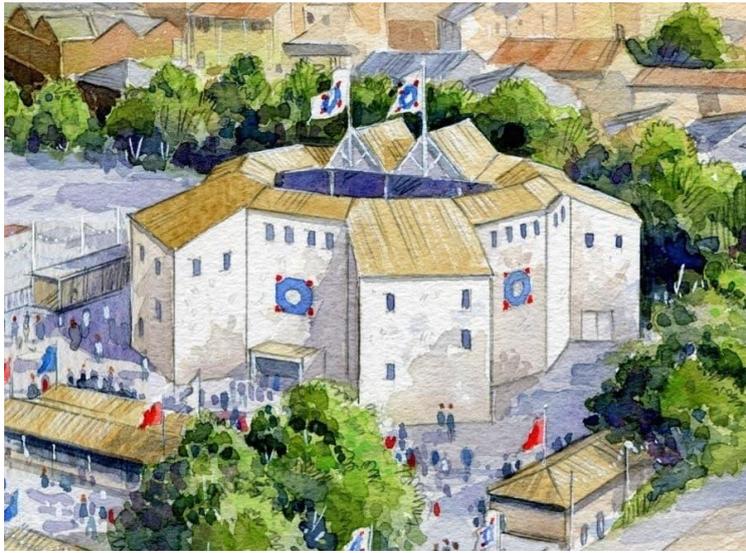
Romeo and Juliet in rehearsal June 2018

William Shakespeare



The individual we refer to as William Shakespeare wrote some 37 plays, as well as sonnets and full-length poems; but very little is actually known about him. That there was someone called William Shakespeare is certain, and what we know about his life comes from registrar records, court records, wills, marriage certificates and his tombstone. There are also contemporary anecdotes and criticisms made by his rivals which speak of the famous playwright and suggest that he was indeed a playwright, poet and an actor. William's father was a John Shakespeare, a local businessman who was involved in tanning and leatherwork. William's mother was Mary Arden and they had eight children, of whom William was the third. Very little is known about Shakespeare's education. We know that the King's New Grammar School taught boys basic reading and writing. We assume William attended this school since it existed to educate the sons of Stratford but we have no definite proof. At some point, Shakespeare joined the Burbage Company in London as an actor, and was their principal writer. He wrote for them at the Theatre in Shoreditch, and by 1594 he was able to purchase a large house in Stratford. The company moved to the newly-built Globe Theatre in 1599. It was for this theatre that Shakespeare wrote many of his greatest plays, including, in 1611, *The Winter's Tale*. In 1613, the Globe Theatre caught fire during a performance of *Henry VIII*, William retired to Stratford where he died in 1616, on 23rd April.

Shakespeare's Rose Theatre in York Summer 2018



Inspired by the London Rose Playhouse built in 1587 (12 years prior to The Globe), the theatre will combine state-of-the-art scaffolding technology, corrugated iron and timber with the historic 13-sided design of a 16th century Shakespearean theatre. It will house an audience of 950, with 600 seated on three tiered balconies around an open-roofed courtyard, and standing room for 350 'groundlings'.

Shakespeare's Rose Theatre will sit within a Shakespearean village showcasing the best of Yorkshire's food and drink, with free wagon performances and other forms of Elizabethan entertainment vying for attention.

Traditional in conception, yet fresh and fun in delivery, *Romeo and Juliet* and *Richard III* will be directed by the West End's renowned Lindsay Posner, while York Theatre Royal's Olivier Award-winning Artistic Director Damian Cruden and Associate Director Juliet Forster will be putting their stamp on *Macbeth* and *A Midsummer Night's Dream*.

The unique environment of Shakespeare's Rose Theatre connects actors and audience together in ways many people will never have experienced before. While an interactive experience awaits those closest to the stage in the yard, no seat in the theatre will be more than 15 metres from the action!

With dramatic sword-fights, wayward fairies, passionate love scenes and gruesome murders, audiences will experience the comic heights and tragic depths of Shakespearean theatre in a memorable setting.



Production Credits

CAST

ESCALUS, Prince of Verona – Gabriel Fleary

PARIS, a young nobleman – Richard Teverson

LORD MONTAGUE, head of warring household - Dale Rapley

LORD CAPULET, head of warring household – Robert Gwilym

ROMEO, son of Lord Montague – Alexander Vlahos

MERCUTIO, kinsman of Prince Escalus, and friend of Romeo, – Shanaya Rafaat

BENVOLIO, nephew of Lord Montague, and friend of Romeo – Tom Lorcan

TYBALT, nephew of Lady Capulet – Edward Sayer

FRIAR LAURENCE, a Franciscan – David Fleeshman

SISTER ANN - Emma Darlow

BALTHASAR, servant to Romeo – Emma Darlow

SAMPSON, servant to Lord Capulet

GREGORY, servant to Lord Capulet – Charlyne Francis

SINGER - Charlyne Francis

ABRAM, servant to Lord Montague – Joey Phillips

APOTHECARY - Dyfan Dwyfor

MUSICIANS - Zands Duggan, Jonathan Flockton, Adam Cross, Inigo Mikeleiz Berrade,

Daisy Evans

PAGE to Paris – Charlyne Francis

LADY MONTAGUE, wife of Lord Montague – Julia Swift



LADY CAPULET, wife of Lord Capulet – Emily Raymond

JULIET, daughter of Lord Capulet – Alexandra Dowling

NURSE to Juliet – Julie Legrand

FIRST CONSTABLE – Joey Phillips

SECOND CONSTABLE - Shanaya Rafaat

DIRECTOR – Lindsay Posner

ASSOCIATE DIRECTOR – Martha Geelan

DESIGNER – Lee Newby

CHOREOGRAPHER – Mike Ashcroft

COSTUME DESIGNER – Sue Willmington

COMPOSER – Olly Fox

FIGHT DIRECTOR – Kate Waters

VOICE COACH – Yvonne Morley



Romeo and Juliet in rehearsal, June 2018



Workshop Activities

Session 1

Exploring the themes

(Start with a practical warm up that finishes with groups of 4-6...for example)

Stop/Go/Floor/Jump

Students move around the space independently reacting to your instructions. Then swap a pair so stop means go for example and run the activity again. Confuse them by setting off yourself when you say 'Go'.

Teams of...

Students continue with movement around the space but you call out grouping and physical instructions...'Teams of three elbows together' then back to walking then other grouping instructions depending on the dynamic of your group. 'Teams of two back to back', 'Teams of 8 toe to toe, ('Teams of 25 head on shoulders'?) etc. To create mixed groups of 4-6, finish with teams of two or three then you put together the pairs to make larger mixed groups. This is obviously dependent on how well your group works with each other. Once in their groupings there's the option of giving their mini theatre company a name-could be linked with Shakespeare/prior learning or just to consolidate groupings



Still Images

- Using atmospheric music to underscore, ask the groups to create a still image representing the word...FAMILY. Allow time to refine then repeat sequence with LOVE, DEATH, SECRETS, REUNION (or any other choices relevant to your group and play). Encourage them to use full body language and facial expression...capture the moment.
- Now ask the groups to put their images into an order and also to add in the words if that's helpful but they must do it in a stylised way. So for example they might whisper 'secrets' one after the other or all say 'family' in unison.
- You could also choose to read the prologue as an underscore to this activity or have choral speaking/a recording. (Resources 1 if needed).
- Perform back with music underscore-DISCUSS how these are universal themes. Shakespeare doesn't write about experiences that are outdated and inaccessible to us. (Get them to name any TV show/movie where some/all of these themes are not present).
- Ask them to 'bank' those physical images and words if possible. Remember them as you will use them for the next activity.

(Development activity...can they find any images of Romeo and Juliet online that seem to fit with these themes?)



Session 2

Exploring plot and text

1. Warm up

2. **Whoosh!** Whoosh is an activity that has been used by the RSC and refers to a practical exercise where a whole group are involved in the active storytelling of the plot of a play.

- Using Resources 2 or any other appropriate synopsis for the level of your group, gather them in a circle. As you read the story indicate individuals to mime the story. You can encourage additional engagement with students being additional folk on the streets of Verona. Or if your group could handle it, some of them could become part of the set/inanimate large objects. Balconies can be created physically for example.
- The whoosh part is when there is a natural pause in the story. When you say 'whoosh' the actors in the space move back out into the circle and the story resumes with new performers chosen by you as you go through the next part of the narrative.



Looking at text

3. Each group member to be given a line from the text. It needs to be the same line so take your pick! E.g. *If they do see thee, they will murder thee.*
4. Ideally students work on their line individually at first. They walk to the rhythm, get to know the line. They pass/take it to people in different ways, e.g. as a greeting, delivering a secret message, as a declaration of love, as a military order. You could perform back some of these if there is time.
5. Recap the still image and key words performance from the last session.
6. Give out Resource Sheet 3 and sit down as a group. You/volunteer read through the quotes. Discuss what is being said and ideas about context (from the whoosh!) plus possible use of vocal tone and body language when speaking.

The groups are going to add the text extracts to their still images. They may choose the whole extract or a few lines. Model the activity using one group with one of their images as an example. They may choose to have one speaker/taking turns or unison speaking. What effect does that have?

7. Circulate and spotlight good practice but allow time for refined sequences.
8. Share sequences mid rehearsal and ask for ideas of how to refine.
9. Put the whole sequence together. If you have a projector in your space you could run images on repeat or as an end marker?



Session 3 Using Text-development

Warm up

Students stand in a circle to undertake a vocal warm up.

1. Breathe in for a number of counts. Breathe in for 4, hold for 4 and then out for 4. (Think about how it feels at each point). Improve counts up to 8 controlling breaths.
2. Add in the following sounds on the exhale of breath such as Mmmm...ahhh/Mmmm...ooooo
3. Experiment with tongue twisters (*I often sit and think and fish and sit and fish and think and sit and fish and think- and often wish that I could get a drink!*)
4. Allocate the scenes. Allow the pairs to read through and complete some basic blocking.
5. (Optional if there's time) Put all those looking at a specific scene together in a group. Allow them to discuss what they think is going on in the scene and present to the others. What is the subtext? What is the status of the characters in these scenes? Why do you think that and is there a shift in this as the scene progresses?
6. (Optional if there's time) Looking at the text again can you condense the scene into 4 key words with a still image to accompany it? Perhaps use music to present back?
7. Present the scenes but then invite the group to make predictions about the play. How is this relationship going to develop? What do they think will happen next?



Resources 1

The Prologue

CHORUS:

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



Resources 2

An ongoing argument between the Capulets and the Montagues breaks out again on the streets of Verona. Both sides are warned by the Prince that they must not disturb the peace, on pain of death.

Romeo, and his friends hear about a party being held by the Capulets, and decide to go to it in disguise. At the party, Tybalt (a Capulet) recognises Romeo, but is prevented from fighting him by Capulet. Romeo meets Juliet, and they instantly fall in love.

After leaving the party, Romeo leaves his friends, returns to meet Juliet, and they exchange vows of love. Romeo tells Friar Laurence what has happened and he agrees to marry them. The Nurse tells Juliet about the marriage plan, and she goes to Friar Laurence's cell, where Romeo and Juliet are married.

Tybalt, finds Romeo and his friends Benvolio and Mercutio. Tybalt challenges Romeo but he refuses to fight. Mercutio steps in and is killed by Tybalt. Furious at the death of his friend, Romeo fights Tybalt and kills him. Romeo leaves, and Benvolio tells the Prince what has happened. He banishes Romeo.

Capulet tells Paris a nobleman that he may marry Juliet in three days, and Lady Capulet brings the news to Juliet, who has just said goodbye to Romeo. Juliet refuses to marry Paris, and her Father is furious. She goes to the Friar for help, and finds Paris there arranging the marriage.

After Paris leaves, the Friar devises a plan: he will give her a drink that will make her appear dead and thus avoid the marriage, she will then be free to run away in secret with Romeo. The Friar says that he will write to Romeo to tell him the plan.

Juliet tells her father she will now marry Paris, and Capulet brings the wedding forward to the next day. When alone, Juliet drinks the liquid. Her 'dead body' is discovered, and all mourn. The Friar's note did not get to Romeo and he hears that Juliet is dead. He vows to lie dead next to her that night, and obtains a poison.

Paris goes to Juliet's tomb to mourn her, and meets Romeo. They fight, and Romeo kills Paris. Romeo then drinks the poison and dies by Juliet. The Friar arrives to see Romeo dead and Juliet waking up. She refuses to leave, and kills herself with Romeo's dagger.

The families and the Prince arrive. The Friar explains what has happened. Montague and Capulet agree to make peace with each other.



Resources 3

LOVE

*But, soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.*

She speaks:

*O, speak again, bright angel! For thou art
As glorious to this night,*

FAMILY

*Hang thee, young baggage! Disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:*

*Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.*

SECRETS

*To-morrow night look that thou lie alone;
And this distilled liquor drink thou off;
No warmth, no breath, shall testify thou livest;*

If they do see thee, they will murder thee.

I would not for the world they saw thee here.

DEATH

*Eyes, look your last!
Arms, take your last embrace!*

Thy drugs are quick. Thus with a kiss I die.

REUNION

*A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe*



Than this of Juliet and her Romeo.

Resources 4 Text Extracts (suggestions)

ACT 3 SCENE 1 – a public place in Verona.

(Tybalt on stage, enter Romeo)

TYBALT

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

ROMEO

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

TYBALT

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

ROMEO

I do protest, I never injured thee,
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,--which name I tender
As dearly as my own,--be satisfied.



ACT 3 SCENE 5

LADY CAPULET

But now I'll tell thee joyful tidings, girl.

JULIET

Madam, in happy time, what day is that?

LADY CAPULET

Marry, my child, early next Thursday morn,
The gallant, young and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.

JULIET

Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste
These are news indeed!

LADY CAPULET

Here comes your father; tell him so yourself,

Enter CAPULET and Nurse

CAPULET

How now girl? What, still in tears?
Evermore showering?
How now, wife!
Have you deliver'd to her our decree?

LADY CAPULET

Ay, sir; but she will none, she gives you thanks.
I would the fool were married to her grave!

CAPULET

Soft! take me with you, take me with you, wife.
How! Will she none?
Doth she not give us thanks?
Is she not proud?

JULIET

Not proud, you have; but thankful, that you have:

CAPULET

What is this?
'Proud,' and 'I thank you,' and 'I thank you not;'
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you baggage!



LADY CAPULET

What, are you mad?

JULIET

Good father, I beseech you on my knees,
Hear me with patience.

CAPULET

Hang thee, young baggage! Disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;
My fingers itch.

Nurse

God in heaven bless her!
You are to blame, my lord, to rate her so.

CAPULET

Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.

LADY CAPULET

You are too hot.

CAPULET

God's bread! it makes me mad:
An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in
the streets,
For, by my soul, I'll ne'er acknowledge thee.

Exit

JULIET

Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!

LADY CAPULET

Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.

Exit



ACT 1 SCENE 1 **Verona. A public place.**

Enter SAMPSON and GREGORY, of the house of Capulet, armed with swords and bucklers

SAMPSON A dog of the house of Montague moves me.

GREGORY The quarrel is between our masters and us their men.

SAMPSON 'Tis all one, I will show myself a tyrant:

GREGORY Draw thy tool! Here comes two of the house of the Montagues.

SAMPSON My naked weapon is out: quarrel, I will back thee.

GREGORY How! Turn thy back and run?

SAMPSON Let them begin.

GREGORY I will frown as I pass by, and let them take it as they list.

SAMPSON Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Enter ABRAHAM and BALTHASAR

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON I do bite my thumb, sir.

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON [Aside to GREGORY] Is the law of our side, if I say ay?

GREGORY No.

SAMPSON No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY Do you quarrel, sir?



ABRAHAM Quarrel sir? No, sir.

SAMPSON If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM No better.

SAMPSON Yes, better, sir.

ABRAHAM You lie.

SAMPSON Draw, if you be men.

They fight *Enter BENVOLIO*

BENVOLIO Part, fools!
Put up your swords; you know not what you do.

Beats down their swords



Romeo and Juliet in rehearsal June 2018



Workshop Opportunities

We offer two options:-

Pre/post-show - On the Day

You arrive into York a couple of hours before the performance and one of our practitioners will deliver a practical workshop in one of our rehearsal spaces near to the theatre. Alternatively, depending on the time of your performance. You may choose to have the workshop after the group have seen the play.

Pre-post show - In your Space

We are also able to offer workshops in your school or Youth Theatre. These can be at an agreed date before or after the performance.

All our workshops are tailored to your age group and requirements. We explore the plot, themes and character in a practical accessible way. We welcome any areas of interest highlighted by the group leader.

Costings

£150 for a one hour pre-performance workshop in a space near to the theatre in York.

£200 for an extended workshop in school or £300 for two workshops in one day.

If you would like a workshop with one of our practitioners please get in touch with our Schools Coordinator, Chloe Barr at chloe.barr@lunchbox-productions.com



Global producers of live entertainment

Founded in Hong Kong in 1992 by James Cundall, Lunchbox Theatrical Productions has established an unrivalled reputation for producing top quality international entertainment across five continents, and is now headquartered in the United Kingdom with companies in Australia, New Zealand, Hong Kong, Singapore and The Philippines.

Productions include musicals such as *Cats*, *The Phantom of the Opera*, *Les Miserables*, *Wicked*, *Mamma Mia*, *The Sound of Music*, *West Side Story* and *Chicago*; spectaculars such as *Riverdance* and Cirque du Soleil's *Alegria*; boutique shows such as *Stomp*, *Tap Dogs*, *Slava's Snowshow*, *Potted Potter*, *Circus Oz* and Barry Humphries' Farewell Tour 'Eat, Pray, Laugh!'; musical concerts including *Thriller Live*, *The Music of Andrew Lloyd Webber* and *Abba Mania*; international artists Jamie Oliver, Rick Stein and Elaine Paige; plays such as *The Woman in Black*, *The Mousetrap* and *The 39 Steps*; children's shows *Thomas the Tank Engine* and *Barney's Space Adventures*; events such as Yorkshire's *Winter Wonderland* (an outdoor Christmas ice rink and funfair in York, UK) and *The Last Night of the Proms* for the Hong Kong Handover; and The Imperial Ice Stars' productions of *The Sleeping Beauty on Ice*, *Swan Lake on Ice*, *Cinderella on Ice* and *The Nutcracker on Ice*.

Productions for 2018 include: *Evita* in Hong Kong; *Irish Celtic* in Hong Kong, New Zealand and Australia; *Louis Pearl*, *The Amazing Bubble Man* in Hong Kong; *Potted Potter* in Hong Kong; *Swan Lake on Ice* in Australia; *Mamma Mia* in Singapore and Manila; *Stomp* in Australia and New Zealand; *Chicago* in New Zealand; *Beyond the Barricade* in New Zealand, Australia and Hong Kong; *The Curious Incident of the Dog in the Night-time* in Australia; and *Shakespeare's Rose Theatre* in York, UK.

In addition, from the company's UK headquarters, Lunchbox Theatrical Productions has been delivering **events in the York region** for over 13 years. This includes the award-winning *Yorkshire's Winter Wonderland* incorporating *The Ice Factor*; The Imperial Ice Stars' *Sleeping Beauty on Ice* at Castle Howard; *THOR'S tipi bar* in York, Leeds, Sheffield, Lincoln, Hull, Milton Keynes, as well as London's Regent's Place and Hyde Park Winter Wonderland; the *Vintage Fun Fair* in York City Centre; and new in 2017 - *Christmas at York Museum Gardens*.