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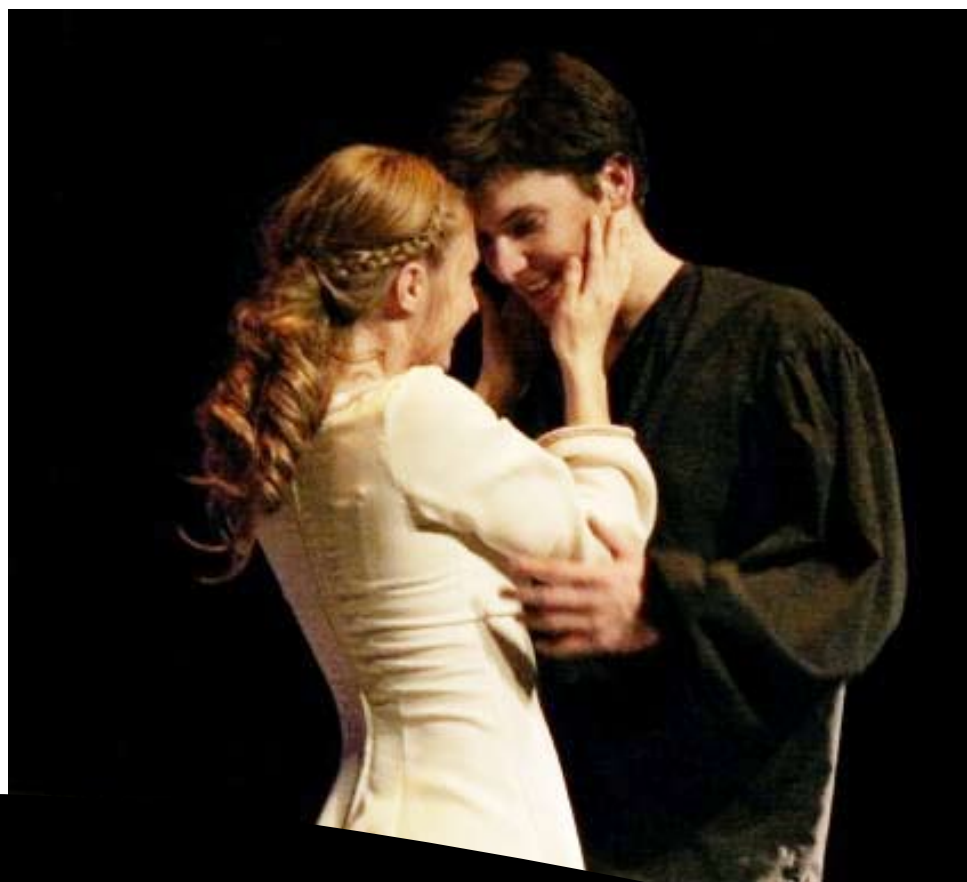


2009-2010

HOT Season for Young People
Teacher Guidebooks

Romeo and Juliet

Classical Theatre Project





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Dear Teachers,

The Classical Theatre Project brings their excellent production of *Romeo and Juliet* all the way from Canada; yet they are not strangers to our city, as Nashvillian Will O'Hare is the company's Artistic Director. The cast is excited to share their performance with Tennessee students, and both performers and members of the artistic team will be available to discuss the play with students on the company's Facebook page.

The following guidebook was graciously provided by Classical Theatre Project. Enjoy!

TPAC Education

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Written and developed by
Jeffrey Simlett and Will O'Hare



A note from our Sponsor - Regions Bank

Regions is proud to be a part of the Middle Tennessee Community. We care about our customers, and we care about our community. We also care about the education of our students.

That is why we are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is - reaching over 25,000 students and teachers - some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to our community and education and, in addition to supporting programs such as HOT, we will have over 76 associates teaching financial literacy in local classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



Jim Schmitz
Area President
Middle Tennessee





Romeo & Juliet Cast of Characters



Montague
played by Jeffrey Simlett



Prince of Verona
played by Benjamin Blais



Lady Capulet
played by Meaghen Quinn



Capulet
played by Peter Church



Romeo
played by Riley Gilchrist



Juliet
played by Claire Wynveen



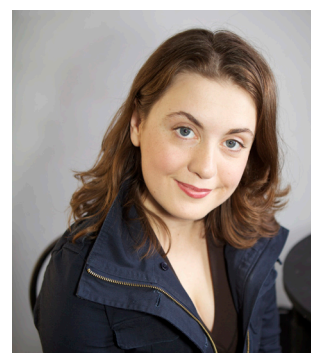
Benvolio
played by John Fleming



Mercutio
played by Benjamin Blais



Tybalt and Paris
played by Paul Kit



Nurse
played by Marie Jones

The Classical Theatre Project

Romeo and Juliet

The Major Events

1. Feuding Families

An "ancient grudge" between the Montague and Capulet families flares up in the streets of Verona. The Prince gives both families a warning: a death sentence if they don't stop fighting.

2. Romeo Meets Juliet

Romeo sees Juliet at the Capulet party and it's love at first sight. He sneaks into the Capulet's garden, finds Juliet on her balcony and they make a plan to be married ASAP.

3. The Lovers Elope

With help from Juliet's Nurse and Romeo's friend Friar Laurence, they are secretly married the next day.

4. Death in the Streets

Their happiness doesn't last long. Romeo soon meets Juliet's angry cousin Tybalt in the street, and Tybalt challenges him to fight. Romeo refuses, and his friend Mercutio takes up the challenge. Tybalt kills Mercutio, and Romeo then kills Tybalt.

5. Banishment

The Prince is not impressed. He orders Romeo to be banished, and Romeo spends one night with Juliet before escaping to Mantua.

6. Juliet Fakes Her Death

Soon afterwards, Capulet tells Juliet she must marry Paris in two days' time. She is less than thrilled with this plan, and goes back to Friar Laurence for help. He gives her a sort of sleeping potion she can use to fake her own death.

7. Double Suicide

Hearing the news, Romeo sneaks back to Verona to see her one last time in the Capulet tomb. He drinks poison and dies at her side. When the drug wears off, Juliet wakes up to find her husband dead beside her, and she too kills herself.

8. Reconciliation

The warring families arrive at the tomb and find their children dead in each other's arms. In their mutual mourning, the two families finally make peace.



Before you see the show	Direction	Design	Acting
<p>Before you see the CTP production of <i>Romeo and Juliet</i>, consider the issues that go into putting on a show. What choices would you make if you were directing, designing or performing in <i>Romeo and Juliet</i>?</p>	<p>The Role of the Director</p> <p>The director interprets the play and makes decisions about the best way to tell the story on stage. In addition to choosing the actors and working with them in rehearsal, the director works closely with the designers to create the look of the show.</p> <p>You're the Director</p> <p>What's your vision of how the play should be staged? Write a brief concept for your production including who you would cast, and what themes you would emphasize.</p>	<p>The Role of the Designers</p> <p>The designers work closely with the director to create the look of the show by deciding on what the costumes should be for each character and what scenic elements should appear on stage throughout the play.</p> <p>You're the Designer</p> <p>Choose a scene from <i>Romeo and Juliet</i>, and sketch your vision of the set. Or choose two characters and cut pictures from magazines with what you think they should wear.</p>	<p>The Role of the Actors</p> <p>The actors interpret each role in the play and work in rehearsal with the director to find the best way to play a character. They have to memorize lines, make decisions about the personality, age and physical characteristics of their roles.</p> <p>You're the Actor</p> <p>Memorize a speech from your favorite character. Perform the speech, keeping in mind the following: How does the character sound? What does he or she look like? What's the emotional journey of the speech?</p>

1. Interpreting Messages

Before seeing the play, look at the website (www.classicaltheatreproject.ca), brochure, postcards produced by the Classical Theatre Project. What do the words and images in each medium tell you about the show you're about to see? Choose 5 words that best describe your expectations about the show, based on those materials. After seeing the show, take another look. Do those materials offer an accurate picture of the production they represent? Design a poster of your own for the show – what colours, images, and words would you use to capture the spirit of the play? Choose a quote from the text that seems key to include in your design.

For TPAC Education school groups, find materials for this activity under "Previous plays" and at the link to download the CPT brochure at www.classicaltheatreproject.ca .



Jonas Widdifield as Mercutio.

2. What to Watch For

Attending the theatre is an interactive event. There is a unique energy created when the attention of the actors and the attention of the audience combine with imagination to create a world that exists only for the duration of the performance. Encourage the active attention of your students by assigning them a task before they arrive at the theatre from the following categories:

A) Design Elements

How do the costumes, lighting or music support the tone and meaning of the play?

B) Non-Verbal Cues

Body language and non-verbal cues in a live performance support and clarify the words the characters speak. Have your students watch for moments in the play where body language plays an important part in the interactions between the characters. How do the physical actions express the character's reactions and attitudes without words? (The biting of the thumb that begins the fight, Romeo and Juliet's first touch, their first kiss, characters who remove their jackets as a prelude to fighting etc.)

C) The Text

Still others might watch for scenes that are abridged or cut entirely – how do such cuts affect the impact of the performance as a whole?

3. Questions and Answers

There will be a question and answer period following the performance of Romeo and Juliet. Take advantage of this opportunity by having each of your students think of a question they might ask the actors about the play, or about the process of creating a professional stage production.

For TPAC Education school groups, if you would like to stay for the TalkBack, let us know.



Shakespeare

Key Facts:

Born: April 23, 1564

Died: April 23, 1616 at the age of 52

Number of Plays: 37

Marriage: Married Anne Hathaway when he was 18. She was 26 and pregnant.

Children: Susanna, Hamnet & Judith

Romeo and Juliet

Key Facts:

Date: 1595

Length: 3,003 Lines (The Comedy of Errors is Shakespeare's shortest play at 1,787 lines, while Hamlet is his longest at 4,042 lines.)

86.9% Verse, 13.1% Prose

Films: There are 77 film versions of the play.

Who has more lines, Romeo or Juliet?

Romeo has 617 lines, while Juliet has 542. In fact, male characters have 68.9% of all the lines in Romeo and Juliet.

After you see the show	Direction	Design	Acting
	<p>What did you think of the director's choices for the setting and time period for this production?</p> <p>Based upon this production, what do you think <i>Romeo and Juliet</i> is about?</p>	<p>How did the look of this production differ from what you had imagined when reading the play?</p> <p>What did you think of the set for <i>Romeo and Juliet</i>? What about the costumes? How did they help convey the story?</p>	<p>What did you think of the portrayal of Romeo? Of Juliet?</p> <p>How did this production handle the feud between the Montagues and the Capulets?</p> <p>Who was your favorite character? How did the choices of the actor make that character stand out from the others?</p>

1. Audience Response

After seeing the play, think back to specific moments in the performance – which were most memorable for you? What was it in those moments that most excited, moved or surprised you? Do you think your reaction was shared by the rest of the audience? How do you know?

Brainstorm a list of moments that gathered a strong response from the audience in general. Did different members of the audience respond in different ways? Are there places where the boys responded differently than the girls? Places where teachers responded differently than students? What do you imagine your parents' response would have been? How do you account for these differences? Did you think the audience response was appropriate to the situation and the content of the performance?

2. Conventions and Techniques

After seeing the play, think back to specific moments in the performance – which were most memorable for you? What was it in those moments that most excited, moved or surprised you? Do you think your reaction was shared by the rest of the audience? How do you know?

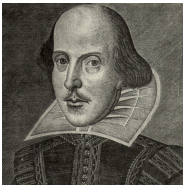




Carrie-Lynn Neales as Juliet

3. Hearing the Words

Shakespeare's language is poetic, rhythmic, and dense with imagery – but it's meant to be heard by an audience of everyday people. How did the actors make the meaning of their words clear? Were there changes in tone, volume, pitch or speed that helped important words or ideas stand out to the audience? Discuss the actors who were most successful in making their words “live” – how did they use their words to make the meaning clear?



4. Playing Around

Many of the actors in this production play multiple roles. Discuss first how this might be challenging for the actors. Why do you think the director chose to have each actor play more than one role? What do you think the performance gains or loses through this choice? Then consider ways in which the actors used (or failed to use) their voices, words and body language to make the differences between characters clear.

5. What's the Big Idea?

Now that you've heard *Romeo and Juliet* in performance, consider what you feel to be the main ideas of the play. What did Shakespeare hope to accomplish with this play? Is there a message that stands out? Did this production convey that message?



Things YOU Can Do With the Play

While Reading

1. What's Going On?

There are many characters in Shakespeare's plays, and the action can be quick and multifaceted. To ensure comprehension before, during and after reading, choose a key line that summarizes each scene, or best represents each character in the scene. Create a list of key lines, and flesh it out with a few words that best suggest the feeling, tone, emotion or action of the scene.

2. Who are these people?

Working in small groups, consider the characters in *Romeo and Juliet*. Each group might pick a favourite character, or one they find fascinating. Working first from memory, make a list (or write a short paragraph) that contains the information you *know* about that character. Be sure to acknowledge and include everyone's ideas. Who is this character? What are their likes and dislikes? What do they most enjoy, most detest about the world? What kind of behaviour can we expect from them?

Now go to the script. Make a second list – this one contains everything the character says about *themselves*, as well as everything that the *other* characters say about them. Make sure you don't let your *feelings* about the characters influence you at this point – just note the facts as they appear in the script. Compare the two lists – how well do they correspond? Is all of the information reliable? Do you agree with everything the characters say? If not, consider what stake they might have in telling a lie, or presenting themselves untruthfully. Are there surprises in your lists of character attributes, things you didn't expect to see?

Everything we know about the characters in a play comes from either their words or their actions. It is important to look carefully at what the characters actually SAY and DO in a play, to be certain that we don't take accepted wisdom about the characters for granted.



3. Storyboard the Action

Act 1, scene 1 introduces thirteen brand new characters to the audience – on average, someone new joins the scene (and it's sometimes frantic action) every 10 lines or so. Keeping track of who is who, and what they all want, can be a major challenge for the reader. Work in pairs or small groups to clarify your comprehension of the scene. Create a story-board or comic-book version of the scene that introduces all of the characters and includes all major events of the scene. You might use famous faces cut from magazines to represent the assorted characters, or even neat, carefully colour-coded stick figures. Include key lines of dialogue in thought bubbles. Consider how a director might group the assorted characters to clarify their allegiances, to highlight the action in the script, to make the entrance of an important character stand out.

Share your artwork with the rest of the class. Are there characters or elements of the plot that are missed? You might use your work as a guide to staging the scene – experiment with using the story-board as a blueprint, with class members acting out each of the roles and following the “direction” the blueprint offers.

4. Where Are We Now?

Shakespeare's language is dense with images. His plays were performed in broad daylight, with little in the way of scenery or props to set the scene. The images in the language take over for physical images – the characters use words to set the scene rather than relying on physical sets and props. Find a scene in *Romeo and Juliet* where the characters set the scene through language – what mood is created through the words? What specific words contribute to the effect? What is described (physical surroundings? Weather? Temperature? Lightness, darkness? Smells?)

Now write a short paragraph of your own, describing a place or time with which you are familiar. Be as specific as possible in using words to create a vivid picture of that place. How can you let your readers/audience know *exactly* what it is like to be in that place? Use your words to make textures, temperatures, smells – the entire essence of that place – live for your audience.

Hearing a Play

Going to a play in Shakespeare's London would have been similar to attending a sporting event today. The Rose and Globe Theatres were large, open-air arenas and they would be packed with 3,000 people, with more than 1,000 groundlings or “penny stinkards” (since they paid a penny for admission) standing in front of the stage. The performances took place at two o'clock in the afternoon on a stage that was basically a big empty platform with the audience on three sides.



Hearing a Play Cont'd

While they might have worn lavish costumes, there was rarely any set to speak of, and only minimal props were used. Shakespeare's words had to create the setting, tone and atmosphere of the whole play. With the emphasis on the aural elements over the visual at the theatre, most playgoers would say they were going to "hear" a play as opposed to seeing one, as we would say today.

5. Facebook, Elizabethan Style

Shakespeare's characters are always concerned with what the world thinks of them. This worry about how they are perceived by others is only magnified by the cliques, rivalries and alliances we see in *Romeo and Juliet*.

Consider how these characters might present themselves if they were living in our world. In teams, create a facebook page for ROMEO, JULIET, MERCUTIO, BENVOLIO, TYBALT and PARIS. You might create these on poster board, to be mounted in the classroom. Select a picture, maybe from a magazine, that you think your character would use to represent themselves in their profile. Consider all of the following as you create your character's page:

- What information do they include in the "about me" section?
- Do they have photo albums? What kind of albums do they include?
- What do they list as favourite books, movies and music?
- How many friends do they have? Do they approve friend requests right away?
- What special applications have they added to their profile?
- What groups have they joined? What groups have they belonged to and then left?

When each group unveils its page to the class, consider the information they've included, and what it tells us about the character. Why do you think the character wants the world to know *this* information about them? Does the page make its intended impact?

As you continue to read and study the play, you might update your character's "page". What changes do they make to their status as the play progresses? Do they change their profile picture? You might also write on another character's wall – what kind of message do you leave? You might create a "double wall" – write first in contemporary language, then write the same message in words Shakespeare might have used. Are there times when the characters might leave private messages for each other? How are there word/language choices different in a private message vs. a public wall posting? Be realistic, but respectful in your exploration of this game.



6. Parents Just Don't Understand

Consider Juliet's relationship with her parents. How does it change through the course of the play? Based on what you know about teenagers and their parents, is their relationship believable? Use evidence from the text to support your opinions; what particular lines or exchanges of dialogue have the ring of truth to them? Which don't seem as believable?

[Consider a couple of different scenes – “look to like if looking liking move”, “disobedient wretch” – do you believe? Improvise/write a scene in which Juliet makes a different choice, makes a different reply.]

7. Love At First Sight

Love at first sight is a central image and issue in *Romeo and Juliet*, and one that sits at the heart of our culture. Do you believe in love at first sight? Consider how many other plays, movies, TV shows have plots that turn on a sudden, unexpected love that changes everything. Have you experienced (or do you know of a friend or relative who has experienced) love at first sight?

Do you believe this sudden passion that Romeo and Juliet experience? Cite words from the script, specific moments from the performance that ring true or false to you.

Romeo, when he first sees Juliet, experiences something that is somehow different from his previous experiences of love. Think of a time in your life when you were surprised by a new understanding, a new depth of feeling – a time when you suddenly saw the world in a new way. It might be as simple as a time that you discovered a new favourite food (“now THIS is REALLY delicious”) or as complex as feeling a different depth of love for a new sibling, pet, boyfriend or girlfriend. Write a paragraph in which you recall your specific feelings, thoughts, and physical sensations from that time as specifically as possible. Or write a short scene about that discovery to enact for the class.



Exploring the Text

What's an argument?

An argument is the process of putting together and linking evidence to support or reject a claim. An argument begins with a proposal (this statement is, or is not, true) and proceeds toward a conclusion. In between the proposal and the conclusion we pass through a number of steps and statements that help us arrive at the conclusion.

1. Point by Point

Shakespeare's characters rely on words to make their point – they are skilled at using their words to convince others of their point of view. Point by point, line by line they build an argument that is structured to win new allies.

JULIET

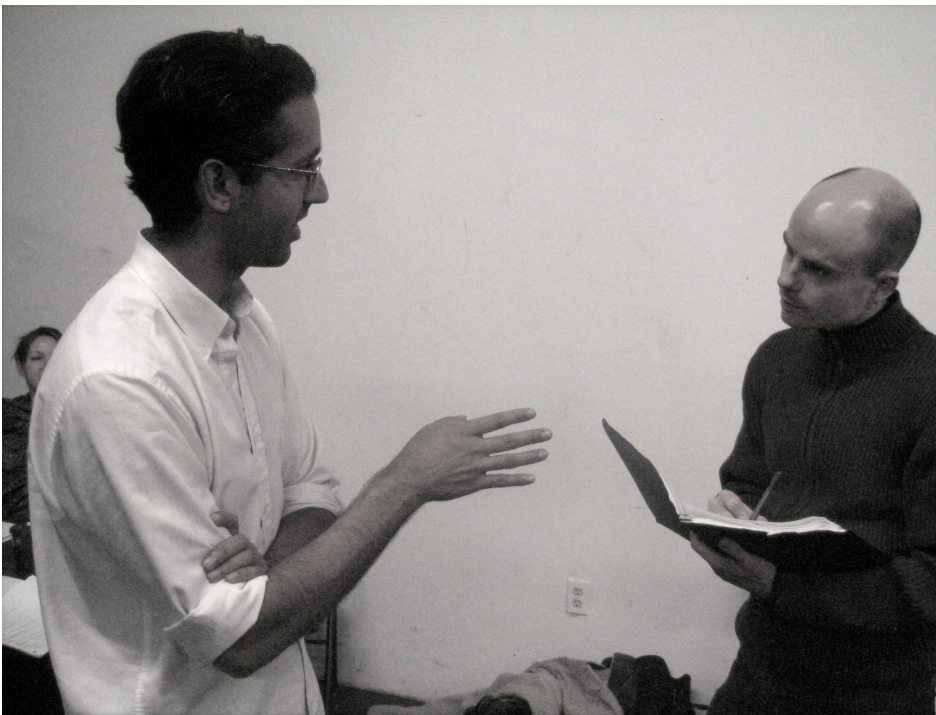
*O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any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

Look at this speech, and create a bullet-point list of the steps Juliet builds through as she makes her argument. What are her key points, and what evidence does she offer in attempting to persuade herself? Compare your list with others – are there steps along the way that you overlooked? Be alert to small shifts and subtleties – what may seem on first glance to be repetition may in fact be a refinement of the argument. Consider why Juliet needed *each* one of these steps in order to argue her point effectively. What would be lost if one of the steps was left out?

2. Create Your Own Argument

Now work to create your own argument. Each person in the group will write a sentence on a piece of paper – the sentence should pose a topic that could be the source of a debate (See the examples below). Then exchange papers.





Director Charles Roy (left) gives a note to actor Jeffrey Simlett (right)

Example Arguments:

- *The Leafs are a better team than the Senators*
- *Hot Dogs are better than Hamburgers*
- *Recycling is important*

Take ten minutes to prepare an argument based on your sentence topic. Head a page with the sentence topic, and first list at least five bullet points that could be part of a convincing argument. Each point should be related to the one that came before, making a series of logical stepping stones to move the argument forward toward a conclusion.

Then fill in the argument around each of those stepping stones, building on your bullet points to make your case.

At the end of ten minutes, each person should share their argument with someone else in the group, speaking their words persuasively with the aim of convincing their partner that what they say is right. Offer feedback – which parts of the argument stand out as being especially effective or persuasive? Are there key words or phrases that are particularly well chosen? Are there gaps in the logic of the argument?



Shakespeare's Vocabulary:

Shakespeare introduced nearly 3,000 words into the English language. His vocabulary was huge – he uses more than 17,000 different words in his plays (the average well-educated person uses less than 3000 in conversation). Some of the words he invented are unfamiliar to us on first glance, but many have become a part of our everyday vocabulary.

Coined by Shakespeare:

Some phrases which are still familiar today, first appeared in *Romeo and Juliet*:

- *star-crossed lovers*
- *parting is such sweet sorrow*
- *what must be shall be*
- *a rose by any other name would smell as sweet*
- *if love be blind*
- *as true as steel*
- *on a wild goose chase*
- *go like lightning*
- *a plague on both your houses*

3. Break it in Half

One way of helping the audience to *hear* and *understand* this flood of language is by observing the **caesura** when you speak the words. Usually a line of Shakespeare can be split in two – the idea or the image in the line has two parts. Taking a small pause or breath between the two parts gives your listeners a chance to “catch up” to what you're saying, and process all those words. The division between the two parts may be marked with a punctuation mark, but sometimes you have to rely on your sense of judgement and instinct.

Caesura - a natural pause or break in a line of poetry, usually near the middle of the line.

Two households, both alike in dignity,

If we look at the first line in the Prologue to *Romeo and Juliet*, we can easily find the caesura (there's even a comma to help us out).

Two households | both alike in dignity,

Act I

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-cross'd lovers take their life;
Whole 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.*

Act II

Chorus

*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.
Exit*

Use the Chorus speeches from *Romeo and Juliet* to explore this idea. Work with a partner to decide where each line could be broken in two. Make a mark at the appropriate place in each line as a visual reminder of your pause, and then read the passage to one another. Is there more than one place in each line that you could make the split? Which option allows an easier understanding of the words? How small, how subtle can you make your moment of pause, the breath you take in each line?



4. Key Words

Now that you've broken your passage down in this way, you can also help your listener by highlighting key words in each part of each line. Look at the text again, and discuss which word is the most important word in each half of each line. Which one carries the key idea, the key image of this part of the speech? There may be more than one word that seems indispensable – debate the options and choose one. Circle that word as a visual reminder. Now read the text again, observing the *caesura*, and use your voice to highlight the key words you've chosen. Try whispering, yelling, saying that word faster or slower than all the rest. What other ways can you use your voice to make the key words stand out? Experiment with tone, volume, pitch, and rate of speech.

After trying out the speech in a couple of different ways, decide if there are places where you might like to choose a different key word. Which vocal choices were most effective in making those key words stand out? Are there other ways in which you can make these words clear to your audience?



The CTP in rehearsal



Punctuation

The punctuation in Shakespeare's text often acts as a clue for the actor that something is changing for the character – at each punctuation point something in their thoughts or emotions shifts or evolves.

5. Gallop Apace!

Work with this key speech from *Romeo and Juliet*.

First, go through the text and circle (or highlight) every punctuation mark in the speech – commas, periods, colons, question marks etc.

Then break into equal teams.

Act 3, Scene 2

JULIET

*Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a wagoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
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,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.*



Practice round.

Each team will read the speech from beginning to end, taking turns. Each person in the team will read only until they encounter a punctuation mark – the next person will continue on where they left off, and so on until the entire speech has been spoken. You might repeat this once or more, to make sure that everyone is familiar with the words and structure of the speech. See if the group can find a smoothness in the speech, almost as though just one person were speaking all the words. Note where the thoughts of the speech are choppy, with only 2 or 3 words between punctuation points. Where do the thoughts come in longer and more fluid pieces? What might this tell us about the thoughts and attitudes of the character? Maybe they are more comfortable with some thoughts than others, perhaps in some places their mind is racing, or they are unsure of what they think or feel. Discuss the possibilities.

Racing Round.

Now have a competition between the teams, a sort of relay race through the speech. Be prepared with a stopwatch or timer. On your mark, each team in turn will begin to speak the speech, with each person again taking one punctuation mark's worth of words. They should speak the speech from beginning to end, aiming for clarity of words and thoughts as well as speed. The rest of the class might act as judges for clarity – could they hear and understand all the words? The team to finish most quickly (while observing clarity of words and thoughts) is the winner!





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