

A Teacher's Companion:

Romeo and Juliet

by William Shakespeare

A unique approach to understanding
and experiencing classical text
through physical theatre
and drama structures



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Purpose of the Teacher's Companion

This Companion has been designed as a generic template for secondary school teachers. It is suggested that the individual teacher selects from the variety of approaches that will be most effective for the age, grade level and challenges of students under their instruction.

We have applied a definition borrowed from Tony Goode, Professor of Drama Education, in Great Britain as the philosophical base for the curriculum in this Companion:

“Drama is an essential form of behavior in all cultures which allows for the exploration of issues and problems central to the human condition and offers the individual opportunities to define and clarify their own culture.”

We want to acknowledge the work of the Classical Theatre Project as it continues a strong and essential partnership with Ontario schools.

Companion Vision

This is a condensed portion of the third of a series of Teacher's Companions written for The Classical Theatre Project. It offers a unique and refreshing approach for educators searching for alternative ways of teaching Shakespeare to their students.

In this Companion, you will find suggestions for activities that have been successful with students. We invite you and your students to adapt these exercises and activities into your own language keeping true to your particular school demographic and conditions. Above all, enjoy the process!

Romeo and Juliet in a “nutshell”

Extracted from the Grade Saver Web Site
<http://www.gradesaver.com/ClassicNotes/Titles/romeoandjuliet/>

The play is set in Verona, Italy, where a feud has broken out between the families of the Montague's and the Capulets. The servants of both houses open the play with a brawling scene that eventually draws in the noblemen of the families and the city officials, including Prince Escalus.

Romeo is lamenting the fact that he is in love with a woman named Rosaline, who has vowed to remain chaste for the rest of her life. He and his friend Benvolio happen to stumble across a servant of the Capulet's in the street. The servant, Peter, is trying to read a list of names of people invited to a masked party at the Capulet house that evening. Romeo helps him read the list and receives an invitation to the party.

Romeo arrives at the party in costume and falls in love with Juliet the minute he sees her. However, he is recognized by Tybalt, Juliet's cousin, who wants to kill him on the spot. Capulet intervenes and tells Tybalt that he will not disturb the party for any amount of money. Romeo manages to approach Juliet and tell her that he loves her. She and he share a sonnet and finish it with a kiss.

Juliet's Nurse tells Romeo who Juliet really is, and he is upset when he finds out he loves the daughter of Capulet. Juliet likewise finds out who Romeo is, and laments the fact that she is in love with her enemy.

Soon thereafter Romeo climbs the garden wall leading to Juliet's garden. Juliet emerges on her balcony and speaks her private thoughts out loud, imagining herself alone. She wishes Romeo could shed his name and marry her. At this, Romeo appears and tells her that he loves her. She warns him to be true in his love to her, and makes him swear by his own self that he truly loves her.

Juliet then is called inside, but manages to return twice to call Romeo back to her. They agree that Juliet will send her Nurse to meet him at nine o'clock the next day, at which point Romeo will set a place for them to be married.

The Nurse carries out her duty, and tells Juliet to meet Romeo at the chapel where Friar Laurence lives and works. Juliet goes to find Romeo, and together they are married by the Friar.

Benvolio and Mercutio, a good friend of the Montagues, are waiting on the street when Tybalt arrives. Tybalt demands to know where Romeo is so that he can challenge him to duel, in order to avenge Romeo's sneaking into the party. Mercutio is eloquently vague, but Romeo happens to arrive in the middle of the verbal bantering. Tybalt challenges him, but Romeo passively resists fighting, at which point Mercutio jumps in and draws his sword on Tybalt. Romeo tries to block the two men, but Tybalt cuts Mercutio and runs away, only to return after he hears that Mercutio has died. Romeo fights with Tybalt

and kills him. When Prince Escalus arrives at the murder scene he chooses to banish Romeo from Verona forever.

The Nurse goes to tell Juliet the sad news about what has happened to Tybalt and Romeo. Juliet is heart-broken, but soon recovers when she realizes that Romeo would have been killed if he had not fought Tybalt. She sends the Nurse to find Romeo and give him her ring. Romeo comes that night and sleeps with Juliet. The next morning he is forced to leave at dusk when Juliet's mother arrives. Romeo goes to Mantua where he waits for someone to send news about Juliet or about his banishment.

During the night Capulet decides that Juliet should marry a young man named Paris. He and Lady Capulet go to tell Juliet that she should marry Paris, but when she refuses to obey Capulet becomes infuriated and orders her to comply with his orders. He then leaves, and is soon followed by Lady Capulet and the Nurse, whom Juliet throws out of the room, saying, "ancient damnation" (3.5.235).

Juliet then goes to Friar Laurence, who gives her a potion that will make her seem dead for at least two days. She takes the potion and drinks it that night. The next morning, the day Juliet is supposed to marry Paris, her Nurse finds her "dead" in bed. The whole house decries her suicide, and Friar Laurence makes them hurry to put her into the family vault.

Romeo's servant arrives in Mantua and tells his master that Juliet is dead and buried. Romeo hurries back to Verona. Friar Laurence discovers too late from Friar John that his message to Romeo has failed to be delivered. He rushes to get to Juliet's grave before Romeo does.

Romeo arrives at the Capulet vault and finds it guarded by Paris, who is there to mourn the loss of his betrothed. Paris challenges Romeo to a duel, and is quickly killed. Romeo then carries Paris into the grave and sets his body down. Seeing Juliet dead within the tomb, Romeo drinks some poison he has purchased and dies kissing her.

Friar Laurence arrives just as Juliet wakes up within the bloody vault. He tries to get her to come out, but when she sees Romeo dead beside her, Juliet takes his dagger and kills herself with it. The rest of the town starts to arrive, including Capulet and Montague. Friar Laurence tells them the whole story. The two family patriarchs agree to become friends by erecting golden statues of the other's child.

CRACKING THE NUT:

<http://ns2.d20.co.edu/kadets/shakespeare/txt/INTRO7.txt>

Class Role Play:

Imaging Activity -Teacher reads the following to the class prior to viewing the play:

“Picture this! In your hometown there are two families. Both these families are well to do, and are respected in the town except for one thing. They have been feuding for many years. In fact, in the recent past there have been two major brawls in the streets, and people (both members of the families and innocent bystanders) have been killed. The police have had to restore order each time. It is mid-day on a hot summer's day. You are in a place which is equivalent to the center of town.”

Questioning Activity -

Members of your role-playing group to play the following roles: two family members of the "Jones" family (one of the feuding families), two members of the "Smith" family (the other feuding family), and people from the town who are not part of the feud (neutral bystanders). There should be a maximum of six in each group. What will happen when the two families meet in the center of town? What will be the reaction of the other people in the town? **In your groups, you'll need to think of some good reasons why the feud started, and some interesting ways to address the other people involved in the role-play. You'll also need to discuss ways to prevent conflict from happening.** Remember that, although the families are feuding, they **don't** want another incident in the streets. Think through what you will do and say. Once you start to role-play, stay with the scene until the teacher freezes the action and/or becomes a “fly on the wall” listening to the various smoldering fires! Respond in your character to the teacher’s questions.

Attitudes

An activity such as the following one can be used with any play dealing with events and themes all kids care about. This example is designed for Romeo and Juliet.

Part I - Before the play is read, consider the following social offenses. Rank each in the order of seriousness, with 1 being the most serious.

Planning to trick someone / Lying to parents / Killing someone for revenge / Advising someone to marry for money / Two families having a feud / Selling poison / Killing someone by mistake while fighting / Cursing / Killing someone in self-defense / Suicide / Crashing a party / Marrying against parents' wishes / Giving the finger / Picking a fight
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When everyone in your group has completed the assignment, compare your answers. Discuss the items in which your group finds the most difference of opinion. Be prepared to defend your decisions in a class discussion!

Part II - After reading the play.

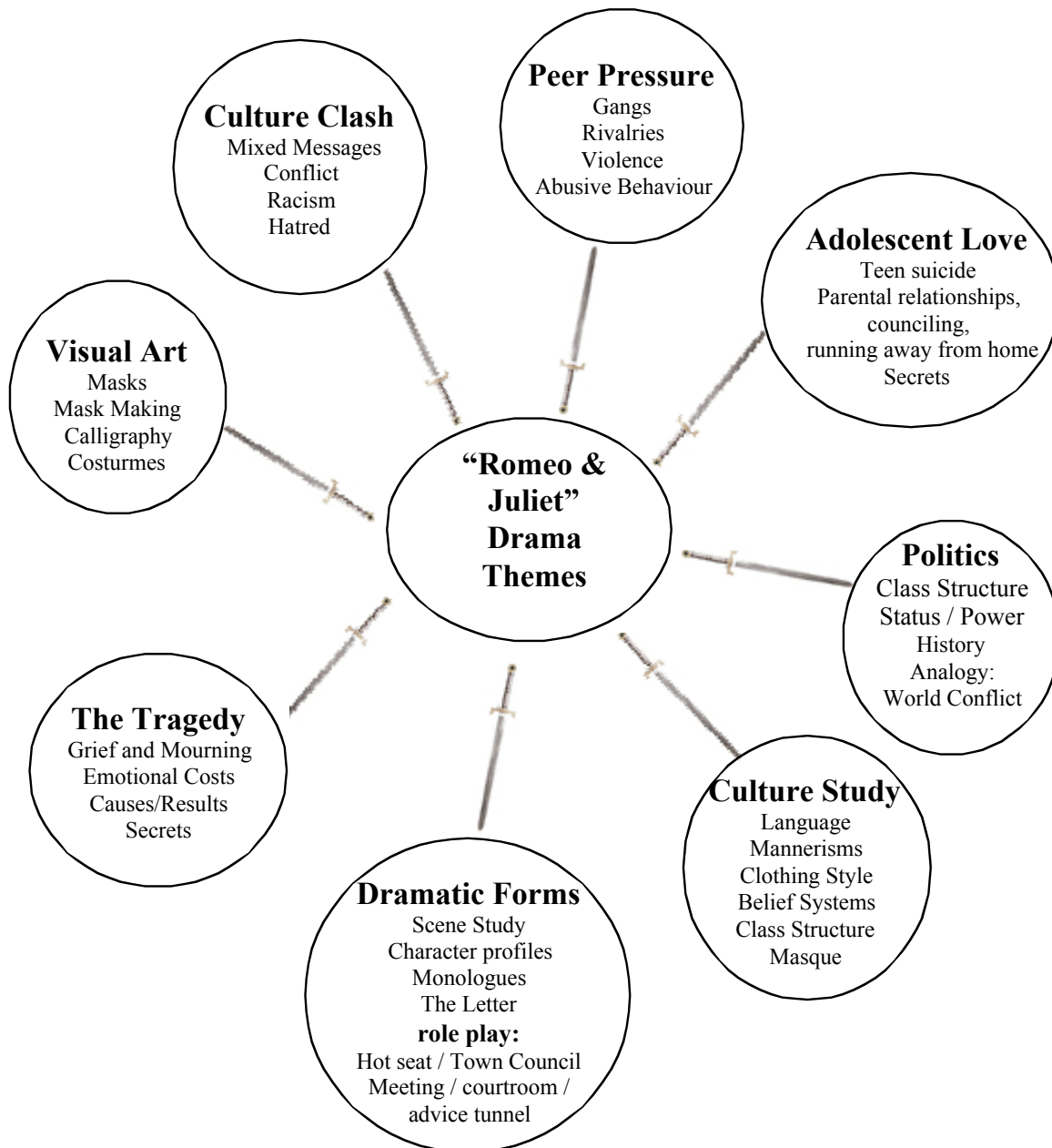
Rank the following acts according to seriousness of offense. (Most serious =1) In your groups, reach a consensus regarding the ranking.

Friar Laurence planned a trick / Juliet lied to her parents / Romeo killed Tybalt / Nurse advised Juliet to marry Paris / Capulets and Montagues feud / Apothecary sold poison / Tybalt killed Mercutio / Mercutio cursed both families / Romeo killed Paris / Juliet killed herself / Romeo crashed Capulet's party / Romeo and Juliet married against their parent's wishes / Sampson bit his thumb at Abraham / Tybalt picked a fight with Rome
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Curricular Connections

Dramatheme Web

The graphic web below consists of dramatic themes from the play and the following units and activities expand on dramatic methods/forms that explore these themes. Teachers and students can choose to study as many units as time allows. They can create their own webs to plan outlines for essay writing and character profiles for scene study.



Lessons for Learning

The following is a compilation of lesson units derived from the Ontario English Curriculum Profile (Grade Ten, Advanced and Applied) and the authors' original material. Where necessary, these units have been condensed with the complete versions available on the sites referred in each section. The lessons' grade level focus is grade ten applied and academic; however, teachers can adapt these lessons to suit the requirements of the senior grades (11-0AC) as well.

1. English, Grade 10, Academic -excerpted from www.curriculum.org – English Curriculum Profile (<http://www.curriculum.org/occ/profiles/10/html/ENG2DP.htm>)

Unit 4: Interactions

Time: 26 hours

Description: "... Students demonstrate their understanding of relationships through a range of responses, including guided personal responses, class discussion, written paragraphs, and oral and dramatic presentations. The language focus on speaking culminates in groups of students dramatizing and analyzing a scene from the play. The students practice an in-class essay in preparation for the final written examination... Students practice writing clear, coherent paragraphs and personal responses to meet Writing expectations. Students also dramatize a scene for the class and present their analysis of their scene to the class with visual aids, thereby meeting some of the Language and Media expectations. Students develop their interpersonal intelligence in order to understand with more insight how people interact with one another and why. "The core capacity here is the ability to notice and make distinctions among other individuals, and, in particular, among their moods, temperaments, motivations, and intentions" (Howard Gardner, *Frames of Mind*, 239). By studying characters and their relationships within a Shakespearean play, students develop their ability to analyse personalities and their actions in literature and in life. They examine their own thinking about love, friendship, family relationships, and conflict and increase their power to express their opinions in preparation for the real world. By identifying the poetic elements in the play, the students refine their own powers of expression. *Romeo and Juliet* has been popularized through film; teachers may consider using one of the filmed versions to enhance the study of the play to assist students who find the Shakespearean language difficult.

If possible, students should attend a live performance of the play.

Subtask Planning Notes: The questions developed for this subtask focus on interactions among characters; they are not intended to be comprehensive. Most teaching editions of this play have questions for each scene. Teachers are encouraged to select questions from various sources to stimulate students' analysis of the play. The teacher should choose readers for the characters in each scene prior to the class so that students have time to rehearse their parts for homework.

ACT ONE, SCENE ONE

1. The teacher begins Act One, Scene One by suggesting that the scene introduces important elements in the play: love, violence, different kinds of relationships.
2. Students read the scene aloud.
3. The teacher leads a class discussion about the initial portrayal of Romeo, Tybalt, and the Capulets in this scene.
4. The teacher reviews the structure of a unified paragraph before assigning the questions that are part of the guided reading. [Topic sentence, use of evidence to support topic, concluding sentence.] Questions about character for this scene:
 - a) What is your first impression of Romeo, Tybalt, and the Capulets in this scene? Use evidence from the scene to support your ideas.
 - b) What relationships involving Romeo are apparent in this scene?
 - c) What elements of love and violence have been established in this scene?The teacher may take these up orally or ask for them to be handed in to check reading comprehension and paragraph structure.

ACT ONE, SCENE TWO

1. As a pre-reading activity, students analyse the pros and cons of arranged marriages. The teacher explains to the class that arranged marriages were common at the time of the play and the practice of arranged marriages has continued in some cultures.
2. After students read the scene aloud, the teacher reviews Lord Capulet's relationship with Juliet.

ACT ONE, SCENE THREE

1. The teacher presents the lesson on Stage direction terms. [See BLM 1.2-5.]
2. The teacher explains the tradition of the wet nurse as a prelude to understanding the relationship between Juliet and her two "mothers".
3. After reading the scene aloud, students analyse the two parent/teen relationships in written answers:
 - a) Who is the real "mother", the Nurse or Lady Capulet? Use evidence from the scene to support your opinion.
 - b) What qualities make the Nurse a likeable character for an audience?
 - c) What is your first impression of Juliet?
 - d) How extensive is her web of relationships compared to Romeo's?
4. The teacher leads a class discussion to enable students to share their answers to the questions.

***Teachers can refer to the Curriculum Profile (English) for the remainder of this subtask.**

Subtask 4: Dramatization of Acts 3, 4, and 5

Time: 7 hours

Description: Students demonstrate their understanding of the characters and the relationships in the play by dramatizing key scenes in Acts Three, Four, and Five. They enhance their presentation through skilful use of voice, movement, and gesture.

1. The teacher informs students that they will be dramatizing and analysing the second half of the play.
2. The teacher organizes groups of students to match the characters in the scenes chosen for dramatization: Act Three, Scene One; Act Three, Scene Five; Act Four, Scene One; Act Four, Scene Five; Act Five, Scene Three.
3. The teacher gives the students a copy of the Rubric for Dramatization of a Scene and explains it to emphasize the skills that will be demonstrated in their dramatization. [See BLM 4.2-2 – Rubric for Dramatization of a Scene.] The teacher also gives students a copy of the assignment sheets for dramatizing and for analysing their scene and explains the requirements of these assignments. [See BLM 4.4-1 – Assignment for Dramatization of a Scene, and BLM 4.4-2 – Assignment for Commentary and Analysis of a Scene.]
4. Groups of students read their scene over several times to better understand it. For homework, students practice reading their lines.
5. In the next class, the teacher conducts a mini-lesson on the use of voice by demonstrating reading a line with different emotions. Students in groups explore the use of voice by interpreting a speech, selected by the teacher, with different emotional colorations: angrily, sadly, wistfully, aggressively, fearfully. (The Prince’s last speech is suitable for this exercise.) The teacher has a number of students demonstrate their expressive reading.
6. Students rehearse their scene with particular attention to the use of voice to interpret a character’s emotions.
7. At the beginning of the next class, the teacher reviews the importance of stage directions and explains how to “block” a scene, using a diagram of a stage, and tracking the movement of the actors using codes and numbers. The teacher emphasizes the importance of avoiding a straight line of readers on stage. The teacher also reviews tableaux and asks the groups to concentrate on blocking their scene and developing three tableaux (or “frozen pictures”): the opening of their scene, the middle, and the ending. Students rehearse their scene. Near the end of the class, students present three tableaux for the teacher: the opening, an appropriate tableau from the middle of the scene, and the ending. The teacher makes positive suggestions for improving these tableaux.
8. Students rehearse for two more classes. They might consider costumes and props to enhance their scene.
9. The teacher leads the class through a study of the rest of the play, using the dramatized scenes and the oral presentations of their analysis to enhance students’ understanding. Other scenes may be read aloud in class or may be viewed on a VCR, using a filmed version of the play. The teacher keeps the main emphasis on character and interactions among the characters.
10. The teacher assesses the students’ performances using the Rubric for Dramatization of a Scene [BLM 4.2-2] The teacher uses the Rubric for Dramatization of a Scene,

(displayed on the page 11), to assess the students performances of a scene from Romeo and Juliet.

2. English, Grade 10, Applied

Unit 4: Interactions

Time: 25 hours

Description: In this unit, students analyse a variety of relationships in literature and in their lives. They read widely in newspapers and magazines and conduct interviews to assess relationships. They write a personal response about relationships and produce a pamphlet for possible use in a Guidance Centre. In literature, they analyse relationships in short stories, using well-constructed paragraph answers, and write a multi-paragraph letter of advice to a character. They view a film of the Shakespearean play Romeo and Juliet and write personal responses, expressing their opinion about relationships in the film. In the culminating activity, students role-play characters from literature and the media in a television talk show format.”

Rubric for Dramatization of a Scene

Expectations Focus	Category	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.01D	•main character	- reflects limited understanding of the character	- reflects an understanding of main elements of the character	- interprets the character and situation with considerable accuracy	- shows insightful understanding of the situation and the character
Thinking/ Inquiry LI1.05D	•interpreta tion of situation and relationshi ps with other characters	- reflects limited understanding of situation or minor characters	- acts and interacts with other characters with some consistency	- acts and interacts with other characters with consistency	- conveys an understanding of the motives of other characters and the context within which they act
Communication LGV.02D	audience/ purpose	- communicates with limited sense of audience and purpose	- shows an awareness of audience with voice, position, movement	- shows a connection with the audience through use of voice, position, movement	- feeds off the situation and the audience in a skilful, sensitive manner
Application LGV.01D	•voice/ movement	- uses voice and body movements with limited skills, inaudible voice, little movement	- supports interpretation of the character with an audible voice and some characteristic action	- varies pitch, tone and volume to reflect interpretation of the character, gestures and action are appropriate	- uses pitch, tone, pacing and volume to skillfully render the character; gestures and action reflect and complement an insightful view of the character

Pantomime Unit by Stephen La Frenie

This is a special and effective unit designed to combine mime, movement in Drama and Romeo and Juliet in English. The unit is designed to develop storytelling skills, emotional identification and personal perspective. The essential element of pantomime is the ability to express yourself without the **need** for words. It is therefore important for the student to understand and establish the emotional element of the message they are trying to convey or extract from the scene. Another essential element is known as “economy of movement”. This involves condensing and simplifying the movements you use. Below you will find a shortened version of the unit. You can find the full unit with class plans on the web site at, www.mimeguy.com in the “Teacher’s Lounge”.
(<http://www.hekru.net/mimeguy/Teacher's%20Lounge.htm>)

Warm up and introduction

Take a side step to the right and point into the air as high as you can without going onto your toes. The arm should describe a circle. As you step to the right your right hand lifts and crosses in front of your left shoulder and then moves in a downward arc sweeping up to the right. (Your breath should match this as well. Inhale as you lift the arm to the shoulder and then exhale as you describe the rest of the movement.) The arm is timed to the step so that the left foot lands at the same time the arm reaches it’s full stretch in the air. **Repeat to the left using your left hand.**

Take a long step to the right bending your right knee and leaning your weight onto your right leg and keeping your left leg straight and your left foot planted on the same spot. Your right arm is at full stretch pointing to stage right. As you step your right arm again lifts and crosses in front of your left shoulder before moving in a straight line shoulder height to the right. (The breath follows the same pattern. Inhale until your hand crosses your left shoulder and then exhale for the rest of the movement.) **Repeat to the left. Now do all four movements in succession with a small one-second pause at the end of each point.**

Exercise #1.

Now the students have an idea of what pantomime is and how much energy and size they need to perform the movements. Remind them regularly as you observe, that small movements will not be visible to the audience in the back. I like to describe it as playing to the poor gallery high up in the back of a huge theatre. You are playing and reaching out to them.

You now take them through a pantomime ‘conversation’. Pantomime is melodramatic and over acted so the students must now exaggerate their emotions to match their movements in this exercise. You give them the phrase and tell them the number of movements they have to ‘say’ it. They must express it in clear, exaggerated movements. They must use their legs as well by stepping toward the imaginary person and returning to their spot. You will begin to notice that some if not most students will only work from

the waist up. You must keep encouraging them to use their whole bodies to express the 'feeling' of the phrase and not 'think' about the words. They freeze at the end of each phrase so that you get a tableau of the last emotion expressed. Have them hold the tableau for a few moments allowing them to learn how to sustain the emotion and focus it.

The scene

(Note. The **reaction** to the imaginary person's dialogue is **separate** and not counted as one of the movements. The audience must understand what the imaginary person says by your **reaction**.)

1) An imaginary person enters from down stage right. You see them and recognize them. You say, "**You come here.**" (**Two clear movements**.) Freeze.

2) The imaginary person says, "No!" You **react** and say, "**You come here or else!**" (**Three movements**.) Freeze.

3) Before you hear their response another imaginary person enters from down stage left interrupting you. You see this person and **react** to them. This is a person you secretly love and adore. Before you can stop yourself you say, "**I love you!**" (**Three movements**.) Freeze.

4) This second person says to you, "Really? So what." You **react** to this and then say even stronger, "**But I really love you!**" (**Three movements**.) Freeze.

5) This second person says, "I don't care." You **react** to this and then watch them slowly walk over to the first person then kissing and hugging them. You **react** to this and then watch both of them exit together down stage right. You turn and face front and say to the audience, "**I'm heartbroken!**" (**Four movements**.) Freeze. Finished. Now have them repeat all five steps together as one complete scene. Or as an option you can have them start at step one each time you add a new one and build the whole conversation up as you go. They have now performed a scene consisting of **15** clear exaggerated melodramatic movements and **5** exaggerated reactions.

The Play: Romeo and Juliet

In working with the play they will select some of the key scenes or famous scenes. They must decide what the main message and emotional state is of each scene. This will determine how they play the scene. It is important that they be allowed to interpret the story any way they choose. Modern/Classical/Dramatic/Comic. The number of scenes and time of the presentation is up to the individual teacher. The suggested scene selection choices are listed on the next page.

Scene selection:

1/ Introduction. Street fight that establishes the rivalry and hatred between both families.
2/ Romeo and Juliet meet at the party. 3/ Balcony scene 4/ Secret Wedding 5/ Fight between Tybalt and Mercutio. Mercutio is accidentally killed. Romeo fights Tybalt. Tybalt is killed. Romeo is banned. 6/ Juliet goes to the Friar and obtains sleeping potion. 7/ Final death scene.

Everyone must participate in each scene. This encourages them to be creative and find different ways to incorporate the group. There is no verbal talking; instead each scene must consist of pantomime language and gestures. There must be at least one narrator who introduces each scene in pantomime language. This should be a different narrator for each scene. This further encourages them to condense the scene to its essential message. The narrator must then participate in each scene after narrating.

Analogies (from other literary sources)

Drama, English, Literacy Unit: Using a Canadian short story, and Drama methodology to enhance student literacy. (Grades nine and ten)

Source: Everyone Talked Loudly in Chinatown, by Ann Jew, Breaking Free, Prentice-Hall, 1995.

Note: This literary source parallels the dramatheme web for Romeo and Juliet and deepens the defining and clarifying of cultures.

Activity 1 (Introduction and Warm ups):

a) **In Pairs - personal stories** – students talk about “love” – crushes, first kiss, arranged marriages

b) **Communication/Role-Play** – Bring an imaginary guest to a party – introduce and exchange guests. At the end of a few minutes, group assembles to discover who gets lost in the process. What happened in the communication chain?

c) **Statues- guessing game** – freeze in emotional/ shape (abstract) or wax museum figure – students observe ‘who’s moving?’

Advanced *Sculptor of Emotions – pairs – A. sculpts B and vice versa – add music. Interpret Emotion. Discussion.

d) **Game** – Feelings vocabulary chart – Pass a face game – make wacky, distorted facial expressions, add words, abstract sounds. For the second round, the one who identifies or describes the emotion/feeling catches that “face”, then recreates the face and transforms it to create a new one and so on....

Activity 2 (Understanding the story):

Every student is given a copy of the story. The complete short story is read aloud (by teacher or by students in reading circles as readers' theatre). Audio recording available from the CBC Radio Canada.

After the story is read, specific questions are distributed to the students with instructions about how to "mind map" specific answers using strategies such as symbols, shapes, colours, arrows, and key words or phrases. This is done individually or in groups of 5 –6 students who collectively contribute to the answers on chart paper. With the teacher as role model, students highlight key words in each question. Students paraphrase questions (orally) when requested by teacher. Answers are shared with a partner, groups or whole class.

Activity 3 (retelling the story and point of view):

The students re-tell the story from a particular character's point of view. The character could be: Lin, Father, Mother or Todd. One person in the group must re-tell the story from the perspective of the "third person". In their groups, the students discuss the "mixed emotions" of the main character; Lin. Students identify and practice the use of specific types of non-verbal communicators to convey Lin's inner conflicts, especially when she must feed her grandmother.

Activity 4 (role-playing Lin or the Grandmother):

In pairs, the students assume the role of either Lin or her grandmother. Lin feeds her grandmother and experiences mixed emotions. Students role-play and interpret the scene using a) non-verbal cues, gestures, facial expressions b) a script that uses five words (total for both characters) that express inner emotions felt by the characters and c) background music that suits the movement and the mood of the scene, and d) a clearly-defined crescendo point that is frozen (at the end of the scene).
Suggested music: any slow paced selection from the Narada collection, Enya's "Watermarks".

Extension: Voices in the Heads: Groups of four students prepare activity described above– but two students role-play characters and two, the character's voices in their heads.

Activity 5 (sculpting inner emotions of Lin and Todd):

This is a non-verbal activity. In pairs, A. Sculpts B to create a physical sculpture that represents a) Todd's – external image and spirit and then B sculpts A to create a physical representation b) Lin – before and after the 'slap'

* Note: Sculpting builds trust by having students allow each other to physically touch, and move their partners as a puppeteer controls the movements of his/her puppet and a

sculptor moulds his/her lump of clay into sculptures. When the sculptor has completed the sculpture, they step away from their ‘artwork’ and observe their creations. They can adjust their sculpture only once if they choose. Sculpting is done in silence or with suitable music for pacing of the movements.

Activity 6 (role playing in the hot seat):

Students formulate specific questions to ask characters from the story or others “beyond the story” who may supply information about the characters in the story. Then, students select one character from the story at a time for the “questioning session”. i.e. Father, Mother, neighbour, friend of Lin, Todd. The selected character takes the ‘hot seat’. The teacher may have to remind the students to ask the character how they predict how Lin can resolve the conflict with her father? The teacher may decide to “hot seat” one or many characters.

Activity 7 (role on the wall):

In groups of four, students draw life-size outlines of the characters on paper unrolled from a larger roll and cut appropriately: Lin, Mother, Todd, Grandmother and Father. Using colored markers, they collectively label specific parts of the body with descriptive words that express the emotional and physical qualities of each character. These characters are then posted on the wall and the whole class has a viewing and a subsequent discussion led by the teacher. The focus is the students’ interpretation of major traits and minor traits of the characters and similarities in interpretation.

Activity 8 (Creating a Monologue from writing in role):

Students select one episode in the story as the anchor point for their dramatic monologues. They can choose from these main actions in the story a) feeding grandmother, b) kissing c) slapping or d) discovering that grandma has died

Students are required to include answers to the following questions in their monologues:

- a) What are the feelings of the moment?
- b) What has caused these feelings?
- c) What are the two sides of your character’s inner conflict?

Students submit a written copy of their monologues prior to presenting them to the class.

Optional Activity: **Writing in Role** –In class – Students, in the role of one of the characters in the story, write a letter of apology that states their regrets to another character to another in the story. (Sandra to Lin, Lin to Grandmother, Lin to Todd) – This can become a script for a narration/ dialogue performance.

Evaluation:

- a) Each student completes a written monologue performance assignment: Self-Evaluation (Appendix on website)

b) Critique writing – Using a rubric, checklist or scale type of assessment, students evaluate one character monologue for vocal skills and delivery only.

Activity 9 (Scenes beyond the story):

In groups of three, students create scenes that might occur beyond the story where Lin has to deal with: a) Mom and Dad b) Grandma's death c) Todd d) student choice approved by the teacher. These scenes will contain more than one of the following forms of drama: narration, tableaux, movement, sound tracking, role-play, slow motion movement, dialogue, gibberish. Scenes must have a clear beginning, climax point and conclusion.

Activity 10 (Flashback, Soundtrack, Gibberish):

First, prepare students for gibberish as original language exercise. Large groups of ten or more will re-enact Lin's memory of the scene in Chinatown when she, as a young girl accompanied her grandmother. Compare a pantomimed version with no sound effects to the same actions adding sounds and gibberish language. Discuss the images that affected Lin and her reactions to the activities happening around her.

* The complete unit. Including suggestions for literacy skill development including letter and report writing, calligraphy, journaling, response to text, evaluation charts, appendices and dramatic extensions are available on the website: <http://doublemirror.tripod.com> (Sandra Katz, Ed.D.)

The Masquerade of Violence: in the Drama Classroom: (using techniques of stage fighting to empower the individual student while diminishing the perception of power through “real violence”).

1. Movie scripts (West Side Story or other R&J movie) as sources for exploration – for senior grades 11 + involving group choreography based on stage fighting moves.
2. Materials -- Mats -At least 20, preferably as many as possible to cover entire working space.

Activity #1:

Stage combat safety discussion with emphasis on mutual respect and concern

Activity #2:

Stage Combat Basics -- The leader(s) will demonstrate one technique and then will separate and demonstrate the techniques on students. Next, in pairs, students will practice technique. Leader(s) will circulate during this time, commenting on effective work and giving pointers when necessary. This is the framework for each technique. Discussion about Reactions -- The individual receiving the blow sells the slap, punch, shove, etc.

Techniques - (Accommodations must be made for left handed students):

Hand Slap -- Point left hand toward partner’s chin creating a perpendicular plane. Use right hand to slap left hand or your partner’s hand which comes up at the last moment. Partner should react as if truly slapped.

Hand Punch -- Same as hand slap, only punch with right hand instead of slap.

Shoulder Punch -- Aim punch toward partner’s chin. As you come in front of chin, allow your hand to continue past your partner’s shoulder. Watch out for collar bones.

Side Fall -- Crumple to the side starting with the knees and progressing onward. Remember to protect the head with arm.

Shoulder Roll -- Not a somersault or side roll. Rolling forward, using forearm and side of head to propel you over.

Shove -- Shoving from the front and from behind. Shove moves into a side fall or shoulder roll.

Activity #3:

Whole group drama based on a fight scene in the script from “West Side Story”, or a more contemporary film version of the play; the students rehearse movement and add text and dialogue (improvised) - keep it clean - Rehearse scenes thoroughly.

Special Note: It is very difficult to envision these moves simply from the descriptions. You really must have someone show you these moves for safety and back up to understand how they work. Contact S. La Frenie (mimeguy@sympatico.ca) or Theatre Ontario, or the Stage Combat Guild of Ontario for a list of properly trained actors/educators of stage combat.

Media Literacy –

Movies of Romeo and Juliet – available on www.gradesaver.ClassicNotes/
Suggested activity: **1)** Comparison essay - Writing a review of a modern movie version and comparing it to the play is highly recommended. See exemplars from e-newspaper movie reviews (i.e. www.theglobeandmail.ca/entertainment) **2)** Media Study – Referring to the section 1X above on stage combat. Adapting the techniques for camera angles and shots. Make video scene of the street fights with live on the spot news coverage and editorial comments.

Teachers’ Resources:

From Curriculum Profile

Books

- **The** Folger Shakespeare Library has gathered strategies for teaching Shakespearean plays, including Romeo and Juliet, which focus on activities, language, and relevance. New York: Washington Square Press, 1993.
- **The** Global Shakespeare Series includes related readings and teaching ideas. International Thomson Publishing, 1997. ITP Nelson (Canada).
- **Saliani**, D. and G. Ferguson and T. Scott, Eds. Romeo and Juliet. Toronto: ITP Nelson, 1997. ISBN 0-17-606613-6
- **Shakespeare**, William. Romeo and Juliet. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1269-4 The HBJ version of the script of Romeo and Juliet, prepared for use in high schools.
- **Dawe**, Robert, Barry Duncan, and Wendy Mathieu. ResourceLines 9/10. Scarborough, Ontario, Canada: Prentice-Hall Ginn, 1999. ISBN 0-13-012922-4 Terms and techniques, pp. 49, 125.

Movies

- **Zeffirelli**, Franco. Romeo and Juliet (film). Paramount, 1968. ISBN 0-7921-0664-4 1997. ISBN 0-17-606610-1
- **Luhrmann**, Baz. Romeo and Juliet (film). Twentieth Century Fox, 1996. 120 min. ISBN 0-7939-4143-1 www.foxhome.com/romeoandjuliet
- **Shakespeare** in Love. Alliance Vivafilm, Inc. 5 Place Ville Marie, Suite 1435, Montreal, Quebec. H3B 2G2

Internet

- Shakespeare's Sonnets <http://www-tech.mit.edu/Shakespeare/Poetry/sonnets.html>
- mimeguy.com (R&J project as well as other interesting Drama class plans)
- <http://www3.sk.sympatico.ca/erachi/page5.html> (Great Drama Links)
- <http://falcon.jmu.edu/%7Eramseyil/shakes.htm#D81> (Shakespeare for Teachers and Students)
- <http://www.folger.edu/education/getarchive.cfm> (The Folger Shakespeare Library)
- <http://www.westga.edu/~kidreach/index.html> (Kennesaw State University)
- <http://www.stratfordfestival.ca/2002/onstage/romeo.cfm> (Stratford Festival)
- <http://www.curriculum.org/occ/profiles/10/html/ENG2DP.htm> (Ministry Curriculum)
- <http://www.gradesaver.com/ClassicNotes.html> (Page 3 R&J in a Nutshell reference)
- <http://doublemirror.tripod.com> (Sandra Katz, Ed.D.)

Feedback Form

From Students in the Audience

Please take a few moments to complete this form with your honest responses about the performance of Romeo and Juliet by the Classical Theatre Project and send it to David Galpern, Producer, The Classical Theatre Project, Talking Camel Productions Ltd, 1045 Spadina Road, Toronto, ON. M5N 2M7. Your feedback is very important and your efforts most appreciated. **Teachers are requested to write their personal comments on both the performance and this Companion Guide on a separate form.** Thank you.

What did you learn from the performance that you didn't know before?	In what ways can you use your newly gained knowledge in your studies?
What did you think (if anything) about reading Shakespeare before you saw the play?	Has viewing the play changed your opinion about reading Shakespeare?
Would you like to see another performance by this company?	What do you want to know more about?

Further Comments: