

Kentucky Shakespeare Presents

Romeo & Juliet - Spring Tour

Study Guide

Grades 6th - 12th



Hear it. See it. Do it!



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Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, pre/post performance activities, and a list of applicable Common Core Standards that are met with this performance.

While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives. We hope that you and your students enjoy this 90 minute performance

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware
Director of Education

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Education Programs
Manager

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Academic Standards

TH:RE7.1.6-8, TH:RE8.1.6-8, TH:RE9.1.6-8,
TH:CN10.1.6-8, TH:CN11.1.6-8, TH:CN11.2.6-8,
TH:RE7.1.I-III, TH:RE8.1.I-III, TH:RE9.1.I-III,
CN10.1.I-III, TH:CN11.1.I-III

RL.6.3, RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4,
RL.7.5, SL.7.1C, RL.8.3, RL.8.4, RL.9-10.3, SL.9-
10.1C, SL.9-10.1D, RL.9-10.4, RL.9-10.6, RL.9-
10.1, RL.11-12.3, RL.11-12.4, RL.11-12.7



Spring Tour Synopsis

In this 90-minute production of Shakespeare's *Romeo & Juliet*, our 7 professional actors create an experience that keeps Shakespeare relevant and accessible. It is a wonderful opportunity for Shakespeare-lovers and those not as well acquainted with his work to experience the Bard's language and see a live performance of his words. This tour emphasizes conflict resolution, the need for generational communication, and how quickly violence and intolerance can escalate.

How can we both make this be the most efficient and successful performance?

- If in person, then we ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform where students can easily see the performance. If using a virtual platform, then we ask for microphones to be turned off until the Q&A portion at the end but we always love to have cameras on.
- We have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room whether in-person or virtual** throughout the workshop. Students tend to have less distractions and are more encouraged to engage in the performance with familiar adult presences in the room.

William Shakespeare

(April 23, 1564 – April 23, 1616)

His Life

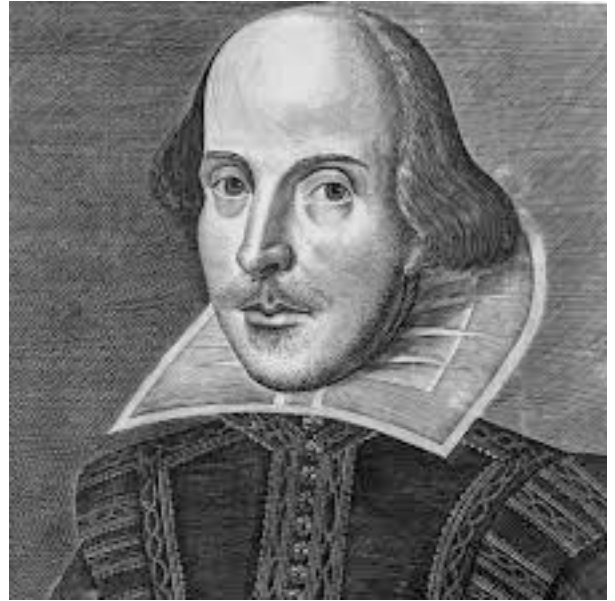
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



Shakespeare's Three Styles of Plays

Tragedy

Shakespearean tragedies were formulaic in style and used traditional conventions. These tenets included:

- A character who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge about how their own frailty brought on their and others' downfall

Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus

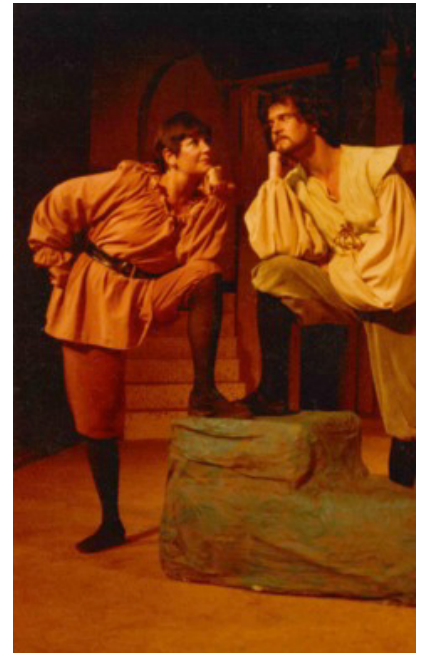


Comedy

“Comedy” in the Elizabethan era had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriage, and a tone and style that is more lighthearted than Shakespeare's other plays. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome difficulty that is often presented by elders
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labours Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles- Prince of Tyre, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Two Noble Kinsman, Winter's Tale



History

Shakespeare's “history” plays are those plays based on the lives of English monarchs and brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of comedy and tragedy.

King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII



BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Dialogue- The words spoken by the actors during a play.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

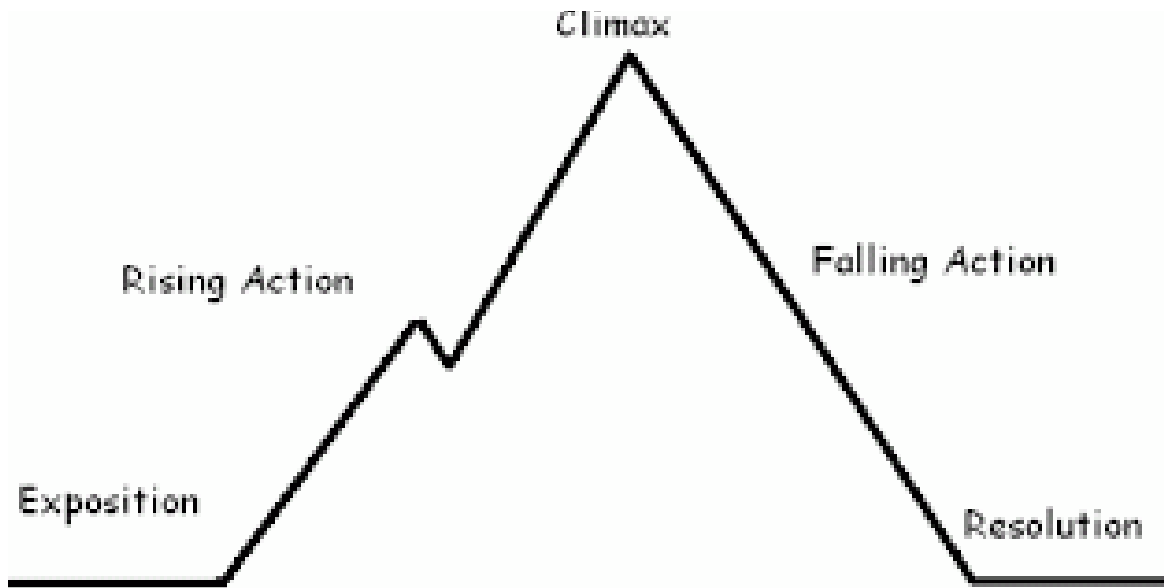
Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

Dramatic Structure of a Play's Plot

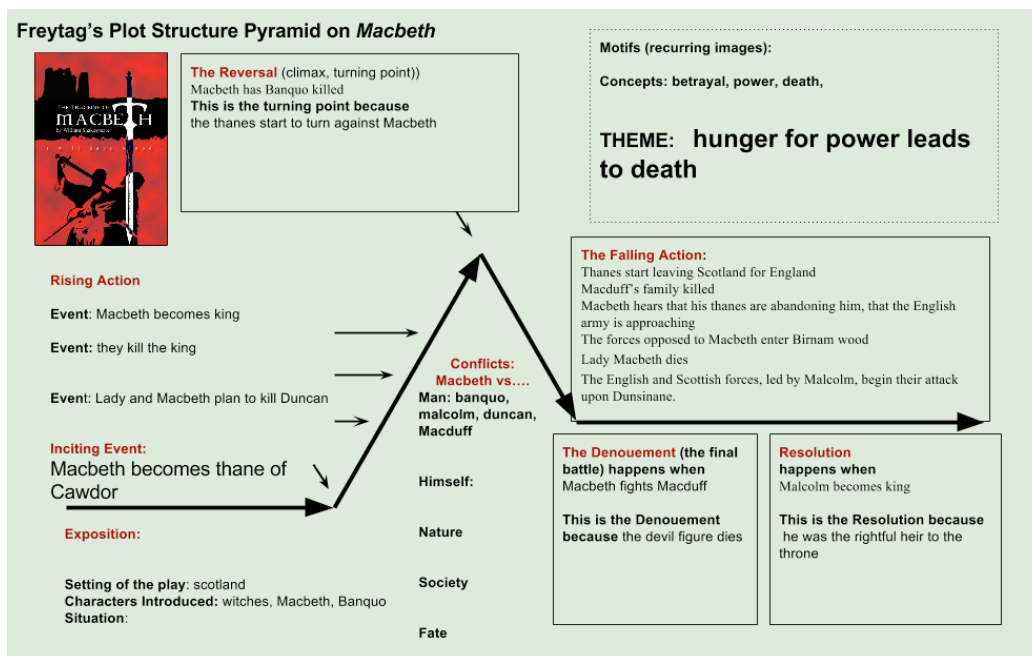


Freytag's Pyramid

Freytag's Pyramid illustrates the five parts of the classic dramatic plot: exposition, rising action, climax, falling action, and resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such Shakespeare's collection.

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for *Romeo & Juliet*.

An example from *Macbeth* is provided below:



Artist's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Choose a scene from *Romeo & Juliet*, read it aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the questions, make decisions about what the set, scenery, and costumes might look like.

ARTIST'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where they are?
The objects around them?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)

Romeo and Juliet
ACT SCENE II. Capulet's orchard

ROMEO

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET

Ay me!

ROMEO

(Aside) She speaks!
O, speak again, bright angel!

JULIET

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO

(Aside) Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night
So stumblest on my counsel?

ROMEO

By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their sight;
And but thou love me, let them find me here:
My life were better ended by their hate,
Than death prorogued, wanting of thy love.

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, who first did prompt me to inquire;
He lent me counsel and I lent him eyes.

JULIET

Dost thou love me? I know thou wilt say 'Ay',
And I will take thy word: yet if thou swear'st,
Thou mayst prove false; at lovers' perjuries
Then say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'havior light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.

ROMEO

Lady, by yonder blessed moon I swear
That tips with silver all these fruit-tree tops--

JULIET

O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET

Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO

If my heart's dear love--

JULIET

Well, do not swear: although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? for what purpose, love?

JULIET

But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

Exit, above

ROMEO

O blessed, blessed night! I am afeard.
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, above

JULIET

Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.
But if thou mean'st not well,
I do beseech thee--
To cease thy suit, and leave me to my grief:

To-morrow will I send.

ROMEO

So thrive my soul--

JULIET

A thousand times good night!

Exit, above

ROMEO

A thousand times the worse, to want thy light.

Re-enter JULIET, above

JULIET

Romeo!

ROMEO

My dear?

JULIET

At what o'clock to-morrow
Shall I send to thee?

ROMEO

At the hour of nine.

JULIET

I will not fail: 'tis twenty years till then.
I have forgot why I did call thee back.

ROMEO

Let me stand here till thou remember it.

JULIET

I shall forget, to have thee still stand there,
Remembering how I love thy company.

ROMEO

And I'll still stay, to have thee still forget,
Forgetting any other home but this.

JULIET

'Tis almost morning; I would have thee gone:
And yet no further than a wanton's bird;
Who lets it hop a little from her hand,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROMEO

I would I were thy bird.

JULIET

Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow,
That I shall say good night till it be morrow.
Sleep dwell upon thine eyes, peace in thy breast!

Exit above

ROMEO

Would I were sleep and peace, so sweet to rest!

Exit

Romeo & Juliet

by William Shakespeare

Synopsis

Our play begins with a fight between the Capulets and the Montagues, two noble families in Verona, Italy. These families have been fighting for a long time, and the Prince declares that their next public brawl will be punished by death. No one knows why the families are fighting.

We meet Romeo Montague who is very sad. Romeo's cousin, Benvolio, tries to cheer him up. Romeo reveals that he is in love with a woman named Rosaline, but she is not interested in him. Romeo and Benvolio are then accidentally invited to a Capulet's party; Benvolio convinces Romeo to go even though they are their enemy.

At the party, Romeo locks eyes with a young woman named Juliet. Juliet's family wish her to marry a young man named Paris whom she does not love. Once she meets Romeo, they instantly fall in love, but they do not realize that their families are enemies. When they discover each other's identities, they are devastated, but they cannot help the way that they feel. Romeo sneaks into Juliet's yard after the party and proclaims his love for her. She shares his love and the two decide to marry in secret with the help of her nurse and Friar Lawrence.

The next day, Romeo and Juliet are married by Friar Lawrence. Romeo visits his friend Mercutio and Benvolio, but his good mood quickly ends. Juliet's cousin, Tybalt, starts a verbal quarrel with Romeo, which soon turns into a duel with Mercutio. Romeo tries to stop the fight, but it is too late: Tybalt kills Mercutio. Romeo, enraged, retaliates by killing Tybalt.

Once Romeo realizes the consequences of his actions, he hides at Friar Lawrence's cell. Friar Lawrence informs Romeo that he has been banished from Verona by the Prince and will be killed if he stays. The Friar suggests Romeo say goodbye to Juliet, then leave for Mantua in the morning. He tells Romeo that he will attempt to settle the Capulet and Montague dispute so Romeo can return to a united family.

Juliet's mother, completely unaware of her daughter's secret marriage to Romeo, informs Juliet that she will marry Paris in a few days. Juliet, outraged, refuses to comply. Her parents tell her that she must marry Paris and the Nurse agrees with them. Juliet asks Friar Lawrence for advice, insisting she would rather die than marry Paris. Friar Lawrence gives Juliet a potion which will make her appear dead and tells her to take it the night before the wedding. He promises to send a letter to Romeo telling him of the potion and how the two will be reunited in the Capulet vault.

Juliet drinks the potion and everyone assumes that she is dead and the news reaches Romeo. He rushes to Juliet's tomb and, in deep grief, drinks a vial of poison. Then, Juliet wakes to find Romeo dead and kills herself due to grief. Once the families discover what happened, they end their bitter feud. Thus, the star-crossed lovers' deaths bring their families peace at last.



Who's Who in *Romeo & Juliet*

The Capulets

Juliet Capulet- a young girl who falls in love with Romeo, only to find that he is the son of her family's enemy, the Montagues. Remains faithful to Romeo despite the danger involved in their love

Lord Capulet- Juliet's father and leader of the Capulet family, wishes for Juliet to marry Paris and is shocked by his daughter's resistance

Lady Capulet- Juliet's mother

Tybalt- Juliet's cousin, known for being ill-tempered and intolerant, quick to join a fight

Nurse- Juliet's personal attendant and friend, wavers between supporting Juliet and disapproving of her secret engagement

The Montagues

Romeo Montague- a young boy who is a lover that does not believe violence should solve every problem. Falls in love with Juliet, daughter of his family's enemy, the Capulets

Lady Montague- Romeo's mother

Benvolio- Romeo's cousin and friend, a peacemaker and voice of reason between the two feuding families

Other Notable Characters

Friar Lawrence- Friend and advisor to Romeo and Juliet whose plans go awry to a tragic end

Mercutio- Romeo's friend and the Prince's kinsman, attempts to stay neutral in the feud

Prince- Prince of Verona and voice of authority, rules that all violence will be met with banishment in Verona

Paris- a Nobleman who wants to marry Juliet but she does not love him

Apothecary- a potion maker

Vocabulary

Below are selected words from *Romeo & Juliet* that will assist in the comprehension and background knowledge for the production.

Banish- to force someone to leave a country as punishment; to send someone or something away

Beguiled- to take away from by cheating or deceiving

Brawl- to fight nosily in a public place

Feud- a long, bitter quarrel (argument) between two people, families, or groups

Forbear- withhold or keep back

Forswear- to reject or promise to give something up or stop doing something

Inauspicious- unfavorable

Mischance- an event or series of events caused by bad luck

Mutiny- revolt or rebellion

Perjured- to render one's self guilty through lying

Plague- a large number of harmful or annoying things

Prologue- an introduction to a play; a speech to the audience by an actor at the beginning of a play

Reconcile- to restore peace or harmony between groups of people

Star-crossed- a specific destiny or plan for a person's life, often meaning that bad luck or tragedy is in store for them

Wherefore- why or for what reason



Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. When a director approaches a Shakespearean text, they must choose which themes to emphasize. The following themes are important to this interpretation of *Romeo & Juliet*.

Healthy Relationships

This play examines several kinds of relationships people can have with each other - love relationships between a couple (Romeo & Juliet), relationships between family members and those generational differences (Fathers and Daughters, Mothers and Sons), and the relationships that you may have with people that are seemingly different from you.

Questions: How can these types of relationships make a person act differently or from how they would normally behave? How does loyalty affect our actions? What about blind loyalty? What are some warning signs from the play that display unhealthy relationships early on? How do they evolve throughout the play? Have you ever been put in a situation by someone that you care about that doesn't ring true to who you are?

Conflict Resolution

The characters in *Romeo & Juliet* are unable to positively find conflict resolution (where two people communicate their differences in order to find a way to resolve their issues). Instead, they turn to name calling, violence, and fighting which does not lead to peace. Romeo and Juliet take matters into their own hands and decide to end the conflict by their deaths.

Questions: What were some of the words, actions, and decisions that led to conflict in this play? What are some ways that the Capulets and Montagues could have worked to resolve their issues? Did Romeo & Juliet do the right thing at the end of the play or was there another option for them? Use the steps for Conflict Resolution to explain your choices.

Steps to Resolve Conflict:

1. Identify the Problem.
2. Focus on the Problem.
3. Attack the Problem, NOT the Person.
4. Listen with an Open Mind.
5. Treat a Person's Feelings with Respect.
6. Take Responsibility for Your Actions.

Further Questions: What alternatives could the characters in this play employ to resolve their problems? Are there resources that they had that they did not utilize? What were their motivations that led to poor decisions and outcomes - grief, emotions, isolation, denial? How could this tragedy turn out much happier and safer for everyone?

Tolerance

This play focuses on a lack of tolerance, the acceptance of differences of opinions, values, and personal background between the Capulets and Montagues. Their feud is built on years of mutual hate that is only resolved by the death of members of both families.

Questions: Do we know from the play why the Capulets and Montagues hate each other? How would the story be different if the characters were more tolerant of each other and each other's differences?

Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after the performance.

Before the Performance

1. Familiarize your students with *Romeo & Juliet* and discuss with your class the parts of this play- characters, themes, plot, etc. What are their expectations of experiencing this performance?
2. Examine the major themes of *Romeo & Juliet*. For each theme, have the students list examples from their own lives and from the modern world around them. Prepare the students to look for these themes in the performance and discuss how they relate or do not relate to their own lives.
3. *Romeo & Juliet* is one of the most famous plays in the world and is the source of inspiration for movies, songs, books, works of art, poetry, and so many other art forms. Can you think of any pieces of art that are based on, connected to, or inspired by this play? What do they have in common and how do they differ? Some examples are the musical *West Side Story* and Taylor Swift's song 'Love Story.'
4. What types of technical theatre are needed for the performance including sets, props, costumes, sound, and lighting? Find specifics from the script and add some of your own to the list. How do these elements add to the experience? What do you expect from our Spring Tour of this show that has to adapt to many different locations?

Don't forget to prepare some questions for the Q&A with the Actors! Some suggestions may be:

- How do you prepare to play multiple characters?
- What sort of training or education do you need to be an actor or to be involved in theater?
- What would you do if you felt that you had no one to turn to about a problem?
- What's your favorite play written by William Shakespeare?
- What kind of roles are your favorite to portray on stage?

After the Performance

5. The "Balcony Scene" is the most well-known scene from this play. It is the first real interaction between Romeo and Juliet all alone. In this scene, there were quite a few context clues about the future relationship between Romeo and Juliet. Some refer to their families' poor relationship in the past and how it will affect their love. Other clues lead us to understand how overwhelmed they both feel about each other but how they are trying to still think logically about it for the future. What evidence can you identify for these clues from the scene? Do you think this is a good start to a healthy relationship?
6. If Shakespeare were to write a play about your life, then what would it be? A comedy, a tragedy, a history, or some combination? Explain your choice and try writing the plot outline with Freytag's Pyramid for your life thus far.
7. Write a letter to one of the characters in the play and give them some helpful advice. Pick a spot in the play where they believe that the tragic ending could still be stopped. What could they do to avoid these events? What resources could help or even save them?
8. Compare the physical choices the actors made in the play to what their characters were saying in the scenes. Give three examples of how their physical choices- space, pace, levels, etc. enhanced the impact of their performance. Is there a choice that you would've made differently? What would it have been and why?

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching the theatrical versions of some of the scenes they will experience in the *Romeo & Juliet* Spring Tour for comparison and chance to open up discussion about their comprehension of the choices made.

www.absoluteshakespeare.com
Comprehensive Resource of Works

www.folger.edu/template.cfm?cid=618
The Folger Shakespeare Library

www.penguin.com/static/pdf/teachersguides/
The Penguin & Signet Classic's Teacher Guide

Do you have students that may be in need of help, someone to talk to, or a community? We encourage you to share these Resources with them, so they know that they are never alone and always have someone who can be there for them.

National Suicide Prevention Lifeline: 1-800-273-TALK (8255)

Toll-free, 24-hour, confidential hotline that connects you to a trained counselor at the nearest suicide crisis center.

TXT 4 HELP

Resource for abuse, bullying, family problems, depression, suicidal thoughts, and others. Text the word "safe" and your current location (address, city, state) to **4HELP (44357)**. Within seconds, you will receive a message with the closest Safe Place site and phone number for the local youth agency. For immediate help, reply with "2chat" to text interactively with a trained counselor.

Classroom Challenge:

Write a letter to the Kentucky Shakespeare Professional Actors who performed in the *Romeo & Juliet* performance. Describe what you liked about the performance and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard.

What was your favorite part?

Send to:
Kentucky Shakespeare
323 West Broadway, Suite 401
Louisville, KY 40202
or education@kyshakespeare.com