



ROMEO AND JULIET

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THE PROLOGUE

 <p>REHEARSAL NOTES</p>	<p>On the first day of rehearsals for the 2010 production of <i>Romeo and Juliet</i>, Rupert Goold explored the prologue with the actors. He wanted the actors to think about:</p> <ul style="list-style-type: none">• What is included in the prologue?• What is left out?• What Shakespeare doesn't tell us that might be useful? For example he doesn't tell us that Verona is in Italy. <p>The actors were then asked to write their own version of the Prologue telling the story of <i>Romeo and Juliet</i> and to consider what they want the audience to know. The actors then performed their new versions of the Prologue to each other.</p>
 <p>ACTIVITY</p>	<p>This activity will allow your students to explore the Prologue in the way the actors did in the rehearsal room. This activity is a good starting point for the play and will allow you to gauge how much your group already know about the play.</p> <ul style="list-style-type: none">• Ask the group to tell you everything they know about <i>Romeo and Juliet</i>. Explain that this can be character names, events in the plot, lines from the play etc. and note these on a whiteboard.• If the group already know a reasonable amount ask the students in groups of three or four to create a 10-15 line version of the story. Give them no more than 20 minutes to complete this activity. (This activity can be skipped if the group are not at all familiar with the play)• Explain that <i>Romeo and Juliet</i> is quite unusual because it has a summary of the action at the beginning.• Give out copies of the Prologue to the group. Read it all together.• What information did they already know? What is new?• Give each student a large piece of paper and ask them to listen to you reading the prologue aloud. Ask them to doodle the images that they hear as you are reading. Once you are finished compare the doodles. What seem to be the key images?• Finally, Explain that this story is told onstage. Divide the class into groups of 6 and explain they are going to tell the story. They can choose to be characters or storytellers but must use movement as well as words. Ask the groups to show their work and compare the different versions.

THE PROLOGUE

Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

A pair of star-crossed lovers take their life,

Whose misadventured piteous overthrows

Do with their death bury their parents' strife.

The fearful passage of their death-marked love,

And the continuance of their parents' rage,



Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

WHERE IS YOUR VERONA?

 <p>REHEARSAL NOTE</p>	<p>Rupert Goold has chosen to set Verona on a volcanic fault line. The implications of this on the play are that fire is always present. There is also a pit under centre stage which steams and blows fire occasionally to represent the ever present threat of the violence.</p> <p>The set is also designed to have a cathedral feel. At the beginning of the play we see Romeo as a tourist listening to an audio guide about Verona's Cathedral. A stained glass window is reflected centre stage and upstage there are wrought iron gate.</p> <p>The costumes for most of the cast are period Elizabethan. However Romeo and Juliet are dressed in modern clothing which represents their dislocation from the world and their families.</p> <p>The crucial thing about all these choices is that they come either directly from the play or from the director's vision for the world of the play. The dressing of Romeo and Juliet in modern clothing encourages the audience to see their isolation from the rest of society.</p>
 <p>ACTIVITY</p>	<ul style="list-style-type: none">• Using the prop and set list that Shakespeare gives us throughout the play, students will be asked to create a design idea for the production.• Explain that they can be literal and research Verona in Italy at Shakespeare's time or they can take an element of the play and build their own world in which the play is set.• Divide the students into groups of 4 or 5 and ask them to pick out the key elements of the story for them. Ask them to find images, to most effectively represent these elements. They can collect these images together on an annotated mood board.• If you would like to take this exercise further you can ask students to create a model box. A model box is a scaled down version of the theatre which designers use to try out their designs by creating everything in miniature. Using a shoe box ask them to create a set and prop design.• Compare the designs and/or the model boxes that the students created. What elements of the play have they focussed on? How different do they think the play will feel in these different settings?



SHAKESPEARE'S SET AND PROP LIST

SET

- Two Households
- Verona
- Room for Capulet party
- The Balcony/ window of Juliet's bedroom
- Mantua
- Tomb
- Friar's cell

PROPS

- Swords
- Daggers
- List of party guests
- Masks
- Torches
- Rope to help Romeo climb up to Juliet's window
- Juliet's ring
- Sleeping potion
- Friar's letter to Romeo
- Lady Capulet's keys
- Poison

 <p>REHEARSAL NOTES</p>	<p>The music used in the party scene for the 2010 production is inspired by early Flamenco and shamenism. Consequently the dance has a strong beat; clapping and stamping form are a key element in the dance. The choreographer, Georgina Lamb, worked together with the actors to create the dance which opens the party scene. The dance also provides a way for Romeo and Juliet to meet. In the activity below your students will be able to explore this scene. You will need to work in a large open space such as a hall or drama studio.</p>
 <p>ACTIVITY</p>	<ul style="list-style-type: none"> • To warm up the group ask them to move around the space. Gradually build up the speed. Next introduce a rule that when you clap your hands they are to meet someone and dance with them for a count of five before moving off again. Encourage high energy movements. Reflect on what dancing makes them feel, what is the power of dancing with another person. • To build up a sense of increasing energy and celebration. Stand the group in two halves facing each other. Tag one person and ask them to run around the space in the middle in a circle. The leader can then tag another person to join in. The second person then tags a third until the whole group is running in a circle. Ask the group what the power of this unified circular movement is. Is this more or less powerful than dancing with one other person. • Explain that in the party scene in <i>Romeo and Juliet</i> there are two things happening. The first is the main party and the second is the meeting of Romeo and Juliet. This is what they are going to explore for the rest of the session. • Play the group the music which they will build their dance to, or ask them to choose some music before the session. • In groups of 4 ask the group to come up with a sequence of two or three movements which can be done to this music and repeated. Ask them to focus of the quality of the music to inform their movements. • Stand the group in a circle with the music on. Ask each group in turn to show their movements round the circle. Then play a call and response game with the movement, one group shows and the rest copy a second time. Try this until the whole group know the movement sequence. • Spread the group out in the room and ask them to run the sequence. You might want to introduce masks. • Ask the group for strategies to get two people to meet in the dance. This could be that they dance from opposite sides of the room towards each other or that there can be two circles with partners passing on.

- Once they have decided how two people could meet give them the text of the meeting. Ask the group in pairs to read through the meeting paying particular attention to the actions that are implicit in the text. Allow them to run it a number of times.
- Try a version where everyone dances and then is Romeo and Juliet. What impact does the dancing before hand have on the text? What feeling does it give you?
- Now try with half the group being Romeo and Juliet and half continuing dancing then swapping over – what impact does the dance continuing have, does it feel more public or more private?
- If you have confident students in your group you might want to try with individual pairs.
- Reflect on the build up to this scene remembering that Romeo isn't invited to this party and is an enemy of Juliet. What does the party add to the scene? How is it different to them meeting on a street?



ACT 1 SCENE FOUR (EDITED)

ROMEO If I profane with my unwortheiest hand

This holy shrine, the gentle sin 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 thine, my sin is purged.

Kisses her

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

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

Kisses her again

JULIET You kiss by th'book.