Romeo and Juliet
The following materials were compiled by the Education and Research Department of the American Shakespeare Center, 2012.

Created by: Cass Morris, Academic Resources Manager; Sarah Enloe, Director of Education and Research; Ralph Cohen, ASC Executive Founding Director and Director of Mission; Jim Warren, ASC Artistic Director; Jay McClure, Associate Artistic Director; ASC Actors and Interns.

Unless otherwise noted, all selections from Romeo and Juliet in this study guide use the stage directions as found in the 1623 Folio.
All line counts come from the Norton Shakespeare, edited by Stephen Greenblatt et al., 1997, with the following exception: the Norton divides Act Five into eight scenes; this Study Guide retains the Folio’s five scenes and their divisions.

The American Shakespeare Center is partially supported by a grant from the Virginia Commission for the Arts and the National Endowment for the Arts.
Dear Fellow Educator,

I have a confession: for almost 10 years, I lived a lie. Though I was teaching Shakespeare, taking some joy in pointing out his dirty jokes to my students and showing them how to fight using air broadswords; though I directed Shakespeare productions; though I acted in many of his plays in college and professionally; though I attended a three-week institute on teaching Shakespeare, during all of that time, I knew that I was just going through the motions. Shakespeare, and our educational system’s obsession with him, was still a bit of a mystery to me. The problem, I’ve since discovered, was that in trying to find the theme and the character arc, which I thought was buried in the meter and the footnotes, I was ignoring some simple facts, or, rather, I was unaware of them. Until, that is, my first week as a Master’s student studying Shakespeare and Performance, when I finally discovered that I loved the plays. I loved what Shakespeare was doing with all of that stuff. I knew why he wrote them that way. Professor Ralph Alan Cohen opened my eyes to all that iambic pentameter could tell an actor, to what those crazy word arrangements could be clues to in a performance, to the staging information contained in the thees and thous; he addressed all of the terrors I had (not so) bravely faced and fought with over the years. In this guide, we want to take you on that journey, too. We want to bring you and your students from obligatory appreciation to complete enamorment with the situations, characters, and joy Shakespeare created across 38 plays.

In the Education Department at the American Shakespeare Center, we have the joy of working side-by-side with some of the best Shakespearean actors on stage today; we are home to a masters program which welcomes the brightest scholars in the field to conferences and as lecturers; and we dwell and play in the world’s only re-creation of Shakespeare’s indoor theatre, the Blackfriars Playhouse. These advantages teach us, daily, the myriad of ways we can make discoveries about characters and staging through a close consideration of clues Shakespeare provides actors in the text and in the playhouse. In this guide, we have taken the exercises that our actors, directors, and dramaturgs use to get a play on its feet, and formatted them for use in your classroom. These activities open a door for inquiry that we designed to guide you and your students on the path to “reading the stage” that I was lucky enough to experience as a graduate student.

We are delighted that you have added the American Shakespeare Center’s Study Guide on Romeo and Juliet to your classroom toolbox. We hope that the lessons and activities that you find in this book will propel you and your students towards a consideration of Shakespeare’s stagecraft as a means to embracing his wordcraft. We expect that you and your students will find new insights by breaking down the long columns of text into playable chunks, chunks that illuminate moments and provide opportunity for the shaping of characters. Shakespeare left many choices to his company of actors for the realization of their characters on stage, so when we see or read his plays, we can find multiple “right” answers for a single moment. We believe that an investigation focused on those choices will both engage your students and create in them a hunger to investigate further.

We look forward to seeing you at our Teacher Seminars, our Students Matinees, and all of the other enrichment opportunities ASC offers.

Sincerely,

Sarah Enloe
Director of Education
American Shakespeare Center
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The American Shakespeare Center’s Blackfriars Playhouse provides rich fodder for teachers and students of Shakespeare’s plays. Our Study Guides draw on the experiences of our artistic staff, students in our Master’s Programs, and top minds in the field of Shakespeare to give teachers concrete methods for studying the plays. Each guide includes a number of resources, activities, and assignments we created specifically for the teachers and offers a broad range of materials for you to choose from as you plan your classes.

**Shakespeare’s World**

**Shakespeare Timeline** gives students a brief history of Shakespeare’s life, as well as other significant moments in early modern history, and connects these facts to the production of his plays.

**Shakespeare’s Staging Conditions (and how well he used them):** Shakespeare wrote his plays with a unique stage environment in mind. This section outlines those practices that the ASC engages to create plays at the Blackfriars Playhouse and on the road.

**Playgoer’s Guide** reveals what to expect when attending a play at the Blackfriars Playhouse.

**The Play**

**Stuff That Happens in the Play** sets the stage for the play’s twists and turns.

**Who’s Who** uses quotations from the play to describe each character, illustrating the information Shakespeare provides within his text.

**Character Connections** charts the relationships among the characters, delineating family ties, marriages, oaths of fealty, and alliances.

**Discovery Space Questions** is a pre-show tool for teachers, meant to draw each student’s attention to the entirety of the play in performance.

**The Basics**

**Getting Students on Their Feet** gives you suggestions for encouraging your students to participate in scenes. Shakespeare wrote plays, not novels, and as such, students must explore them actively, not just by looking at a page. These activities will help your students gain comfort with speaking Shakespeare's words aloud and acting out scenes on their feet.
Line Assignments provides teachers with a method for breaking the play into short segments, making each student responsible for an individual section of text, which they can take with them through the rest of the Basics activities.

Choices helps you and your students conceptualize the different ways an actor might deliver a line, both vocally and physically.

Verse and Prose introduces your students to metrical structure and its importance in the playing of the plays, as well as to the patterns and rhythms of Shakespeare's prose language.

Paraphrasing helps your students defeat the fear of unfamiliar words and odd syntax. Creating a word-for-word paraphrase will help them see how similar Shakespeare's language actually is to the English we speak today.

R.O.A.D.S. to Rhetoric gives you a basic breakdown of five types of rhetorical devices: Repetition, Omission, Addition, Direction, and Substitution. The activities in R.O.A.D.S. will help your students see and analyze the patterns Shakespeare weaves for his characters and the clues that those patterns give to actors.

The Elizabethan Classroom sets the foundation for employing Shakespeare's Staging Conditions your classroom, including consideration of entrances, exits, and embedded stage directions.

Asides and the Audience introduces your students to the concepts of audience contact and will help them look for opportunities where actors may engage the audience, in several different ways.

Activities

Metrical Explorations focuses on a particular manipulation of metrics within the play. This activity expands upon the ideas introduced in Verse and Prose, demonstrating the vital importance of metrics to one moment or idea in the play.

Rhetoric and Figures of Speech focuses on the use of a specific rhetorical device, one that is of particular importance to the linguistic construction of this play. This activity expands upon the ideas introduced in R.O.A.D.S. to Rhetoric, going deep and narrow into one device or concept.

Perspectives examines the impact of culture and society on the text of the play, helping students connect the dots between the world of the play, Shakespeare's world, and our modern world. Any study of artistic or literary works opens students up to avenues of thought and discussion on the major topics, themes, and concerns central to the work. This section of the study guide encourages those discussions and provides you with the basis on which to guide conversations, journal responses, and written evaluations. We also know that students may ask teachers, “Why are we doing this? What does Shakespeare have to do with me?” Hopefully, your students will find through these activities that they
can connect strongly to the issues at stake in Shakespeare’s plays. The Perspectives section also presents the chance for cross-curriculum studies. You may wish to coordinate with other teachers in your school to cover the same topics at the same time.

ShakesFear Classroom Ploy contains an excerpt from ASC Co-founder Dr. Ralph Alan Cohen’s book *ShakesFear and How to Cure It*.

Staging Challenges focuses on a difficult staging moment or on a pattern of scene requirements within the play. These elements pose challenges to actors, but also illuminate the intricacies of Shakespeare’s stagecraft. Your students will explore the directions he gives to actors within his texts while also finding the "infinite variety" of opportunities that those directions open up.

Textual Variants explores the differences among editions of Shakespeare’s text and looks at the effect these differences have on performance. Whether the difference is between two early modern printings of the play or between modern editorial variations, differences in stage directions, the wording of lines, or the assignment of speech markers can make a vast difference to the play – yet few people realize that these variations exist. These activities will give your students a sense of agency and ownership over the text.

Production Choices explores the decisions in casting, doubling, and cutting a script that go into preparing a play for the stage. Your students can use these guidelines to produce one-hour versions of *Romeo and Juliet* in the classroom, dividing the acts, roles, and responsibilities up between small groups.

Film in the Classroom makes suggestions for how to expose your students to film versions of Shakespeare’s plays.

Teacher's Guides: Throughout this text, we have provided you with sections of text for staging activities. In the Teacher's Guide, boxes along the side of the page will help you think like a director. As your students perform, stop them periodically to make suggestions, to ask them questions, or to point out a significant moment. Each marker is related to staging conditions required by the scene such as: embedded stage directions, setting the scene, or playing darkness.

Please direct any questions about the contents of this guide to Cass Morris, Academic Resources Manager, at cass@americanshakespearecenter.com, 540.885.5588 x10.
In 1596, three years before the Lord Chamberlain’s Men constructed the Globe, James Burbage purchased the Blackfriars Theatre for £600 and converted it into a space suitable for his purposes by building a stage, a frons scenae, and a three tiered gallery. In 1608, the company, now the King’s Men, took possession of the theatre from the children’s companies who had been playing there and began performing the works of the greatest writers of the day – including William Shakespeare.

Situated in the heart of the Shenandoah Valley in historic Staunton, Virginia, the 300-seat Blackfriars Playhouse -- the world’s only re-creation of Shakespeare’s original indoor theatre -- opened its doors in September 2001 and has already delighted tens of thousands of enthusiastic audience members from around the world. The product of years of research, this unique, historically accurate performance space provides the perfect backdrop for the ASC’s staging practices.
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<th>Event</th>
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<td>1558</td>
<td>Elizabeth I ascends to the throne and becomes the Queen of England. Shakespeare lived most of his life during the reign of a strong woman and many of his plays feature strong, powerful women. Note the strong and powerful women in Shakespeare’s plays.</td>
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<tr>
<td>April 23rd, 1564</td>
<td>According to baptismal records, William Shakespeare is born in Stratford-upon-Avon, Warwickshire, England. Growing up in the English countryside, Shakespeare encountered farmers, peasants, merchants, and minor officials. How many of Shakespeare’s plays feature a country character or are set in the country?</td>
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<tr>
<td>1576</td>
<td>James Burbage builds The Theatre, London’s first open-air playhouse. The open-air playhouse’s daytime performances made the audience visible to the performers. Look for moments in the play in which Shakespeare is clearly writing with a visible audience in mind.</td>
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<td>1582</td>
<td>Shakespeare marries Anne Hathaway. Many scholars say that the marriages in Shakespeare’s plays reveal his feelings about marriage. How would you say Shakespeare felt about marriage?</td>
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<tr>
<td>1583</td>
<td>Shakespeare’s daughter, Susanna, is born.</td>
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<td>1585</td>
<td>Shakespeare’s twin children, Judith and Hamnet, are born. Consider the child characters in plays like <em>The Winter’s Tale</em> and <em>Macbeth</em>. What might Shakespeare’s feelings toward youth might have been?</td>
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<td>By 1590</td>
<td>Shakespeare lives in London while his family remains in Stratford.</td>
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<td>1592</td>
<td>First recorded production of a Shakespeare play, <em>1 Henry VI</em> at the Rose Theatre. London theatres close due to plague outbreak. Did you know that almost all of Shakespeare’s plays contain plot material borrowed from earlier sources? <em>1 Henry VI</em> comes from the <em>Chronicles of England, Scotland, and Ireland</em> by Raphael Holinshed.</td>
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<td>1594</td>
<td>William Shakespeare becomes a prominent member of The Lord Chamberlain’s Men. Did you know that Players (actors) could be arrested as “vagrants” unless they were under the patronship of the nobility?</td>
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<td>1595</td>
<td>First recorded performances of <em>Romeo and Juliet</em> and <em>A Midsummer Night’s Dream</em>. Can you find the scene in <em>A Midsummer Night’s Dream</em> that makes fun of <em>Romeo and Juliet</em>?</td>
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<tr>
<td>1596</td>
<td>Shakespeare’s son, Hamnet, dies at age 11. Did you know that <em>Hamlet</em> may have been a response to his death? James Burbage purchases the Blackfriars Playhouse, which had been used previously as a playhouse, but only as a hall with benches set out. Tickets at the new playhouse would cost up to 10 times(!) as much as at the outdoor playhouses.</td>
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<td>1598</td>
<td>First recorded performance of <em>Much Ado about Nothing</em>. <em>Much Ado about Nothing</em> is almost all prose; why might Shakespeare have made this choice?</td>
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1599 The Lord’s Chamberlain’s Men tear down The Theatre and use its boards to construct the Globe Theatre. Shakespeare wrote most of his 38 extant plays specifically for the Globe.

1600 First recorded performance of Hamlet.

1603 Queen Elizabeth dies and King James VI of Scotland becomes King James I of England. Shakespeare’s company receives royal patronage, becoming The King’s Men. What in Shakespeare’s plays might reflect the change from a virginal female monarch to a king with an established family?

1605 First recorded performance of Macbeth. Did you know that King James had a huge interest in witches, and that he even wrote a book about them?

1609 The King’s Men begin performing in the Blackfriars Playhouse. Between 1596 and 1609, the Burbages leased the playhouse to boys’ companies for performances. Can you find a reference to them in Hamlet?

1611 First recorded performance of The Tempest. Some scholars say that The Tempest is Shakespeare’s autobiographical play. Can you deduce which character Shakespeare may have modeled on himself? Shakespeare retires to Stratford-upon-Avon, ending his tenure as a resident writer and actor with the company he helped form.

1613 The Globe Theatre burns down during a performance of Henry VIII when the company used a real cannon in order to create a sound effect, setting the thatched roof on fire.

1614 The King’s Men rebuild The Globe, with a few improvements, including a tile roof.

April 23rd, 1616 William Shakespeare dies on his birthday at age 52.

1623 Henry Condell and John Heminges publish The Complete Works of William Shakespeare in Folio. Considering that Folio editions were large and expensive to print, what does this printing, seven years after Shakespeare’s death, indicate about enduring interest in his works?

… 365 YEARS PASS

1988 Ralph Alan Cohen and Jim Warren found Shenandoah Shakespeare Express.

2001 The world’s only recreation of the Blackfriars Playhouse opens in Staunton, VA.
Shakespeare’s Staging Conditions (and How Well He Used Them)

Universal Lighting
Shakespeare’s actors could see their audience; ASC actors can see you. When actors can see an audience, they can engage with an audience. And audience members can play the roles that Shakespeare wrote for them — Cleopatra’s court, Henry V’s army, or simply the butt of innumerable jokes. Leaving an audience in the dark can literally obscure a vital part of the drama as Shakespeare designed it.

Doubling
Shakespeare’s Macbeth has more than forty parts; Shakespeare’s traveling troupe may have had fewer than fifteen actors. With a troupe of fifteen or fewer actors, the ASC doubles parts, with one actor playing as many as seven roles in a single show.

Gender
Because women didn’t take to the English stage until after the Restoration (1660), all the women in Shakespeare’s plays were originally played by boys. Shakespeare had a great deal of fun with this convention. In a performance of As You Like It in 1600, a boy would have played Rosalind, who disguises herself as a boy, then pretends to be a woman. Let’s review: that’s a boy playing a woman disguised as a boy pretending to be a woman. Because we are committed to the idea that Shakespeare is about everyone — male and female — The ASC is not an all-male company, but we try to re-create some of the fun of gender confusions by casting women as men and men as women.

Length
We cannot know the precise running time of a Shakespeare play in the Renaissance, but the Chorus in Romeo and Juliet promises “two hours’ traffic of our stage.” The ASC tries to fulfill this promise through brisk pacing and a continuous flow of dramatic action.

Sets
Shakespeare’s company performed on a large wooden platform unadorned by fixed sets or scenery. A few large pieces — thrones, tombs, tables — were occasionally used to ornament a scene. Like Shakespeare, we rely on the audience’s imagination to “piece out our imperfections.”

Costuming
Costuming was important to the theatre companies of Shakespeare’s day for three reasons. First, the frequently lavish costumes provided fresh color and design for the theatres. Second, costumes made it easy to use one actor in a variety of roles. Third, as they do now, costumes helped an audience “read” the play quickly by showing them at a glance who was rich or poor, royalty or peasantry, priest or cobbler, ready for bed or ready to party. Costumes are important to the ASC in the same way. But costumes were not important to Shakespeare and his fellows as a way of showing what life used to be like in a particular historical period. They probably performed Titus Andronicus, for example, in primarily Elizabethan garb with Roman-style pieces thrown on top. Sometimes we’ll use contemporary costumes, sometimes Elizabethan, and sometimes a mix of everything in between.

Music
Shakespeare had a soundtrack. Above the stage, musicians played an assortment of string, wind, and percussion instruments before, during, and after the play. The plays are sprinkled with songs for which lyrics but not much of the music survives. The ASC sets many of these songs in contemporary style. The result is emblematic of our approach: a commitment to Shakespeare’s text and to the mission of connecting that text to modern audiences.
**Stuff That Happens**

Stuff that Happens in the Play

- Members of two feuding families (the Capulets and the Montagues) brawl in the city streets of Verona.
- The Prince promises death to those who "disturb our streets again."
- Romeo, the only son of Montague, shows up after the brawl professing, to his cousin Benvolio, unrequited love for Rosaline.
- Paris, kinsman to the Prince, wants to marry Juliet, the only child of Capulet; Juliet's father tells Paris that Juliet is too young to marry, but he invites Paris to a Capulet party and encourages him to woo his daughter and win her love.
- Benvolio persuades Romeo to crash the Capulet party so that Romeo will see women other than Rosaline.
- Mercutio, another kinsman to the Prince and Romeo's good friend, leads Romeo and Benvolio in masks to the party.
- Tybalt, Juliet's cousin, recognizes Romeo at the party and wants to throw him out; Capulet orders Tybalt to leave Romeo alone; Tybalt vows revenge.
- Romeo meets Juliet at the party; they share a sonnet and a kiss, and quickly fall in love.
- After the party, Romeo escapes from Mercutio and Benvolio; he overhears Juliet at her balcony declaring her passion for him.
- From the balcony, Juliet tells Romeo, "If thy love be honorable, thy purpose marriage..."
- Romeo tells Friar Lawrence of his new love and asks the Friar to marry them today.
- Secret nuptials, fatal swordplay, banishment, potions, poisons, and tragedy ensue.
WHO’S WHO

When directors cast actors for a Shakespeare play, the only information they have is the text that Shakespeare wrote. Unlike in many modern shows, the dramatis personae of a Shakespearean play does not include the ages of characters, their relationships to each other, or descriptions of what they look like. All of that information must come from within the play itself. What the characters say about themselves and what other characters say about them define what they look like, where they come from, where their allegiances lie, and how they behave. What information can you get from the character quotations below?

*Keep in mind that the character commenting may have ulterior motives which influence their word choice.

**Romeo** – “To say truth, Verona brags of him / To be a virtuous and well-governed youth.” – Capulet, 1.5

**Juliet** – “O, she doth teach the torches to burn bright / It seems she hangs upon the cheek of night / As a rich jewel in an Ethiope’s ear, / Beauty too rich for use, for earth too dear / So shows a snowy dove trooping with crows / As yonder lady over her fellows shows.” – Romeo, 1.5

**Benvolio** – “He is a kinsman to the Montague. / Affection makes him false; he speaks not true.” – Lady Capulet, 3.1

**Mercutio** – “A gentleman, Nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.” – Romeo, 2.4

**Capulet** – “Day, night; work, play; / Alone, in company, still my care hath been / To have her matched.” – Capulet, 3.5

**Lady Capulet** – “By my count, / I was your mother much upon these years / That you are now a maid.” – Lady Capulet, 1.3

**Nurse** – “But old folks, many feign as they were dead: / Unwieldy, slow, heavy, and pale as lead.” – Juliet, 2.4

**Tybalt** – “O, he’s the courageous captain of compliments. He fights as you sing pricksong, keeps time, distance, and proportion. … A duelist, a duelist, a gentleman of the very first house, of the first and second cause.” – Mercutio, 2.4

**Friar Laurence** – “We still have known thee for a holy man.” – Prince, 5.3

**Paris** – “A man, young lady, lady, such a man / As all the world, why, he’s a man of wax.” – Nurse, 1.3

**Montague** – “But Montague is bound as well as I, / In penalty alike; and ‘tis not hard, I think, / For men so old as we to keep the peace.” – Capulet, 1.2

**Lady Montague** – “Grief of my son’s exile hath stopped her breath.” – Montague, 5.3

**Prince Escalus** – “I’ll amerce you with so strong a fine / That you shall all repent the loss of mine. / I will be deaf to pleading and excuses; / Nor tears nor prayers shall purchase out abuses, / Therefore use none.” – Prince, 3.1
Apothecary – “I do remember an apothecary, / And hereabouts a dwells, which late I noted, / In tattered weeds, with overwhelming brows … Meagre were his looks. / Sharp misery had worn him to the bones.” – Romeo, 5.1

Balthasar – “My master knows not but I am gone hence.” – Balthasar, 5.3

Sampson – “Tis known I am a pretty piece of flesh.” – Sampson, 1.1

Gregory – “Gregory, remember thy swashing blow.” – Sampson, 1.1

Abraham – “Here come two of the house of Montague.” – Gregory, 1.1

Friar John – “But he which bore my letter, Friar John, / Was stayed by accident” – Friar Laurence, 5.3
Discovery Space [di-ˈskuhv-uh-ree speys], n. 1. The curtained area at the upstage center portion of an Elizabethan stage where something is revealed to or discovered by characters or audiences.

Instructions to Teacher: In your final class meeting before attending the performance of Romeo and Juliet, assign each student one question from the following list. Each student should hear all of the questions as you assign them. Your students will discover the answers to their own questions, and probably everyone else’s as well, as they watch the production. Encourage them to consider what the production gains and/or loses through each choice. What different story does each choice help the production tell?

1. What does the costume of the Chorus tell you about him or her? About the play?
2. How are the servants of each house visually identified?
3. Briefly describe the fight that the Prince breaks up: number of combatants, weapons, etc.
4. At his first entrance, how does Romeo physically convey his mood?
5. How does the Nurse’s costume convey her status relative to Lady Capulet and Juliet?
6. Describe the disguises that Romeo, Mercutio, and Benvolio wear: masks, cloaks, etc.
7. Describe the music played during the party scene.
8. Describe how Juliet responds, physically and vocally, to Romeo at their first meeting.
9. Where does Romeo hide from Mercutio and Benvolio?
10. Describe what Friar Laurence holds on his first entrance.
11. How does the Nurse communicate her age and supposed pain when returning from Juliet’s errand?
12. Describe the fight between Tybalt and Mercutio. How does Tybalt kill Mercutio?
13. Describe the fight between Tybalt and Romeo. How does Romeo kill Tybalt?
14. How does Romeo physical and vocally communicate his emotions following his banishment?
15. How do Romeo and Juliet part following the “lark/nightingale” scene?
16. How does the Nurse discover Juliet after she fakes her death?
17. Describe the on-stage creation of Juliet’s tomb.
18. What does the Apothecary’s costume tell you about his character?
20. Describe the final tableaux (stage picture).
THE BASICS

Getting Students on Their Feet

Many of the activities in this guide depend on student participation. At the ASC, we believe that your students will appreciate Shakespeare’s plays better, will find them more interesting and more relevant, and will enjoy the process of learning more if they study them with a consideration of the medium for which Shakespeare wrote them: the stage. More specifically, for the playhouses that he knew and worked in, like the Globe and the Blackfriars Theatre.

The following activities will help warm your students up to the idea of exploring the play as an action-based experience, not just words on a page.

Playing the Plot:

- Shakespeare’s plots are the least important part of his plays. In all but one instance, he borrowed the shape of his stories, in pieces or wholesale, from available sources. This activity is decided to cover the plot right at the start, so that your students can focus on the important things: his wordcraft and his stagecraft.
- Walk your students through the story of the play, without lines.
  o Give each student a nametag with the name of a character on it. These nametags can be downloaded for printing and lamination at http://www.americanshakespearecenter.com/v.php?pg=116. Some tags may have a star or a heart on them; characters with a star will die during the course of the play, while characters with a heart either begin the play paired off or will be married at the end, and those hearts are labeled with the name of the character’s partner.
  o Have the entire class stand up wearing their nametags.
  o Say, “If you have a star, die. Go ahead, get on the floor, do it as dramatically as you can.”
  o Get everyone back up.
  o Have any characters with hearts find their partners. Explain that these characters will all be married, or at least on their way to the altar, by the end of the play.
  o Using the Character Connections guide on page 17, divide the characters up by family groups. Explain any inter-family politics.
  o Using the Stuff That Happens on page 14, walk through the main action of the play with the students, forming “snapshots” or tableaux of each major point.
- This activity will help your students understand who the characters are, how they are related to each other, and what they do during the course of the play.

Staging a Scene:

- Before you ask for volunteers, explain the scene and define some key expectations.
  o Briefly review the action of the scene. What happens to whom and in what order?
  o What does this scene offer for exploration?
  o What will the students’ responsibilities be? Those sitting should be working, too.
    o Describe the size and function of each role in the scene.
• Some of your more bashful students may not want to tackle a role with a lot of lines, but might feel comfortable approaching a smaller part.
• Cast as many non-speakers as are appropriate for the scene. You may discover as you go along that more non-speakers are called for.
• Make sure you ask those not speaking to be “doing” whatever the character might be doing during the scene.
• Students remaining in their seats should be following a specific character or playing director.
• You may want to do a “read-around” of the scene before you actually get it on its feet, to help your students feel comfortable with the words and the language. Start at the beginning and go around the room. Have each student read a complete thought, stopping at a period, semi-colon, or question mark. The next student takes up and continues from there, and so forth.
  ○ This will help your students to process the actual thought patterns rather than individual lines, assisting them to get past fear of the verse structure.
• Ask for volunteers. If you’re lucky, you’ll get them – if not, consider any of the following suggestions:
  ○ Begin your unit with shorter scenes, scenes without long monologues, and scenes with a lot of people in them. These conditions will put less pressure on your students and may help ease them into the work.
  ○ Pick on your unruly students. Give them something to do. This approach may work particularly well with comic or physically active scenes.
  ○ Try a process called “feeding in” lines, where two students portray each character. One will have script in hand and whisper the lines in small chunks to the other, who will then repeat them at normal volume while going through the staging. This method works particularly well for scenes with a lot of physical action, as it frees up your actors’ hands. (We gratefully acknowledge the work of our friends at Shakespeare & Company for the development of this technique).
  ○ Split students into smaller groups to work on scenes.
    ▪ Your students may feel more comfortable testing things out for themselves if they don’t feel they’re doing so for an audience on the first try, but you can still observe each group and make suggestions to them.
    ▪ Come back together as a class and have each group present their version of the scene. This method will also give you the opportunity to explore different choices.
• Consider having your students keep a participation log. Require each student to participate in an on-their-feet staging at least once during the unit. You can use the scene guide on page 195 to help determine how many opportunities your students will have to get on their feet during the unit.
• At the end of the scene, be sure to release the participating students back to their seats and thank them for helping you.

Additional Exercises
• The first time out, you may want to make some time for a theatre game that gets all of your students up, out of their seats, and participating. See our website for some good suggestions: http://www.americanshakespearecenter.com/v.php?pg=116
THE BASICS

Line Assignments

In this activity, you will assign each student responsibility for a block of text. Each student will take this section of the play through the activities in the Basics section -- practices that ASC actors follow when studying their roles and preparing to put up a show.

In addition to providing each student with a unique section of text on which to practice the Basics, this assignment gives each student ownership over a particular part of the play. They will become intimately familiar with the characters in their section, with the scansion patterns and rhetorical devices, with the opportunities for audience contact, and when it comes time to cut the play (see Production Choices, page 187), they will want to defend their own lines and protect them for cutting.

The First 100

These are your lines, the teacher’s lines. For each activity where your students must work through their own sections -- Scansion, Paraphrasing, and Rhetoric -- we have provided you with an example version of the first 100 lines of the play. This is not an “answer key” for your students’ work, but an example which you can use as a demonstration, helping your students explore their own lines effectively.

The first 100 lines of a play are also a great place to begin your classroom exploration. As you move through the activities, ask your students to examine who appears in these first lines and what their places are in the play as a whole. How does Shakespeare initially set his scene, telling the audience where and when the play takes place, or what time of day it is, or what the weather’s like? Does he tell you the crux of conflict immediately, or does he withhold that information? Digging deep into the first 100 lines will give your students a foundation on which to explore the rest of the text.

Your Students’ Line Assignments

- For advanced, AP, or college students, we recommend approximately 100 lines (or, to ASC’s performance model, 5 minutes of stage time). An advanced student should have no trouble working through a block of text this size for one night’s homework.
  - As an example, or a salve, let your students know that the ASC actors have done this work before their first rehearsal, for each character the play – for Hamlet, that could amount to 1500 lines (in just one of the five shows the actor will be in during that season).
  - As an alternative, you may wish to assign 100 lines of one character to each student.
- For less advanced students, you may want to reduce the number of lines to 50 or even 25 (suggested for middle-schoolers). In these cases, you will not want to work straight through from the beginning; rather, spread the Line Assignments out across the five acts, so that your class still gets a sense of the scope of the full play, rather than just the first act or two.
- Consult the graph on page 195 for a line count of Romeo and Juliet, which may help you break down the assignments for your class's needs. Note that this chart uses line numbers as found in the Norton Shakespeare; if your school’s edition is numbered differently, you may need to adjust the assignments.
  - Please see our website (http://www.americanshakespearecenter.com/v.php?pg=116) for an account of lines in plays across the canon, based on Stanley Wells’ Dictionary of Shakespeare.
Some students may have large blocks of text within a single scene; some students may cross two, three, or even four scenes in a block of the same size. Depending on the size of your class, you may not get all the way through to the end of the play, even with 100 lines each, or you may reach the end and have to loop back around. You may wish either to start again at the beginning, or to double-up some of the more important speeches or complex staging moments.

Throughout your exploration of *Romeo and Juliet*, whenever you examine a scene in class, ask the student or students who have those lines as their assignment to present for the class:

- Any irregular scanion.
- Any verse-prose shifts.
- Any significant embedded stage directions.
- Any significant rhetorical devices.

**Assessment**

The objective of these exercises is to invite your students to explore the infinite variety of choices available to actors playing the roles. Via a close examination of the lines, your students will find the alternate possibilities that will allow you and your students to discuss a preferred choice for their interpretation of the scene and characters. We do not expect that your students will scan their lines completely “correctly” -- especially since so many lines may have alternate possibilities -- or that they will catch every rhetorical device Shakespeare uses, nor do we expect you, as a teacher, to scan and analyze every line of the play in order to grade your students’ work. When students complete the activities in this guide, they will understand the concepts behind the work, as well as what benefits these tools provide to an actor--namely, the identification of moments in which an actor must make a concrete performance choice based on something he or she notes in the text.

The best way to assess what your students discovered about their lines is through discussion in the classroom and through active staging. Ask them to share their significant discoveries and, when possible, ask them to act those key moments out, to demonstrate the variety of choices the discovery opens up for the actor. We recommend that students keep a Promptbook, a binder or portfolio in which they collect their Line Assignment exercises and other handouts, notes taken during class, journal entries, and personal performance assessments. For an example of a Promptbook, please download [Student Promptbook](http://www.americanshakespearecenter.com/v.php?pg=116) from http://www.americanshakespearecenter.com/v.php?pg=116.
Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
Gregory, o' my word, we'll not carry coals.

GREGORY
No, for then we should be colliers.

SAMPSON
I mean, an we be in choler, we'll draw.

GREGORY
Ay, while you live, draw your neck out o' the collar.

SAMPSON
I strike quickly, being moved.

GREGORY
But thou art not quickly moved to strike.

SAMPSON
A dog of the house of Montague moves me.

GREGORY
To move is to stir; and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

SAMPSON
A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

GREGORY
That shows thee a weak slave; for the weakest goes to the wall.

SAMPSON
True; and therefore women, being the weaker vessels, are ever thrust to the wall: therefore I will push Montague's men from the wall, and thrust his maids to the wall.

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

SAMPSON
'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be civil with the maids, and cut off their heads.

GREGORY
The heads of the maids?

SAMPSON
Aye, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

GREGORY
They must take it in sense that feel it.

SAMPSON
Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

GREGORY
'Tis well thou art not fish; if thou hadst, thou hadst been poor John. 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
Fear me not.

GREGORY
No, marry; I fear thee.

SAMPSON
Let us take the law of our sides; 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
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
Well, sir.

GREGORY
Say 'better:' here comes one of my master's kinsmen.

SAMPSON
Yes, better, sir.

ABRAHAM
You lie.

SAMPSON
Draw, if you be men. Gregory, remember thy swashing blow.

They fight

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

Enter TYBALT

TYBALT
What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO
I do but keep the peace: put up thy sword, Or manage it to part these men with me.

TYBALT
What, drawn, and talk of peace? I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward!

Fight

Enter three or four Citizens with clubs.

OFFICER
Clubs, bills, and partisans, strike, beat them down. Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET
What noise is this? Give me my long sword, ho.

LADY CAPULET
A crutch, a crutch, why call you for a sword?

CAPULET
My sword, I say! Old Montague is come, And flourishes his blade in spite of me.

Enter old MONTAGUE and his wife.

MONTAGUE
Thou villain Capulet. Hold me not, let me go.

LADY MONTAGUE
Thou shalt not stir a foot to seek a foe.
Enter PRINCE ESCALUS, with his train.

PRINCE
Rebellious subjects, enemies to peace, 75
Profaners of this neighbour-stained steel,
Will they not hear? What ho, you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands 80
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets, 85
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again, 90
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet, shall go along with me:
And, Montague, come you this afternoon,
To know our Father's pleasure in this case, 95
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

Exeunt all but MONTAGUE, LADY
MONTAGUE, and BENVOLIO

MONTAGUE
Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?

BENVOLIO
Here were the servants of your adversary, 100
THE BASICS

Choices

In the American Shakespeare Center study guides and workshops, we frequently ask students and performers to consider the different choices they might make, given the clues within the text. The creation of character, whether fictional or real, results from “thought,” as transmitted through vocal and physical choices. ASC Education encourages you to explore opportunities for choice within the texts of the plays as a means of helping your students to read the stage. The following options should come in handy when it comes time to play with the text on its feet. Begin by asking your students try them on, in unison or individually, then discuss how each choice affects audience perception of character and the student playing the choice. If you like, start with the First 100 Lines. Assign each student a complete thought (to an end-stop punctuation, such as periods, semi-colons, question marks, or exclamation points) with which to practice.

Vocal Choices

Because we place such value on the primacy of the language in early modern plays, the vocal delivery of those words carries great importance. Using the basics of everyday communication, keenly focused to Shakespeare’s words, and with an awareness of the clues presented by the rhythm and metrics of both verse and prose lines, your students will be able to explore a wide variety of vocal deliveries.

Basics:

- **Vary pitch.** Say the line in a higher or lower voice.
  - Read-around with the instruction that each student must vary the pitch within their own line, then again, this time varying his or her pitch from the previous student.

- **Vary volume.** Whisper, shout, murmur, scream, etc.
  - Again, with the same read-around instructions as above.

- **Vary pace.** Say the line faster or slower, perhaps take a pause or breath.
  - And a third time with the same instructions.

Advanced: These choices will be more accessible to your students after they have covered Basics: Verse and Prose (pages 31), as these are choices presented by the rhythm or meter of a given line. You can “try these on” as a pre-examination of scansion and then revisit them afterwards. When revisiting, encourage your students to use what they found in their textual examination and to make a strong choice based on that discovery.

- **Pronunciation:** Scansion can help clue an actor in not only to correct pronunciation of unfamiliar words and names, but also to variations on common pronunciations.
  - Often in verse, suffixes may break into more syllables than we are used to in modern English. “Banished” can become “Ban-ish-ed,” “exclamation” can become “ex-cla-ma-tion.” These variations do not occur every time a word has one of these or other suffixes, but they may be present. Encourage your students to look for these opportunities if they are stuck on a line.
  - Too, words can be compressed, or “elided,” into fewer syllables: "heaven" into "heav’n," "never" into "ne'er." Compressed words will often solve a challenging scansion conundrum, and can provide clues about character (see speed).

- **Speed:** End-stops, elision, caesuras, enjambments, and irregularities provide information on the speed of delivery.
- Stops, whether at the end of lines or in the middle of them, slow a speech down. They may not indicate full pauses, but they affect the cadence of speech nonetheless.
- Enjambments (sentences which carry on through more than one line) create a sense of rushed speech, as one line moves on into the next. A speech with many enjambments or elisions may indicate a character in a hurry, experience a rush of emotion, or fast-talking another character.
- Trochees at the beginning of a line often indicate a quick beginning, a “powering-through”, or attention-getting sensations.

**Pronouns and Conjunctions:** Pronouns and conjunctions do not usually fall in stressed positions, so when they do, Shakespeare is telling us something important.
- If the pronoun is personal -- “you,” “I,” “mine,” “they” -- try to determine why the person indicated by the pronoun is so important to the speaker at that moment. Is he accusing? Threatening? Questioning? Asserting his status? Is he using the pronouns to assume either an offensive or a defensive position in the conversation?
- If the pronoun is demonstrative -- “this” or “that” -- the pronoun indicates distance, and the stress calls significant attention to that distance. A “this” object or character is close, while a “that” object or character is far, across the stage, or perhaps not even on it. Ask your students to explore possible reasons for the character to stress the closeness (protection, ownership) or the distance (disgust, fear).
- If a conjunction falls in the stressed position, consider the importance of connecting the thoughts, or look at what antithesis or contrast it might indicate.

**Articulation:** A character who speaks very precisely sounds different than a character who uses a lot of elisions and contractions. Ask your students to look at their lines and see if they have characters who speak precisely or who speak sloppily. Elisions and contractions can be a helpful guide for determining this.
- What causes someone to speak in a way that is overly-precise? Is the character trying to impress someone? Is it in a formal setting? Is she looking down on someone? What might precise speech indicate about rank?
- Conversely, what causes someone to speak in a way that is sloppy or imprecise? Is the character ill-educated? Drunk? Dizzy? Encourage your students to explore the possible options when they see a character whose speech is habitually irregular.

**Patterns, and Breaking Them:** Many characters speak predominantly in a certain way, and their patterns of speech provide many clues to an actor -- the scansion may indicate well-ordered thoughts, or very simple ones, or tangled complexities. If a character suddenly speaks in a way that is unusual for him or her, however, that can be a clue as well.
- If a typically well-organized speaker suddenly has lines with a lot of caesuras, enjambments, trochees, or spondees, that indicates something about that moment. The speaker may be confused, overwrought, angry, or distracted, all of which are playable options for an actor.
- Similarly, if a character whose speech is usually jumbled and broken suddenly has lines written in regular pentameter, that may indicate a moment of discovery or meaningful clarity.
- Ask your students to examine the possible “why”s behind all of these departures from a character’s normal patterns.
Physical Choices

Over the centuries of performance, actors working together, with directors, and with coaches have developed several “languages” to describe the act of creating movement that appears to resonate with a character’s intent or state of mind. These languages are useful in exploration of play texts as a way of embodying, or physicalizing, the words on the page.

The following techniques offer a short-hand method for the communication of certain physical and mental choices. We recommend working as a group, in a circle or spread out in an empty room, if possible, to explore the connotation of each of the following. Then, try them attached to lines, pairing movement to some of the following lines from Romeo and Juliet. Tell your students not to worry about the appropriate context of the lines right now; this exercise is meant to help them find all the different ways they can perform the same words.

Lines to Try
“O, then I see Queen Mab hath been with you.” (Mercutio, 1.4)
“Holy Saint Francis, what a change is here?” (Friar Laurence, 2.3)
“I must be gone and live, or stay and die.” (Romeo, 3.5)
“Do as thou wilt, for I have done with thee.” (Lady Capulet, 3.5)
“Is it e’en so? Then I defy you, stars.” (Romeo, 5.1)

Basics:

- **Vary stance or posture.** Stand and move in a tall and straight manner, crouch, ground yourself (a steady stance with both feet in contact with the floor). Stand or move like someone of a different gender.
  - For each of these, you may wish to follow the same First 100 Lines instructions as for the Vocal Choices.
- **Vary pace or gait.** Instead of walking, run (or skip, jump, hop, etc.). This is especially useful for entrances and exits. Decide whether movement is controlled and precise, or loose and relaxed; swift and direct, or halting and hesitant; easy or labored.

  - **Vary the leading* body part.** For example the head, the chest, the left hand, etc. This body part could be important to the character or be related to their goals.

*the part which an actor places forward and/or highlight

**Advanced:** The techniques described in the following pages are examples of those that some professional actors learn and utilize during the rehearsal process and in performances. Your students may find these methods helpful ways to approach the idea of physicalizing a certain emotion or nuance.

**LABAN**

Movement is rarely just one thing or another; all motion includes the confluence of different elements: speed, direction, angle, torque, etc. In Laban, eight basic types of movement help players to meld the worlds of weight, focus, and speed. A movement’s speed may be **sudden** or **sustained**. A movement’s weight may be **light** or **heavy**. A movement’s focus may be **direct** or **indirect**. Laban assigns an action verb to each possible combination of those three elements:

- **Dab** = Sudden, Light, Direct
- **Glide** = Sustained, Light, Direct
- **Flick** = Sudden, Light, Indirect
- **Float** = Sustained, Light, Indirect
- **Slash** = Sudden, Heavy, Indirect
- **Wring** = Sustained, Heavy, Indirect
- **Punch** = Sudden, Heavy, Direct
- **Press** = Sustained, Heavy, Direct

Encourage your students to think about what each of these active verbs “looks like” and to try them on.
The following diagram may assist your students in thinking about the relationships between these ideas.

**LEADING CENTER**

Head, heart, gut, and groin are areas of the body that a line could “come from” – a point of focus for thought and motion, as opposed to the Stanislavski approach of recalling a moment where you used your “head” or your “heart.” Which area to choose depends on the intentions of the line. A student can highlight the area by leading with it, changing the pitch, volumes, pace, etc.

**Head:** Head lines and characters are smart, logical, and possible calculating. A head line could perhaps be more nasal and/or high pitched. Picking up the pace could mean the character is thinking at a mile-a-minute. Alternately slowing down could mean they are deliberating and considering.

**Heart:** Heart lines and characters are all about care of something (another character, a thing, a place). These lines are kind, warm, and emotional. Think about what the character cares about, then think about the state of that thing. What is happening to the cared-for-thing will inform whether the character is happy, sad, upset, etc. This, in turn, informs pace, volume, and pitch.

**Gut:** Gut lines and characters are action oriented and quick to anger. Lines from the gut should be louder and in a deeper voice. Stances that take up more room and/or are extremely stable are good for these characters.
**Groin:** Groin lines and characters manipulate others, they want something and will get it. These lines could be sexual in nature, but don’t have to be. Slowing the pace of a line could indicate they are considering or plotting. Think about what the character desires then find ways to highlight this goal. For example, if the character wants to murder their scene partner they might rest their hand on their sword (or other weapon) and cock that hip out.

For more on these ideas and further resources, visit the following blog post:

**AUDIENCE/RELATIONSHIP CHOICES:**
Who is the character saying the line to? Their ostensible conversational partner, as indicated by the script, may not be the only receiver. Perhaps another scene partner is the target audience, or a member of the audience itself. See *Asides and Audience Contact* (page 78) activities for more assistance.

These are all suggestions. Above all, the word “choice” is an invitation to experiment, to realize the infinite variety of opportunities Shakespeare offers an actor. Exploring this spectrum of choice can give you new insight to a character that may not be immediately apparent from looking at the text alone.
THE BASICS

Verse and Prose

VERSE
Shakespeare wrote most of the verse in his plays in iambic pentameter, a style consisting of ten syllables per line—five metrical feet, each consisting of one unstressed and one stressed syllable. The process of marking the stresses in a line is called scansion. By writing plays in iambic pentameter, Shakespeare was, in a way, directing the actors of his company. By scanning the lines themselves, your students can discover those directions and the opportunities for choice embedded within the text. Scansion is a valuable tool for both scholars and actors, because determining where the stresses go can reveal much not only about how the line might be delivered and about character, but also about what words in the line are most important. Scansion can also aid your students with the pronunciation of unfamiliar words.

In this active physical and vocal demonstration of Iambic Pentameter, students will gain an understanding of the placement of the stress, feminine line endings, and the importance meter plays in the performance and understanding of early modern plays.

Materials
- 11 students
- 11 chairs
- Iambic lines from Shakespeare
  ○ See suggestions on next page, or have your students pull favorite lines from their Line Assignments (see page 21).

Activity: Iambic Bodies
- Ask for 10-11 volunteers, depending on the line you choose. The 11th will be needed if the line has an feminine ending.
- Ask volunteers to line up in front of the classroom, with a chair behind each one. You may wish to couple up your iambics by placing their chairs close together, then a space, then the next two chairs.
- Say your chosen line, from the examples below, to the class.
- Ask the class to repeat the line.
- Assign one syllable (or beat) of the line to each volunteer from right to left.
- Have students practice saying the line in order, each contributing his or her own syllable on cue.
- Ask every other student (your unstressed syllables) to sit down, beginning with the first.
- Have students say their syllables again, with those standing putting greater emphasis on theirs.
- Have only the standing students say their syllables.
- Discuss the possible meanings derived from these stresses.
- Have only the sitting students say their syllables.
- Discuss the possible meanings derived from the unstressed syllables.
- Ask your students to select lines from the text to try.
- Discuss the "Terms to Know" from the Student Handout.
Lines to Try:

ToMORrow AND toMORrow AND toMORrow
(more and more and more)--Macbeth

With LOVE'S light WINGS did I o’erPERCH these WALLS
(Love’s wings I perch walls)--Romeo and Juliet

To BE or NOT to BE that IS the QUESTion
(be not be is quest….of the whole play)--Hamlet

Then HAVE my LIPS the SIN that THEY have TOOK
(have lips sin they took) -- Romeo and Juliet

PROSE

Your students may initially fear verse far more than prose; after all, prose is the form that dominates their reading elsewhere, in novels, textbooks, magazines, and online. In Shakespeare, however, prose may actually be more difficult for your students to work with, since prose is more likely to be heavy with colloquialism, and its rhythms are more likely to be idiosyncratic to a particular character’s way of speaking. When working through a prose section of a play, therefore, your students will need to look for different indications of rhythm than they do in verse:

- Identifying Prose from Verse: Depending on how your text is laid out, your students may have trouble distinguishing verse from prose at first glance — and may end up trying to scan their prose lines for iambic meter. The shortcut is this: in most texts, the first word of each verse line is capitalized, while prose lines, written as normal sentences, do not capitalize the first word after a line break.

- Sentence Length: Have your students go through the block of prose and find all of the sentence breaks. Are the sentences short and concise? Or does the character run on, linking many clauses together? How much variation is there in the length of the sentences?

- Unfinished Thoughts: Have your students identify the subject of each independent clause, then determine where that thought reaches completion -- or if it does.

- Questions: Does the speaker ask questions? Does anyone answer them?

- Interruptions: Does the speaker interrupt himself, or does someone else interrupt him?

- Shifts in Focus: When does the speaker change the subject? Does it come as part of an interruption?

Working with Verse and Prose

- During the Iambic Bodies activity, encourage your students to try their favorite lines out loud.

- After working through the Iambic Bodies activity, select a few lines from the First 100 Lines (see next page) to mark up as a group.
  - First, discuss breaking a line into feet. This will reveal the first round of choices: namely, if any elisions need to occur. A normal line must end its tenth syllable with a stress; a normal line including a feminine ending must end with its eleventh syllable unstressed.
■ If you have a smartboard or an overhead projector at your disposal, you may wish to display the completed lines up on the screen, so that you can mark any questions or changes as you go along. Otherwise, you may wish to write out lines on your chalkboard or whiteboard. This visual will help students feel more confident when it comes time to mark scansion on their own.

○ Divide your students into groups. How many and how large will depend on your class size.

○ Assign each group a small section (10-20) lines of the First 100 Lines to scan.

○ Work through these lines as a class.
  ■ Discuss “Basics--Choices” with your students.
  ■ Have each group read their lines, emphasizing their scansion decisions and the choices they have made.
  ■ Did any group find irregularities?
  ■ Did any group find lines that could be scanned either way?

Suggested Homework: Have your students scan their Line Assignments (page 21) and note any irregularities or ambiguities. They should choose their favorite line or sentence, copy it down in their Promptbooks, and be prepared to share that line with the class, as well as responding to the additional prompts.

○ For prose heavy plays, or characters, have your students pay particular attention to word order, sentence length, and transitions. In lieu of scanning, have them mark: the beginnings and ends of sentences, the beginnings and ends of independent clauses within those sentences, unfinished thoughts, interruptions, questions, and shifts in focus.

○ If a student’sLine Assignment includes both verse and prose, they should identify when the shifts occur and who instigates them.

○ Spend the first few minutes of the next class discussing any exciting discoveries your students made in their homework, using the following suggestions for leading discussion:
  ■ If one student notices a particular character with a lot of irregularities, ask if anyone else in the class noticed a similar pattern in that same character elsewhere in the play. Is it normal for the character, or is it unusual?
  ■ Conversely, is any character completely regular? Does that change over the course of the play, or remain constant?
  ■ Ask if there anyone has a line they had particular trouble with, or that they think could be scanned in multiple ways. Have the student direct her classmates in different variations of the meter, then discuss the possibilities presented by each variation.
  ■ Did anyone identify shifts from verse to prose, or vise versa? What seems to instigate the change?

Further Exploration: Discuss, in an essay or journal response, the clues that the scansion of a speech within your students’ 100 lines provides an actor. Note regularity, irre gularity, and other playing clues the text provides. Have your students draw conclusions about character or make suggestions regarding the playing of the scansion.
Verse and Prose - First 100 Lines

Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
Gregory, 'by my word, we'll not carry coals.

GREGORY
No, for then we should be colliers.

SAMPSON
I mean, an we be in choler, we'll draw.

GREGORY
Ay, while you live, draw your neck out o' the collar.

SAMPSON
I strike quickly, being moved.

GREGORY
But thou art not quickly moved to strike.

SAMPSON
A dog of the house of Montague moves me.

GREGORY
To move is to stir; and to be valiant is to stand; therefore, if thou art moved, thou runn'st away.

SAMPSON
A dog of that house shall move me to stand; I will take the wall of any man or maid of Montague's.

GREGORY
That shows thee a weak slave; for the weakest goes to the wall.

SAMPSON
True; and therefore women, being the weaker vessels, are ever thrust to the wall; therefore I will push Montague's men from the wall, and thrust his maids to the wall.

GREGORY
The quarrel is between our masters and us their men.
SAMPSON
'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be civil with the maids, and cut off their heads.

GREGORY
The heads of the maids?

SAMPSON
Are the heads of the maids, or their maidenheads: take it in what sense thou wilt.

GREGORY
They must take it in sense that feel it.

SAMPSON
Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

GREGORY
'Tis well thou art not fish; if thou hadst, thou hadst been poor John. 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
Fear me not.

GREGORY
No, marry; I fear thee.

SAMPSON
Let us take the law of our sides; 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
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
Well, sir.

GREGORY
Say 'better.' Here comes one of my master's kinsmen.

SAMPSON
Yes, better, sir.

ABRAHAM
You lie.

SAMPSON
Draw, if you be men, Gregory, remember thy swashing blow.

They fight
BENVOLIO

Part, fools, put up your swords; you know not what you do.

Enter TYBALT

TYBALT

What, art thou drawn among these heartless hinds? Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace: put up thy sword, or manage it to part these men with me.

TYBALT

What, drawn, and talk of peace? I hate the word, as I hate hell, all Montagues, and thee: Have at thee, coward!

Fight

Enter three or four Citizens with clubs.

OFFICER

Clubs, bills, and partisans, strike, beat them down. Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET

What noise is this? Give me my long sword, ho.

LADY CAPULET

A crutch, a crutch, why call you for a sword?
CAPULET

My sword, | I say! | | Old Montague | is come,
And flour|ishes | his blade | in spite | of me.

Enter old MONTAGUE and his wife.

MONTAGUE

Thou villain Capulet. | Hold me not, let me go.

LADY MONTAGUE

Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his train.

PRINCE

Rebell|ious sub|jects, en|emies | to peace,
Profan|ers of | this neigh|bour-stain|ed steel,
Will they not hear? | What ho, you men, you beasts,
That quench the fire of your pernic|ious rage
With pur|ple fount|ains issu|ng from | your veins,
On pain of tor|ture, from those blood|y hands
Throw your mistemp|er'd weap|ons to the ground,
And hear the sent|ence of your moved prince.
Three civ|il brawls, bred of an air|y word,
By thee, old Cap|ulet, | and Mon|tague,
Have thrice disturb'd the quit|et of our streets,
And made | Verona's an|cient cit|izens
Cast by their grave | besem|ing orn|aments,
To wield old parti|sans, | in hands | as old,
Canker’d | with peace, | to part | your canker’d hate:

If ever you | disturb | our streets | again,

Your lives | shall pay | the forfeit of | the peace.

For this | time, all | the rest | depart | away:

You, Capulet, | shall go | along | with me:

And, Montague, | come you | this afternoon,

To know | our Father’s pleasure in | this case,

To old Free-town, | our common judgment-place.

Once more, | on pain | of death, | all men | depart.

Exeunt all but Montague, Lady Montague, and Benvolio

Montague

Who set | this ancient quarrel | new | abroach?

Speak, nephew, were | you by | when it | began?

Benvolio

Here were | the servants of | your adversary,
Shakespeare wrote most of the verse in his plays in **iambic pentameter**, a style consisting of ten syllables per line—five metrical feet, each consisting of one unstressed and one stressed syllable. The process of marking the stresses in a line is called scansion. When you scan lines, Shakespeare helps you out, as though he is directing from the grave. Scansion is a valuable tool for both scholars and actors, as determining where the stresses go can reveal much not only about how the line ought to be delivered, but also about what words in the line are most important. Scansion can also help you with the pronunciation of unfamiliar words.

**Terms to Know:**

- **foot**: the basic unit of blank verse, usually two syllables

- **iamb**: a metrical foot containing an unstressed beat, then a stressed beat.
  - As in: *expense, before, admit, compare, degree*

- **trochée**: a metrical foot containing a stressed beat, then an unstressed beat. Shakespeare’s most frequent variant on strict iambic pentameter is to begin a line with a trochee, and most given names are trochees.
  - As in: *beauty, error, vanish, lovely, Richard, Henry*

- **spondee**: a metrical foot containing two stressed beats. Spondees may occur in hyphenates or with exclamations.
  - As in: *O Fool; well-loved; Peace, ho; careworn*

- **feminine ending**: an additional unstressed syllable at the end of a line.
  - As in: *To be or not to be, that is the question.*

- **elision**: the merging of two syllables into one
  - As in: heaven becoming heav’n, never becoming ne’er, the important becoming th’ important, do it becoming do’t.
  - In some places, you may notice an early modern expansion of forms we generally elide in modern American English:
    - A word like profession may be four syllables or three depending on its usage: "pro-fess-ee-un" or "pro-fes-shun". When you see "-ion" ending a word, check the scansion to see if it elides or not.

- **caesura**: a hard break in the middle of a line.
  - As in: But soft! | | What light through yonder window breaks?
  - Or: Set him before me; | | let me see his face.

- **end-stop**: a line that ends with a period, a semicolon, a question mark, or an exclamation point, concluding the thought or sentence.
  - As in: Shall I compare thee to a summer’s day? Thou art more lovely and more temperate.

- **enjambment**: a line or series of lines without end-stops, continuing the thought from one line to the next.
  - As in: How sweet and lovely dost thou make the shame →
    Which, like a canker in the fragrant rose, →
    Doth spot the budding beauty of thy name.

- **shared line**: when two (or more) characters share one line of iambic pentameter between them. Depending on the text your class is using, the style of printing may or may not make the shared line apparent.
  - As in: **Lady Macbeth**: They must lie there; go carry them, and smear The sleepy grooms with blood.
    **Macbeth**: I’ll go no more.
How to Mark Scansion:

Foot: a vertical line between the feet:

Unstressed syllable: a curved u-like shape above the unstressed syllable:

Stressed syllable: a small vertical or slanted line above the stressed syllable:

Caesura: two vertical lines:

Examples:

```
˘    '     ˘      '       ˘         '      ˘     '          ˘            '
```

He is | a dream|er; || let | us leave | him: || pass.

```
'   ˘          '   ˘          '     ˘         '   ˘
```

Double, | double, | toil and | trouble

```
˘      '      ˘    '        ˘              '        ˘     '          ˘        '
```

Shall we| be sun|der’d? || Shall | we part,| sweet girl?

Tips and Tricks:

○ When in doubt, say it out loud. Your ear will help you figure out what stresses are most natural. Many words must be pronounced a certain way -- for instance, SYLLable, not sylLAble or syllaBLE. Longer words may contain more than one stressed syllable. Use these words to help you test and tune your ears:
  ● study, accomplish, never, energize, fulfill, interactive, holiday, university, volunteer
○ Words that have a lot of consonants together and few vowels -- climb, fright, dwell -- have a heavy sort of sound to them, and so often "want" to fall into stressed positions.
○ Similarly, words with long vowels or double-vowels -- shout, need, poor -- also tend to fall in stressed positions.
○ Pronouns and conjunctions rarely fall in stress positions. If you have a stressed pronoun, that’s telling you something important.
○ Articles (a, and, the) almost never fall into stressed positions.
○ Go regular if at all possible. Mark a line as regular first, then read it aloud and see if the line tells you that something needs to be different. (See the flow chart on the next page for assistance).
○ It is sometimes helpful to work from the end of a line backwards, especially if you have a question about where the stresses or foot-breaks should fall in the middle of a line. Once you’ve determined if a line has a feminine ending or not, it becomes easier to find the rest of the divides from there.
**THE BASICS**

**Paraphrasing**

At the American Shakespeare Center, one of the first things the actors do when they receive their scripts is paraphrase their lines word for word. While 98.5% of the words Shakespeare writes into his plays are still in common usage, English is a highly versatile and inventive language, with its multiplicity of word choices for a single meaning, as well as its multiplicity of meanings for a single word. As such, word definitions may have changed over the last 400 years, leaving students and actors some room for exploration and discovery within each one. Moreover, since Shakespeare used over 30,000 words in his plays, and the average English speaker only uses a vocabulary of about 5,000 - 8,000 words on a regular basis, paraphrasing can help ensure that actors (and students) have made the strongest playing choice when it comes to the meanings of various words.

The benefits of a word for word paraphrase extend beyond word meaning, however. Syntax and word order inform actors (and students) about character options and choices. If a character always chooses a 3 syllable word where a 1 syllable will do, or mis-orders her words, or never comes to the end of a sentence, paraphrasing can help students to recognize those traits, providing students (and actors) with playing choices.

**Activity**

Explore Paraphrasing using the First 100 Lines.

- Give your students both the plain text of the lines and the accompanying Wordle (tm).
- Have your students first look at the Wordle, and then circle or highlight any words they do not immediately recognize. How many of them are there?
  - If fewer than 2%, they are well within the range of common usage words.
  - You can explain any proper nouns as unusual names or places that would be familiar with in the context of play-going in London -- to bring the point home, ask if there are any place names in the States that Londoners today would struggle with.
- Discuss what the Wordle tells you about the first 100 lines of the play. Who or what appears to be important?
- Have your students refer to the plain text of the lines and find the words they found unfamiliar. Are there any context clues that provide the word’s meaning?
- If there are any words which your students still find unfamiliar or challenging, have your students look up the definitions (if the Oxford English Dictionary is available to your students, have them use that, because it will show them the accretion of meaning over the years).
  - You may also want to have them look up at least one “familiar” word, to examine how its meaning may have changed through time.
- For those challenging words, have your students find a synonym that makes sense in context.
  - check tense and plurality
  - examine whether there is an opportunity for a missing pun or image.
  - “extra points” for keeping the paraphrase in meter.
- Have your students share their discoveries.
- Now, give each student 2-3 lines of the First 100 to paraphrase word-for-word. They should replace verbs, nouns, adjectives, and adverbs even if the words are familiar to them, but they should not change the order of any words (or prepositions, pronouns, conjunctions, or proper nouns).
○ See your copy of the First 100 Lines for examples. The paraphrasing provided in this Study Guide does not present the only options, but just one choice. Your students may and should make other suggestions.

● Do a read-around (see page 19) of your class’s paraphrased lines.
  ○ If there is repetition of a word, the students following the first speaker of the word must use the first paraphrase.
  ○ “Extra points” for the most creative solution.

● Discuss the importance of word-for-word paraphrasing. Often in Shakespeare, it isn’t the words themselves that are difficult, but rather the unusual syntax and sentence structure, and the possible double- or triple-meanings of the words. Your students will learn more about the purpose and impact of disrupted syntax in our R.O.A.D.S. to Rhetoric section (page 49).
  ○ Remind your students that Shakespeare’s plays were originally heard, not read. Your students may want to identify times when an audience could hear multiple meanings in one word, enhancing the aural experience.
    ▪ Examples: reign/rein/rain; where/wear;
  ○ Then, go back and see if your students can use words in their paraphrasing which retain or create that aural experience. This exercise will demonstrate Shakespeare’s verbal creativity and ability to your class.

Some activities throughout this study guide will ask or suggest that your students paraphrase before putting a scene on its feet. You may wish to have them follow this process each time they engage with the text.

Line Assignments
Your students will paraphrase their Line Assignments as homework. They should choose their favorite line or sentence, copy it down in their Promptbooks, and be prepared to share that line with the class, as well as responding to the additional prompts.

You may also wish to have your students create Wordles of their Line Assignments.
Wordle – First 100 Lines
Paraphrasing - First 100 Lines

Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
Gregory, by my vow, we'll not bear stones.

GREGORY
No, for then we would be stoners.

SAMPSON
I intended, if we be fired, we'll extend.

GREGORY
Ay, while you breathe, extend your head from the Fire.

SAMPSON
I fight rapidly, being provoked.

GREGORY
But thou art not rapidly provoked to fight.

SAMPSON
A cur of the family of Montague provokes me.

GREGORY
To provoke is to agitate; and to be courageous is to stay: therefore, if thou art provoked, thou retreats.

SAMPSON
A cur of that family shall provoke me to stay: I shall go to the barrier of any servant or girl of Montague's.

GREGORY
That proves thee a base thrall; for the basest goes to the barrier.

SAMPSON
True; and therefore ladies, being the baser creatures, are ever pushed to the barrier: therefore I will shove Montague's servants from the barrier, and drive his girls to the barrier.

GREGORY
The dispute is between our lords and us their servants.

SAMPSON
'Tis all the same, I will prove myself a terror: when I have triumphed over the servants, I will be appropriate with the girls, and whack off their extremities.

GREGORY
The extremities of the girls?

SAMPSON
Aye, the extremities of the girls, or their girlish extremities; understand it in what kind thou wilt.

GREGORY
They must understand it in kind that perceive it.

SAMPSON
Me they shall perceive while I am capable of endurance: and 'tis understood I am a fine cut of man.

GREGORY
'Tis good thou art not mange; if thou were, thou hadst been most unfortunate. Unsheathe thy weapon, here approach a pair of the family of the Montagues.

SAMPSON
My uncovered blade is out: provoke, I will support thee.

GREGORY
In what way? Pivot on thy heel and flee?

SAMPSON
Mistrust me not.

GREGORY
No, indeed; I mistrust thee.

SAMPSON
Allow us to claim the right of our faction; allow them to initiate.

GREGORY
I will make faces as I walk by, and may them perceive it as they wish.
SAMPSON
No, as they risk. I will gnaw my finger at them; which is an insult to them, if they bide it.

Enter ABRAHAM and BALTHASAR

ABRAHAM
Do you gnaw your finger at us, sir?  
SAMPSON
I do gnaw my finger, sir.

ABRAHAM
Do you gnaw your finger at us, sir?

SAMPSON
Is the right of our faction, if I say yes?

GREGORY
No.

SAMPSON
No, sir, I do not gnaw my finger at you, sir, but I gnaw my finger, sir.

GREGORY
Do you provoke, sir?

ABRAHAM
Provoke sir? no, sir.

SAMPSON
If you do, sir, I am for you: I work for as fine a master as you.

ABRAHAM
No greater.

SAMPSON
Ha, sir.

GREGORY
Speak 'greater:' here approaches one of my lord's cousins.

SAMPSON
Yes, greater, sir.

ABRAHAM
You slander.

SAMPSON
Unsheathe, if you be masculine. Gregory, recall thy dispersing action.

They fight

BENVOLIO
Cease, idiots, sheathe your blades; you understand not what you perform.

Enter TYBALT

TYBALT
What, art thou unsheathed among these cowardly curs?  
Rotate thee, Benvolio, gaze upon thy doom.

BENVOLIO
I act but to maintain civility: sheathe thy blade, Or use it to pacify these fighters with me.

TYBALT
What, unsheathed, and speak of civility? I loathe the term,  
As I loathe Satan, all Montagues, and thee:  
Strike at thee, craven!

Fight

Enter three or four Citizens with clubs.

OFFICER
Sticks, bats, and cudgels, hit, bear them down. Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET
What cry is this? Hand me my large rapier, ho.

LADY CAPULET
A brace, a brace, why call you for a rapier?

CAPULET
My rapier, I command! Ancient Montague is here, And brandishes his weapon in defiance of me.
Enter old MONTAGUE and his wife.

MONTAGUE
Thou devil Capulet. Prevent me not, set me forth.

LADY MONTAGUE
Thou will not take a step to find an enemy.

Enter PRINCE ESCALUS, with his train.

PRINCE
Disloyal citizens, antagonists to order, Abusers of this fellow-blooded blade, Will they not listen? What ho, you males, you dogs, That douse the flames of your insidious ire With sanguine currents running from your arteries, On threat of torment, from those gory limbs Cast your ill-forged blades to the earth, And listen to the judgment of your ireful ruler. A triad of municipal fights, created from an insubstantial phrase, By thee, ancient Capulet, and Montague, Have three times upset the peace of our avenues, And prompted Verona's eldest residents to Throw aside their age appropriate accessories, To bear ancient cudgels, in limbs as ancient, Consumed with disuse, to quell your consuming rage: If ever you threaten our city another time, Your deaths shall prove the ransom of the concord. For this moment, all the others go away: You, Capulet, shall come along with me: And, Montague, visit you this evening, To hear our Sire's preference in this cause, To ancient Free-town, our usual hearing-place. Once again, on threat of doom, all persons leave.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO

MONTAGUE
Who fired this old feud fresh ablaze? Tell, cousin, were you near when it started?

BENVOLIO
Here stood the men of your enemy,
THE BASICS

R.O.A.D.S. to Rhetoric – An Introduction to Rhetorical Figures

William Shakespeare, like most boys of his social status in the early modern period, likely attended a grammar school in Stratford-upon-Avon. From the age of about seven on through his teenage years, Shakespeare would have spent much of his time at school studying and conversing in Latin (and possibly Greek) translating the works of great classical authors such as Ovid, Virgil, Plautus, Cicero, and Seneca. From these authors, Shakespeare would have learned not just grammar, but also the art of rhetoric: the composition of words to achieve a desired result. Shakespeare’s plays demonstrate that he had a keen and imaginative grasp of the hundreds of rhetorical devices used by the ancients, devices which helped him craft his words for emotional appeal, comic effect, and persuasive power.

Recognizing when characters use rhetoric is more important than identifying the terms each figure goes by (though we will introduce some later in this guide that are particularly relevant to the study of Romeo and Juliet). Once actors and students can identify the basic shapes that rhetorical figures take, they can proceed to determining the playing choices those shapes provide. This section will provide you and your students with the tools to identify those shapes.

To help your students learn the basics of rhetoric, we’ve broken the most common devices down into five categories: Repetition, Omission, Addition, Direction, and Substitution. You can find further explanations of these types in our Teacher’s Guide to Rhetoric, which explicates the devices by name. Whether or not you choose to teach the specific terms to your students, it will be helpful for you to know them. Once you know the devices intimately, their patterns will begin to pop off of the page. Familiarity with the specific devices will enable you to recognize them in use and to show them to your students as examples of each type. For the personal insights of the ASC staff as to the value and excitement of rhetorical exploration, please visit the ASC Education blog:
http://americanshakespearecentereducation.blogspot.com/search/label/rhetoric

Notice that these five types of forms are not mutually exclusive. They may overlap and intertwine. A figure of direction may also have within it repetition. You may find omission nested within addition. Some devices straddle the line between one type and another, and there isn’t always a “right answer.” Your students should look to rhetoric for suggestions and clues as a way of opening up the text, not to try and pin it down to any one interpretation or another.
Repetition

Repetition gives speech a cadence, a rhythm to follow. Our brains, which are tuned to appreciate harmony, naturally pick up on these patterns, assisting us in synthesizing ideas. Shakespeare frequently uses devices of repetition within the structure of iambic pentameter, which already has a distinct rhythm; layering the rhetorical device on top of the scansion augments the brain’s ability to hear patterns. You may also find devices of repetition in prose lines, and you may want to ask your students to consider how, or if, they hear the device differently in prose than they do in verse.

Your students will probably be most familiar with repetition in music: both in the melodies themselves and in lyrical refrains. How do these repetitions make a song easier to memorize?

Of sounds:

“The very pin of his heart cleft with the blind bow-boy’s butt-shaft.” – Mercutio, 2.4

An author can use repetition of this kind to create an aural mood. An excess of the letter “S” makes a sibilant sound, evoking the image of a snake, and perhaps of a character who is sneaky, surreptitious, or sly. An excess of “O”s produces a mournful, lugubrious noise, wounded and woeful. Ask your students to consider the tonal quality of the repeated sound. What might that indicate about the character or the situation?

Of words or phrases:

“We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender…” – Winston Churchill

“Thy Juliet is alive, / For whose dear sake thou wast but lately dead: / There art thou happy. Tybalt / would kill thee, / But thou slewest Tybalt. There art thou happy. / The law that threatened death / becomes thy friend, / And turns it to exile: there art thou happy.” – Friar Laurence, 3.3

Why do we repeat ourselves? We repeat ourselves when we want to make a point, when something is particularly important. Have your students look at what words or phrases the characters repeat: Does the character emphasize time-related words (now, soon, then)? Location-based? Conjunctions? Concrete nouns or abstract concepts? We may also repeat ourselves when we’re trying to get attention, either because our intended audience is ignoring us or because circumstances are making it difficult to hear. Have your students consider: Why is the character repeating the words or phrases? How strongly do you, as an actor, want to stress the repetitions?

Of structure:

“I came, I saw, I conquered.” – Julius Caesar

“Her wagon spokes made of long spinners’ legs; / The cover, of the wings of grasshoppers; / Her traces, of the moonshine’s wat’ry beams; / Her collars, of the smallest spider web; / Her whip, of cricket’s bone, the lash of film” – Mercutio, 1.4

When an author repeats grammatical structure, it links ideas together in the listener’s mind. For a character, it may indicate a highly-functioning intellect with a sense of a plan. It may also be a way of building to a climactic conclusion.
Omission

Omission leaves something out. These devices interrupt the normal flow of speech or ideas in some way, by leaving out a component of a sentence or a layer of meaning. This omission requires the brain to try to fill in the gap. You students should also consider what omission implies about the listener. Either Shakespeare or the character thinks that his audience (within the play or in the theatre) can fill in the blanks, crediting them with enough intelligence and reasoning to follow along – or, if the gaps are not easily filled, that may be significant.

Of words or phrases:

“The average person thinks he isn't.” –Father Larry Lorenzoni
“I neither know it nor can learn of him.” – Montague, 1.1

Leaving out words implies a hurry of some kind. The character’s mind may be jumping from one idea to another, or she may be speaking so quickly that words get left out. Ask your students to consider how omissions affect the rhythm of a speech. Alternatively, a character may omit key words deliberately, rather than on accident, forcing the listener to make assumptions – which may or may not be correct. What could a character’s motivation for that kind of manipulation be?

In the form of understatement or evasion:

“It's just a flesh wound.” – Black Knight, Monty Python and the Holy Grail
“What, art thou hurt?” “Ay, ay, a scratch, a scratch.” – Romeo and Mercutio, 3.1

“Would none but I might venge my cousin’s death.” – Juliet, 3.5

These devices are less literal forms of omission, but still fall into this category, as the author/speaker is leaving something out: in this case, a level of meaning, rather than any word or phrase. Omission of this sort is often coy, humorous, or sarcastic, but may also be evasive or deceptive.
Addition

Most easily understood as parenthetical statements, these rhetorical devices focus on words which are either extraneous or explanatory – they either elaborate unnecessarily on something which is already clear, or they make clear what was previously vague. Many of these devices slow down a speech, drawing out the tempo. They may overlap with devices of repetition.

Of grammatically superfluous words or phrases:

“Four score and seven years ago…” – Abraham Lincoln, Gettysburg Address

“But, as I said, / On Lammas Eve at night shall she be fourteen, / That shall she, marry, I remember it well. / ‘Tis since the earthquake now eleven years, / And she was weaned – I never shall forget it -- / Of all the days of the year upon that day.” – Nurse, 1.3

Examine what kinds of characters use far more words than are strictly necessary, either belaboring a point, employing a number of supplementary adjectives, or trying so hard to speak properly that they come out on the other side as ridiculous. Frequently buffoonish characters will use these superfluous devices, elaborating unnecessarily. These devices may also indicate an otherwise sensible character who is now experiencing a moment of emotional turbulence: overwrought, hysterical, irate, or sorrowful.

In the form of overstatement or exaggeration:

“The all-seeing sun ne’er saw her match since first the world begun.” – Romeo, 1.2

These devices are the opposite of the understatement devices mentioned under Omission; devices which overstate or exaggerate add a layer of meaning to the words that is not there to begin with. What is the character overstating, and why? Is the choice conscious or unconscious?

Ask your students to consider how a person acts when he is exaggerating something verbally. What physical exaggerations can accompany the exaggerated speech?

Of description, elaboration, or correction:

“Here was buried Thomas Jefferson, author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom, and father of the University of Virginia.” – Thomas Jefferson's burial monument

“Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure.” – Abraham Lincoln, Gettysburg Address

“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.” – Juliet, 2.2

“Come, civil night, thou sober-suited matron all in black.” – Juliet, 3.2

These devices fall under the “explanation” category of addition, augmenting a sentence which would be complete without them. These descriptions and addresses are “extra” in some way, but still provide information not found elsewhere in the sentence, differentiating them from the first category of superfluous words and phrases. Consider why these devices are necessary to the sentence or line: What information does the device provide? Is it something the theatrical audience already knows or does not know? How about the on-stage audience, if one is present? Does it provide new information, or is it merely a reminder? Does the addition have either positive or negative connotations?
Direction

Direction addresses the order in which the words come. This category is why most students think Shakespeare is hard, because it addresses the creation of unusual syntactical structures. The first thing to do when your students see these devices in use is to have them untangle the sentence – put the words in the order that make the most sense to them. Then ask, "Why didn't Shakespeare just do that? What purpose is there for putting the words in another order?"

Devices of direction are devices of arrangement and rearrangement, and they can either illuminate or obfuscate meaning. A device which arranges words more neatly, by highlighting contrast or building to a climactic point, illuminates meaning. A device which rearranges words into a less sensible order, altering normal English syntax, may obfuscate meaning. These devices may also more literally change the direction of the speech – that is, change to whom a character directs a speech.

In the form of inversion or rearrangement:

“All ask not what your country can do for you - ask what you can do for your country.” – JFK

“As soon moved to be moody, and as soon moody to be moved.” – Mercutio, 3.1

“Hood my unmanned blood, bating in my cheeks, / With thy black mantle till strange love grown bold / Think true love acted simple modesty.” – Juliet, 3.2

When words come in a different order than we would expect them, in normal syntax, something is going on in the character’s brain. Whether it indicates a state of disorder or of hyper-organization depends on if the rearrangement of words makes the sentence make more or less sense. A character whose thoughts and words are disordered may be in a state of high emotionality. A character who deliberately arranges his words in an unusual pattern, however, may be trying to make some kind of a point. Look at what words the character brings into positions of greater importance. Does she make any kind of juxtaposition? Or is she connecting thoughts together?

By arranging a series, building, or diminishing:

“All this will no not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.” – JFK

“Beguiled, divorced, wronged, spited, slain!” – Paris, 4.4

These devices drive a sentence or a line along, often either by building in force and focus to some climactic end, or by tightening down to a smaller, narrower focus. These devices may include or may occur along with devices of repetition or addition. Ask your students to consider how they could deliver lines with these devices in them. Should they increase volume, or decrease it? What movements could they pair to their words to emphasize the building or diminishing? Can they make themselves seem bigger or smaller to mirror the ideas?

By arranging contrast:

“It has been my experience that folks who have no vices have very few virtues.” —Abraham Lincoln

“Beautiful tyrant, fiend angelical! Dove-feathered raven, wolfish-ravening lamb!” – Juliet, 3.2

In theatre, characters often think out loud. These devices examine instances of “either-or”, where a character weighs alternatives either for his in-play audience or for the theatrical
audience, or possibly for both audiences. Consider if the ideas are harmonious or opposing. Is the comparison a natural one, or does it seem forced, off-kilter, or inappropriate? Ask your students to think of ways to use physical action to emphasize an “either-or” statement, such as weighing the ideas on their hands.

By redirecting the focus or object of speech:

“Well, peace be with you, sir. Here comes my man.” – Tybalt, 3.1

These devices are often interruptions of one kind or another. A character may break off in the middle of a sentence, or abruptly begin addressing a different person. Such redirections may be spontaneous – the character discovering something new while speaking – or they may be deliberate, planned diversions.
Substitution

Devices of substitution are when, in one way or another, one word or phrase stands in for something else. This may be purely grammatical, or it may be more conceptual and abstract. Metaphors, malapropisms, puns, and rhetorical questions all fall into this category.

**Grammatically-based: Substitution of parts of words, full words, phrases, or structure:**

“Have fun and keep googling!” – Larry Page, co-founder of Google (1st recorded use of Google as a verb)

“What wouldst thou have of me?” “Good King of Cats, nothing but one of your nine lives.” – Tybalt and Mercutio, 3.1

“What man art thou, that thus bescreened in night so stumblest on my counsel?” – Juliet, 2.2

These devices may indicate very high or very low intelligence, depending on what exactly the character does with the wordplay. Intelligent, creatively-thinking characters can substitute one part of speech for another, can insert a synonym with multiple meanings, and can create elaborate metaphors, demonstrating their skill with language and their ability to use words in unique and inventive ways. Characters of low intelligence bumble; they may exchange one word for another, but unintentionally, rather than for deliberate effect. Their substitutions are slips of the tongue, mistakes, evidence of a disordered mind.

Ask your students to determine whether the substitution indicates high or low intelligence. How can an actor play that? Ask your students what physical markers they associate with a character of high or low intelligence. Is the character of lower intelligence aware of his slips and gaffs, or does he barrel on confidently? What do you look like when you know you’ve made a mistake? What do you look like when you’re bluffing? Is the character of higher intelligence showing off, or is she more sly about her verbal inventions? What do you look like when you think you’re better than the people around you? What do you look like when you’re playing someone for a fool?

Your students might also consider these devices as status markers that can inform movement and the stage picture. An actor whose character uses a device of substitution intelligently might move to take a more powerful position on the stage; an actor whose character uses a device of substitution accidentally might move to a less powerful position to underscore the mistake.

**Conceptually-based:**

“The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants. It is its natural manure.” – Thomas Jefferson

“Ask for me tomorrow, and you shall find me a grave man.” – Mercutio, 3.1

Your students may most easily recognize these devices as kinds of metaphors, where a concrete object stands in for an idea or an emotion, or as puns, where a joke depends on a single word standing in for more than one idea. Like the grammatically-based substitutions, these devices can indicate either very high or very low intelligence, depending on whether the substitution is apt or inappropriate.
Activity: Working With Rhetoric

Step One: Introducing Rhetorical Concepts

Give your students the following Handout #2 and discuss the 5 different kinds of rhetorical devices. See if your students can offer any examples of each type, either from lines they have looked at already or from modern speeches, movies, or songs.

Work through your First 100 Lines, or a section of them, as a class. First, do a read-around of the scene, with each student speaking one line before passing to the next student. This gives your students the chance to hear patterns within the speech before they start dissecting it.

Divide the class into five groups, and have each group look for examples from one of the five rhetorical types.

In the following examples, the Teacher's Guides are marked thus:
- Repetition: double-underline
- Omission: Where something is missing, find a circle.
- Addition: [ extraneous words within ]
- Direction: \( \rightarrow \leftarrow \uparrow \leftrightarrow \) indicating the movement in the words
- Substitution: ~~ placed over the substituted word

You may want to encourage your students to use the same marks on their worksheets.

Discuss your findings as a class. What category of device appears most often? What character clues can your students infer from that?

Step Two: Discovering the Clues

Have your students work through a passage of text on their own, marking any use of rhetorical devices they find, using the key from the example.

You may use one of the following suggested passages, or you may have your students use their Line Assignments, or a section of them, as they have done for scansion and paraphrasing.

Ask your students to consider the following questions when they see rhetorical devices at use in a character's speech:

1. Who uses the device?
2. Is the choice deliberate or accidental for the character?
   a. If deliberate, what is the character's goal, and how does the rhetorical device help her achieve it?
   b. If accidental, what does that indicate about the character's grasp of language or state of mind?
3. How can the device affect the rhythm or cadence of the line or lines? Consider:
   a. Speed
   b. Scansion and metrics
   c. Rhyme
   d. Volume
4. How does the device affect a listener's ability to comprehend what the character is saying?
5. Does the device indicate high or low intelligence?
6. Does the device indicate a heightened emotional state?
7. Does the device create power for the character or cause the character to lose power?
8. Is this device usual or unusual for the character?
   a. If usual, what does that indicate about the character on the whole?
   b. If unusual, what does that indicate about the character in this moment?

9. When working with a longer speech or a conversation, what patterns can you notice throughout the passage?
   a. Does any one kind of device dominate a character's speech?
   b. Does the speaker shift devices (and perhaps tactics) mid-stream?

Each device will not necessarily provide an answer for every one of these questions, but it’s beneficial for your students to keep them in the back of their minds while reading or while staging.

Discuss your findings. You may wish to have your students write a short response or analysis as an assessment.

**Step Three: Rhetoric in Action**

Select a few lines, either from the class example or from the passages your students have worked through, and determine how to represent the devices present in the passage physically on stage. Use Choices (page 26) to help explore the potential physicality of rhetorical patterns. For more on choosing gesture, see Chekov’s theories on “psychological gesture,” summarized in the following blog entry: http://rickonthetater.blogspot.com/2009/10/psychological-gesture-leading-center_27.html

Discuss what assigning action to a rhetorical device does for an actor. While these broad gestures are not likely ones that an actor would use in such a blatant way in an actual performance, they approach the idea of taking physical or vocal cues from what the rhetoric tells you about a line.

Have your students try the passage again, this time acting the devices more naturally: creating emphasis with their voices, varying the rhythm of their speech, using meaningful gestures rather than arbitrary ones. How do the devices help with delivery?
When you work through a passage out of Shakespeare’s plays, look for the following five types of rhetorical devices: Repetition, Omission, Addition, Direction, and Substitution. These devices can provide you with character clues, telling you more about the speaker, and they can provide acting cues, indicates on how to behave physically or vocally when delivering the lines.

**Repetition**
Repetition gives speech a cadence, a rhythm to follow. Our brains, which are tuned to appreciate harmony, naturally pick up on these patterns, assisting us in synthesizing ideas. Shakespeare frequently uses devices of repetition within the structure of iambic pentameter, which already has a distinct rhythm; layering the rhetorical device on top of the scansion augments the brain’s ability to hear patterns.

**Omission**
Omission interrupts the normal flow of speech or ideas in some way, by leaving out a component of a sentence or a layer of meaning. This omission requires the brain to try to fill in the gap. You should also consider what omission implies about the listener. Either Shakespeare or the character thinks that his audience (within the play or in the theatre) can fill in the blanks, crediting them with enough intelligence and reasoning to follow along – or, if the gaps are not easily filled, that may be significant; a character may be counting on poor comprehension.

**Addition**
These rhetorical devices focus on words which are either extraneous or explanatory – they either elaborate unnecessarily on something which is already clear, or they make clear what was previously vague. Many of these devices slow down a speech, drawing out the tempo. They may overlap with devices of repetition.

**Direction**
Devices of direction change the order in which the words come; they are devices of arrangement and rearrangement, and they can either illuminate or confuse meaning. A device which arranges words more neatly, by highlighting contrast or building to a climactic point, illuminates meaning. A device which rearranges words into a less sensible order, altering normal English syntax, may obfuscate meaning. These devices may also more literally change the direction of the speech – that is, change to whom a character directs a speech.

**Substitution**
Devices of substitution are when, in one way or another, one word or phrase stands in for something else. This may be purely grammatical, or it may be more conceptual and abstract. Metaphors, malapropisms, and puns all fall into this category.

Notice that these five types of forms are not mutually exclusive. They may overlap and intertwine. A figure of direction may also have repetition within it. You may find omission nested within addition. Some devices straddle the line between one type and another, and there isn’t always a “right answer.” Look to rhetoric for
suggestions and clues as a way of opening up the text, not to try and pin it down to any one interpretation or another.

When working through a passage, use the following key to mark rhetorical devices:

- **Repetition:** double underlined
- **Omission:** where something is missing, circle where it should belong.
- **Addition:** [ place brackets around the addition ]
- **Direction:** → ← ↑ ↔ use arrows to show the movement in the words
- **Substitution:** ~ ~ place squiggles overtop of the substituted word

When examining rhetoric within a character’s speech, it’s important to consider both what the author (Shakespeare) is doing and what the character is doing. Examining Shakespeare’s craft is important for appreciation of his skill as a writer, and examining the character is important for performance purposes.

Consider the following questions when you see rhetorical devices at use in a passage:

1. Who uses the device?
2. Is the choice deliberate or accidental for the character?
   a. If deliberate, what is the character's goal, and how does the rhetorical device help her achieve it?
   b. If accidental, what does that indicate about the character's grasp of language or state of mind?
3. How can the device affect the rhythm or cadence of the line or lines? Consider:
   a. Speed
   b. Scansion and metrics
   c. Rhyme
   d. Volume
4. How does the device affect a listener's ability to comprehend what the character is saying?
5. Does the device indicate high or low intelligence?
6. Does the device indicate a heightened emotional state?
7. Does the device create power for the character or cause the character to lose power?
8. Is this device usual or unusual for the character?
   a. If usual, what does that indicate about the character on the whole?
   b. If unusual, what does that indicate about the character in this moment?
9. When working with a longer speech or a conversation, what patterns can you notice throughout the passage?
   a. Does any one kind of device dominate a character's speech?
   b. Does the speaker shift devices (and perhaps tactics) mid-stream?

Not every device will prompt you to answer each of these questions, but it will be helpful to you to keep them all in mind as you work through a passage.
Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
[Gregory], [o' my word], we'll not carry goals.

GREGORY
No, for then we should be colliers.

SAMPSON
I mean, [an we be in choler], we'll draw.

GREGORY
Ay, [while you live], draw your neck out o' the collar.

SAMPSON
I strike quickly, [being moved.]

GREGORY
But thou art not quickly moved to strike.

SAMPSON
A dog of the house of Montague moves me.

GREGORY
To move is to stir; and to be valiant is to stand:
therefore, [if thou art moved], thou runn'st away.
SAMPS0N

A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

GREGORY

That shows thee a weak slave; [for the weakest goes to the wall.]

SAMPS0N

True; [and therefore women, [being the weaker vessels], are ever thrust to the wall]: therefore I will push Montague's men from the wall, and thrust his maids to the wall.

GREGORY

The quarrel is between our masters [and us their men].

SAMPS0N

'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be civil with the maids, and cut off their heads.

GREGORY

The heads of the maids?

SAMPS0N

Aye, the heads of the maids, or their maidenheads; take it in what sense thou wilt.
GREGORY

They must take it in sense that feel it.

SAMPSON

Me they shall feel while I am able to stand: and 
'tis known I am a pretty piece of flesh.

GREGORY

'Tis well thou art not fish; if thou hadst, thou hadst been poor John. 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

Fear me not.

GREGORY

No, marry; I fear thee.

SAMPSON

Let us take the law of our sides; let them begin.
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

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]. R – “quarrel”

SAMPSON

If you do, [sir], I am for you: I serve as good

a man as you. 50

ABRAHAM

No better. O – “man than I serve”

SAMPSON

Well, [sir.]

GREGORY

Say 'better' here comes one of my master's kinsmen. R – “better”

SAMPSON

Yes, better. [sir.] O – “I serve”

ABRAHAM

You lie. 55

SAMPSON

Draw, [if you be men]. [Gregory], remember thy

swashing blow.

They fight

BENVOLIO

~ ~ A – explanatory

Part, [fools], put up your swords; you know not A – address

S – in place of their names

D – unusual syntax
what you do.

Enter TYBALT

TYBALT

[What], art thou drawn among these heartless hinds? 60

Turn thee, [Benvolio], look upon thy death.

BENVOLIO

I [do but] keep the peace: put up thy sword, 65

Or manage it to part these men with me.

TYBALT

[What] drawn, and talk of peace? I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, [coward]!

Fight
Enter three or four Citizens with clubs.

OFFICER

Clubs, bills, and partisans, strike, beat them down.

Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET

What noise is this? Give me my long sword, [ho]. 70

LADY CAPULET

A crutch, a crutch, why call you for a sword?
CAPULET

My sword, [I say]! Old Montague is come,
And flourishes his blade [in spite of me].

Enter old MONTAGUE and his wife.

MONTAGUE

Thou villain Capulet. Hold me not, let me go.

LADY MONTAGUE

Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his train.

PRINCE

[Rebellious subjects, enemies to peace,]

Proflaners of this neighbour-stained steel,

Will they not hear? What ho, you men, you beasts,

That quench the fire of your pernicious rage

With purple fountains issuing from your veins,

[On pain of torture], from those bloody hands

Throw your mistemper'd weapons to the ground,

And hear the sentence of your moved prince.

Three civil brawls, [bred of an airy word],

By thee, [old Capulet, and Montague],

Have thrice disturb'd the quiet of our streets,

And made Verona's ancient citizens

Cast by their grave beseeming ornaments,
To wield old partisans, [in hands as old].

[Underlined] Canker'd with peace, to part your canker'd hate:

If ever you disturb our streets again,

Your lives shall pay the forfeit of the peace.

For this time, all the rest depart away:

You, [Capulet], shall go along with me:

And, [Montague], come you this afternoon,

To know our Father's pleasure in this case.

To old Free-town, [our common judgment-place].

Once more, [on pain of death], all men depart.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO

MONTAGUE

Who set this ancient quarrel new abroach?

Speak, [nephew], were you by when it began?

BENVOLIO

Here were the servants of your adversary,
THE BASICS

The Elizabethan Classroom

While 20th and 21st century theatres offer playwrights many configurations for entrances, exits, or lights, Shakespeare and his contemporaries wrote their plays with the configuration of early modern playhouses in mind. These buildings offered audience members a different perspective on plays than 21st century audiences have. Playhouses such as the Globe, the Blackfriars, and the Theatre featured seating on three sides of the stage, shared light – where audience members could see the actor and the actors could see them – and a limited number of doors for entrances and exits. Shakespeare takes these staging factors into account in his writing of the plays, and we encourage students and teachers to consider them as they study the plays, in an Elizabethan Classroom.

In this formation, teachers and students can easily stage scenes from Shakespeare. The setup provides opportunities for the students to search the text in order to support their arguments.

Before students arrive (or with their help), place desks on three sides of an imaginary square (see the diagram on page 71).
In front of the seating area, place a table or instructor’s desk.
When you have arranged the room, explain to students the similarities to the theatre spaces of early modern England: (entrances on either side of the table, above is on the table, below is under, the Discovery space can be achieved by entering Center, in front of the table).

Using the Stage

- **Geography of the Space:** The most basic tool your students need to have in order to understand how to use the space is the vocabulary of the stage’s geography.
  - **Upstage and downstage:** Directions on the stage are given from the actor’s perspective, standing on stage, looking straight out at the bulk of the audience -- in an early modern theatre, this would be out towards the pit. Downstage means further towards the lip of the stage, by the audience. Upstage is the region closer to the doors and
  - **Stage right and stage left:** Also from the actor’s perspective, looking out at the audience. Stage right is the side on the actor’s right hand, stage left is on the actor’s left hand.
  - **Center:** The middle of the stage. You might also find it useful to use terms such as left-center, down-center, right-center, and up-center to give directions with greater precision.
  - Practice using these terms as directions: Have a student take the space, then call out directions such as “upstage left” or “downstage center” in order to give your class a concrete example of the terms in use.

- **Diagonals:**
  - When your students begin doing Shakespeare on their feet, they will probably stand in clumps, facing straight out towards the audience. Encourage them to think of different ways to stand and different shapes to create between each other -- to face their scene partners directly, even if it means turning their backs to part of the audience. The beauty of
A thrust stage is that the audience can always see someone’s face, and each actor is always clearly visible to at least part of the audience.

- Encourage your students to spread out and use all of the available playing space and to think of the stage as a grid, with horizontal and vertical lines. They should aim never to stand on the same horizontal or vertical line as another actor. This means that they will need, instead, to stand diagonally to one another -- what actors call “working the diagonals.” The diagram on page 71 shows the most basic diagonals available -- from upstage right to downstage left, and upstage left to downstage right -- but the possible stage pictures are nearly infinite. You could draw other diagonals from the doors to center or down-center, from the gallant stools to any location on stage, or even in a vertical dimension as well, from a point in the balcony to a point on stage.

- Have your students think in triangles, especially for scenes with three people or groups. If one actor stands upstage, slightly left of center, position your other two actors in the downstage right and downstage left corners, facing towards your upstage actor.
  - Now try rotating this triangle around the stage, placing different characters in different positions while maintaining the basic shape and the distance between them. Does one character gain or lose power through this movement?
  - Now try keeping one shape but altering the distance between actors.
  - Add a fourth person to the stage. How does each of the other actors need to adjust to make space for this additional body on the stage?
  - Discuss with your students that there are only two times actors need to stand close to one another onstage, those times are for a KISS or for a KILL. In all other scenes, actors should maintain some space.

- Consider how different stage pictures can draw the visual focus of the audience. On a proscenium stage, center is generally the most powerful, eye-drawing position. On a thrust stage, however, this position can actually be one where an actor can get lost, especially if there are many other bodies on stage at the same time.

- **Embedded Stage Directions:**
  - If your students have read other plays, they may be used to seeing many explicit stage directions. In Shakespeare, however, most of the directions for action are implied rather than spelled out directly. The clues lie in the text:
    - If one character tells another to rise up, that implies that the other character must have knelt or sat down at some point previously.
    - A character who says, “I am hurt” has injured himself in some way, possibly in a fight.
    - When Juliet tells Romeo, “You kiss by the book,” this indicates that he has kissed her, probably immediately preceding the line.
    - Based on these textual clues, actors have to determine where the actions take place and how long they last.
  - Beware of brackets; if a modern editor has added, changed, or moved a stage direction, that direction will appear in brackets. If your students see a bracketed direction in their texts, ask them to question whether or not they think it is necessary or appropriate. They may also wish to examine the text of the play in other editions or in the Folio (available online) to see
how else that direction might appear. For more on how modern editions may vary from early modern editions of the text, see Textual Variants (page 153).

- The text might also indicate the need for a prop, without explicitly stating that a character enters with one or receives one from another character.
- Have your students search their Line Assignments for embedded stage directions.

- Potential for Audience Contact:
  - You will explore this more thoroughly in Asides and Audience Contact (page 78), but for now, have your students notice what opportunities an early modern stage offers for audience contact. The students directly in front of the stage might be those in the pit, or in the galleries. Students sitting stage left or stage right could be the gallants, sitting on stools actually on the edge of the stage.
  - How might it change an actor’s choices to have the audience sitting so close?
  - How does having gallants sitting on the stage affect things like fight choreography?
  - Remember that early modern theatres also had tiered seating, so there would be audience members available for contact vertically as well as horizontally.

Activity
Explore the following staging conditions, using the suggested passages from Shakespeare’s plays:

- Lights on Theatre: the audience becomes participants, even characters at times
  - Hamlet’s internal debate over killing Claudius while he is at prayer (“And am I then revenged / To take him in the purging of his soul, When he is fit and seasoned for his passage?”) becomes a conversation with an audience member (Hamlet, 3.4.73-96)
  - Henry V’s “We band of brothers…” makes the audience part of the army (Henry V, 4.3.8-67)
  - Benedick’s “One woman is fair, yet I am well. Another is wise, yet I am well” becomes an opportunity to identify women in the audience. (Much Ado About Nothing, 2.3.26-34)
  - For more, see Asides and Audience Contact (page 78).

- Onstage: the five entrances and exits give options to the actors
  - Play with the Rude Mechanicals’ “Are we all met?” (A Midsummer Night’s Dream, 1.2.1-5, 3.1.1-6)
  - Look at the first entrance in any play in the canon, decide who comes on first, where, and with whom

- Playing Darkness: look for embedded stage directions
  - Hamlet’s “Who’s there?” tells the audience it is dark, other textual clues provide even more acting clues…
  - Macbeth’s 2.2 becomes an exercise in finding the exact moment when Lady Macbeth’s eyes adjust enough for her to see the blood on his hands…

FURTHER EXPLORATION
Ask students to use the language and the available options of the early modern stage to direct the first 20 lines of any scene, any difficult moment you encounter while working with the play, or your students’ Line Assignments. Ask them to look for and to mark the following:

- Embedded stage directions, including indicated use of props (lanterns, swords, letters, etc)
- Difficult staging moments (darkness, fights, crowded scenes, use of the trap or the heavens)
- Opportunities for audience contact (explored further in Asides and Audience Contact)
Elizabethan Classroom Diagram

Teacher's Desk or Table
(can serve as the balcony, discovery space, or the trap)

Stage Right Door

Stage Left Door

Student desks arranged in horseshoe shape

upstage

downstage

stage right

stage left
Embedded Stage Directions – First 100 Lines

Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
Gregory, o' my word, we'll not carry coals.

GREGORY
No, for then we should be colliers.

SAMPSON
I mean, an we be in choler, we'll draw.

GREGORY
Ay, while you live, draw your neck out o' the collar.

SAMPSON
I strike quickly, being moved.

GREGORY
But thou art not quickly moved to strike.

SAMPSON
A dog of the house of Montague moves me.

GREGORY
To move is to stir; and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

SAMPSON
A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

GREGORY
That shows thee a weak slave; for the weakest goes to the wall.

SAMPSON
True; and therefore women, being the weaker vessels, are ever thrust to the wall: therefore I will push Montague's men from the wall, and thrust his maids to the wall.
GREGORY
The quarrel is between our masters and us their men.

SAMPSON
'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be civil with the 20 maids, and cut off their heads.

GREGORY
The heads of the maids?

SAMPSON
Aye, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

GREGORY
They must take it in sense that feel it.

SAMPSON
Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

GREGORY
'Tis well thou art not fish; if thou hadst, thou hadst been poor John. 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
Fear me not.

GREGORY
No, marry; I fear thee.

SAMPSON
Let us take the law of our sides; 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? 40

SAMPSON
I do bite my thumb, sir.

ABRAHAM
Do you bite your thumb at us, sir?

SAMPSON
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 45
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. 50

ABRAHAM
No better.

SAMPSON
Well, sir.
GREGORY
Say 'better:' here comes one of my master's kinsmen.

SAMPSON
Yes, better, sir.

ABRAHAM
You lie. 55

SAMPSON
Draw, if you be men. Gregory, remember thy swashing blow.

They fight

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

Enter TYBALT

TYBALT
What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

BENVOLIO
I do but keep the peace: put up thy sword, Or manage it to part these men with me.

TYBALT
What, drawn, and talk of peace? I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward!

Fight

Enter three or four Citizens with clubs.

OFFICER
 Clubs, bills, and partisans, strike, beat them down. Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.
CAPULET
What noise is this? Give me my long sword, ho.

LADY CAPULET
A crutch, a crutch, why call you for a sword? 70

CAPULET
My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter old MONTAGUE and his wife.

MONTAGUE
Thou villain Capulet. Hold me not, let me go.

LADY MONTAGUE
Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his train.

PRINCE
Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,
Will they not hear? What ho, you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet, shall go along with me:
And, Montague, come you this afternoon,
To know our Father's pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.
Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO

MONTAGUE
Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?

BENVOLIO
Here were the servants of your adversary,
THE BASICS

Asides and Audience Contact

Shakespeare often leaves characters onstage by themselves. Sometimes these characters are working through an issue, sometimes they are letting the audience see what they are thinking (but aren’t able to talk about in front of other characters); sometimes they are letting the audience in on a secret. These moments in which characters have “no one else to talk to” (except the audience in an early modern theatre) have been interpreted throughout their performance histories in various ways. In modern, proscenium productions, actors and directors bring them to life as an explication of the character’s inner thoughts—sort of “thinking aloud” or “to oneself” moments. In the eighteenth and nineteenth centuries, some of the speeches were simply cut or re-arranged or staged differently. In Shakespeare’s lifetime, though, the speeches would have had a different life. They would have been opportunities for the characters to engage with the audience, to bring them into the story, to ask questions (and possibly, receive answers).

With the audience on three or four sides of the playing space in universal lighting, actors have the opportunity to engage them, whether in monologues or during group scenes. This contact can have several effects, drawing the audience in, enhancing a character's appeal, and making the audience part of the world of the play. Audience contact thus offers actors in a lights-on theatre opportunities that proscenium stagings in the dark don't have.

In this activity, your students will examine asides and audience contact, two conventions of Shakespeare’s plays that allow the soliloquys in the dramas to become conversations rather than internal musings, and which allow actors to bring the audience in on the action of the play.

Asides
Every student of Shakespeare who has read a modern edition of his plays will recognize the word “aside,” but not every student will necessarily recognize its meaning.

Brainstorm:
Ask your students: How would you define the word aside?

The Oxford English Dictionary shows that it wasn’t until 1727 (more than 100 years past Shakespeare’s death) that the word took on these meanings:

- “Words spoken aside or in an undertone, so as to be inaudible to some person present;
- words spoken by an actor, which the other performers, on the stage are supposed not to hear.”

Notice that it doesn’t say who is supposed to hear. We assume the audience will be the “auditors” but in many playhouses the audience, who is sitting in the dark, in front of the stage, may not be the obvious choice.

While there are over 550 instances of the word “aside” used as a stage direction in early modern drama, only six times (and only twice in Shakespeare — in Pericles and in the Quarto version of The Merry Wives of Windsor) does it seem to indicate the delivery of speech, in which the writer (or the prompter) marks that an actor should deliver a speech to the audience as opposed to the other characters onstage. This discrepancy suggests that playwrights assumed that actors did not require specific instruction in order to address the audience. The editions that you and your students use today try to “correct” the missing stage directions in order to help the reader “see the stage;” even with so many [Aside]s inserted, however, you and your students can find many more opportunities for contact.
At the ASC, in the setting of the Blackfriars Playhouse, we have found that almost anything a character says can become an opportunity for a character engage the audience in these ways. In this activity, your students will explore how the space makes this possible.

Activity

- Review the Elizabethan Classroom (page 68) and consider the configuration of the playhouses for which Shakespeare wrote.
- Choose one of the following lines:
  - “I love nothing in the world so much as you, is not that strange?” From Much Ado About Nothing. You will need a Beatrice (auditor) and a Benedick (speaker).
  - “Villain and he be many miles asunder. God pardon him – I do, with all my heart, and yet no man like he doth grieve my heart.” From Romeo and Juliet. You will need a Juliet (speaker) and a Lady Capulet (auditor).
- First, decide which part of this line could be an aside (the correct answer is all of it except for “you”).
- Now, have your students decide how to stage this line in a proscenium. How does “A” speak so that “B” doesn’t hear when there is no one else there (because of the fourth wall)?
  - For the first example, the audience is all in front of the stage. How does the actor deliver the aside? (Let participants try it; eventually, the arrow should point downstage) And how does the other actor “not hear it”? (arrow points at “A”)
- Now, consider the alternative. At the Blackfriars, where can an actor take an aside?
  - The arrow can go everywhere -- the audience is potentially on all four sides of the stage.
- There are a couple of variations on “asides” you can discuss.
  - In a “Normal,” the other character (our B) clearly doesn’t notice that the speaker is talking to the audience.
  - In a “sophisticated aside” the other character actually comments on the speaker’s “absence” or distraction. This happens in several plays we’ve done at the ASC including The Changeling, Revenger’s Tragedy, and Henry VI, Part 1. Note the following example, where Margaret notices that Suffolk is talking, but not to her.

```
SUFFOLK
Fond man, remember that thou hast a wife;
Then how can Margaret be thy paramour?

MARGARET
I were best to leave him, for he will not hear.

SUFFOLK
There all is marr'd; there lies a cooling card.

MARGARET
He talks at random; sure, the man is mad.

SUFFOLK
And yet a dispensation may be had.

MARGARET
And yet I would that you would answer me.
--- Henry VI, Part 1, 5.3
```
**Audience Contact**

If a character is engaging the audience often and in “privileging” ways, then the audience can become an ally -- which means the audience can also become a conspirator of sorts, complicit in a villain’s crimes or a lover’s schemes. You will want to look at several scenes to determine when a character is talking to the audience and when s/he might be forging those connections.

**Using the First 100 Lines**

- Place students in groups (as many as there are characters).
- Give your students the First 100 Lines of *Romeo and Juliet*.
- Ask them to go through the scene (or a section of it) and, looking only at their assigned character, mark up the text according to what kinds of asides and audience contact they think are most appropriate, according to the following key:
  - Fill in the brackets:
    - 1 = casting the audience
    - 2 = making the audience member the object of the line
    - 3 = allying with the audience
    - 4 = seeking information from the audience

  **1 = casting the audience**
  - Making the audience members into characters who have an implied involvement in the scene or in the greater world of the play. They may be named or unnamed, but must be specific identities.
  - Examples: Henry V casting the audience as his army, Portia and Nerissa (in *The Merchant of Venice*) picking out specific audience members to represent suitors.
  - In *Romeo and Juliet*: Romeo reading the list of people attending the Capulets’ party, the Prince referring to the citizens of Verona.

  **2 = making the audience member the object of the line**
  - Often, though not always, making the audience member the butt of a joke. Unlike casting the audience, this type of contact does not make the audience member part of the world of the play; they simply become a helpful illustration for the benefit of another character and/or the rest of the audience.
  - Examples: Benedick (in *Much Ado about Nothing*) finding fair, wise, or virtuous women, Dromio (in *The Comedy of Errors*) making jokes about bald men.
  - In *Romeo and Juliet*: Juliet talking about old people being slow and dull; Benvolio pointing out fair ladies for Romeo’s benefit.

  **3 = allying with the audience**
  - Making audience members colleagues or co-conspirators, looking to the audience for support or affirmation.
  - Examples: Iago explaining his schemes to the audience, any character sharing a joke with an audience member rather than with another character (often at the other character’s expense).
  - In *Romeo and Juliet*: Either of the main characters sharing their romance with the audience; Mercutio and Benvolio rallying the audience against Romeo’s melancholy.

  **4 = seeking information from the audience**
  - Questions that can be taken to the audience instead of, in addition to, or in the absence of other characters on stage.
  - Examples: Hamlet asking if he should kill his uncle while Claudius is at prayer, any character asking what time it is or where someone else is could potentially take the question to the audience.
In *Romeo and Juliet*: Romeo asking “Is she a Capulet?”; the questions in Juliet’s balcony monologue.

- **5=to the other character**
- **As regular conversation, intended for the other character to hear**

- Select one student from each group to act out the scene.
- Have your representatives act out the scene, directing their lines according to their own determinations. Have the other members of their groups call out “Stop!” if they disagree with the representative’s choice and want to see it tried another way.

- Discuss:
  - How many lines could be taken to the audience in multiple ways?
    - Are there any lines which *must* be directed to another character?
    - Are there any lines which *must* be delivered as asides, so that the other character *cannot* hear?
  - Which aside most surprised you when it worked?
  - Which was the aside that seemed the most natural?
  - Which aside most endears the character to the audience?
  - What do asides/audience contact do for the character?
  - Is it better if only one character or all characters use audience contact?
  - Are there instances of sophisticated asides?

**Line Assignments**

Your students will mark their Line Assignments according to the method in this activity as homework. They should copy one moment for discussion into their Promptbook, as well as answering the additional questions. On your next class meeting, stage some of your students’ favorite discoveries, or ask who had trouble deciding where a line should be directed, and try to find the best choice through active exploration, as you did with the First 100 Lines.
Guide for Teachers: Asides and Audience Contact

Placing the object of the aside

Variations on an aside

Proscenium
(one option - straight out)

Thrust Stage
(anywhere!)

Normal Aside

Sophisticated Aside
Asides and Audience Contact – First 100 Lines


Enter SAMPSON and GREGORY, with swords and bucklers, of the House of Capulet.

SAMPSON
[ ] Gregory, [ ] 'o' my word, [ ] we'll not carry coals.

GREGORY
[ ] No, [ ] for then we should be colliers.

SAMPSON
[ ] I mean, [ ] an we be in choler, [ ] we'll draw.

GREGORY
[ ] Ay, [ ] while you live, [ ] draw your neck out o' the collar.

SAMPSON
[ ] I strike quickly, [ ] being moved.

GREGORY
[ ] But thou art not quickly moved to strike.

SAMPSON
[ ] A dog of the house of Montague moves me.

GREGORY
[ ] To move is to stir; [ ] and to be valiant is to stand: [ ] therefore, [ ] if thou art moved, [ ] thou runn'st away.

SAMPSON
[ ] A dog of that house shall move me to stand: [ ] I will take the wall of any man or maid of Montague's.

GREGORY
[ ] That shows thee a weak slave; [ ] for the weakest goes to the wall.

SAMPSON
[ ] True; [ ] and therefore women, [ ] being the weaker vessels, [ ] are ever thrust to the wall: [ ] therefore I will push Montague's men from the wall, [ ] and thrust his maids to the wall.

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

SAMPSON
[ ] 'Tis all one, [ ] I will show myself a tyrant: [ ] when I have fought with the men, [ ] I will be civil with the maids, [ ] and cut off their heads.

GREGORY
[ ] The heads of the maids?

SAMPSON
[ ] Ay, [ ] the heads of the maids, [ ] or their maidenheads; [ ] take it in what sense thou wilt.

GREGORY
[ ] They must take it in sense that feel it.

SAMPSON
[ ] Me they shall feel while I am able to stand: [ ] and 'tis known I am a pretty piece of flesh.

GREGORY
[ ] 'Tis well thou art not fish; [ ] if thou hadst, thou hadst been poor John. [ ] 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
[ ] Fear me not.

GREGORY
[ ] No, [ ] marry; [ ] I fear thee.

SAMPSON
[ ] Let us take the law of our sides; [ ] 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
[ 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
[ Well, [ sir.

GREGORY
[ Say 'better;' [ here comes one of my master's kinsmen.

SAMPSON
[ Yes, [ better, [ sir.

ABRAHAM
[ You lie.

SAMPSON
[ Draw, [ if you be men. [ Gregory, [ remember thy swashing blow.

They fight

BENVOLIO
[ Part, [ fools, [ put up your swords; [ you know not what you do.

Enter TYBALT

TYBALT
[ What, [ art thou drawn among these heartless hinds?
[ Turn thee, [ Benvolio, [ look upon thy death.

BENVOLIO
[ I do but keep the peace: [ put up thy sword, [ Or manage it to part these men with me.

TYBALT
[ What, [ drawn, [ and talk of peace? [ I hate the word, [ As I hate hell, [ all Montagues, [ and thee: [ Have at thee, [ coward!

Fight

Enter three or four Citizens with clubs.

OFFICER
[ Clubs, bills, and partisans, [ strike, [ beat them down.
[ Down with the Capulets, [ down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET
[ What noise is this? [ Give me my long sword, ho.
LADY CAPULET
[ ]A crutch, [ ]a crutch, [ ]why call you for a sword?

CAPULET
[ ]My sword, [ ]I say! [ ]Old Montague is come, [ ]And flourishes his blade in spite of me.

Enter old MONTAGUE and his wife.

MONTAGUE
[ ]Thou villain Capulet. [ ]Hold me not, [ ]let me go.

LADY MONTAGUE
[ ]Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his train.

PRINCE
[ ]Rebellious subjects, [ ]enemies to peace, [ ]Profaners of this neighbour-stained steel,
[ ]Will they not hear? [ ]What ho, [ ]you men,
[ ]you beasts,
[ ]That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
[ ]On pain of torture, [ ]from those bloody hands
Throw your mistemper'd weapons to the ground,
[ ]And hear the sentence of your moved prince.
[ ]Three civil brawls, [ ]bred of an airy word,
[ ]By thee, [ ]old Capulet, [ ]and Montague,
[ ]Have thrice disturb'd the quiet of our streets
[ ]And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, [ ]in hands as old,
[ ]Canker'd with peace, [ ]to part your canker'd hate:
[ ]If ever you disturb our streets again,
[ ]Your lives shall pay the forfeit of the peace.
[ ]For this time, [ ]all the rest depart away:
[ ]You, [ ]Capulet, [ ]shall go along with me:
[ ]And, [ ]Montague, [ ]come you this afternoon,
[ ]To know our Father's pleasure in this case,
[ ]To old Free-town, our common judgment-place.
[ ]Once more, on pain of death, [ ]all men depart.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO.

MONTAGUE
[ ]Who set this ancient quarrel new abroach?
[ ]Speak, [ ]nephew, [ ]were you by when it began?

BENVOLIO
[ ]Here were the servants of your adversary,
DR. RALPH'S SHAKESFEAR ACTIVITY
(adapted from Ralph Alan Cohen's book, ShakesFEAR and How to Cure It)

Commentary and Casting

From a teenager's perspective, *Romeo and Juliet* is easily the most accessible play in the canon. Shakespeare dishes out all the problems of being underage—sex, peer pressure, violence, and parents—and along the way he gives us some of the world's most famous love poetry.

My students have a tendency to get swept away by their natural sympathy for the title characters, so I spend a lot of time bashing Romeo. We first see Romeo completely lovesick, and it comes as something of a surprise to my students that the object of all that sighing is not Juliet, whom he has not yet met, but Rosaline, a character who never appears in the play. His "lovesickness," moreover, savor of something more than pure love when he complains that Rosaline will not open "her lap to saint-seducing gold" (1.1.214). Romeo has some rather profane ideas about saints (as his opening lines to Juliet will show). Judging from what Benvolio, Mercutio, and Friar Lawrence say, Romeo has not only been in love with Rosaline for some time, but he has also made himself a nuisance to all around him by displaying all the worst features of the lover. He has been moody, absent-minded, and a general wet blanket. He is also guilty of some cringingly bad verse: "Love is a smoke raised with the fume of sighs; being purged, a fire sparkling in lovers' eyes…" (1.1.190-191). All for love of Rosaline. And for love of Rosaline he goes to the Capulet party, where, after one look, he is in love with Juliet. Not even Oberon's nasty "little western flower" has the power to change a lover's mind so quickly. One may easily suspect that Romeo is in love with being in love, and, in the shadow of such a suspicion, view with less enthusiasm his effect on the fourteen-year-old Juliet.

Shakespeare stresses Juliet's age repeatedly, as if to remind us that Juliet, however bright she may be (and she is much smarter than her lover), still has a child's vulnerability. In the world's most famous love scene, the balcony scene, Romeo dwells on what he sees, on images ("The brightness of her cheek would shame those stars…" [2.2.19-20]); but Juliet, at the same time, is grappling with ideas ("What's in a name?" [2.2.43]). We do not know exactly what "satisfaction" he is seeking when he climbs the garden wall, but we may remember that he was sexually frustrated by Rosaline's rejection, and we know for sure what Mercutio thinks Romeo is after. Imagine his surprise when Juliet innocently proposes the only remedy she can think of for people in love: marriage.

Romeo agrees to that notion, they get married, and Romeo's resolve to live at peace with Juliet's family lasts about five minutes: he kills Juliet's cousin Tybalt and rushes off-stage screaming, "I am fortune's fool!"
(3.1.134). Somebody's, anyway. He hides in Friar Lawrence's cell, where he throws a temper tantrum—“with his own tears made drunk” (3.3.83)—and has to be shamed out of it by the Nurse and enticed out of it by the Friar.

We next see him waking in Mantua, full of good premonition, but, on receiving the false news of Juliet's death, he typically ignores his intuition in favor of rash action. He rushes to Verona to “lie with” his Juliet, threatens his attendant Balthasar with murder, breaks into the Capulet monument, kills Paris, and then poisons himself—seconds before Juliet awakes. If tragic literature can boast of a more addle-pated lover, I have not met him. The purpose of this synopsis of Romeo's behavior in the play is to get students thinking more critically about a play that they are likely to have pigeonholed as a tragedy about two victimized young lovers.

Activity: Cast the Play Two Ways.

*Romeo and Juliet* is Shakespeare's teen-exploitation work, and for that reason your students, familiar with teen film genres, will particularly enjoy casting exercises. I recommend that you organize your class discussion around two different casts. To get at the problem of blame and the generation gap, start with a cast that makes the lovers and their friends wonderful and the older generation unbearable. In such a cast, Capulet, Lady Capulet, and the Prince should be played by actors of advanced age who are good at being nasty gourches or devious autocrats. The Nurse should be laughably silly, even addled, and Paris should be played by some complete nerd or prig whom only the most unfeeling parent would consider marrying to a daughter. In choosing the younger generation for this first cast, your students should settle on the most sympathetic and attractive young actors (and/or rock stars, athletes, and so on).

Discuss the implications of this casting and then reverse the field with a cast in which the older generation is “cool”—a Paul Newman as Capulet, a Sigourney Weaver as Lady Capulet, a Clint Eastwood as the Prince, and a Bette Midler as the Nurse. Most interestingly, choose a Paris for the second cast who is really a better catch in every way than the Romeo. Paris is one of the most crucial casting choices in the play; Shakespeare's text leaves plenty of room for the possibility that Paris is as bright, as rich, as good looking, and, certainly, as sensitive and kind as Romeo. Usually, however, directors make Paris into a priggish sort of Uriah Heep, and, in so doing, obscure the point that a desirable young man, who has come to the Capulet vault on a romantic impulse to mourn his beloved, becomes yet another victim of Romeo's self-indulgence. Your students will see this better if they cast a heartthrob as Paris and give the part of Romeo to someone with some negative qualities. Benvolio and
Mercutio should also be cast as unpleasant types, and if the Juliet is someone with an unsympathetic side—snobbish, stubborn, moody—then right and wrong in the play will shift a bit and allow your students to see more clearly the issues Shakespeare is raising about young love.

Further Exploration:
See "Cutting and Doubling" in Production Choices, page 187, for more ideas on casting a play.
METRICAL EXPLORATION

The Conversational Sonnet

As Verse and Prose (page 31) showed you, Shakespeare primarily wrote in iambic pentameter – lines of ten syllables, broken into five beats, in an unstressed-stressed pattern. Romeo and Juliet pushes the conventions of poetic styles further, with more rhymed lines than any other Shakespearean tragedy. Shakespeare incorporates these conventions in intriguing ways, including the construction of a conversational sonnet between the young lovers.

In this activity, your students will explore the sonnet form and its use in dialogue in Romeo and Juliet.

Activity:

- Give your students the following sonnets on Handout #4A.
  - Alternately, allow your students to peruse any of Shakespeare’s sonnets and choose one to examine.
  - Have your students scan these sonnets and mark their rhyme schemes.
- Discuss the various sonnet forms:
  - The first on the handout, Thomas Wyatt’s “Whoso List to Hunt” is still modeled on the Italian style, closer to the older, Petrarchan form, two quatrains and a sustain (six lines) with a stricter rhyme scheme: ABBA ABBA CD DC EE.
  - The original Italian sonnets follow a strict ABBA ABBA CDE CDE rhyme scheme – far easier to follow when most of the words in your language end in vowel sounds. Ask your students who are taking Romance languages to verify this for the class.
  - Wyatt and the Earl of Surrey are responsible for giving the English sonnet the form of three quatrains followed by a final couplet.
  - The second is by Edmund Spencer, who wrote the English sonnet with a broader rhyme scheme: ABAB BCBC CDCD EE.
    - The important thing about this style is that it makes allowances for the different aural qualities of the English language.
    - English sonnets generally follow fairly strict iambic pentameter, though they will sometimes have trochees and feminine endings; far less common variations are spondees and caesuras.
  - The third and fourth are by Shakespeare.
    - Shakespeare also pushes the accommodation of the English language, creating each quatrain as its own unit: ABAB CDCD EFEF GG.
    - In all of these forms, the quatrains and couplet can create a sort of argument or debate. The three quatrains may make one argument, with the couplet serving as an envoy, or turning point, or else the quatrains may themselves volley back and forth between opposing points of view. Typically this is a means of the author debating with himself. In the conversational sonnets Romeo and Juliet, however, as your students will see, the debate may become more literal.
- Now give your students Handout #4B: the Prologues of Romeo and Juliet as printed in the Second Quarto (1599).
  - Have your students scan these prologues and mark their rhyme schemes. What do they notice?
  - By opening the play with a prologue in this identifiable sonnet form, what is Shakespeare telling the audience?
Notice that in the Folio, Shakespeare ends the play with an abbreviated sonnet. By setting up the expectation and then failing to fulfill it, how does Shakespeare play with the audience’s anticipation?

- Now give your students **Handout #4C**, from 1.5 of *Romeo and Juliet*.
  - Have your students scan these lines and mark the rhyme schemes. What do they notice?
- Have two students stage this scene.
  - Note that the embedded stage directions give you a lot to work with. The language about palms refers to a dance. See our website for further information about staging dances: [http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1098](http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1098)
- Discuss:
  - Shakespeare’s audience could well have picked up on the rhyme scheme in Romeo and Juliet's dialogue and recognized it as a sonnet form. Knowing that the first words these characters say to each other is in the form of a sonnet, what does that tell you about the characters?
  - How can actors use this information?
- Try playing the scene two different ways:
  - First, with a Juliet who is hesitant, a little nervous of being overheard or discovered, primly denying Romeo’s requests for a kiss.
  - Second, with a Juliet who is eager and engaged, using the form to prove to Romeo that she can keep up with him.
  - Which version do your students like better? How does the Nurse's entrance change in each version?

**FURTHER EXPLORATION**

Have your students choose two other characters – from *Romeo and Juliet*, from something else you’ve studied this year, or from a favorite book or movie – and write a conversational shared sonnet in the style of Romeo and Juliet’s from 1.5. Or, have Romeo finish the sonnet he was beginning before Juliet cut in with her quatrain. These do not need to follow the exact pattern of how Romeo and Juliet trade lines back and forth, but the split between the two characters should be either 7-7 or 8-6, and the sonnet must follow the traditional English sonnet form: 14 lines iambic pentameter in ABABCDCDEFEFGG rhyme scheme. Share these with the class.
Student Handout #4A – Sonnets

Thomas Wyatt, “Whoso List to Hunt”

Whoso list to hunt, I know where is an hind,
But as for me, alas, I may no more.
The vain travail hath wearied me so sore,
I am of them that farthest come behind.
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,
Since in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I, may spend his time in vain.
And graven with diamonds in letters plain
There is written, her fair neck round about:
Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame.

Edmund Spencer, Sonnet 75

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I wrote it with a second hand,
But came the tide, and made my pains his prey.
Vain man, said she, that doest in vain assay
A mortal thing so to immortalize,
For I myself shall like to this decay,
And eek my name be wiped out likewise.
Not so (quoth I), let baser things devise
To die in dust, but you shall live by fame:
My verse your virtues rare shall eternize,
And in the heavens write your glorious name.
Where whenas Death shall all the world subdue,
Out love shall live, and later life renew.

William Shakespeare, Sonnet 95

How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name;
O, in what sweets dost thou thy sins enclose!
That tongue that tells the story of thy days,
Making lascivious comments on thy sport,
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, what a mansion have those vices got
Which for their habitation chose out thee,
Where beauty's veil doth cover every blot,
And all things turn to fair that eyes can see.
Take heed, dear heart, of this large privilege;
The hardest knife ill-used doth lose his edge.

William Shakespeare, Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.
Handout #4B – Prologues

*Romeo and Juliet*, 1.0

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-cross’d lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark’d 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.

*Romeo and Juliet*, 2.0

Now old desire doth in his death-bed lie,
And young affection gapes to be his heir;
That fair for which love groan’d for and would die,
With tender Juliet match’d, is now not fair.
Now Romeo is beloved and loves again,
Alike bewitched by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-beloved any where:
But passion lends them power, time means, to meet
Tempering extremities with extreme sweet.
A Conversational Sonnet

Romeo and Juliet, 1.5

ROMEO
If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO
Have not saints lips, and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers' sake.

ROMEO
Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.

JULIET
Then have my lips the sin that they have took.

ROMEO
Sin from thy lips? O trespass sweetly urged,
Give me my sin again.

JULIET
You kiss by the book.

NURSE
Madam, your mother craves a word with you.
Teacher’s Guide – Sonnets

**Thomas Wyatt, “Whoso List to Hunt”**

Whoso | list to hunt, | I know | where is | an **hind**,

But as | for me, | alas, | I may | no **more**.

The vain | travail | hath wear|ed me | so **sorc**,  

I am | of them | that far|th| est come | **behind**.

Yet may | I by | no means | my wear|ied **mind**

Draw from | the deer, | but as | she fleeth | a**fore**

Fainting | I fol|low. | | I | leave off | therefore,

Since in | a net | I seek | to hold | the **wind**.

Who list | her hunt, | I put | him out | of **doubt**,

As well | as I, | may spend | his time | in **vain**.

And grav|en | diamonds | in let|ers **plain**

There is | written, | her fair | neck round | about.

**Noli** | me **tangere**, for | Caesar's | I am,

And **wilde** for | to hold, | though I | seem **tame**.

**Edmund Spencer, Sonnet 75**

One day | I wrote | her name | upon | the **strand**,

But came | the waves | and wash|ed it | away:

Again | I wrote | it with | a sec|ond **hand**,

But came | the tide, | and made | my pains | his **prey**.

Vain man, | said she, | that doest | in vain | **assay**

A mort|al thing | so to | immort|alize,

For I | myself | shall like | to this | **decay**,

And eck | my name | be wip|ed out | likewise.
William Shakespeare, Sonnet 130

My mistress' eyes are nothing like the sun;
Coral | is far | more red | than her | lips’ red; 
If snow | be white, | why then | her breasts | are dun; 
If hairs | be wires, | black wires | grow on | her head. 
I have | seen rose stems | ask’d, red | and white, 
But no | such roses | see I in | her cheeks; 
And in | some perfumes | there | delight 
Than in | the breath | that from | my mistress reeks. 
I love | to hear | her speak, | yet well | I know 
That music hath | a far | more pleasing sound; 
I grant | I never saw | a goddess go; 
My mistress, when | she walks, | treads on | the ground: 
And yet, | by heaven, | I think | my love | as rare 
As any she | belied | with false | compare.

**Sonnet 130** is an inversion of the "blazon," a traditional catalogue of physical attributes, often of female beauty.

**You will probably want to point out to your students that "reek" did not have the same negative connotation as it does today, nor was it solely associated with scent. "To reek" basically meant "to emit".**

**Notice the repeated "I + verb" structure, with the verb falling in the stressed position.**

Shakespeare uses a rhetorical device of direction in the final two lines, shifting the focus with "and yet".

Consider that this is the very opening of the play, when the speaker will need to get the audience's attention. Should this open with a trochee or a spondee?

Should the third foot be a trochee instead of an iambs? Try it both ways.

"Piteous" elides to "pit-yus".

Notice the mid-line trochee.

"Continuance" elides to something like "con-tin-wance".

**Romeo and Juliet, 1.0**

Two houses hold, both alike, in dignity, 
In fair Verona, where we lay our scene, 
From ancient grudge break to newmutiny, 
Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes, 
A pair of star-cross’d lovers take their life; 
Whose misadventured pitious covets throw
Do with their death bury their parents’ strife. 
The fear ful pass’age of their death-mark’d love, 
And the continuance of their parents’ rage.
Which, but | their child | ren's end, | nought could | re-move,

Is now | the two | hours' traf-fic of | our stage;
The which | if you | with pat-ient ears | at-tend,
What here | shall miss, | our toil | shall strive | to mends.

Romeo and Juliet, 2.0
Now old | desire | doth in | his death | bed lie,
And young | affect-ion gapes | to be | his heir;
That fair | for which | love groan'd | for and | would die,
With tend'er juliet match'd, | is now | not fair.
Now Rom eo is | beloved | and loves | again,
Alike | bewitch-ed by | the charm | of looks,
But to | his foe | supposed | he must | complain,
And she | steal love's | sweet bait | from fear-ful hooks:

Being held | a foe | he may | not have | access
To breathe | such vows | as love | ers use | to swear;
And she | as much | in love | her means | much less
To meet | her new | belov-ed an | y where:
But pass-ion lends | them power, | time means, | to meet
Tempering | extrem-ities | with ex-treme sweet.

Romeo and Juliet, 1.5

ROMEO
If I | profane | with my | un-worth-iest hand
This hol-y shrine, | the gen-tle fine | is this:

Note the unusually stressed pronoun "you". What effect does this have, since the prologue is speaking directly and openly to the audience?

This second prologue, usually cut from productions, only appears in the Second Quarto, after 1.5 and before 2.1.

Notice how, in lines 4-6, repeated words or syllables fall into stressed positions.

How do the stresses help to make sense of potentially confusing syntactical structure?

Unusually, this line seems to end on an unstressed beat, even though it is only ten syllables. Is there another way to scan the line? Could this simply inform a variant pronunciation of “access”?

"Power" elides to "pow'r".

Notice the trochaic opening. "Tempering" elides to "Temp'ring".

Elision causes "unworthiest" to scan as something like "un-worth-yest".
My lips, | two blushing pilgrims, read | you stand.
To smooth | that rough | touch with | a tender kiss.

JULIET
Good pilgrim, you | do wrong | your hand | too much,
Which mannerly devotion shows | in this;
For saints | have hands | that pilgrims’ hands | do touch,
And palm to palm is holy palmers’ kiss.

ROMEO
Have not | saints lips, | and holy palmers too?

JULIET
Ay, pilgrim, lips | that they must use | in prayer.

ROMEO
O, then, | dear saint, | let lips | do what | hands do;
They pray, | grant thou, | lest faith | turn to | despair.

JULIET
Saints do not move, | though grant | for prayerers’ sake.

ROMEO
Then move | not, while | my prayer’s effect | I take.
Thus from my lips, | by yours, | my sin is purged.

JULIET
Then have | my lips | the sin | that they have took.
ROMEO

Sin from thy lips? O tres pass sweetly urged,

Give me my sin again.

JULIET

You kiss by the book.

NURSE

Madam, your mother craves a word with you.

This requires some elision, possible to “th'book.”

The Nurse interrupts, possibly aware that sonnets are sexy and therefore dangerous to her young charge. Does she also see the kiss?
STAGING CHALLENGES

Stage Combat

Romeo and Juliet is one of the more combat-heavy of Shakespeare's tragedies, with four major fights spanning the length of the play: the opening brawl in 1.1, Mercutio vs. Tybalt in 3.1, Tybalt vs. Romeo in 3.1, and Romeo vs. Paris in 5.1. Additionally, Romeo and Juliet both threaten to kill themselves with knives or daggers, and Juliet actually follows through on the threat. There is also the potential for violent action in the second half of 3.5, the family feud of the Capulets.

All of this action means that productions have to set aside a considerable amount of time to block these fights and other moments of contact. Production Choices, page 187, discusses how this can affect the rehearsal process – But how do productions know what to block? How do fight choreographers, directors, and actors know how to approach a fight based on what the script provides them? In this activity, your students will examine what information the text provides about combat and will determine how to interpret those clues.

Activity

- You may wish to begin this exploration by using our Daggers of the Mind workshop, available on the ASC website: http://www.americanshakespearecenter.com/v.php?pg=116. This workshop explores methods of acting combat without actually using any swords (even of the foam or wood variety), thus providing a safe way to engage in combat in your classroom.

- Review the concept of embedded stage direction from Elizabethan Classroom, page 68. Make sure your classroom space is set up as a thrust stage, with plenty of room to move around.

- Give your students Handout #5A. Have them examine the information that Mercutio provides about Tybalt's fighting style.
  - Parsing this information may require some dramaturgical research. You can either use Handout #5B as a guide, or else you may wish to assign this to your students as a research project.

- Now give your students Handout #6: Mercutio vs. Tybalt.
  - What information does the text of the fight provide for you?

- Assign proxies for Mercutio, Tybalt, Benvolio, and Romeo.
  - You may want to use the feeding-in method, so that your combatants can be entirely engaged in the physicality, without having to look at the text.

- As a class, or in small groups, determine how you will block this fight.
  - You may find it helpful to put the text up on a projector screen or SmartBoard, so that your class can mark out the embedded stage directions and blocking notes as you go.
  - Consider the following, based on the evidence in the text:
    - What sort of weapons are the characters using?
    - When does each character draw?
    - How does the information you have about the characters' respective fighting styles influence the blocking of the fight?
    - How far apart do they begin? How quickly do they close the distance between them?
    - How long should the fight last?
- Is there any reversal of who has the power during the course of the fight?
- What injuries occur from the fight? Who gets them, when, and how?
- Are those injuries fatal? If so, are they immediately fatal or is the death prolonged?

If you think your students are up to it, you may want to discuss some of the more gruesome physical responses of the body to injury. Consider the following facts and how they might affect the choreography of the fight, as well as what an actor needs to do to "sell" each kind of injury:

- Human muscles are designed to fight against intrusion from foreign objects; stabbing someone requires more force than you think it will. Removing the weapon also requires a lot of ripping effort, as the muscles will suction around the blade.
- The heart muscle is one of the toughest in the body, but once it gets popped, it's like a water balloon. (See Kelley McKinnon demonstrate on YouTube: http://youtu.be/xfSTFr8dIU8).
- A stomach wound can take a while to kill someone, because it is not immediately lethal. Death comes from hemorrhaging and blood loss, and a lot of the pain comes from the stomach acid eating through other tissue.
- A punctured lung is essentially a death by drowning, but from within rather than externally. The lung will collapse and fill with blood if not treated fast enough.
- For more on "selling" injuries, see our other videos on our YouTube channel: http://www.youtube.com/user/ASCBlackfriars

Part of what makes Shakespeare's plays so enjoyable for fight choreographers is that the limited directions leave them a lot of room for interpretation, to tell the story through the fight. What questions about the fight do your students have that the text does not directly answer? How do they want to fill in those gaps?

- Examine this fight in alternate versions of the text (such as Quarto 1; see Textual Variants, page 153, for more). Is the information that the text provides different?

**Further Exploration**

Look at the other fights in the play and conduct the same analysis. How are they similar to or different from the Mercutio vs. Tybalt fight? Does Shakespeare provide different kinds of information about the fights elsewhere in the text? What extra complications are there with more than two combatants?
Student Handout #5A – On Tybalt

Romeo and Juliet, 2.4

BENVOLIO
Tybalt, the kinsman of old Capulet, hath sent a letter to his father's house.

MERCUTIO
A challenge, on my life.

BENVOLIO
Romeo will answer it.

MERCUTIO
Any man that can write may answer a letter.

BENVOLIO
Nay, he will answer the letter's master, how he dares, being dared.

MERCUTIO
Alas poor Romeo, he is already dead; stabbed with a white wench's black eye; shot through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft: and is he a man to encounter Tybalt?

BENVOLIO
Why, what is Tybalt?

MERCUTIO
More than Prince of Cats, I can tell you. O, he is the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance, and proportion; he rests his minim, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause: ah, the immortal passado, the punto reverse, the hay.

BENVOLIO
The what?

MERCUTIO
The pox of such antic, lisping, affecting fantasies; these new tuners of accents: 'By Jesu, a very good blade, a very tall man, a very good whore.' Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these perdona-mi's, who stand so much on the new form, that they cannot at ease on the old bench? O, their bones, their bones.
Student Handout #5B - Dramaturgy

The History of Single Combat

Much of Europe had a history of single combat, often as a legal procedure. The idea of *judicium Dei*, the judgment of God, allowed the law to settle disputes through combat. The victor was the party favored by God, and thus the party deemed to be in the right. This practice grew out of the Viking *holmgang* and other Germanic principles of single combat. The earliest known judicial duels date from the Burgundian Code, from the fifth and sixth centuries; the right to trial by combat persisted in England until the 19th century, with the last such claim occurring in 1817. Over time, however, the practice diverged from its judicial roots and became more an issue of personal quarrels over honor. The duel remained distinct from a brawl (spontaneous and without any set of rules), a war (a dispute between nations involving many combatants), and a tournament (a test of skill with a set of rules, but solving no private dispute).

Dueling became a relatively common method of problem-solving on the continent, at least among those strata of society who could afford rapiers. Men did not always fight to the death, but that was frequently the outcome. During the fifteenth- and sixteenth centuries in France, several thousand gentlemen and noblemen lost their lives as a result of duels, and during the reign of Louis XIII, the statue issued eight thousand pardons for duel-related murders. When the trend began to catch on with noblemen in England, King James I enacted new legislation forbidding it.

The Code Duello:

The first published Code Duello, or rules of combat for a one-on-one duel, appeared in Italy in 1550. Girolamo Muzio published *Il Duello* in Italy, and the text eventually found its way to England, along with other books detailing Italian concepts of honor and its defense, such as Baldassare Castiglione's *Book of the Courtier*. Similar codes also existed in France, such as *Le Combat de Mutio Iustinopolitain*, published in 1583. These texts helped to transition English ideas of single combat from the judicial sphere to the personal. A few Italian fencing masters came to England in the late-sixteenth and early-seventeenth century, increasing the popularity of both dueling and the sport of fencing. One of these masters, Vincentio Saviolo, conducted a fencing school in London from 1590 onwards and published guide to "the use of the rapier and dagger" and "of honor and honorable quarrels" in 1595 (see images on next page).

*Il Duello* and later books of conduct outlined the proper course of action for a duel. A morally acceptable duel, by these standards, had to have some pretense. The challenger would then issue a grievance, either publicly or through a letter (as Tybalt does), detailing the nature of the offence and demanding satisfaction. The challenged person could offer restitution or else agree to a duel. The challenger proposed a site for the duel, which the challenged man could either accept or propose an alternate. Each side would bring between one and three "seconds". Duels were often held at dawn, to lessen the chances of the combatants being caught (since dueling was, despite its prevalence, illegal in most countries). The codes further detailed the proper conduct for starting and ending the fights.
Fighting Styles:

The English liked to mock the Continental fighting styles, particularly with the rise of the rapier as a combat weapon. The rapier was a stabbing and puncturing weapon rather than a hacking and slashing one, like a good solid broadsword. Many English fencing masters condemned Vincentio Saviolo's school of fencing and his book, viewing the style as only useful for fighting dangerous duels, not in actual warfare. Further, his book included fancy Italian terms for many of the movements involved, such as punta reversa, imbroccada, and the stoccata. Though some of the members of the court took to this Italian style, many English people were significantly xenophobic, particularly when it came to the Catholic world (and especially Spain and Italy) that posed such a threat to them. The boldest critics of the Italian style would mock not only the practice itself but also the overly elaborate words that contrasted with the straightforward English style.
Vincentio Saviolo his Practise.

THE THYRDE DAYES
Discourse, of Rapier and Dagger.

I know not certainly, whether it hath been my earnest desire to encounter you, that raise me earlier this morning than my accustomed house, or to be affered of some doubtfull questions, which yester-night were proposed by some gentlemen and my felo-in-discourse.
BENVOLIO
By my head, here comes the Capulets.

MERCUTIO
By my heel, I care not.

TYBALT
Follow me close, for I will speak to them.
Gentlemen, good den, a word with one of you.

MERCUTIO
And but one word with one of us? couple it with something, make it a word and a blow.

TYBALT
You shall find me apt enough to that sir, and you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio thou consort'st with Romeo.

MERCUTIO
Consort? What, dost thou make us Minstrels?
And thou make Minstrels of us, look to hear nothing but discords: here's my fiddlestick, here's that shall make you dance. Come consort.

BENVOLIO
We talk here in the public haunt of men:
Either withdraw unto some private place,
Or reason coldly of your grievances:
Or else depart, here all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter Romeo

TYBALT
Well peace be with you sir, here comes my man.

MERCUTIO
But I'll be hang'd sir if he wear your Livery.

TYBALT
Romeo, the love I bear thee can afford
No better term then 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 injur'd thee,
But lov'd thee better then thou can'st 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.

MERCUTIO
O calm, dishonorable, vile submission:
Alla staccato carries it away.

TYBALT
What wouldst thou have with me?

MERCUTIO
Good King of Cats, nothing but one of your nine lives, that I mean to make bold withal, and as you shall use me hereafter dry beat the rest of the eight. Will you pluck your Sword out of his Pilcher by the ears? Make haste, least mine be about your ears ere it be out.

TYBALT
I am for you.

ROMEO
Gentle Mercutio, put thy Rapier up.

MERCUTIO
Come sir, your Passado.

ROMEO
Draw Benvolio, beat down their weapons:
Gentlemen, for shame forbear this outrage,
Tybalt, Mercutio, the Prince expressly hath
Forbidden bandying in Verona streets.
Hold Tybalt, good Mercutio.

Exit Tybalt.

MERCUTIO
I am hurt.
A plague a both the Houses, I am sped:
Is he gone and hath nothing?

BENVOLIO
What art thou hurt?

MERCUTIO
Ay, ay, a scratch, a scratch, marry 'tis enough,
Where is my Page? Go, Villain, fetch a Surgeon.

ROMEO
Courage man, the hurt cannot be much.

MERCUTIO
No: 'tis not so deep as a well, nor so wide as a
Church door, but 'tis enough, 'twill serve: ask
for me tomorrow, and you shall find me a grave
man. I am pepper'd I warrant, for this world: a
plague a both your houses. What, a Dog, a Rat, a
Mouse, a Cat to scratch a man to death: a Braggart,
a Rogue, a Villain, that fights by the book of
Arithmetic, why the dev'l came you between us? I
was hurt under your arm.

ROMEO
I thought all for the best.

MERCUTIO
Help me into some house Benvolio,
Or I shall faint: a plague a both your houses.
They have made worms meat of me,
I have it, and soundly to your Houses.

Exit.
Teacher's Guide – On Tybalt

BENVOLIO
Tybalt, the kinsman of old Capulet, hath sent a letter to his father's house.

MERCUTIO
A challenge, on my life.

BENVOLIO
Romeo will answer it.

MERCUTIO
Any man that can write may answer a letter.

BENVOLIO
Nay, he will answer the letter's master, how he dares, being dared.

MERCUTIO
Alas poor Romeo, he is already dead; stabbed with a white wench's black eye; shot through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft: and is he a man to encounter Tybalt?

BENVOLIO
Why, what is Tybalt?

MERCUTIO
More than Prince of Cats, I can tell you. O, he is the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance, and proportion; he rests his minim, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause: ah, the immortal passado, the punto reverse, the hay.

BENVOLIO
Why, what is Tybalt?

MERCUTIO
Does Benvolio really not know, or is he just inviting Mercutio to expound?

MERCUTIO
Mercutio mocks not only Tybalt's fighting style, but his adherence to the specified code of dueling.

This refers both to the precision of Tybalt's style of fighting and to the thrusting, puncturing nature of the rapier style.

All mockeries of Italian-style fencing terms. "The hay" was also a dancing term.

MERCUTIO's mockery continues. If this is what he criticizes in Tybalt's fighting style and demeanor, what does that say about Mercutio in contrast? Might he fight with a broadsword rather than rapier and dagger? With some other weapon? Or simply in a different style? How will these decisions influence the later fight?

What is it about Tybalt that seems to irritate Mercutio the most? How will that come into play in 3.1?
<table>
<thead>
<tr>
<th>Teacher's Guide – Mercutio vs. Tybalt</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BENVOLIO</strong></td>
</tr>
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</tr>
</tbody>
</table>

| **MERCUTIO**                          |
| By my heel, I care not.               |

| **TYBALT**                            |
| Follow me close, for I will speak to them. |
| Gentlemen, good den, a word with one of you. |

| **MERCUTIO**                          |
| And but one word with one of us? couple it with something, make it a word and a blow. |

| **TYBALT**                            |
| You shall find me apt enough to that sir, and you will give me occasion. |

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| Could you not take some occasion without giving? |

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| **MERCUTIO**                          |
| Consort? What, dost thou make us Minstrels? |
| And thou make Minstrels of us, look to hear nothing but discords: here's my fiddlestick, here's that shall make you dance. Come, consort. |

| **BENVOLIO**                          |
| We talk here in the public haunt of men: |
| Either withdraw unto some private place, |
| Or reason coldly of your grievances: |
| Or else depart, here all eyes gaze on us. |

| **MERCUTIO**                          |
| Men's eyes were made to look, and let them gaze. I will not budge for no man's pleasure, I. |

| **Enter Romeo**                       |

| **TYBALT**                            |
| Well peace be with you sir, here comes my man. |

| **MERCUTIO**                          |
| But I'll be hang'd sir if he wear your Livery. Marry go before to field, he'll be your follower, |

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**STOP** At least one other Capulet must enter with Tybalt. How many could there be? How many do your students want to add? Is it different if Tybalt brings only a second than if he has a posse of three or four attendants? How does that change the tenor of Mercutio's insults?

**STOP** Where do the Capulets enter from that they do not immediately encounter Benvolio and Mercutio?

**STOP** Tybalt points out that he would need "occasion" to fight Mercutio – part of the Code Duello.

**STOP** Why does Tybalt say this? Is he offering that as the "occasion"? Or is he suggesting that Mercutio might know where Romeo, his real target, is?

**STOP** The punctuation in the Folio is ambiguous; this line might also read "What dost thou make us, minstrels?" How might that change the delivery?

**STOP** Mercutio at least indicates, perhaps brandishes his sword. There is also potentially a sexual joke here.

**STOP** Notice Benvolio's concern for carrying out this dispute in public; his alarm might relate both to the Prince's decree against brawling and to early modern laws against dueling.

**STOP** What kind of a character note for Mercutio do these lines provide? Might there be any physical aggression implied?

**STOP** Where does Romeo enter from? How does Tybalt disengage from or dismiss Mercutio?

**STOP** Notice that Mercutio continues the sparring, while Tybalt turns his attention to Romeo. Does Tybalt not hear these lines, or does he choose to ignore them?
Your worship in that sense, may call him man. 25

TYBALT
Romeo, the love I bear thee can afford
No better term then 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 injur'd thee,
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As dearly as my own, be satisfied.

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Tybalt, you Rat-catcher, will you walk?

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nine lives, that I mean to make bold withal, and
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MERCUTIO
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Gentlemen, for shame forbear this outrage,
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Exit Tybalt.

MERCUTIO
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Ay, ay, a scratch, a scratch, marry 'tis enough,
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Courage man, the hurt cannot be much.

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No: 'tis not so deep as a well, nor so wide as a
Church door, but 'tis enough, 'twill serve: ask for me tomorrow, and you shall find me a grave
man. I am pepper'd I warrant, for this world: a plague a both your houses. What, a Dog, a Rat, a Mouse, a Cat to scratch a man to death: a Braggart, a Rogue, a Villain, that fights by the book of Arithmetic, why the dev'l came you between us? I was hurt under your arm.

ROMEO
I thought all for the best.

MERCUTIO
Help me into some house Benvolio, 75
Or I shall faint: a plague a both your houses. They have made worms meat of me, I have it, and soundly to your Houses.

Exit.
Through the use of rhetorical devices (or figures of speech), Shakespeare provides a map to help an actor figure out how to play a character and to communicate the story of the play to the audience. These devices may provide clues to meaning, may indicate how a character's mind works, or may audibly point the audience towards important concepts in a character’s speech. Rhetoric is one of many tools an actor can use to discover playable moments in a speech or in dialogue. For example, a character who uses ellipsis, leaving out part of a sentence to force the other characters or audience members to complete it in their minds, might be forging a bond, or he might simply be in a hurry.

The rhetoric in Romeo and Juliet gives an actor an abundance of clues as to the emotional highs and lows the characters experience – and no character embodies that roller-coaster of emotion better than Romeo, frequently capable of expressing the high and the low nearly simultaneously.

In this activity, your students will discover how rhetorical devices can illustrate a character's emotional state and thus convey playable information to an actor.

Activity
- Advanced Studies: (Recommended for AP or college students) Introduce your students to the following rhetorical terms. You may wish to use Handout #7 as a study list or homework assignment:
  - Two kinds of Repetition:
    - **Anaphora**, repetition at the beginning of a phrase, line, or sentence.
      - Example: "This royal throne of kings, this sceptered isle, / This earth of majesty, this seat of Mars, / This other Eden, demi-paradise." – John of Gaunt, 1 Henry IV
    - **Diacope**, unpatterned repetition.
      - Example: "And what have kings, that privates have not too, / Save ceremony, save general ceremony?" – King Henry, Henry V
  - One device of Omission:
    - **Ellipsis**, the omission of a short word or phrase, easily understood in context.
      - Example: "You this way; we that way." – Armado, Love's Labour's Lost
  - One device of Addition:
    - **Ecphonesis**, an emotional exclamation.
      - Example: "O woe is me, t'have seen what I have seen, see what I see." – Ophelia, Hamlet
  - Four devices of Direction:
    - **Antithesis**, two ideas placed in contrast with each other. These may but need not be direct opposites; they can be any ideas arranged in opposition to or as alternatives to each other.
      - Example: "Neither a borrower nor a lender be." – Polonius, Hamlet
    - **Oxymoron**, the paradoxical placement of opposing terms adjacent to one another.
- Example: "Beautiful tyrant, fiend angelical" – Juliet, *Romeo and Juliet*

- **Auxesis**, the arrangement of a series, either building or diminishing.
  - Example: "Now kiss, embrace, contend, do what you will." – Julia, *The Two Gentlemen of Verona*

- **Antimetabole**, the repetition of words in successive clauses, in reverse syntactical order.
  - Example: "Virtue that transgresses is but patch’d with sin, / And sin that amends is but patch’d with virtue." – Feste, *Twelfth Night*

- One device of Substitution:
  - **Prosopopoeia**, more commonly known as personification, the assignation of action or human emotion to an object, abstract concept, or non-human creature.
  - Example: "O beware, my lord, of jealousy; / It is the green-eyed monster that doth mock the meet it feeds on." – Iago, *Othello*

- Break your students into 5 groups.
- Give each group one scene from Handouts #8A–#8E:
  - #8A: 1.1, Benvolio and Romeo
  - #8B: 2.2, Romeo and Juliet
  - #8C: 3.3, Romeo and Friar Laurence
  - #8D: 5.1, Romeo, Balthasar, and Apothecary
  - #8E: 5.3, Romeo, Paris, and Page

- Have each group perform a rhetorical analysis of their scene. **Advanced Students** should look particularly for examples of the terms listed above.
  - Have your students also mark what they consider the emotionally "high" and emotionally "low" moments in each scene. Where are the highest and the lowest moments? How often does Romeo switch back and forth between "high" and "low" in his speech?

- Discuss:
  - What devices did each group find most prominent in their scenes?
  - What effect do the different kinds of repetition have for the listener?
    - Is repetition at the beginning substantially different from repetition at the end?
    - What kind of emotional clue does each kind of repetition give?
    - What does it indicate when someone returns to the same word over and over again?
  - What sorts of information does Romeo omit?
  - What kind of emotional exclamations do the scenes contain?
    - Are they more frequently attached to positive or to negative emotion?
    - Do the different vowels involved lend the exclamation a different tone?
  - How do the devices of direction draw attention to the contrast between emotional highs and emotional lows?
    - How can an actor use the moments of high contrast in antithesis and oxymoron?
    - What ideas does Romeo place in opposition to each other?
  - What sort of concepts or objects does Romeo give personality to?
    - Do his moments of personification correlate to particularly high or low emotional moments?
    - What might it indicate about Romeo that he perceives so many non-human things as having thoughts and feelings like his own?
  - How is Romeo’s rhetoric similar to or different from others in these scenes?
  - Compare Romeo’s rhetoric when talking about Rosaline to when he talks to or about Juliet. How is it different or similar? When does he seem more sincere? More ridiculous? More intelligent?
• Have each group act out their scene (or, if under time constraints, a favorite passage from the scene).
  o How can your actors use the rhetoric to convey the emotional highs, lows, and turbulence?
  o Have your student actors make the distinction as enormous as possible at first, to the point of ridiculousness. Then, see if they can real it back in, and keep some of the emotional intensity without hamming it up.

Further Exploration
Compare the language of Romeo and Juliet's death scene, 5.3, with the language in 'Pyramus and Thisbe' in *A Midsummer Night's Dream*, 5.1. What similarities do your students notice in the rhetoric of each?

Let your students know that Shakespeare likely wrote these two plays in the same year, but we don't know which came first. What relationship between the two plays can your students draw, having that information? If *Romeo and Juliet* came first, does it seem like Shakespeare might have been poking fun at himself in *A Midsummer Night's Dream*? What is the relationship if *Midsummer* came first?
Student Handout #7 - Rhetorical Vocabulary List

Anaphora, repetition at the beginning of a phrase, line, or sentence.
Example: "This royal throne of kings, this sceptered isle, / This earth of majesty, this seat of Mars, / This other Eden, demi-paradise." – John of Gaunt, 1 Henry IV

Diacope, unpatterned repetition.
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Prosopopoeia, more commonly known as personification, the assignation of action or human emotion to an object, abstract concept, or non-human creature.
Example: "O beware, my lord, of jealousy; / It is the green-eyed monster that doth mock the meet it feeds on." – Iago, Othello
Student Handout #8A

Romeo and Juliet, 1.1

BENVOLIO
Good morrow, cousin.

ROMEO
Is the day so young?

BENVOLIO
But new struck nine.

ROMEO
Ay me, sad hours seem long.
Was that my father that went hence so fast?

BENVOLIO
It was. What sadness lengthens Romeo's hours?

ROMEO
Not having that, which having, makes them short.

BENVOLIO
In love?

ROMEO
Out.

BENVOLIO
Of love?

ROMEO
Out of her favour, where I am in love.

BENVOLIO
Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof.

ROMEO
Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will:
Where shall we dine? O me: What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love, O loving hate,
O any thing, of nothing first created:
O heavy lightness, serious vanity,
Mis-shapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is:

This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO
No, coz, I rather weep.

ROMEO
Good heart, at what?

BENVOLIO
At thy good heart's oppression.

ROMEO
Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
With more of thine: this love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with lovers' tears:
What is it else? a madness, most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

BENVOLIO
Soft, I will go along;
An if you leave me so, you do me wrong.

ROMEO
Tut, I have lost myself; I am not here;
This is not Romeo, he's some other where.

BENVOLIO
Tell me in sadness, who is that you love?

ROMEO
What, shall I groan and tell thee?

BENVOLIO
Groan, why, no. But sadly tell me who.

ROMEO
Bid a sick man in sadness make his will:
Ah, word ill urged to one that is so ill:
In sadness, cousin, I do love a woman.

BENVOLIO
I aim'd so near, when I supposed you loved.
ROMEO
A right good mark-man; and she's fair I love.

BENVOLIO
A right fair mark, fair coz, is soonest hit.

ROMEO
Well, in that hit you miss: she'll not be hit
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unarm'd.

She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
O, she is rich in beauty, only poor,
That when she dies with beauty dies her store.

BENVOLIO
Then she hath sworn that she will still live chaste?

ROMEO
She hath, and in that sparing makes huge waste,
For beauty starved with her severity
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair:
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

BENVOLIO
Be ruled by me, forget to think of her.

ROMEO
O, teach me how I should forget to think.

BENVOLIO
By giving liberty unto thine eyes;
Examine other beauties.

ROMEO
'Tis the way
To call hers exquisite, in question more:
These happy masks that kiss fair ladies' brows
Being black put us in mind they hide the fair;
He that is strucken blind cannot forget
The precious treasure of his eyesight lost:
Show me a mistress that is passing fair,
What doth her beauty serve, but as a note
Where I may read who pass'd that passing fair?
Farewell: thou canst not teach me to forget.

BENVOLIO
I'll pay that doctrine, or else die in debt.
Romeo and Juliet, 2.2

Enter ROMEO

ROMEO
He jests at scars that never felt a wound.
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;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.
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:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those
stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
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
She speaks:
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

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
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, O be some other name
Belonging to a man.
What's in a name? that which we call a rose
By any other word 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 thy 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.  70

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;  75
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.
ROMEO
Father, what news? What is the prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?

FRIAR LAURENCE
Too familiar
Is my dear son with such sour company:
I bring thee tidings of the prince's doom.

ROMEO
What less than doomsday is the prince's doom?

FRIAR LAURENCE
A gentler judgment vanish'd from his lips,
Not body's death, but body's banishment.

ROMEO
Ha, banishment? be merciful, say 'death;'
For exile hath more terror in his look,
Much more than death: do not say 'banishment.'

FRIAR LAURENCE
Hence from Verona art thou banished:
Be patient, for the world is broad and wide.

ROMEO
There is no world without Verona walls,
But purgatory, torture, hell itself.
Hence-banished is banish'd from the world,
And world's exile is death: then banished,
Is death mis-termed: calling death banishment,
Thou cutt'st my head off with a golden axe,
And smilest upon the stroke that murders me.

FRIAR LAURENCE
O deadly sin, O rude unthankfulness,
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment:
This is dear mercy, and thou seest it not.

ROMEO
'Tis torture, and not mercy: heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her;
But Romeo may not. More validity,
More honourable state, more courtship lives
In carrion-flies than Romeo: they may seize
On the white wonder of dear Juliet's hand
And steal immortal blessing from her lips,
Who even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banished:
Flies may do this, but I from this must fly:
They are free men, but I am banished.
And say'st thou yet that exile is not death?

FRIAR LAURENCE
O friar, the damned use that word in hell;
Howlings attend it: how hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word 'banished'?

FRIAR LAURENCE
Thou fond mad man, hear me but speak a word.

ROMEO
O, thou wilt speak again of banishment.

FRIAR LAURENCE
I'll give thee armour to keep off that word:
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished.

ROMEO
Yet 'banished'? Hang up philosophy,
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not: talk no more.

FRIAR LAURENCE
O, then I see that madmen have no ears.

ROMEO
How should they, when wise men have no eyes?

FRIAR LAURENCE
Let me dispute with thee of thy estate.

ROMEO
Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me and like me banished,
Then mightst thou speak, then mightst thou
   tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.
Enter ROMEO

If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand:
My bosom's lord sits lightly in his throne;
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead—
(Strange dream, that gives a dead man leave to think)
And breathed such life with kisses in my lips,
That I revived, and was an emperor.
Ah me, how sweet is love itself possess'd,
When but love's shadows are so rich in joy.

Enter BALTHASAR.

News from Verona, how now, Balthasar?
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.

BALTHASAR
Then she is well, and nothing can be ill:
Her body sleeps in Capel's monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you:
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEO
Is it even so? then I deny you, stars.
Thou know'st my lodging; get me ink and paper,
And hire post-horses; I will hence to-night.

BALTHASAR
I do beseech you, sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.

ROMEO
Tush, thou art deceived:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?
ROMEO
Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And, in despite, I'll cram thee with more food.

PARIS
This is that banish'd haughty Montague,
That murder'd my love's cousin, with which grief,
It is supposed, the fair creature died;
And here is come to do some villainous shame
To the dead bodies: I will apprehend him.
Stop thy unhallow'd toil, vile Montague:
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.

ROMEO
I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man;
Fly hence, and leave me: think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury: O, be gone,
By heaven, I love thee better than myself;
For I come hither arm'd against myself:
Stay not, be gone; live, and hereafter say,
A madman's mercy bade thee run away.

PARIS
I do defy thy conjurations,
And apprehend thee for a felon here.

ROMEO
Wilt thou provoke me? then have at thee, boy.

PAGE
O Lord, they fight, I will go call the watch.

PARIS
O, I am slain. If thou be merciful,
Open the tomb, lay me with Juliet.

ROMEO
In faith, I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris;
What said my man, when my betossed soul

Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? Or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune's book.
I'll bury thee in a triumphant grave;
A grave? O no, a lantern, slaughter'd youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man inter'r'd.
How oft when men are at the point of death
Have they been merry? which their keepers call
A lightning before death: O, how may I
Call this a lightning? O my love, my wife,
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; Beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin. Ah, dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maidens;
O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last:
Arms, take your last embrace, and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death.
Come, bitter conduct, come, unsavoury guide,
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark:
Here's to my love. O true apothecary:
Their drugs are quick. Thus with a kiss I die.
Teacher's Guide – Emotional Highs and Lows

Romeo and Juliet, 1.1

BENVOLIO

Good morrow, [cousin].

ROMEO

Is the day so young?

BENVOLIO

But new struck nine.

ROMEO

Ay me, sad hours seem long.

Was that my father that went hence so fast?

BENVOLIO

It was. What sadness lengthens Romeo's hours?

ROMEO

Not having that, which having, makes them short.

BENVOLIO

In love?

ROMEO

Out.

BENVOLIO

Of love?
ROMEO

Out of her favour, where I am in love.

BENVOLIO

[Alas], that love, [so gentle in his view],

Should be so tyrannous and rough in proof.

ROMEO

[Alas], that love, [whose view is muffled still],

Should, [without eyes], see pathways to his will:

Where shall we dine? [O me]: What fray was here?

Yet tell me not, [for I have heard it all].

Here's much to do with hate, but more with love.

Why], [then], [O] brawling love, [O] loving hate.

[O] any thing, of nothing first created:

[O] heavy lightness, serious vanity,

Mis-shapen chaos of well-seeming forms,

Feather of lead, bright smoke, cold fire, sick health,

Still-waking sleep, that is not what it is:

This love feel I, that feel no love in this.

Dost thou not laugh?

BENVOLIO

No, [coz], I rather weep.

ROMEO

[Good heart], at what?
BENVOLIO

At thy good heart’s oppression.

ROMEO

[Why], such is love's transgression.

Griefs of [mine own] lie heavy in my breast, 

[Which thou wilt propagate, to have it prest With more of thine]: this love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke raised with the fume of sighs;

[Being purged], a fire sparkling in lovers' eyes;

[Being vex'd], a sea nourish'd with lovers' tears:

What is it else? a madness, [most discreet],

A choking gall and a preserving sweet.

Farewell, [my coz].

BENVOLIO

[Soft], I will go along;

An if you leave me so, you do me wrong. 

ROMEO

[Tut], I have lost myself; I am not here;

This is not Romeo, he's some [other] where.

BENVOLIO

Tell me in sadness, who is that you love?
What, shall I groan and tell thee?

Groan, why, no. But sadly tell me who.

Bid a sick man in sadness make his will:
[Ah], word ill urged to one that is so ill: In sadness, [cousin], I do love a woman.

A right good mark-man; and she's fair I love.

A right fair mark, [fair] coz, is soonest hit.

[Well], in that hit you miss: she'll not be hit With Cupid's arrow; she hath Dian's wit; And, [in strong proof of chastity well arm'd], From love's weak childish bow she lives unharmed. 50 She will not stay the siege of loving terms, [Nor] hide the encounter of assailing eyes, [Nor] open her lap to saint-seducing gold:

This instance of antitabole (sad-grown-groan-sad) is spread over 3 lines and between the two characters. What does this interlocking structure indicate about Benvolio and Romeo?

Romeo only begins to relent here, not answering Benvolio's correctly, and he begins by repeating Benvolio's phrase from line 38. Does this beginning make Benvolio think he's going to get a real answer? How might that expectation drive the rest of the conversation? Is Romeo teasing him deliberately or unconsciously? Try it both ways. How can the actors physicalize and vocalize that choice?

Romeo begins to marry his metaphors with his uses of antithesis.

Notice how Romeo's syntax becomes more disordered beginning in line 49. What might this shift indicate?

Romeo continues with antithesis and oxymoron in these lines. How is it different here than in lines 14-20? How can an actor use that information? Notice too that he repeats structure instead of words in these lines.

Notice here how Romeo and Benvolio riff off of each other's metaphors.
[O], she is rich in beauty, only poor,
That when she dies with beauty dies her store. 55

BENVOLIO

Then she hath sworn that she will still live chaste?

ROMEO

She hath, and in that sparing makes huge waste,
For beauty starved with her severity
Cuts beauty off from all posterity.
She is too fair, too wise, [wisely too fair],
To merit bliss by making me despair:
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

BENVOLIO

Be ruled by me, forget to think of her.

ROMEO

[O], teach me how I should forget to think. 65

BENVOLIO

By giving liberty unto thine eyes;
Examine other beauties.

ROMEO

'Tis the way
To call hers exquisite, in question more:
These happy masks that kiss fair ladies' brows
Being black put us in mind they hide the fair; 70
He that is stricken blind cannot forget
The precious treasure of his eyesight lost:
Show me a mistress that is passing fair,
What doth her beauty serve, but as a note
Where I may read who pass'd that passing fair? 75
Farewell: thou canst not teach me to forget.

BENVOLIO
I'll pay that doctrine, or else die in debt.

Romeo and Juliet, 2.2

ROMEO
He jests at scars that never felt a wound.
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, 5
That thou [her maid] art far more fair than she]:
Be not her maid, since she is envious:
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.

It is my lady, [O], it is my love,
[O], that she knew she were--

Romeo assigns masks both the human emotion of happiness (or the experience of good fortune) and the action of kissing.

Romeo doubles-down on his metaphor here; the blindness works on its own as a metaphor, but also recalls the earlier association of love as blind. This also makes it interesting that he uses the passive voice of the verb, making blindness/love something enacted upon him, not something he has agency over.

Throughout this scene, Romeo has used a lot of rhyming couplets, which, because so many scenes end on couplets, can be permission to try and exit. Here, Romeo does not complete his own couplet; Benvolio finishes it for him. You may wish to go back and explore a version of the scene where Romeo attempts to exit at every rhyming couplet, and Benvolio prevents him. How does that affect the final, actual exit couplet?

Romeo is referring to Mercutio, who just left the scene, saying that Mercutio mocks the love he has himself never felt.

Romeo begins a celestial metaphor which he will carry through the next several lines.

The moon metaphor not only relates back to (and creates an antithesis with) casting Juliet as the sun, but also refers to Juliet's virginity. The moon had a long-standing association with maidens (think of the Greek/Roman goddess Artemis/Diana), and the reference to the "sick and green" livery refers to the idea of "green sickness" – a melancholic illness that young women supposedly came down with in response to prolonged celibacy. The remedy was to marry and procreate. Romeo is thus urging Juliet (even though she cannot hear him), as he urged Rosaline, to render up her virginity. How is this plea similar to or different from the idea of Rosaline refusing to "ope her lap to saint-seducing gold"? Does it characterize any kind of shift in Romeo's thinking or not?
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:  
Two of the fairest stars in all the heaven,  
[Having some business], do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars,  
As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.  
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

She speaks:  
[O], speak again, [bright angel], for thou art  
As glorious to this night, [being o'er my head]  
As is a winged messenger of heaven  
Unto the white-upturned wondering eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

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, 35

And I'll no longer be a Capulet.

ROMEO

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, 40

[Nor] arm, [nor] face, [O] be some other name

Belonging to a man.

What's in a name? that which we call a rose

By any other word would smell as sweet;

So Romeo would, [were he not Romeo call'd], 45

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name.

And for thy 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
My cars 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.

Romeo and Juliet, 3.3

ROMEO

[Father], what news? What is the prince's doom?

What sorrow craves acquaintance at my hand,

That I yet know not?
FRIAR LAURENCE

Too familiar

Is my dear son with such sour company:

I bring thee tidings of the prince's doom.

FRIAR LAURENCE

A gentler judgment vanish'd from his lips,

Not body's death, but body's banishment.

ROMEO

[Ha], banishment? be merciful, say 'death.'

For exile hath more terror in his look,

Much more than death: do not say 'banishment.'

FRIAR LAURENCE

Hence from Verona art thou banished:

Be patient, [for the world is broad and wide].

ROMEO

There is no world without Verona walls,

But purgatory, torture, hell itself.

Hence banished is banish'd from the world.

And world's exile is death: then banished.

Is death mis-term'd: calling death banishment.
Thou cutt'st my head off with a golden axe, And smilest upon the stroke that murders me.

FRIAR LAURENCE

[O] deadly sin, [O] rude unthankfulness], Thy fault our law calls death; but the kind prince, [Taking thy part], hath rush'd aside the law, And turn'd that black word death to banishment:

This is dear mercy, and thou seest it not. 25

ROMEO

'Tis torture, and not mercy: heaven is here, [Where Juliet lives]; [and] every cat [and] dog [And] little mouse, every unworthy thing,

Live here in heaven and may look on her; But Romeo may not. More validity, More honourable state, more courtship lives In carrion-flies than Romeo: they may seize On the white wonder of dear Juliet's hand

And steal immortal blessing from her lips, [Who [even in pure and vestal modesty], Still blush, [as thinking their own kisses sin]]; But Romeo may not; he is banished:

Flies may do this, but I from this must fly: They are free men, but I am banished.

And say'st thou yet that exile is not death?

Notice that Romeo assigns this metaphoric murder, which the Prince might have made literal, to the Friar. How can an actor read the Friar's next lines in light of that?

How are the Friar's two exclamations here different? What makes him need to add or correct to the second? Make sure your student actor makes a physical and vocal choice.

The Friar's logic stands in contrast to Romeo's emotional response. What rhetorical devices does the Friar use to build an argument?

Another auxesis, using excessive conjunctions. How does this series drive Romeo's speech? What in the language might speed him up or slow him down?

How does the anaphora of "more" augment the auxesis here?

Romeo begins a long hypothetical statement with fairly gruesome overtones – a reiteration of his association of love and beauty with death and decay.

Romeo assigns emotion, thought, and modesty to Juliet's lips.

Following the diversionary hypothesis, Romeo returns to some of his devices of repetition. Can an actor use this shift, from one kind of device to another, to cue an emotional shift in performance?
Hadst thou no poison mix’d, no sharp-ground knife, no sudden mean of death, though ne’er so mean.

But 'banished' to kill me?--’banished’?

[O] [friar], the damned use that word in hell; Howlings attend it: how hast thou the heart, 45

[Being a divine, a ghostly confessor, A sin-absolver, and my friend profess’rd,]

To mangle me with that word 'banished'?

FRIAR LAURENCE

[Thou fond mad man], hear me but speak a word.

ROMEO

[O], thou wilt speak again of banishment.

FRIAR LAURENCE

I'll give thee armour to keep off that word: Adversity's sweet milk, [philosophy],

To comfort thee, though thou art banished.

ROMEO

Yet 'banished'? Hang up philosophy,

Unless philosophy can make a Juliet, 55

Displant a town, reverse a prince's doom,

It helps not, it prevails not: talk no more.
FRIAR LAURENCE

[O], then I see that madmen have no ears.

ROMEO

How should they, when wise men have no eyes?

FRIAR LAURENCE

Let me dispute with thee of thy estate.

ROMEO

Thou canst not speak of that thou dost not feel:

Wert thou as young as Juliet thy love,

An hour but married, Tybalt murdered,

Doting like me and like me banished,

Then mightst thou speak, then mightst thou tear thy hair,

And fall upon the ground, [as I do now],

[Taking the measure of an unmade grave].

Romeo and Juliet, 5.1

Enter ROMEO

If I may trust the flattering truth of sleep,

My dreams presage some joyful news at hand:

My bosom's lord sits lightly in his throne;

And all this day an unaccustom'd spirit

Lifts me above the ground with cheerful thoughts.

I dreamt my lady came and found me dead—
[Strange dream, that gives a dead man leave to think]

And breathed such life with kisses in my lips,
That I revived, and was an emperor.

[Ah me], how sweet is love itself possess'd,
When but love's shadows are so rich in joy.

Enter BALTHASAR.

News from Verona, how now, [Balthasar]?
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.

BALTHASAR
Then she is well, and nothing can be ill:

Her body sleeps in Capel's monument,
And her immortal part with angels lives.

I saw her laid low in her kindred's vault,
And presently took post to tell it you:

[O], pardon me for bringing these ill news,
Since you did leave it for my office, [sir].

ROMEO
Is it even so? then I deny you, [stars].
Thou know'st my lodging; get me ink and paper,
And hire post-horses; I will hence to-night.
BALTHASAR

I do beseech you, [sir], have patience:

Your looks are pale and wild, and do import

Some misadventure.

ROMEO

[Tush], thou art deceived:

Leave me, and do the thing I bid thee do.

Hast thou no letters to me from the friar?

BALTHASAR

No, [my good lord].

ROMEO

No matter: get thee gone,

And hire those horses; I'll be with thee straight.

Exit BALTHASAR

Well, Juliet, I will lie with thee to-night. […]

What, ho? Apothecary?

Enter Apothecary

APOTHECARY

Who calls so loud?

ROMEO

Come hither, [man]. I see that thou art poor:

[Hold], there is forty ducats: let me have

A dram of poison, [such soon-speeding gear

As will disperse itself through all the veins
That the life-weary taker may fall dead
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb].

APOTHECARY

Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

ROMEO

Art thou so bare and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thine eyes,
Contempt and beggary hangs upon thy back;
The world is not thy friend nor the world's law:
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.

APOTHECARY

My poverty, [but not my will], consents.

ROMEO

I pay thy poverty, and not thy will.

Romeo and Juliet, 5.3

ROMEO

Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And, [in despite], I'll cram thee with more food.

PARIS

This is that banish'd haughty Montague,
[That murder'd my love's cousin], with which grief,
[It is supposed], the fair creature died;
And here is come to do some villainous shame
To the dead bodies: I will apprehend him.
Stop thy unhallow'd toil, [vile Montague]:
Can vengeance be pursued further than death?
[Condemned villain], I [do] apprehend thee:
Obey, [and go with me]; [for thou must die].

ROMEO

I must indeed; and therefore came I hither.
[Good gentle youth], tempt not a desperate man;
Fly hence, and leave me: think upon these gone;
Let them affright thee. I beseech thee, [youth],
Put not another sin upon my head,

By urging me to fury: [O], be gone,
[By heaven], I love thee better than myself;
For I come hither arm'd against myself:
Stay not, be gone: live, and hereafter say,
A madman's mercy bade thee run away.
PARIS

I [do] defy thy conjurations,
And apprehend thee for a felon here. 25

ROMEO

Wilt thou provoke me? then have at thee, [boy].

PAGE

[O Lord], they fight, I will go call the watch.

PARIS

[O], I am slain. If thou be merciful,
Open the tomb, lay me with Juliet.

ROMEO

[In faith], I will. Let me peruse this face.

[Mercutio's kinsman, noble County Paris];
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? Or did I dream it so? 35
Or am I mad, hearing him talk of Juliet,
To think it was so? [O], give me thy hand,
[One writ with me in sour misfortune's book].
I'll bury thee in a triumphant grave:
A grave? [O] to, [lantern], [slaughter'd youth],
For here lies Juliet, and her beauty makes

STOP Notice the difference in how Romeo addresses Paris – from "good gentle youth" to "boy". How can an actor show this difference in his voice and body?

STOP How does this actually happen? See Staging Challenges: Stage Combat, page 100, for more.

STOP Paris loses his connecting words while dying. What clue does this give an actor?

STOP Is it clear at any point before now that Romeo did not recognize his opponent? What information does this give you about how to stage the scene?

STOP Romeo is now speaking of his soul as something separate from his conscious self, capable of hearing or not-hearing.

STOP Can Romeo take any (or all) of these questions to the audience? How is it different if he stays closed off, talking to himself, than if he engages the audience while trying to sort this out?

STOP For the rest of this scene, Romeo is addressing the absent or the dead (or, in Juliet's case, the presumed-dead).

STOP What prompts Romeo to correct himself?
This vault a feasting presence full of light.

Death, lie thou there, by a dead man interr'd.

How oft when men are at the point of death

Have they been merry? which their keepers call

A lightning before death: [O], how may I

Call this a lightning? [O] [my love], [my wife],

Death, [that hath suck'd the honey of thy breath],

Hath had no power yet upon thy beauty:

Thou art not conquer'd; Beauty's ensign yet

Is crimson in thy lips and in thy cheeks,

And death's pale flag is not advanced there.

[Tybalt], liest thou there in thy bloody sheet?

[O], what more favour can I do to thee,

Than with that hand that cut thy youth in twain

To sunder his that was thine enemy?

Forgive me, [cousin]. [Ah], [dear Juliet],

Why art thou yet so fair? shall I believe

That unsubstantial death is amorous,

And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

For fear of that, I still will stay with thee;

And never from this palace of dim night

Depart again: here, here will I remain

With worms that are thy chamber-maids; [O], here

Embedded stage directions: During this speech, Romeo has to make it into the tomb, with Paris's body, and lay the body down somewhere. Are there breaks in the lines that indicate places for action?

Is there anything merry or light about Romeo in this moment? Or is he convincing himself that there should be? Try it both ways.

Notice the numerous instances of ecphonesis in this speech. Are all of these "O"s the same? How can an actor differentiate?

Romeo personifies Beauty and Death as opponents in battle, creating both prosopopoeia and antithesis.

Another embedded stage direction. Is Tybalt visible to the audience or implied off-stage? If visible, how can you arrange that staging? How does his body get on stage?

The continued personification of Death now casts him as a lover and a monster. Compare this relation of death, love, and sex to others in the play.

Romeo's metaphor turns the tomb into a palace. What sort of emotional clue might that give an actor? Is Romeo in some way perversely glad to be there, about to die?

Notice the repeated "here"s, indicating proximity. What and where is the "here"? Is Romeo getting himself into position to die? How can you choose to stage that?
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-weared flesh. [Eyes], look your last:
[Arms], take your last embrace, and, [lips], [O you
The doors of breath], seal with a righteous kiss
A dateless bargain to engrossing death.
Come, [bitter conduct], come, [unsavoury guide],
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark:
Here's to my love. [O true apothecary]:
Thy drugs are quick. Thus with a kiss I die.
**STAGING CHALLENGES**

**Parts and Cues**

Actors in early modern England did not receive the whole text of a play to learn their lines from. Instead, they received what are called "parts" or cue scripts. These texts included only the actor's own lines, with a few preceding words as a "cue." The cue might have been anywhere from a single word to a full line, depending on the transcriber's preferences, the actor's skill level, or the company's standard practice. The actor would not know who spoke their cue, how long they would have to wait for that cue, or if he might hear that cue more than once before it was actually his turn to speak. Shakespeare sometimes used this convention to his advantage, using not only the lines but also the cues to help guide the actors in his company. Consider the following example from *The Merchant of Venice*. Shylock's cue script is on the left, Solanio's on the right:

---

**SHYLOCK**
I'll have my bond. Speak not against my bond.
I have sworn an oath that I will have my bond.
Thou called'st me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The Duke shall grant me justice. I do wonder,
Thou naughty jailer, that thou art so fond
TO come abroad with him at his request.

**SOLANIO**
It is the most impenetrable cur
That ever kept with men.

Notice how Solanio's cue, "my bond," appears six times in Shylock's lines – and he is not even the first person to speak after the first three times he hears it. What happens if Solanio tries to begin speaking each time he hears that cue, and Shylock continues to run him over? What emotions might that bring out in Solanio? It is also possible that more than one actor might share a cue, indicating that they speak in unison or overlapping each other. Because actors "conned," or studied their roles, in private, they would not know until it came time for rehearsal that they shared a cue or a line with another actor.

Because very few cue scripts from the early modern period survive, we typically do not know what the parts for any given play might have looked like. As such, this gives modern productions working with cue scripts, as the ASC does, some room for experimentation, particularly in places where the presence or absence of repeated or overlapping cues is ambiguous. Act 4, scene 4 of *Romeo and Juliet* provides an opportunity for examining different ways that cue scripts might have worked in the early modern rehearsal process.

**Activity**

- Discuss how to work with cue scripts. Encourage your students to "pick up their cues" quickly – meaning, as soon as they hear their cued words, they should begin speaking. They may discover, through doing this, that it is not yet actually their turn to speak and that they need to stop.
Explore what the alternatives are for those false and repeated cues. Should the actor start again from the beginning each time he hears the cue? Or should he pick up where he left off?

- Give your students Set 1 of the cue scripts, **Handouts #9A, C, E, G, and I**
  - These are the "standard" cue scripts, with each line following the previous one.
- Give your students Set 2 of the cue scripts, **Handouts #9B, D, F, H, and I**.
  - These are adjusted cue scripts, with several characters taking their cues off of the same line simultaneously. Lord Capulet's and Paris's mourning monologues carry through from their previous line with no pause, so that their monologues are the same length (6 lines) as the Nurse's and Lady Capulet's. Notice that Friar Laurence's part, Handout #9I, is the same.

- Discuss:
  - What can an actor learn about his character just from using cue scripts? Look at any terms of address, both to the character and how the character addresses others, as well as vocabulary, length of speech, verse or prose, whether the character gets interrupted or not, etc.
  - What does it feel like to use cue scripts?
  - What are the differences in each way of staging the scene?
  - What are the pros and cons of each version?
    - Set 1 Pros: Simpler to follow, closer to text as printed
    - Set 1 Cons: Draws out the scene, may be lugubrious to point of ridiculous
    - Set 2 Pros: Potentially more realistic for grieving emotions, greater sense of urgency, makes Friar's intervention more impressive
    - Set 2 Cons: More chaotic, difficult for audience to hear individuals, difficult for actors to hear cues
  - Which version would your students choose if they were directing a production of *Romeo and Juliet* where the actors had to learn from cue scripts?

**Further Reading**

See *Shakespeare in Parts*, by Simon Palfrey and Tiffany Stern, pg. 214-218, for more on the repeated cues in this scene.

**Further Exploration**

Compare the cues in the Q2/Folio version of the text to the cues in the First Quarto. (See page 153 for more on Textual Variants).
Student Handout #9A – Nurse 1

NURSE
What dressed, and in your clothes, and down again?
I must needs wake you: Lady, Lady, Lady?
Alas, alas, help, help, my Lady's dead,
Oh well-a-day, that ever I was borne,
Some Aqua-vita, ho, my Lord, my Lady?

.................................................................... is here?

NURSE
O lamentable day.

.................................................................... matter?

NURSE
Look, look, oh heavy day.

.................................................................... is come.

NURSE
She's dead: deceased, she's dead: alack the day.

.................................................................... the field.

NURSE
O Lamentable day!

.................................................................... my sight.

NURSE
O woe, O woeful, woeful day,
Most lamentable day, most woeful day,
That ever, ever, I did yet behold.
O day, O day, O day, O hateful day,
Never was seen so black a day as this:
O woefull day, O woefull day.

Student Handout #9B – Nurse 2

NURSE
What dressed, and in your clothes, and down again?
I must needs wake you: Lady, Lady, Lady?
Alas, alas, help, help, my Lady's dead,
Oh weladay, that ever I was borne,
Some Aqua-vita ho, my Lord, my Lady?
O lamentable day.

.................................................................... matter?

NURSE
Look, look, oh heavy day.

.................................................................... is come.

NURSE
She's dead: deceased, she's dead: alack the day.

.................................................................... the field.

NURSE
O Lamentable day!

.................................................................... is death's.

NURSE
O woe, O woeful, woeful day,
Most lamentable day, most woeful day,
That ever, ever, I did yet behold.
O day, O day, O day, O hateful day,
Never was seen so black a day as this:
O woefull day, O woefull day.
LADY CAPULET
What noise is here?

Enter LADY CAPULET

LADY CAPULET
What is the matter?

LADY CAPULET
O me, O me, my Child, my only life:
Revive, look up, or I will die with thee:
Help, help, call help.

LADY CAPULET
Alack the day, she's dead, she's dead, she's dead.

LADY CAPULET
O woeful time.

LADY CAPULET
Accur'st, unhappy, wretched hateful day,
Most miserable hour, that ere time saw
In lasting labor of his Pilgrimage.
But one, poor one, one poor and loving Child,
But one thing to rejoice and solace in,
And cruel death hath catched it from my sight.
Enter CAPULET

CAPULET
For shame bring Juliet forth, her Lord is come.

CAPULET
Ha? Let me see her: out alas she's cold,
Her blood is settled and her joints are stiff:
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

CAPULET
Death that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

CAPULET
Ready to go, but never to return.
O Son, the night before thy wedding day,
Hath death lain with thy wife: there she lies,
Flower as she was, deflowered by him.
Death is my Son in law, death is my Heir,
My Daughter he hath wedded. I will die,
And leave him all life living, all is deaths.

CAPULET
Despis'd, distressed, hated, martyr'd, kill'd,
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O Child, O Child; my soul, and not my Child,
Dead art thou, alack my Child is dead,
And with my Child, my joys are buried.
Enter FRIAR LAURENCE and PARIS

PARIS
Have I thought long to see this morning's face,
And doth it give me such a sight as this?

PARIS
Beguiled, divorced, wronged, spited, slain,
Most detestable death, by thee beguil'd,
By cruel, cruel thee, quite overthrown:
O love, O life; not life, but love in death.
Enter FRIAR LAURENCE and PARIS

FRIAR LAURENCE
Come, is the Bride ready to go to Church?

Peace ho, for shame, confusion's care lives not
In these confusions.
NURSE
What dressed, and in your clothes, and down again?
I must needs wake you: Lady, Lady, Lady?
Alas, alas, help, help, my Lady’s dead,
Oh well-a-day, that ever I was borne,
Some Aqua-vite ho, my Lord, my Lady?

LADY CAPULET
What noise is here?

Enter LADY CAPULET

NURSE
O lamentable day.

LADY CAPULET
What is the matter?

NURSE
Look, look, oh heavy day.

LADY CAPULET
O me, O me, my Child, my only life:
Revive, look up, or I will die with thee:
Help, help, call help.

Enter CAPULET

CAPULET
For shame bring Juliet forth, her Lord is come.

NURSE
She's dead: deceased, she's dead: alack the day.

LADY CAPULET
Alack the day, she's dead, she's dead, she's dead.

CAPULET
Ha? Let me see her: out alas she's cold,
Her blood is settled and her joints are stiff:
Life and these lips have long been separated:
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

NURSE
O Lamentable day!

LADY CAPULET
O woeful time.

CAPULET
Death that hath ta’en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Enter FRIAR LAURENCE and PARIS

FRIAR LAURENCE
Come, is the Bride ready to go to Church?

CAPULET
Ready to go, but never to return.
O Son, the night before thy wedding day,
Hath death lain with thy wife: there she lies,
Flower as she was, deflowered by him.
Death is my Son in law, death is my Heir,
My Daughter he hath wedded. I will die,
And leave him all life living, all is death's.

PARIS
Have I thought long to see this morning’s face,
And doth it give me such a sight as this?

LADY CAPULET
Accurst, unhappy, wretched hateful day,
Most miserable hour, that ere time saw
In lasting labor of his Pilgrimage.
But one, poor one, one poor and loving Child,
But one thing to rejoice and solace in,
And cruel death hath catched it from my sight.

NURSE
O woe, O woeful, woeful, woeful day,
Most lamentable day, most woeful day,
Never was seen so black a day as this:
O woeful day, O woeful day.

PARIS
Beguiled, divorced, wronged, spited, slain,
Most detestable death, by thee beguil'd,
By cruel, cruel thee, quite overthrown:
O love, O life; not life, but love in death.

CAPULET
Despis'd, distressed, hated, martyr'd, kill'd,
Uncomfortable time, why canst thou now
To murder, murder our solemnity?
O Child, O Child; my soul, and not my Child,
Dead art thou, alack my Child is dead,
And with my Child, my joys are buried.

FRIAR LAURENCE
Peace ho, for shame, confusion's care lives not
In these confusions.
TEXTUAL VARIANTS

Quartos and Folio

As a teacher, you are in possession of one of the best-kept secrets in the world of Shakespeare scholarship and education: *There is no single, definitive, or universally accepted version of any of William Shakespeare’s plays.* The plays as they appear in your textbooks are the result of hundreds of years of influence from editors and printers. Long before publishing companies began editing and translating texts for the modern English readers, printers had to decipher hand-written cue scripts to approximate what appeared in the ever-changing performance scripts and on stage in performance. Needless to say, printers sometimes made errors, and their changes and translations mean that what we now know as Shakespeare actually contains a lot of people’s input.

The general transmission of texts went like this: An early modern playwright, like Shakespeare, writes his play: an original manuscript, which may contain errors, revisions, and illegible handwriting. These “foul papers” then went to a scribe (someone with professionally neat handwriting) for transcription into a “fair copy” – so that’s one degree removed from the author already. If the scribe made a mistake or couldn’t read the author’s handwriting, errors might occur in this first copy. The fair copy was the basis both for the playhouse promptbook and for the actors’ cue scripts (see *Production Choices*, page 187 for more on cue scripts) – another degree removed from the author. Either the fair copy or the promptbook may have been the basis for the printings, whether in quarto or folio form – another degree removed, and another chance for errors and adjustments to slip in. These quartos and folios are the basis for our modern editions. Each editor of Shakespeare must decide what text to draw from, whether to conflate texts if more than one early modern edition exists, and whether to make any changes or additions.

Our primary texts for Shakespeare’s plays come from the 1623 Folio, compiled by John Heminges and Henry Condell. Only about half of his plays were first printed in quarto form – more like mass market paperbacks than like hardcovers. *Romeo and Juliet* is one of Shakespeare’s plays that was printed in quarto editions before the 1623 Folio. The first quarto (Q1) appeared in 1597, probably about two years after the Chamberlain’s Men first performed the play. This version is noticeably different from the *Romeo and Juliet* modern audiences are familiar with. It is about 800 lines shorter, and much of the verse contains different vocabulary or altered structure. Q1 is also more prose-heavy than Q2 and the Folio, though it contains the same proportion of rhymed verse lines to unrhymed lines. Many scenes in Q1 have fewer characters on stage or fewer speakers. For these reasons, some scholars hypothesize that Q1 may have been printed from an altered version of the play used when the company was on tour in the country, rather than in a playhouse in London. The second quarto (Q2) appeared in 1599, with considerable revisions and additions. Most modern editors use some combination of Q2 and the Folio when preparing the texts that students and production companies use.

In this activity, your students will discover the differences between the various editions of *Romeo and Juliet* and will see how those variants can affect performance.

**Activity**

- Divide your students into 4 groups.
  - Because of the varying length of the scenes, you may wish to assign larger groups to the larger scenes, or to give more than one group the same scene to work on.

- Give each group one of the following **Handouts #10A-#10D**.
  - Group One: 1.1, the Capulet-Montague opening brawl
Your students will hopefully notice: how much more back-and-forth there is between the servants, how many more characters speak, and the differences in the stage directions.

- Group Two: 3.1, the Tybalt-Mercutio brawl
  - Your students will hopefully notice: the differences in stage directions, the additional dialogue, and the different tenor of Mercutio's death.

- Group Three: 3.2, Juliet and the Nurse
  - Your students will hopefully notice: the vast difference in the length of Juliet's speeches, the rearranging of lines, and the increased arrangement of contrast.

- Group Four: 5.3, Finale
  - Your students will hopefully notice: the varied entrances, the additional dialogue, and how the Friar manages to tell the exact same story using almost none of the same words.

- Have each group search their text for differences between the two editions, with attention to the following:
  - Additional, missing, or moved lines.
  - Additional, missing, or moved stage directions.
  - Changes in vocabulary.
  - Changes in punctuation.
  - Changes in line breaks.
  - Changes from verse to prose, or prose to verse.
  - Changes in rhetorical style or dominant rhetorical forms.
  - Your Teacher's Guide (page 170) has variations highlighted. The text provided has been standardized for spelling.

- Discuss:
  - How do these changes affect the shape of the scene?
  - How do these changes affect your perception of the characters?
  - How might these changes affect delivery of lines?
  - Do any of the changes affect the scansion? Is it more regular or irregular in Q1 or in the Folio?
  - Have your students speculate on possible reasons for the changes. What conditions could lead to small deviations? What conditions could lead to larger alterations?

- Have each group act out both versions of their scene, in any order they choose.
  - Do the differences become more or less noticeable when staged?
  - What vocal or physical changes do the variations require?
  - Do your students prefer one version to the other? If they were producing the play, would they choose the Quarto or the Folio version of the scene? Or would they want to create a composite version using elements of each?

**Follow-Up**

Have your students choose any scene of *Romeo and Juliet* and "play editor." Their job is to come up with a conflated version of the scene, using elements from Q1, Q2, and F.
Further Exploration
Your students can perform this sort of side-by-side analysis for almost any scene in the play.

- Direct your students to the facsimiles of the Folio and Quarto editions of Romeo and Juliet on Internet Shakespeare Editions:
  - Q1: http://internetshakespeare.uvic.ca/Library/facsimile/book/BL_Q1_Rom/
  - Q2: http://internetshakespeare.uvic.ca/Library/facsimile/overview/book/Q2_Rom.html
  - Folio: http://internetshakespeare.uvic.ca/Library/facsimile/bookplay/Bran_F1/Rom/

- Familiarize your students with some conventions of early modern typesetting:
  - Rules of punctuation and spelling were not fixed. If your students find the typesetting difficult to read, encourage them to try to read it out loud; this can often help clear up confusion.
  - Lowercase "u" and "v" often flipped.
  - The thing that looks like an italicized "i" is actually an "s": ś.
  - "W"s are sometimes created by double "v"s.

- Have each student choose a scene or a section of a scene that you did not discuss in class, about 40-50 lines long, and conduct a comparative analysis.

- Have your students copy the variations that they find the most striking into their Promptbooks and come to class prepared to discuss them.
1.1 – Q1

1 MONTAGUE
Do you bite your thumb at us?

1 CAPULET
I bite my thumb.

2 MONTAGUE
Ay, but isn’t at us?

1 CAPULET
I bite my thumb, is the law on our side?

2 CAPULET
No.

1 CAPULET
I bite my thumb.

1 MONTAGUE
Ay, but isn’t at us?

Enter Benvolio.

2 CAPULET
Say I, here comes my Masters kinsman.

They draw, to them enters Tybalt, they fight, to them the
Prince, old Montague, and his wife, old Capulet and his
wife, and other Citizens and part them.

PRINCE
Rebellious subjects enemies to peace,
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground.
Three civil brawls bred of an airy word,
By thee, old Capulet and Montague,
Have thrice disturb’d the quiet of our streets.
If ever you disturb our streets again,
Your lives shall pay the ransom of your fault:
For this time every man depart in peace.
Come, Capulet, come you along with me,
And Montague, come you this afternoon,
To know our farther pleasure in this case,
To old free Towne our common judgment place,
Once more on pain of death each man depart.

Exeunt

1.1 - Folio

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
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
Well, sir.

Enter Benvolio.

GREGORY
Say better: here comes one of my master’s kinsmen.

SAMPSON
Yes, better.

ABRAHAM
You lie.

SAMPSON
Draw, if you be men. Gregory, remember thy
swashing blow.
1.1 - Folio

They fight

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

Enter TYBALT

TYBALT
What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

BENVOLIO
I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

TYBALT
What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

Fight

Enter three or four Citizens with clubs.

OFFICER
Clubs, bills, and partisans, strike, beat them down;
Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET
What noise is this? Give me my long sword, ho.

LADY CAPULET
A crutch, a crutch, why call you for a sword?

CAPULET
My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter old MONTAGUE and his wife.

MONTAGUE
Thou villain Capulet. Hold me not, let me go.
1.1 - Folio

LADY MONTAGUE
Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his Train.

PRINCE
Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,--
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You Capulet; shall go along
With me:
And, Montague, come you this afternoon,
To know our further pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO
3.1 – Q1

BENVOLIO
By my head, here comes a Capulet.

Enter Tybalt.

MERCUTIO
By my heel I care not.

TYBALT
Gentlemen, a word with one of you.

MERCUTIO
But one word with one of us? You had best couple it with somewhat, and make it a word and a blow.

TYBALT
I am apt enough to that if I have occasion.

MERCUTIO
Could you not take occasion?

TYBALT
Mercutio thou consorts with Romeo?

MERCUTIO
Consort, zounds, consort? the slave will make fiddlers of us. If you do, sirrah, look for nothing but discord: For here's my fiddle-stick.

Enter Romeo.

TYBALT
Well peace be with you, here comes my man.

MERCUTIO
But I'll be hanged if he wear your livery: Mary go before into the field, and he may be your follower, so in that sense your worship may call him man.

TYBALT
Romeo, the hate I bear to thee can afford no better words then these, thou art a villain.

ROMEO
Tybalt, the love I bear to thee, doth excuse the appertaining rage to such a word: villain am I none, therefore I well perceive thou knowst me not.

3.1 – Folio

Enter TYBALT and others

BENVOLIO
By my head, here come the Capulets.

MERCUTIO
By my heel, I care not.

TYBALT
Follow me close, for I will speak to them. Gentlemen, good den: a word with one of you.

MERCUTIO
And but one word with one of us? couple it with something; make it a word and a blow.

TYBALT
You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio, thou consort'st with Romeo,--

MERCUTIO
Consort? what, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords: here's my fiddlestick; here's that shall make you dance. Come, consort.

BENVOLIO
We talk here in the public haunt of men: Either withdraw unto some private place, And reason coldly of your grievances, Or else depart; here all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze; I will not budge for no man's pleasure, I.

Enter ROMEO

TYBALT
Well, peace be with you, sir: here comes my man.
TYBALT
Base boy this cannot serve thy turn, and therefore 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.

MERCUTIO
O dishonorable vile submission. Allastockado carries it away. You Ratcatcher, come back, come back.

TYBALT
What wouldst with me?

MERCUTIO
Nothing King of Cats, but borrow one of your nine lives, therefore come draw your rapier out of your scabbard, least mine be about your ears ere your be aware.

ROMEO
Stay, Tybalt, hold, Mercutio: Benvolio, beat down their weapons.

Tybalt under Romes arms thrusts Mercutio, in and flies.

MERCUTIO
Is he gone, hath he nothing? A pox on your houses.

ROMEO
What art thou hurt man, the wound is not deep.

MERCUTIO
No, not so deep as a Well, not so wide as a barn door, but it will serve I warrant. What meant you to come between us? I was hurt under your arm.

ROMEO
I did all for the best.

MERCUTIO
A pox of your houses, I am fairly dressed. Sirrah, go fetch me a Surgeon.

BOY
I go, my Lord.
MERCUTIO
I am pepper'd for this world, I am sped yfaith, he hath made worm's meat of me, & ye ask for me tomorrow you shall find me a grave-man. A pox of your houses, I shall be fairly mounted upon four men's shoulders: For your house of the Montagues and the Capulets: and then some pleasantly rogue, some Sexton, some base slave shall write my Epitaph, that Tybalt came and broke the Princes Laws, and Mercutio was slain for the first and second cause. Where's the Surgeon?

BOY
He's come sir.

MERCUTIO
Now he'll keep a mumbling in my guts on the otherside, come Benvolio, lend me thy hand: a pox of your houses. 
_Exeunt_
Enter Juliet.

JULIET
Gallop apace you fiery footed steeds
To Phoebus mansion, such a Waggoner
As Phaeton, would quickly bring you thither,
And send in cloudy night immediately.

Enter Nurse wringing her hands, with the ladder of cordes in her lap.

But how now Nurse: O Lord, why look'st thou sad?
What hast thou there, the cordes?

NURSE
Ay, ay, the cordes: alack, we are undone,
We are undone, Lady we are undone.

JULIET
What devil art thou that torments me thus?

NURSE
Alack the day, he's dead, he's dead, he's dead.

JULIET
This torture should be roar'd in dismal hell.
Can heavens be so envious?

NURSE
Romeo can if heavens cannot.
I saw the wound, I saw it with mine eyes,
God save the sample, on his manly breast:
A bloody coarse, a piteous bloody coarse,
All pale as ashes, I swounded at the sight.

JULIET
Ah Romeo, Romeo, what disaster hap
Hath sever'd thee from thy true Juliet?
Ah, why shou'd Heaven so much conspire with woe,
Or Fate envy our happy marriage,
So soon to sunder us by timeless Death?

NURSE
O Tybalt, Tybalt, the best friend I had,
O honest Tybalt, courteous Gentleman.

Enter Nurse, with cords

And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.
Now, nurse, what news? What hast thou there?
The cords that Romeo bid thee fetch?

NURSE
Ay, ay, the cordes.
3.2 – Q1

JULIET
What storm is this that blows so contrary,
Is Tybalt dead, and Romeo murdered:
My dear lov'd cousin, and my dearest Lord.
Then let the trumpet sound a general doom,
These two being dead, then living is there none.

NURSE
Tybalt is dead, and Romeo banished,
Romeo that murdered him is banished.

JULIET
Ah heavens, did Romeos hand shed Tybalt's blood?

NURSE
It did, it did, alack the day it did.

JULIET
O serpents hate, hid with a flowing face:
O painted sepulcher, including filth.
Was never book containing so foul matter,
So fairly bound. Ah, what meant Romeo?

NURSE
There is no truth, no faith, no honesty in men:
All false, all faithless, perjur'd, all forsworn.
Shame come to Romeo.

JULIET
A blister on that tongue, he was not borne to shame:
Upon his face Shame is ashamed to sit.
But wherefore villain didst thou kill my cousin?
That villain cousin would have killed my husband.
All this is comfort. But there yet remains
Worse than his death, which fain I would forget:
But ah, it presseth to my memory,
Romeo is banished. Ah that word Banished
Is worse than death. Romeo is banished,
Is Father, Mother, Tybalt, Juliet,
All kill'd, all slain, all dead, all banished.
Where are my Father and my Mother Nurse?

3.2 – Folio

JULIET
Ay me! what news? why dost thou wring thy hands?

NURSE
Ah, well-a-day! he's dead, he's dead, he's dead!
We are undone, lady, we are undone!
Alack the day! he's gone, he's kill'd, he's dead!

JULIET
Can heaven be so envious?

NURSE
Romeo can,
Though heaven cannot: O Romeo, Romeo,
Who ever would have thought it, Romeo?

JULIET
What devil art thou, that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? say thou but 'I,'
And that bare vowel 'I' shall poison more
Than the death-darting eye of cockatrice:
I am not I, if there be such an I;
Or those eyes shut, that make thee answer 'I.'
If he be slain, say 'I'; or if not, no:
Brief sounds determine of my weal or woe.

NURSE
I saw the wound, I saw it with mine eyes,
God save the mark, here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore-blood; I sounded at the sight.

JULIET
O, break, my heart, poor bankrupt, break at once,
To prison, eyes, ne'er look on liberty.
Vile earth, to earth resign; end motion here;
And thou and Romeo press one heavy bier.

NURSE
O Tybalt, Tybalt, the best friend I had;
O courteous Tybalt, honest gentleman,
That ever I should live to see thee dead.

JULIET
What storm is this that blows so contrary?
Is Romeo slaughter'd? and is Tybalt dead?
3.2 – Folio

My dearest cousin, and my dearer lord:
Then, dreadful trumpet, sound the general doom.
For who is living, if those two are gone?

NURSE
Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.

JULIET
O God! Did Romeo's hand shed Tybalt's blood?

NURSE
It did, it did; alas the day, it did.

JULIET
O serpent heart, hid with a flowering face.
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical:
Dove-feather'd raven, wolvish-ravening lamb,
Despised substance of divinest show:
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain:
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In moral paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace.

NURSE
There's no trust, no faith, no honesty in men;
All perjured, all forsworn, all naught, all
dissemblers.
Ah, where's my man? Give me some aqua vitae?
These griefs, these woes, these sorrows make me old.
Shame come to Romeo.

JULIET
Blister'd be thy tongue
For such a wish, he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him?

NURSE
Will you speak well of him that kill'd your cousin?
3.2 – Folio

JULIET
Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it? But,
wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort: wherefore weep I then?
Some word there was, worse than Tybalt's death,
That murder'd me: I would forget it fain;
But oh, it presses to my memory,
Like damned guilty deeds to sinners' minds:
'Tybalt is dead, and Romeo—banished,'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentations might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banished,' to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banished,'
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, nurse?
Enter Watch.

WATCH
This way, this way.

JULIET
Ay, noise? then must I be resolute.
O happy dagger thou shalt end my fear,
Rest in my bosom, thus I come to thee.

She stabs herself and falls.

Enter Watch.

CAPTAIN
Come look about, what weapons have we here?
See friends where Juliet two days buried,
New bleeding wounded, search and see who's near.
Attach and bring them to us presently.

Enter one with the Friar.

WATCHMAN
Captain, here's a Friar with tools about him,
Fit to ope a tomb.

CAPTAIN
A great suspicion, keep him safe.

Enter one with Romeo's Man.

WATCHMAN
Here's Romeo's Man.

CAPTAIN
Keep him to be examined.

Enter Prince with others.

PRINCE
What early mischief calls us up so soon.

CAPTAIN
O noble Prince, see here
Where Juliet that hath lyen entombed two days,
Warm and fresh bleeding, Romeo and County Paris

1 WATCHMAN
Lead, boy: which way?

JULIET
Yea, noise?
Then I'll be brief. O happy dagger,
This is thy sheath; there rust, and let me die.

Kills herself.

BOY
This is the place;
There, where the torch doth burn.

1 WATCHMAN
The ground is bloody;
Search about the churchyard:
Go, some of you, whoe'er you find attach.
Pitiful sight, here lies the county slain,
And Juliet bleeding, warm, and newly dead,
Who here hath lain these two days buried.
Go, tell the prince: run to the Capulets:
Raise up the Montagues: some others search:
We see the ground whereon these woes do lie;
But the true ground of all these pitieous woes
We cannot without circumstance descry.

Enter Romeo's man.

2 WATCHMAN
Here's Romeo's man;
We found him in the churchyard.

1 WATCHMAN
Hold him in safety, till the prince come hither.

Enter Friar, and another Watchman.

3 WATCHMAN
Here is a friar, that trembles, sighs and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.

1 WATCHMAN
A great suspicion: stay the friar too.

Enter the PRINCE
Likewise newly slain.

PRINCE
Search, seek about to find the murderers.

Enter old Capulet and his Wife.

CAPULET
What rumor's this that is so early up?

LADY CAPULET
The people in the streets cry Romeo,
And some on Juliet: as if they alone
Had been the cause of such a mutiny.

CAPULET
See Wife, this dagger hath mistook:
For (lo) the back is empty of young Montague,
And it is sheathed in our Daughters breast.

Enter old Montague.

PRINCE
Come Montague, for thou art early up,
To see thy son and heir more early down.

MONTAGUE
Dread Sovereign, my wife is dead to night,
And young Benvolio is deceased too:
What further mischief can there yet be found?

PRINCE
First come and see, then speak.

MONTAGUE
O thou untaught, what manners is in this
To press before thy Father to a grave?

PRINCE
Come seal your mouths of outrage for a while,
And let us seek to find the Authors out
Of such a heinous and seld seen mischance.
Bring forth the parties in suspicion.

FRIAR
I am the greatest able to do least.
Most worthy Prince, hear me but speak the truth.
And I'll inform you how these things fell out.
Juliet here slain was married to that Romeo,
Without her Fathers or her Mothers grant:
The Nurse was privy to the marriage.
The baleful day of this unhappy marriage,
Was Tybalt's doomsday: for which Romeo
Was banished from hence to Mantua.
He gone, her Father sought by sole constraint
To marry her to Paris: but her soul
(Loathing a second Contract) did refuse
To give consent; and therefore did she urge me
Hither to find a means he might avoid
What so her Father sought to force her too
Or else all desperately she threatened
Even in my presence to dispatch of her self.
Then did I give her, (tutor'd my mine arte)
A potion that should make her seem as dead:
And told her that I would with all post speed
Send hence to Mantua for her Romeo,
That he might come and take her from the tomb,
But he that had my Letters (Friar John)
Seeking a Brother to associate him,
Whereas the sick infection remain'd,
Was stayed by the Searchers of the Towne.
But Romeo understanding by his man,
That Juliet was deceased, returned in post
Unto Verona for to see his love.
What after happened touching Paris death,
Or Romeos is to me unknown at all.
But when I came to take the Lady hence,
I found them dead, and she awak't from sleep:
Whom fain I would have taken from the tomb,
Which she refused seeing Romeo dead.
Anon I heard the watch and then I fled,
What after happened I am ignorant of.
And if in this ought have miscarried
By me, or by my means let my old life
Be sacrificed some hour before his time.
To the most strictest rigor of the Law.

PRINCE
We still have known thee for a holy man.

MONTAGUE
Alas, my liege, my wife is dead to-night;
Grief of my son's exile hath stopp'd her breath:
What further woe conspires against mine age?

PRINCE
Look, and thou shalt see.

MONTAGUE
O thou untaught, what manners is in this,
To press before thy father to a grave?

PRINCE
Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,
And lead you even to death: meantime forbear,
And let mischanse be slave to patience.
Bring forth the parties of suspicion.

FRIAR LAURENCE
I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me of this direful murder;
And here I stand, both to impeach and purge
Myself condemned and myself excused.

PRINCE
Then say at once what thou dost know in this.

FRIAR LAURENCE
I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that's Romeo's faithful wife:
I married them; and their stol'n marriage-
Was Tybalt's dooms-day, whose untimely death
Banish'd the new-made bridegroom from the city,
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betroth'd and would have married her perforsce
To County Paris. Then comes she to me,
And, with wild looks, bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutor'd by my art,
A sleeping potion; which so took effect
5.3 – Folio

As I intended, for it wrought on her
The form of death: meantime I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesternight
Return'd my letter back. Then all alone
At the prefixed hour of her waking,
Came I to take her from her kindred's vault;
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo:
But when I came, some minute ere the time
Of her awaking, here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth,
And bear this work of heaven, with patience:
But then a noise did scare me from the tomb;
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know; and to the marriage her nurse is privy:
And, if aught in this miscarried by my fault,
Let my old life be sacrificed, some hour before his time,
Unto the rigour of severest law.

PRINCE
We still have known thee for a holy man.
Teacher's Guide – Textual Variants

1.1 – Q1

1 MONTAGUE
Do you bite your thumb at us?

1 CAPULET
I bite my thumb.

2 MONTAGUE
Ay, but is't at us?

1 CAPULET
I bite my thumb, is the law on our side?

2 CAPULET
No.

1 CAPULET
I bite my thumb.

1 MONTAGUE
Ay, but is't at us?

Enter Benvolio.

2 CAPULET
Say I, here comes my Masters kinsman.

They draw, to them enters Tybalt, they fight, to them the Prince, old Montague, and his wife, old Capulet and his wife, and other Citizens and part them.

Rebellious subjects, enemies to peace,
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground.
Three civil brawls bred of an airy word,
By thee, old Capulet and Montague,
Have thrice disturb'd the quiet of our streets.
If ever you disturb our streets again,
Your lives shall pay the ransom of your fault:
For this time every man depart in peace.
Come, Capulet, come you along with me,
And Montague, come you this afternoon,
To know our farther pleasure in this case,
To old free towe, our common judgment place,
Once more, on pain of death, each man depart.

Exeunt.

1.1 - Folio

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
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
Well, sir.

Enter Benvolio.

GREGORY
Say better: here comes one of my master's kinsmen.

SAMPSON
Yes, better.

ABRAHAM
You lie.

SAMPSON
Draw, if you be men. Gregory, remember thy swashing blow.

They fight
1.1 - Folio

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

Enter TYBALT

TYBALT
What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

BENVOLIO
I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

TYBALT
What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

Fight

Enter three or four Citizens with clubs.

OFFICER
Clubs, bills, and partisans, strike, beat them down;
Down with the Capulets, down with the Montagues.

Enter old CAPULET in his gown, and his wife.

CAPULET
What noise is this? Give me my long sword, ho.

LADY CAPULET
A crutch, a crutch, why call you for a sword?

CAPULET
My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter old MONTAGUE and his wife.

MONTAGUE
Thou villain Capulet. Hold me not, let me go.

LADY MONTAGUE
Thou shalt not stir a foot to seek a foe.

Enter PRINCE ESCALUS, with his Train.
1.1 - Folio
PRINCE
Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel.--
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet; shall go along with me:
And, Montague, come you this afternoon,
To know our Father's pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO
Teacher's Guide – Textual Variants

3.1 – Q1

BENVOLIO
By my head, here comes a Capulet.

Enter Tybalt.

MERCUTIO
By my heel, I care not.

TYBALT
Gentlemen, a word with one of you.

MERCUTIO
But one word with one of us? You had best couple it with somewhat, and make it a word and a blow.

TYBALT
I am apt enough to that if I have occasion.

MERCUTIO
Could you not take occasion?

TYBALT
Mercutio thou consort'st with Romeo?

MERCUTIO
Consort? What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords: here's my fiddle-stick; here's that shall make you dance. Come, consort.

Enter Romeo.

TYBALT
Well peace be with you, here comes my man.

MERCUTIO
But I'll be hanged if he wear your livery: Marry go before into the field, and he may be your follower, so in that sense your worship may call him man.

TYBALT
Romeo, the hate I bear to thee can afford no better words then these, thou art a villain.

ROMEO
Tybalt, the love I bear to thee, doth excuse the appertaining rage to such a word: villain am I none, therefore I well perceive thou knowest me not.

3.1 – Folio

Enter TYBALT and others

BENVOLIO
By my head, here come the Capulets.

MERCUTIO
By my heel, I care not.

TYBALT
Follow me close, for I will speak to them. Gentlemen, good den: a word with one of you.

MERCUTIO
And but one word with one of us? couple it with something; make it a word and a blow.

TYBALT
You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio, thou consort'st with Romeo.

MERCUTIO
Consort? What, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords: here's my fiddle-stick; here's that shall make you dance. Come, consort.

BENVOLIO
We talk here in the public haunt of men: Either withdraw unto some private place, And reason coldly of your grievances, Or else depart; here all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze; I will not budge for no man's pleasure, I.

Enter ROMEO

TYBALT
Well, peace be with you, sir: here comes my man.
TYBALT

Base boy this cannot serve thy turn, and therefore 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.

MERCUTIO

O dishonorable vile submission. Allastockado carries it away. You Ratcatcher, come back, come back.

TYBALT

What wouldst with me?

MERCUTIO

Nothing King of Cats, but borrow one of your nine lives, therefore come draw your rapier out of your scabbard, least mine be about your ears ere your be aware.

ROMEO

Stay, Tybalt, hold. Mercutio: Benvolio, beat down their weapons.

Tybalt under Romeos arms thrusts Mercutio, in and flies.

MERCUTIO

Is he gone, hath he nothing? A pox on your houses.

ROMEO

What art thou hurt, man, the wound is not deep.

MERCUTIO

No, not so deep as a well, not so wide as a barn door, but it will serve I warrant. What meant you to come between us? I was hurt under your arm.

ROMEO

I did all for the best.

MERCUTIO

A pox of your houses, I am fairly dressed. Sirrah, go fetch me a Surgeon.

BOY

I go, my Lord.
MERCUTIO
I am pepper'd for this world, I am sped yfaith, he hath made worm's meat of me, & ye ask for me tomorrow you shall find me a grave-man. A pox of your houses, I shall be fairly mounted upon four men's shoulders: For your house of the Montagues and the Capulets: and then some pleasantly rogue, some Sexton, some base slave shall write my Epitaph, that Tybalt came and broke the Princes Laws, and Mercutio was slain for the first and second cause. Where's the Surgeon?

BOY
He's come sir.

MERCUTIO
Now he'll keep a mumbling in my guts on the otherside, come Benvolio, lend me thy hand: a pox of your houses.

Exit.
Teacher's Guide – Textual Variants

3.2 – Q1

Enter Juliet.

JULIET
Gallop apace you fiery footed steeds
To Phoebus' mansion, such a Waggoner
As Phaeton, would quickly bring you thither,
And send in cloudy night immediately.

Enter Nurse wringing her hands, with the ladder of cords in her lap.

But how now Nurse: O Lord, why look'st thou sad?
What hast thou there, the cordes?

NURSE
Ay, ay, the cords: alack, we are undone,
We are undone, Lady we are undone.

JULIET
What devil art thou that torments me thus?

NURSE
Alack the day, he's dead, he's dead, he's dead.

JULIET
This torture should be roar'd in dismal hell.
Can heavens be so envious?

NURSE
Romeo can if heavens cannot,
I saw the wound, I saw it with mine eyes,
God save the sample, on his manly breast:
A bloody coarse, a piteous bloody coarse,
All pale as ashes, I swounded at the sight.

JULIET
Ah Romeo, Romeo, what disaster hap
Hath sever'd thee from thy true Juliet?
Ah, why shoul'd Heaven so much conspire with woe,
Or Fate envy our happy marriage,
So soon to sunder us by timeless Death?

NURSE
O Tybalt, Tybalt, the best friend I had,
O honest Tybalt, courteous Gentleman.

3.2 – Folio

Enter JULIET

JULIET
Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a waggoner
As Phaeton would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
And by their own beauties; or if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle; till strange love, grown bold,
Think true love acted simple modesty.
Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd: so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,

Enter Nurse, with cords

And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence:
Now, nurse, what news? What hast thou there?
The cords that Romeo bid thee fetch?

NURSE
Ay, ay, the cords.
3.2 – Q1

JULIET
What storm is this that blows so contrary,
Is Tybalt dead, and Romeo murdered:
My dear lov'd cousin, and my dearest Lord.
Then let the trumpet sound a general doom,
These two being dead, then living is there none.

NURSE
Tybalt is dead, and Romeo banished,
Romeo that murdered him is banished.

JULIET
Ah heavens, did Romeos hand shed Tybalt's blood?

NURSE
It did, it did, alack the day it did.

JULIET
O serpents hate, hid with a flowing face:
O painted sepulcher, including filth:
Was never book containing so foul matter,
So fairly bound. Ah, what meant Romeo?

NURSE
There is no truth, no faith, no honesty in men:
All false, all faithless, perjur'd, all forsworn.
Shame come to Romeo.

JULIET
A blister on that tongue, he was not borne to shame:
Upon his face Shame is ashamed to sit.
But wherefore villain didst thou kill my cousin?
That villain cousin would have killed my husband.
All this is comfort. But there yet remains
Worse than his death, which fain I would forget:
But ah, it presseth to my memory,
Romeo is banished. Ah that word Banished
Is worse than death. Romeo is banished,
Is Father, Mother, Tybalt, Juliet,
All kill'd, all slain, all dead, all banished.
Where are my Father and my Mother Nurse?

3.2 – Folio

JULIET
Ay me! what news? why dost thou wring thy hands?

NURSE
Ah, well-a-day! he's dead, he's dead, he's dead!
We are undone, lady, we are undone!
Alack the day! he's gone, he's kill'd, he's dead!

JULIET
Can heaven be so envious?

NURSE
Romeo can,
Though heaven cannot: O Romeo, Romeo,
Who ever would have thought it, Romeo?

JULIET
What devil art thou, that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? say thou but 'I,'
And that bare vowel 'I' shall poison more
Than the death-darting eye of cockatrice:
I am not I, if there be such an I;
Or those eyes shut, that make thee answer 'I.'
If he be slain, say 'I'; or if not, no:
Brief sounds determine of my weal or woe.

NURSE
I saw the wound, I saw it with mine eyes,
God save the mark, here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore-blood; I sounded at the sight.

JULIET
O, break, my heart, poor bankrupt, break at once,
To prison, eyes, ne'er look on liberty.
Vile earth, to earth resign; end motion here;
And thou and Romeo press one heavy bier.

NURSE
O Tybalt, Tybalt, the best friend I had;
O courteous Tybalt, honest gentleman,
That ever I should live to see thee dead.

JULIET
What storm is this that blows so contrary?
Is Romeo slaughter'd and is Tybalt dead?
My dearest cousin, and my dearest lord:
Then, dreadful trumpet, sound the general doom.
For who is living, if those two are gone?

NURSE
Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.

JULIET
O God! Did Romeo's hand shed Tybalt's blood?

NURSE
It did, it did; alas the day, it did.

JULIET
O serpent heart, hid with a flowering face.
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical;
Dove-feather'd raven, wolvish-ravening lamb,
Despised substance of divinest show:
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain.
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In moral paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace.

NURSE
There's no trust, no faith, no honesty in men;
All perjured, all forsworn, all naught, all
dissemblers.
Ah, where's my man? Give me some aqua vitae?
These griefs, these woes, these sorrows make me
old.
Shame come to Romeo.

JULIET
Blister'd be thy tongue
For such a wish, he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him?

NURSE
Will you speak well of him that kill'd your cousin?
JULIET

Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;
But oh, it presses to my memory,
Like damned guilty deeds to sinners' minds;
'Tybalt is dead, and Romeo—banished,'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentations might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banished,' to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banished,'
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, nurse?
5.3 – Q1

Enter Watch.

WATCH
This way, this way.

JULIET
Ay, noise? then must I be resolute.
O happy dagger thou shalt end my fear,
Rest in my bosom, thus I come to thee.

She stabs herself and falls.

Enter Watch.

CAPTAIN
Come look about, what weapons have we here?
See friends where Juliet two days buried,
New bleeding wounded, search and see who's near.
Attach and bring them to us presently.

Enter one with the Friar.

WATCHMAN
Captain, here's a Friar with tools about him,
Fit to ope a tomb.

CAPTAIN
A great suspicion, keep him safe.

Enter one with Romeo's Man.

WATCHMAN
Here's Romeo's Man.

CAPTAIN
Keep him to be examined.

Enter Prince with others.

PRINCE
What early mischief calls us up so soon.

CAPTAIN
O noble Prince, see here
Where Juliet that hath lyen entombed two days,
Warm and fresh bleeding, Romeo and County Paris

5.3 – Folio

1 WATCHMAN
Lead, boy: which way?

JULIET
Yea, noise?
Then I'll be brief. O happy dagger,
This is thy sheath; there rust, and let me die.

Kills herself.

BOY
This is the place;
There, where the torch doth burn.

1 WATCHMAN
The ground is bloody;
Search about the churchyard:
Go, some of you, whoe'er you find attach.
Pitiful sight, here lies the county slain,
And Juliet bleeding, warm, and newly dead,
Who here hath lain these two days buried.
Go, tell the prince: run to the Capulets;
Raise up the Montagues: some others search:
We see the ground whereon these woes do lie;
But the true ground of all these pitiful woes
We cannot without circumstance descry.

Enter Romeo's man.

2 WATCHMAN
Here's Romeo's man;
We found him in the churchyard.

1 WATCHMAN
Hold him in safety, till the prince come hither.

Enter Friar, and another Watchman.

3 WATCHMAN
Here is a friar, that trembles, sighs and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.

1 WATCHMAN
A great suspicion: stay the friar too.

Enter the PRINCE
5.3 – Q1
Likewise newly slain.

PRINCE
Search, seek about to find the murderers.

Enter old Capulet and his Wife.

CAPULET
What rumor’s this that is so early vp?

LADY CAPULET
The people in the streets cry Romeo, and some on Juliet: as if they alone had been the cause of such a mutiny.

CAPULET
See Wife, this dagger hath mistook:
For (lo) the back is empty of young Montague, and is mis-sheathed in our Daughters breast.

Enter olde Mountague.

PRINCE
Come Montague, for thou art early up, To see thy son and heir more early down.

MONTAGUE
Dread Sovereign, my wife is dead to night, and young Benvolio is deceased too: What further mischief can there yet be found?

PRINCE
First come and see, then speak.

MONTAGUE
O thou untaught, what manners is in this To press before thy father to a grave?

PRINCE
Come seal your mouths of outrage for a while, And let us seek to find the Authors out Of such a heinous and seld seen mischance: Bring forth the parties in suspicion.

FRIAR
I am the greatest able to do least. Most worthy Prince, hear me but speak the truth: And I’ll inform you how these things fell out. Juliet here slain was married to that Romeo, Without her Fathers or her Mothers grant:

5.3 – Folio

PRINCE
What misadventure is so early up, That calls our person from our morning’s rest? Enter CAPULET and his Wife.

CAPULET
What should it be, that they so shriek abroad?

LADY CAPULET
The people in the street cry Romeo, Some Juliet, and some Paris; and all run With open outcry toward our monument.

PRINCE
What fear is this which startles in your ears?

1 WATCHMAN
Sovereign, here lies the County Paris slain; And Romeo dead; and Juliet, dead before, Warm and new kill’d.

PRINCE
Search, and know how this foul murder comes.

1 WATCHMAN
Here is a friar, and slaughter’d Romeo’s man; With instruments upon them, fit to open These dead men’s tombs.

CAPULET
O heaven! O wife, look how our daughter bleeds! This dagger hath mista’en for, lo, his house Is empty on the back of Montague, and is mis-sheathed in my daughter’s bosom.

LADY CAPULET
O me, this sight of death is as a bell, That warns my old age to a sepulcher.

Enter MONTAGUE

PRINCE
Come, Montague; for thou art early up, To see thy son and heir more early down.

MONTAGUE
The Nurse was privy to the marriage.
The baleful day of this unhappy marriage, 
Was Tybalt's doomsday; for which Romeo 
Was banished from hence to Mantua, 
He gone, her Father sought by sole constraint 
To marry her to Paris; but her soul 
(Loathing a second Contract) did refuse 
To give consent, and therefore did she urge me 
Hither to find a means she might avoid 
What so her Father sought to force her too 
Or else all desperately she threatened 
Even in my presence to dispatch of herself. 
Then did I give her, (tutor'd my mine art) 
A potion that should make her seem as dead: 
And told her that I would with all speed 
Send hence to Mantua for her Romeo, 
That he might come and take her from the tomb, 
But he that had my Letters (Friar John) 
Seeking a Brother to associate him, 
Whereas the sick infection remain'd, 
Was stayed by the Searchers of the Towne. 
But Romeo understanding by his man, 
That Juliet was deceased, returned in post 
Unto Verona for to see his love, 
What after happened touching Paris death, 
Or Romeo's is to me unknown at all. 
But when I came to take the Lady hence, 
I found them dead, and she awak'd from sleep: 
Whom fain I would have taken from the tomb, 
Which she refused seeing Romeo dead. 
Anon I heard the watch and then I fled, 
What after happened I am ignorant of. 
And if in this ought have miscarried 
By me, or by my means let my old life 
Be sacrificed some hour before his time. 
To the most strictest rigor of the Law.

PRINCE
We still have known thee for a holy man.
The form of death: meantime I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesternight
Return'd my letter back. Then all alone
At the prefixed hour of her waking,
Came I to take her from her kindred's vault;
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo;
But when I came, some minute ere the time
Of her awaking, here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth,
And bear this work of heaven, with patience:
But then a noise did scare me from the tomb;
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know; and to the marriage her nurse is
privy:
And, if aught in this miscarried by my fault,
Let my old life be sacrificed, some hour before his
time,
Unto the rigour of severest law.

PRINCE
We still have known thee for a holy man.
Comedy and Tragedy

The standard saying goes that comedy ends in a marriage, tragedy in a death. Nearly all complete works editions of Shakespeare's plays follow the 1623 Folio's example in dividing them up into three sections: Comedies, Tragedies, and Histories. Shakespeare classes in universities do the same. But are those genre divisions really as distinct as we have come to believe?

In terms both of dramatic structure and modes of thinking, comedy does not just mean that audiences will laugh and tragedy does not just mean that audiences will cry. Comic and tragic worldviews also explore variant methods of problem-solving, decision-making, social interaction, emotional engagement, and personal journeys. They are ways of looking at life, and as such, the different viewpoints have a lot to teach us both about narrative structures and about ourselves. The worldviews apply not only to stories and plotlines, but to characters as well: a character with a comic worldview may find herself in a more tragically-positioned play, or vice versa.

*Romeo and Juliet*, though classified as a tragedy and not as a "problem play," nonetheless occupies an interesting position in regards to genre. Up until the point where characters start dying – and, to a certain extent, even past that point – the play seems like a romantic comedy. Even towards the end, there is a chance for everything to resolve; Mercutio and Tybalt may be dead, but our romantic heroes could still extricate themselves, if only Friar Laurence's letters had not gone astray. What in the structure of the play or in the worldview of the characters drives *Romeo and Juliet* to its tragic end?

In this activity, your students will examine some of the characteristics of the play that demonstrate both the comic and the tragic worldview.

Activity:

- **Brainstorm**: As a class, create these lists on your blackboard, whiteboard, or Smart board:
  - What do your students think defines comedy? What do they think defines tragedy?
  - What are some of your students' favorite tragic stories or tragic characters? Comic stories or comic characters?
- Give your students **Handout #11: Comedy vs. Tragedy**, which provides one scholar's ideas on what defines the two genres of comedy and tragedy.
  - Discuss: What other comic-tragic dichotomies can your students come up with?
- Discuss the shape of the comic worldview versus the tragic worldview.
- Break your class into groups of four or five. Assign each group one of the following characters: Romeo, Juliet, Mercutio, Friar Laurence, the Nurse.
  - If you wish to break the workload down further, you may want to sub-divide the groups by Act, so that each group member is looking for that character only in a particular act.
  - Alternatively, divide your class into five groups, assign each group an act, and then assign each student a character within that act to examine.
- Have each group assess that character's worldview, using the guidelines from Handout #11.
  - Is the character's worldview dominated more by comic or by tragic thought?
  - Are there places where the character's worldview shifts from one mode to the other? Is the character tragically-aligned in some ways but comically-aligned in others?
Does the character attempt to exert that worldview on anyone else in the play? If so, is he or she successful?
Does the character's worldview seem to be working with or pushing against the flow of the story at that point in the text? In other words, is the character comic in a comic world, comic in a tragic world, tragic in a tragic world, or tragic in a comic world?

- Ask your students: What is it that makes Romeo and Juliet, ultimately, a tragedy? What would have to happen in order to make it a comedy?

**Further Exploration**
As homework, have your students go through the act you assigned them earlier, individually, and "block out" which sections are comedy and which are tragedy. Reconvene the groups and have them discuss: Did they all make the same decisions? Then have them share their discoveries with the class. How often does the play volley back and forth between the comic and tragic viewpoint?

**Cross-Curriculum Studies**
The comic/tragic split can apply not only to other literature, but to other disciplines as well. Discuss the comic or tragic outlooks of other plays and literature your students have studied, either in your class or in previous years. Suggestions may include: Hamlet, A Midsummer Night's Dream, Twelfth Night, The Odyssey, Oedipus Rex, Beowulf, The Crucible, Huckleberry Finn, Pride and Prejudice, The Importance of Being Earnest, Of Mice and Men, The Great Gatsby, etc. Which stories or characters take the strongest tragic worldview? Which are the most comic? Are there any others that straddle the line, as Romeo and Juliet does? How does the comic/tragic split apply to politics? To religion? To poetry and music? To blockbuster movies?

**Further Reading**
John Morreall's Comedy, Tragedy, and Religion (1999) looks in-depth at what creates comedy and tragedy in drama, particularly in classical literature, examining the cognitive and psychological functions of each genre.
<table>
<thead>
<tr>
<th>TRAGEDY</th>
<th>COMEDY</th>
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<tbody>
<tr>
<td><strong>Convergent Thinking:</strong> Options narrow as the plot progresses; the main characters tend to only see one solution to a problem, rejecting any alternatives as impossible. They remain firm and committed to a single course of action (often to their doom). No tolerance for ambiguity exists; all the pieces of the puzzle must fit together or be destroyed.</td>
<td><strong>Divergent Thinking:</strong> Options open up as the plot progresses; there are multiple solutions to each problem. Characters are generally adaptable and more willing to change; those who are not may suffer ridicule, but not death. High tolerance for ambiguity exists, and not all the pieces have to fit together at the end.</td>
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<td><strong>Binary Systems:</strong> The world divides neatly into black-and-white problems: good/bad, life/death, beautiful/ugly, just/cruel.</td>
<td><strong>Pluralism:</strong> Life is more complex and diverse, with multiple options and influences.</td>
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<tr>
<td><strong>Order:</strong> Tragic plots stress order, process, and predictability. Cause and effect are rigid and fixed into an expected structure.</td>
<td><strong>Chaos:</strong> Comic plots are more random, subject to improvisation, and may leave loose ends.</td>
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<td><strong>The Individual:</strong> The focus of the story is on one character's emotional journey. One person's choices may have consequences for the entire world he inhabits.</td>
<td><strong>Society:</strong> Comedies stress integration and the community. They are more likely to feature ensembles rather than a solitary main character.</td>
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<td><strong>High Status:</strong> Tragedies stress the upper-class – the people with the most ability to affect the world of the story as a whole. Low-status characters appear infrequently and do not receive development.</td>
<td><strong>Low or Varied Status:</strong> Comedies provide a greater focus on different strata of society. The lower classes may be the butt of jokes, but may also triumph over their social betters in unexpected ways.</td>
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<td><strong>Emotional Engagement:</strong> Characters speak from the heart, responding to stimuli with emotional extremity, especially of rage and grief.</td>
<td><strong>Emotional Disengagement:</strong> Characters speak from the head, often witty, imaginative, and ironic. Strong emotions come across as ridiculous rather than appropriate.</td>
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<td><strong>Familiarity:</strong> Characters seek to remain in or to return to the status quo, rejecting those things which do not &quot;fit&quot; in their prior experience of the world.</td>
<td><strong>Adaptability:</strong> Characters seek out new experiences and those things which are different, assimilating the unfamiliar into their world.</td>
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<td><strong>Violent:</strong> Tragic plots feature (and come from) more militaristic cultures, with values of duty, honor, and commitment. This can lead to cycles of revenge, where violence is a valid way of solving problems.</td>
<td><strong>Non-Violent:</strong> Comedies take a more pacifistic view, questioning the value of honor over survival. Situations can be resolved without altercations, stressing reconciliation and forgiveness.</td>
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<td><strong>Tradition:</strong> Characters adhere to established rules, placing value on the way things have always been done.</td>
<td><strong>Innovation:</strong> Characters break social rules, challenge traditions, and subvert the status quo.</td>
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<td><strong>Spirit:</strong> Characters place intellectual and spiritual concerns above physical ones, often focused on the question of what happens after death. Characters may be contemplative and philosophical.</td>
<td><strong>Body:</strong> The human body and its needs receive greater attention. Sexuality, bodily functions, hunger, and thirst play key roles, drive the characters' desires and thus the plotline, and provide humor.</td>
</tr>
<tr>
<td><strong>Finality:</strong> Actions have inevitable and unavoidable consequences.</td>
<td><strong>Reversal:</strong> Characters may escape consequences, change their fates, and earn second chances.</td>
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<tr>
<td><strong>Idealistic:</strong> Characters focus on principles and ethical abstractions like truth and justice.</td>
<td><strong>Pragmatic:</strong> Comic plots focus on the concrete realities of day-to-day life.</td>
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<tr>
<td><strong>Audience Experiences Catharsis:</strong> The audience engages with emotions in a similar way to the characters, feeling their pain and sharing their struggle.</td>
<td><strong>Audience Experiences Appreciation:</strong> The audience witnesses social commentary and looks at it from the outside, not feeling emotions along with the characters.</td>
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PRODUCTION CHOICES

At the ASC, we've discovered that the best way to learn the inner workings of a play is by doing it. The process, from start to finish, calls upon a broad range of disciplines and talents, not just those crucial for understanding the text, but also those organizational and critical thinking skills required for managing any project which has many moving parts. In the following activities, your students will discover the processes through which directors, stage managers, costumers, prop-builders, and other production assistants build a play for the stage. These explorations are valuable on their own, but can also help you to put on a one-hour version of the play in your classroom, if you so wish.

Casting and Doubling
Most acting companies today employ as many actors as there are parts. In the sixteenth- and seventeenth-centuries, companies were smaller, usually based around 8 or 9 “sharers” and a handful of journeymen. The ASC replicates these conditions. This means that most of the actors would have to play two or more roles in a practice called “doubling”. Shakespeare, in fact, wrote his plays knowing that actors would be playing multiple roles.

Activity 1: Doubling
Imagine you are staging a production of Romeo and Juliet with only 12 actors. In order to double roles without overlapping, many directors use a doubling chart to discover which characters need to be on stage and when they need to be on stage.

1. Look at the doubling chart (Handout #12) for Romeo and Juliet. One character has already been completed for you. Go through the play tracking the rest of the characters and mark the scenes in each character appears.
2. Once you have completed this chart, find out which characters do not overlap.
3. On the next page, fill in which character(s) you want to assign each actor.
4. Looking at your chart, do you have enough actors in your troupe of twelve to double effectively? Can you make any of your doubling more thematically interesting?
| Scene | 1.0' | 1.1 | 1.2 | 1.3 | 1.4 | 1.5 | 2.0' | 2.1 | 2.2 | 2.3 | 2.4 | 2.5 | 3.1 | 3.2 | 3.3 | 3.4 | 4.1 | 4.2 | 4.3 | 5.1 |
|-------|------|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Chorus |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Romeo  |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Juliet |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Capulet |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Lady Capulet | |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Nurse  |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Friar Laurence | |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Mercutio |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Benvolio |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Tybalt |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Prince |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Paris  |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Montague |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Lady Montague | |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Abraham |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Balthasar |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Page  |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Peter |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Samson |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Gregory |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Friar John |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Apothecary |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Watchmen |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Citizens |      |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
| Messenger |     |     |     |     |     |     |      |     |     |     |     |     |     |     |     |     |     |     |     |
Activity 2: Casting
Now think about the doubling that you have done for the production. You are casting actors and need to find someone who can play all the different parts for which you have doubled each actor. Using celebrities, classmates, your teachers, or anyone else you would like, cast your production of *Romeo and Juliet*.

Actor 1: ___________________________ plays ___________________________________________
Actor 2: ___________________________ plays ___________________________________________
Actor 3: ___________________________ plays ___________________________________________
Actor 4: ___________________________ plays ___________________________________________
Actor 5: ___________________________ plays ___________________________________________
Actor 6: ___________________________ plays ___________________________________________
Actor 7: ___________________________ plays ___________________________________________
Actor 8: ___________________________ plays ___________________________________________
Actor 9: ___________________________ plays ___________________________________________
Actor 10: __________________________ plays ___________________________________________
Actor 11: __________________________ plays ___________________________________________
Actor 12: __________________________ plays ___________________________________________
Cutting the Script

One of the challenges in taking Shakespeare from the page to the stage is deciding how to cut the script. The version of a play that you see performed is almost never the entire play as published. Different production companies will make different editing choices based on the desired length of a play, their overall mission and concept, and technical concerns. At the American Shakespeare Center, we try to preserve the integrity of the text as much as possible while still cutting the script down to a size that can be played in two hours – about 2000-2400 lines, assuming that 100 lines of verse can be spoken in about 5 minutes, leaving time for fights, songs, and other staging demands. The process may be difficult, particularly in longer plays which require more cutting; sometimes a production must sacrifice great material in one part of the play in order to preserve a favorite moment elsewhere. These are all choices that the person responsible for the editing – be it the director, dramaturg, production manager, or actor – must make while preparing a play for the stage.

The Folio version of *Romeo and Juliet* comes in at close to 3000 lines, meaning that some cuts are necessary to meet a 2-hour timeframe, but a director may also choose to make cuts for clarity or to emphasize certain aspects of a production. At the ASC, we also cut shows down to a one-hour format for our ASC Theatre Camp performances, so even the shortest plays experience substantial cutting under those conditions.

**Activity 3:**

In this activity, your students will practice making choices regarding the cutting and editing of a script for performance.

- Look at the line counts for *Romeo and Juliet*. You may wish to have your students do the math for themselves to determine how much rehearsal time and stage time each scene and act requires, using the blank worksheet provided (Handout #15)
- Look over the ASC’s editing guidelines for the Actors’ Renaissance Season (Handout #14). In this season, the actors put up plays without a director, and the scripts may be cut by an actor, a staff member, or a student dramaturg.
  - Consider the relationship of rehearsal time to stage time. At the ASC, 100 lines of text will generally equate to one hour of tablework, then a few more hours to block and work the scene – though this formula is far from fixed or absolute. Scenes with fights or other physical action in them may require more time, and especially during the Renaissance Season, actors may have to make do with far less for some scenes. Our regular season shows rehearse for about 96 to 100 hours total.
    - How might these factors affect production decisions?
  - Why is it important for an editor to familiarize himself or herself with different versions of the text and with criticisms of the play?

---

In Case You Were Wondering

The versions of the text that appear in the Folio are the versions that were approved by the Master of the Revels, who decided which plays companies could perform. The plays were not always performed in their entirety or in the same form. We know from title pages that some plays underwent revisions over the years, adding or altering material, and we can surmise from evidence in the plays, such as Hamlet’s advice to the players, that actors sometimes went off script.
• How can it help an audience member to have an awareness of these editorial practices?
  o Discuss the implications and advantages of "liposuction" versus "amputation".
  o Discuss the implications of cutting characters from scenes or reassigning lines.
  o Discuss continuity. What happens if you cut lines in one scene only to find that a conversation in another scene depends on them? Or perhaps a later joke simply works better by building upon those earlier lines?
  o How important is the preservation of rhyme patterns? What happens if you orphan half of a rhyming couplet? How does it affect the rhythm and cadence of the scene?

• Break your students into small groups (3-5 students) and give them each a scene from Romeo and Juliet.
  o Instruct your students to cut 10% of the scene, following the guidelines you discussed. Encourage them to look at these cuts as a way of engaging with the scene and claiming ownership of it; since the cuts do not need to be made for the sake of time, your students will need to decide what it is they want to emphasize or de-emphasize in the scene.
  o Alternately, if you are using the Line Assignments, group your students by scene or by act and tell them to cut 10% of their material.

• Reconvene as a class to discuss the cuts.
  o Are there any portions of the scene that almost every group cut?
  o That no one cut?
  o Encourage your students to debate the merits of their cuts and to defend their decisions as the "best" choices for the scene.

• Try to come up with a "master cut" for the class. At the ASC, an actor may negotiate to have a cut line replaced – but only by suggesting another line to cut elsewhere, so that the balance of lines remains the same. Have your students negotiate in this fashion.

FOLLOW UP
At the ASC, actors often use what are called "cue scripts" – versions of the script with only their own lines and their "cue lines" – the three or four words from another character preceding each of their lines. When working from a cue script, those three or four words are an actor's only indication of when to speak, though they may not even know ahead of time who will say them. Sometimes, scripts are cut after actors have already received their cue scripts. Ask your students to review their cut scene again. Did they change any cue lines? How can the cuts be reworked to preserve the cue lines?

FURTHER EXPLORATION – PUTTING UP A PLAY
If you can devote several class periods to your examination of Production Choices, and if you would like your students to spend even more time with the experience of putting together a play, this activity will have the class work through the entire play, create a cut version, and get it up on its feet.

Things you may want to consider ahead of time:
  ▪ How long can your performance be? If you are on a regular schedule of 50-minute classes, aim for a performance length of 45 minutes. If you're on a block schedule, aim for an hour and fifteen minutes.
  ▪ Where will you perform? The great thing about using Shakespeare's staging conditions is that you really can perform anywhere – on a stage, in the classroom, or outside. Using the Elizabethan Classroom guidelines from page 19 of this study guide, determine where your stage will be and how you will set it up.
  ▪ How are you going to handle costumes and props?
Encourage your students to take as much direction from the words of the play as possible, using only props that are clearly indicated by the text.

How can costumes indicate continuous roles? Can your actors pass off the same cape from one act to the next in order to help the audience understand who is who? Might it be enough to assign each character who appears in more than one act once a certain color to wear?

For more on costumes, see the diagram on the following page, with costume sketches from an ASC early-modern-dress production of Romeo and Juliet. You can also visit our website: http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1095

- How are you going to handle combat? Paper swords and foam weaponry may work well to approximate the fights, but if you can devote more time to exploring combat, you may wish to look at the Broadsword and Blood workshops, available on our website: http://www.americanshakespearecenter.com/v.php?pg=116.
  - Learn more about fight choreography at: http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1100

- Remember that performance is heightened by the presence of an audience. Will it be enough for your students to be the audience for each other? Or do you want to invite anyone outside of the class to view the performance – maybe an English or theatre class from a younger grade?

- At the ASC, we perform music before each show and during intermission. Do your students want to add a musical component to their production?
  - Learn more about music in ASC shows at: http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1102

- A full guide to the rehearsal tools and conditions of the ASC is available at: http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1091

Getting the play on its feet:

- Divide the class into five groups and assign one act to each group.
- Each group will be responsible for doubling, casting, cutting, and performing their act of the play.
- Decide how much needs to be cut if you wish to perform the play in a single class period.
- Allow time in class for the students to discuss and to determine their cuts.
- Have each group create a doubling chart for their act. For the purposes of this exercise, they need not worry if their doubling will work in any other act of the play. They should, however, try to make sure that roles and lines are divided as evenly as possible between group members.
- Have your students prepare cue scripts to use during performance.
- If you’ve discussed scansion, you may wish to have each student scan his or her own lines as a homework assignment. See the Iambic Bodies activity on page 17 for scansion guidelines.
- Allow time for them to rehearse their acts, so that they can get comfortable with moving through their scenes.
- Perform the play!

Afterwards, discuss the cuts made in each act. Did anything cut from Act One have an effect on Act Five? Did certain plot elements disappear halfway through, or spring up out of nowhere? What elements of the play did each group decide to emphasize or de-emphasize.
A gentleman would have worn a cap or tall hat.

Ruff, held together with pins.

Doublet, worn over a chemise, fastened with ties, or hooks & eyes.

Sleeves, tied to doublet by "points"—ribbons with weighted aglets on each end.

"Pumpkin pants", slops, or trunkhose, tied into doublet by points.

Underneath, hose, also tied in by points, often secured with garter.

Boots; could also have been shoes of leather or stiff cloth.

cap with veil, hair generally covered

Standing ruff

Partlet, tied into bodice

Bodice, worn over chemise and "pair of bodies"—what we think of as a corset; both corset and bodice boned to give cylindrical shape; for upper class women, the bodice laced in the back.

Sleeves, tied to bodice by points

Overskirt, worn open over a decorated forepart; both skirts worn over a "vergingal" or farthingale—what we think of as hoop skirts; could be fastened to bodice by points.

Shoes of stiff cloth, leather, or silk (for the wealthy), not visible; worn over stockings tied at the knee with garters.
STUDENT HANDOUT #14 – PRODUCTION CHOICES
AMERICAN SHAKESPEARE CENTER
ACTORS' RENAISSANCE SEASON EDITING GUIDELINES

1) Read the play and criticisms of the play before you begin editing the text.

2) The performance texts need to be no longer than 2400 lines (at 10 syllables per line). Be careful with prose. Some editions have prose lines of 15-20 syllables; cut more to compensate. For example, 800 lines of prose averaging 15 syllables per line equals 1200 lines of verse.

3) We want shorter versions of the same story; that's why we advocate "liposuction" instead of "amputation." *Hamlet* is a great example: many productions cut "the political intrigue" to make it more of "an exploration of the family unit" or vice versa… we want it all: family drama, surprising comedy, political thriller (WITH Fortinbras!) – we just want it short enough to play in about 2 hours.

4) Use original stage directions from extant folios, quartos, or manuscripts. Add missing entrances, exits, and other stage directions necessary for cue-script acting. Bracket your additional stage directions.

5) The ren season will have 12 actors – 10 regular troupe members and 2 interns. The interns will have smaller roles/tracks than the regular troupe members.

6) Keep all characters and scenes. However, because of the number of actors in the troupe, you may need to cut characters from scenes or reassign speeches.

7) Don't cut famous or important text. Preserve the verse and meter, whenever possible.

8) While editing/cutting texts is subjective, try hard to keep it as objective as possible by following these guidelines for cutting opportunities:
   a. Redundancies or repetition of material.
   b. Parenthetical text (is often repetitive or extraneous).
   c. Arcane material.
   d. Divergences within scenes – i.e., characters in a scene are discussing topic A, switch to topic B, and come back to topic A – topic B might be extraneous.
   e. If multiple versions of the text are available, look at all of them for clues for cutting.

9) After you complete and edit your cuts, carefully read the text to make sure you have not left any ghost references to cut material and that you have not deleted key plot elements. If possible, have someone else read for dramatic clarity.

10) Scripts need to be in MS Word. Track and show changes. When reviewing, we need to see what was cut. Use template provided.
# Handout or Teacher Guide – Production Choices

## Line Count – *Romeo and Juliet*

<table>
<thead>
<tr>
<th>Act &amp; Scene</th>
<th>Characters</th>
<th>Original # of Lines</th>
<th>Tablework Time</th>
<th>Stage Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0'</td>
<td>Chorus</td>
<td>14</td>
<td>8 min</td>
<td>1 min</td>
</tr>
<tr>
<td>1.1</td>
<td>Samson, Gregory, Abraham, Balthasar, Benvolio, Tybalt, Capulet, Lady Capulet, Montague, Lady Montague, Prince, Citizens, Romeo</td>
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<td>11.5 min</td>
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<td>141</td>
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<td>7 min</td>
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<td>33 min</td>
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<td>191</td>
<td>1 hr 55 min</td>
<td>9.5 min</td>
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Line Count pulled from the Norton Shakespeare.
## Student Worksheet #15 – Production Choices

### Line Count – *Romeo and Juliet*

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<th>Characters</th>
<th>Original # of Lines</th>
<th>Tablework Time</th>
<th>Stage Time</th>
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<td>Chorus</td>
<td>14</td>
<td>8 min</td>
<td>1 min</td>
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<td>Samson, Gregory, Abraham, Balthasar, Benvolio, Tybalt, Capulet, Lady Capulet, Montague, Lady Montague, Prince, Citizens, Romeo</td>
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<td>Romeo, Mercutio, Benvolio, Masquers</td>
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<td>Juliet, Nurse</td>
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<td></td>
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</tr>
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<td>3.2</td>
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<td>3.3</td>
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<td>Capulet, Lady Capulet, Paris</td>
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<td>4.3</td>
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<td>4.4</td>
<td>Lady Capulet, Nurse, Capulet, Juliet, Paris, Friar Laurence, Peter, Servingmen, Musicians</td>
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<td>5.1</td>
<td>Romeo, Balthasar, Apothecary</td>
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<tr>
<td>5.2</td>
<td>Friar Laurence, Friar John</td>
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<tr>
<td>5.3</td>
<td>Paris, Page, Romeo, Balthasar, Juliet, Friar Laurence, Prince, Montague, Capulet, Lady Capulet, Watchmen, Citizens</td>
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<td><strong>TOTAL ACT 5</strong></td>
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FILM IN THE CLASSROOM

(adapted from Ralph Alan Cohen’s book, ShakesFEAR and How to Cure It)

Once upon a time I welcomed the advent of audio-visual Shakespeare as the solution to all the problems of teaching Shakespeare. Now I see it as one of the problems. Yes, there are film versions that by themselves might help to break down the barriers -- for most students, Zeffirelli’s Romeo and Juliet, Branagh’s Much Ado, and McKellan’s Richard III; for relatively mature students, Polanski’s Macbeth; and, for your very brightest students, Kozinstev’s Hamlet. These films, however, are the exceptions, and although many adaptations are as good or better -- Olivier’s Henry V and Welles’s Chimes at Midnight are among my personal favorites -- the truth is that students will not see in them the joy of Shakespeare. Indeed, although students who have seen Shakespeare on film may conclude that he’s not as hard as they thought, they are also likely to decide that he’s still pretty weak entertainment. We tell them repeatedly, as we should, that Shakespeare was meant for performance; we build up their expectation that if they could only “see” some Shakespeare, they’d like it; and then we send them home to watch the BBC Shakespeare series version of Romeo and Juliet. They turn it on, they may even sit through it all; but when it’s over, they’re thoroughly convinced that Shakespeare is all the bad things we said he wasn’t: dreary and out-of-date. And insofar as television or the movies is concerned, they’re right.

The fact is that theatre is a fundamentally different medium from television or the movies. Though we might be able to make some few comparisons between TV or movie screen performances and proscenium theatre (where actors perform on a stage recessed from an audience which peers in on the drama through an invisible fourth wall), the differences between TV or movie screen drama and the Elizabethan stage (which thrust into the audience and made contact between actors and audience a part of the show) are so enormous that a comparison is virtually impossible. Elizabethan theatre required the audience to “work, work [its] thoughts,” and it made frequent use of the audience in asides, in soliloquies, and in such staging devices as plays within plays. Shakespeare counted on audience contact, on their willingness to play “make-believe” with him, and the members of an audience at the Globe—then and now—were likely to find themselves a part of the play and sure to find themselves a part of a community. The drama on TV and the movie screen, independent of our responses, unfolds before us and can never create an interaction. It’s the difference between just watching a meal being prepared and eaten, and being a dinner guest.

Your students, few of whom have been to much theatre, will not realize this, and, finding Shakespeare bad television, will decide that he is simply bad. But, properly supervised, film and video can be a help. They can help by clarifying. That clarification is not simply a matter of helping the students understand the plot or who says what to whom; it’s also a more fundamental lesson in the fact that Shakespeare’s words are meant to come out of the mouths of actors. That lesson is worth teaching, but not at the cost of their belief in Shakespeare’s power to entertain and move us. How, then, can a teacher put technology to work for Shakespeare, not against him?

Here are some suggestions:

1. Watch the film closely before your students see it. Try to watch the movie from their point of view and keep notes on those parts you think they will not enjoy. This procedure will allow you to take the following steps:
(a) If you do not enjoy the film at all, don’t assign it. It may still serve for use in the classroom (see below), but it will only hurt your case if students see it on their own.

(b) If most of the film is good, but some of it is bad, assign it, but tell your students what you didn’t like and why you didn’t like it. This approach can teach them a lot. To begin with, it tells them that you don’t automatically like anything labeled “Shakespeare.” It stresses that the film is only one version, a version in which presumably some bad as well as some good decisions were made. Knowing in advance that there are scenes that you don’t like will focus their attention and make even those scenes interesting. You might, when you are telling them what you don’t like, ask them to see if they agree. A thoroughly vicious attack on particular aspects of the production, by the way, will provide a lot of excitement for your class. You become an official channel for their own hostility toward establishment art, but by ganging up with them against the film for injuries done to the play, you make them accidental crusaders for Shakespeare. If they agree with you, for example, that “cardboard would look more lively and more solid than the actor who played Orlando in the BBC As You Like It,” then they have accepted your assumption that the part is worth doing well. But frequently, an aggressive attack from you will elicit a defense from some of them. In that case, you will find yourself in the no-lose position of listening to your students defend their former bête noire (Shakespeare) against a fair-weather friend (you).

(c) If you find scenes you like but which you suspect will be too slow or difficult for your students, assign the film but go over the scenes in question before the students view it. Frequently, material that would work on the stage simply dies in a literal treatment of it on film, no matter how expert. An excellent example of the sort of moment I mean is the beginning of Act One, scene two, of Henry V, in which the Archbishop is explaining the Salic Law to King Hal—81 lines of apparently non-dramatic twaddle. The student who had not been primed to see either the humor or the duplicity in the Archbishop’s discourse is lost to the play before it begins. Here is where you earn those big bucks you make as a teacher; your job is to help your students anticipate such moments and understand their importance to the work. If possible, you might also suggest how a stage treatment would bring life to the moment. (Olivier’s treatment in his film of Henry V is a wonderful case in point.)

(2) In class use a scene (or part of a scene) from the film to illustrate specific moments in Shakespeare, to compare versions, and to look at good and bad choices in the film version. Videotapes and DVDs have two wonderful qualities: they can be stopped and they can be repeated. That convenience allows you to show—as opposed to read—a particular work, it enables you to work with a scene by comparing versions, and it lets you discuss how a production choice can illuminate or obscure the text.

(a) Use the film to illustrate and make vivid your discussion of a passage. Start by explaining the scene to the class and having them read it. Touch on any important thematic or linguistic points you wish them to look for. Then run it. When it is over, ask the students for comments and discuss with them the particular merits or faults of the acting and staging as they appear on the video. Mentally keep a list of the salient points you or the students have raised. Now run the scene over again, this time stopping at those places that illustrate the discussion you have had. Invite students to participate in this dissection. This procedure will be extremely gratifying to the students whose points you are demonstrating, and the other students will be in for a surprise: they will find the second showing more, not less, interesting than the first. The more students know about the plays, the more they admire and enjoy them, so a teacher need never fear reviewing a passage—on the page or in performance. Beyond that, the very process of breaking
down the performance right before their eyes will demonstrate that performances—plays too—are built things; analysis, after all, assumes design. Along the way you will be teaching your students that criticism, that taste even, is not so arbitrary as they may have thought; they will see that you have evidence to support not only your views but also their ideas.

(b) Show them comparative clips of the same passages. Few teaching techniques can come with a guarantee, but this exercise always works. All you need to do is prepare a videotape or DVD with back to back versions of any passage as it appears in any two or more video adaptations of the play. Look, for example, at how Orson Welles and Roman Polanski stage the witch scenes in *Macbeth*. Discuss with your students the specific choices—casting, costume, lighting, camera angle, sound, setting—each director makes. At first, leave preferences aside and ask such questions as “What does the choice gain? What does it lose? How does it change the work? What is the director trying to achieve? Are his/her objectives in line with the play?” Again, remember to keep the clips short—two minutes or less—and to keep your students focused on specifics.

**Film Suggestions for *Romeo and Juliet***

**--** George Cukor's 1936 *Romeo and Juliet* stars a 39-year-old Norma Shearer as Juliet and a 42-year-old Leslie Howard as Romeo and is set in a Hollywood never-never-Verona-land. The black and white movie is an easy target for ridicule as a stagey, old-fashioned view of Shakespeare, the more so because of Leslie Howard's pale, limp Romeo. But the film is nonetheless a gem of sorts. John Barrymore is a funny, man of the world Mercutio; Basil Rathbone is a fine, menacing Tybalt; and, surprisingly, Norma Shearer, whose Juliet is both intelligent and passionate, makes us hear and feel her pain. Don’t use this one by itself, but expect an interesting discussion if you have good students compare scenes from it with parallel scenes from other films.

**½ --** Robert Wise and Jerome Robbins’s 1961 *West Side Story* is a brilliant adaptation of a great musical, but I do not hold with those who use this film to teach Shakespeare. It shows students that the broad outline of the story is timeless, and it stresses the youth/sex/violence at the heart of Shakespeare’s play; but in every other respect the many delights of the film are so far removed from those of *Romeo and Juliet* that rather than lead your students to admire and enjoy Shakespeare, it may make them see him merely as the source of good material for a modern musical.

*** --** Franco Zeffirelli’s 1968 *Romeo and Juliet* features two gorgeous title characters, 17-year-old Leonard Whiting and 15-year-old Olivia Hussey, and a lush, Italian setting that captures both the beauty and the heat of Shakespeare's play. Zeffirelli’s Verona, like Shakespeare's, is peopled with young toughs who are showing off for each other and whose conversation is all lewdness and threat. Finally, in pacing and in blocking, the movie is energetic in a way that echoes Shakespeare's poetry. Sadly this seductive version of the play exonerates Romeo entirely. Zeffirelli went so far as to say that he took out the killing of Paris because Romeo was too “lovely” to do such a thing. Worse, the film reduces Juliet to a stooge, merely the source of
anguish for Zeffirelli's idea of a beautiful and guiltless Romeo. We miss entirely her humor, her thoughtfulness, and her bravery; and your students will sense none of the play's mistrust of young love and of its destructive force in a Romeo who costs the world a Juliet. Still, the first half of this movie is a treat.

** -- Baz Luhrmann's 1996 *Romeo & Juliet* tries hard—too hard—to reach the MTV generation. But how can a Shakespeare teacher not like a movie of one of Shakespeare's plays that sells out at the local cineplex? The movie is full of arresting imagery and such cleverness as a close-up of the brand name “sword” on a handgun to fit such lines as “put up your swords.” Although occasional scenes shed light on the play, ultimately the failure of the two leads, Claire Danes and Leonardo DiCaprio, to handle the language dooms this film to the category of intriguing experiment. The other trouble is that the very choices—fashion, music, style—that made it a hit in 1996 date it badly by 2012.

**** -- John Madden's 1998 *Shakespeare in Love* is in many ways the best *Romeo and Juliet* on film and the one movie I know of that a teacher can show students to explain to them “what's so great about Shakespeare.” The screenplay is by Marc Norman and the great playwright, Tom Stoppard; and the involvement of a man of the theatre in the writing of the film may be responsible for its spot-on understanding of the way plays get made and the sheer thrill of the dramatic enterprise. Joseph Fiennes plays Shakespeare, who falls in love with an aristocratic young woman, played by Gwyneth Paltrow. The two of them end up playing Romeo and Juliet before Queen Elizabeth I (Judi Dench, in her Oscar-winning performance); and the script makes sure that we not only hear the great language of the play, but that we also feel the joyousness of the love it describes as well as the sadness of its futility. All of that played out against the best depiction of Shakespeare's London that I have ever seen.
SOL GUIDELINES

Shakespeare’s Timeline
Theatre Arts SOL
  Middle School: M.7, M.14
  Theatre Arts I: TI.7, TI.8
  Theatre Arts II: TII.9
  Theatre Arts III: TIII.2, TIII.8
  Theatre Arts IV: TIV.8

English SOL
  Grade 7: 7.1, 7.4
  Grade 8: 8.6
  Grade 11: 11.4

History & Social Sciences
  World History 1500-Present: WHII.1, WHII.2, WHII.3, WHII.4

Shakespeare’s Staging Conditions
Theatre Arts SOL
  Middle School: M.7, M.14
  Theatre Arts I: TI.12, TI.16
  Theatre Arts II: TII.9, TII.15, TII.19
  Theatre Arts III: TIII.2, TIII.7
  Theatre Arts IV: TIV.8

English SOL
  Grade 7: 7.1, 7.6
  Grade 9: 9.4
  Grade 11: 11.4

Playgoers Guide
Theatre Arts SOL
  Middle School: M.7, M.14
  Theatre Arts I: TI.12, TI.16
  Theatre Arts II: TII.9, TII.15
  Theatre Arts III: TIII.2

English SOL
  Grade 7: 7.1, 7.6
  Grade 9: 9.4
  Grade 11: 11.4

Stuff That Happens In the Play
Theatre Arts SOL
  Middle School: M.8, M.14
  Theatre Arts I: TI.3, TI.7, TI.10
  Theatre Arts II: TII.9, TII.11, TII.13
  Theatre Arts III: TIII.2, TIII.8

English SOL
  Grade 7: 7.1, 7.5
  Grade 8: 8.4, 8.5
  Grade 9: 9.4, 9.4
  Grade 10: 10.4
  Grade 11: 11.4
  Grade 12: 12.6

Who’s Who
Theatre Arts SOL
  Middle School: M.8
  Theatre Arts I: TI.3, TI.10
  Theatre Arts II: TII.9, TII.11, TII.13
  Theatre Arts III: TIII.2, TIII.8

English SOL
  Grade 7: 7.1, 7.5
  Grade 8: 8.4, 8.5
  Grade 9: 9.4, 9.4
  Grade 10: 10.4
  Grade 11: 11.4
  Grade 12: 12.6

Character Connections
Theatre Arts SOL
  Middle School: M.8
  Theatre Arts I: TI.3, TI.10
  Theatre Arts II: TII.9, TII.11, TII.13
  Theatre Arts III: TIII.2, TIII.8

English SOL
  Grade 7: 7.1, 7.5
  Grade 8: 8.4, 8.5
  Grade 9: 9.3, 9.4
  Grade 10: 10.4
Discovery Space Questions
Theatre Arts SOL
  Middle School: M.7, M.8, M.13, M.14
  Theatre Arts I: TI.4, TI.8, TI.9, TI.11
  Theatre Arts II: TII.13, TII.15, TII.17, TII.18
  Theatre Arts III: TIII.18
  Theatre Arts IV: TIV.15

English SOL
  Grade 7: 7.2
  Grade 8: 8.7
  Grade 9: 9.6

Getting Students on Their Feet
Theatre Arts SOL
  Middle School: M.1, M.5, M.6, M.8
  Theatre Arts I: TI.2, TI.6
  Theatre Arts II: TII.2, TII.8

English SOL
  Grade 7: 7.5
  Grade 9: 9.3, 9.4
  Grade 10: 10.1, 10.4
  Grade 12: 12.4

Verse and Prose
Theatre Arts SOL
  Middle School: M.2, M.14
  Theatre Arts I: TI.1, TI.2, TI.7
  Theatre Arts II: TII.3, TII.4, TII.11, TII.13, TII.16, TII.17
  Theatre Arts III: TIII.3, TIII.8, TIII.13
  Theatre Arts IV: TIV.3, TIV.10

English SOL
  Grade 7: 7.1, 7.2, 7.5, 7.6
  Grade 8: 8.4, 8.5, 8.6
  Grade 9: 9.3
  Grade 10: 10.4
  Grade 11: 11.4
  Grade 12: 12.5, 12.6

Perspectives
Theatre Arts SOL
  Middle School: M.2, M.7, M.8, M.12
  Theatre Arts I: TI.1, TI.2, TI.3, TI.7, TI.8, TI.10, TI.12, TI.15, TI.16
  Theatre Arts II: TII.3, TII.4, TII.9, TII.13, TII.16, TII.17
  Theatre Arts III: TIII.2, TIII.3, TIII.8, TIII.13
  Theatre Arts IV: TIV.3, TIV.10, TIV.12, TIV.13

English SOL
  Grade 7: 7.1, 7.2, 7.5, 7.6
  Grade 8: 8.4, 8.5, 8.6
  Grade 9: 9.1, 9.4, 9.6
  Grade 10: 10.4, 10.6
  Grade 11: 11.4, 11.6
  Grade 12: 12.4, 12.6
ShakesFEAR Classroom Play
Theatre Arts SOL
Middle School: M.1, M.2, M.11, M.12, M.14
Theatre Arts I: TI.1, TI.2, TI.9
Theatre Arts II: TII.3, TII.4, TII.12, TII.13, TII.16, TII.17, TII.18
Theatre Arts III: TIII.2, TIII.3, TIII.8
Theatre Arts IV: TIV.3, TIV.4, TIV.10

English SOL
  Grade 7: 7.1, 7.2, 7.5
  Grade 8: 8.4, 8.5
  Grade 9: 9.4
  Grade 10: 10.4
  Grade 11: 11.4, 11.6
  Grade 12: 12.5, 12.6

Film in the Classroom
Theatre Arts SOL
  Theatre Arts II: TII.11, TII.14
  Theatre Arts III: TIII.10, TIII.14, TIII.15, TIII.18

Staging Challenges
Theatre Arts SOL
  Middle School: M.1, M.2, M.12, M.14
  Theatre Arts I: TI.1, TI.2, TI.9
  Theatre Arts II: TII.2, TII.3, TII.4, TII.12, TII.13, TII.18
  Theatre Arts III: TIII.3, TIII.12
  Theatre Arts IV: TIV.3, TIV.4, TIV.10

English SOL
  Grade 7: 7.1, 7.2, 7.4, 7.5, 7.6
  Grade 8: 8.4, 8.5, 8.7
  Grade 9: 9.4
  Grade 10: 10.4
  Grade 11: 11.4
  Grade 12: 12.4

Textual Variants
Theatre Arts SOL
Middle School: M.2, M.12, M.14
Theatre Arts I: TI.1, TI.2, TI.9
Theatre Arts II: TII.2, TII.3, TII.4, TII.12, TII.13, TII.18
Theatre Arts III: TIII.3, TIII.12
Theatre Arts IV: TIV.3, TIV.4, TIV.10

English SOL
  Grade 7: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7
  Grade 8: 8.4, 8.5, 8.7
  Grade 9: 9.4, 9.4, 9.6
  Grade 10: 10.4
  Grade 11: 11.4, 11.6
  Grade 12: 12.4, 12.6

Production Choices
Theatre Arts SOL
  Middle School: M.12
  Theatre Arts I: TI.1, TI.2
  Theatre Arts II: TII.5
  Theatre Arts III: TIII.13, TIII.18
  Theatre Arts IV: TIV.7, TIV.10, TIV.12

English SOL
  Grade 8: 8.5
  Grade 9: 9.4
  Grade 10: 10.4
  Grade 11: 11.6
  Grade 12: 12.6

Math SOL
  Grade 6: 6.6, 6.7
  Grade 7: 7.3, 7.4
  Grade 8: 8.14
  Algebra I: MA.14, MA.2
ASC Study Guides and the Common Core State Standards

- **9th-10th Grade**
  - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
  - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
  - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
  - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
  - Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
  - Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
  - Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

- **11th-12th Grade**
  - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
  - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
  - Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
  - Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
  - Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
  - Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
  - Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Bibliography


http://shakespeare.mit.edu/.

This site provides an easy way to copy and paste text from the plays, as it presents the complete works in single-column plain text without line numbers or intrusive formatting. If you pull text from this site, we recommend checking against the Folio to correct errors, particularly with regard to punctuation.


http://internetshakespeare.uvic.ca/Library/facsimile/.


