

EDUCATIONAL ACTIVITY PACK

ROMEO AND JULIET



BY WILLIAM SHAKESPEARE

AN OVERVIEW

This pack acts as a resource that can be implemented in any order and adapted to suit your needs. We hope that this is seen as a guide rather than an answer book; provoking lively discussion and engagement with the play text.

This pack is primarily intended to link with the GCSE Drama and English syllabuses but there are cross overs with other levels of qualification and areas of the curriculum.

In addition to this resource our education activity packs from the past three years are now available for you to download and use. We are delighted to be able to share these highly regarded resources with teachers, practitioners, families and young people.

“This is the best, most useful education pack I’ve had in 14 years!” Marc Lewis – Head of Drama at Plasmawr School, Cardiff

We look forward to welcoming you back to the Sherman in the future, should you have any enquiries in the meantime about this pack or other engagement opportunities then please contact: timothy.howe@shermantheatre.co.uk.

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The contents of this pack were created in collaboration with MA Student Sarah Milligan, as part of Sherman’s on-going professional practice support for student’s attending University of South Wales (ATRiuM).

A BRIEF HISTORY OF SHERMAN THEATRE



Based in the heart of Cardiff, Sherman Theatre is a leading producing house which makes and curates theatre for audiences in Wales, across the UK and internationally. Sherman focuses on the development and production of new work particularly the work of Welsh and Wales based artists.

Sherman Theatre opened in 1973 as a University Theatre acting as a receiving house for productions. It began to create its own in-house productions in 1985 when it became independent from the University and began to operate as both a producing and presenting venue.

In 1989 Sherman became one of only two producing theatres venues in Britain to encompass theatre for young people within its regular artistic output.

In Apr 2007 with the support of Arts Council of Wales and Cardiff County Council, Sherman merged with Sgript Cymru (the national company for contemporary drama in Wales) to form *Sherman Cymru*.

In Feb 2012 the theatre building re-opened following a £6.5 million redevelopment. Public and backstage facilities were transformed to provide audiences and participants with a building that reflects the spirit and energy of Sherman.

In Jan 2018 Sherman Theatre became the first in Wales to win the Regional Theatre of the Year title at The Stage Awards, recognising the Sherman as the most exciting theatre in the UK, outside of London. In April 2018 Rachel O’Riordan’s production of *Killology* by Gary Owen won the Olivier Award for Outstanding Achievement in Affiliate Theatre. This was a co-production with London’s Royal Court Theatre.

The building has:

- Two auditoria (A 452 seat main house and a 100 seat studio space).
- Rehearsal and production facilities, which include a double-height rehearsal room.
- Excellent accessibility throughout the building.

This picture shows Sherman Theatre’s Main House.

Label the following on the photo:

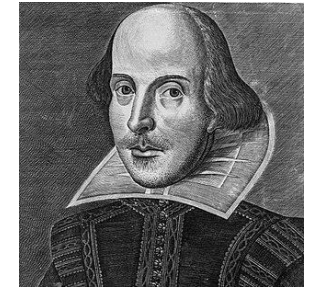
Stage Left Stage Right Stage Centre Proscenium Arch Audience Rake



WILLIAM SHAKESPEARE – THE MAN

William Shakespeare widely regarded as the greatest writer in the English language and is often referred to as the world's greatest dramatist. His understanding of human psyche, his portrayals of character and the depth and universality of his themes are what makes his canon still relevant in present day.

Not only was he a playwright, but Shakespeare was also an established poet and actor. His authorship is assigned to 38 plays, 154 sonnets, 2 narrative poems, as well as selection of other poems and writings. *These are also many texts (some included in this number) which it is disputed he authored or co-authored.*



Despite this huge range of works none of the original manuscripts of Shakespeare's work remain in existence. The scripts we use today are descendants of those preserved by actors in his own theatre company (*The Lord Chamberlain's Men*, later *The King's Men*), first published in 1623 as the *First Folio*. Without them we would not be able to re-tell some of the greatest stories ever told, including *Romeo and Juliet*.

Personal Life

Born in Stratford-Upon-Avon on 23rd April 1564. William was the son of John Shakespeare (glove-maker) and Mary Arden (daughter of an affluent farmer). He was the third of eight children, and the eldest surviving boy.

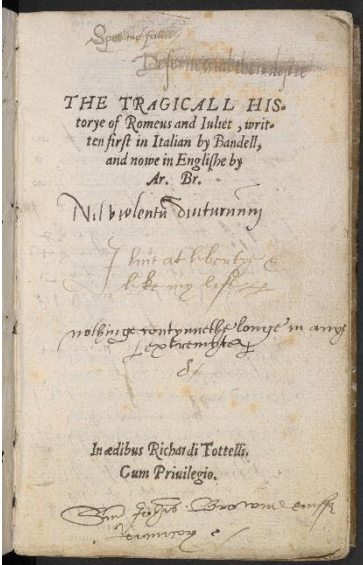
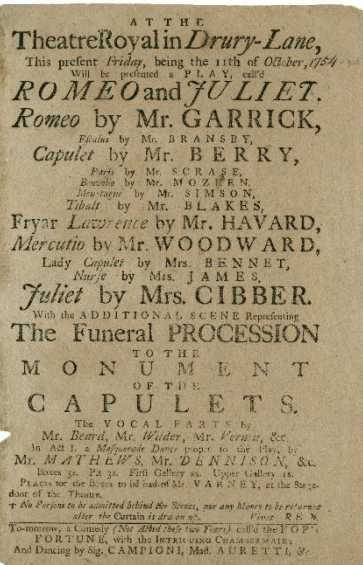


After a relatively uneventful childhood, Shakespeare (aged 18) married Anne Hathaway, then 26, in November 1582. Although this may seem early by today's standards it is worth remembering that the life expectancy in this era was only around 30-35 years old. There were also other pressing concerns around the marriage as Anne was three months pregnant at the time! After this first child (Susanna), came the twins, Hamnet and Judith. Sadly, Hamnet passed away in 1596, aged 11. There is still debate surrounding the potential influence that this tragedy had on Shakespeare's writing and particularly the themes of *Hamlet* (given the closeness of the names).

By the turn of 1592, Shakespeare had firmly established himself as a playwright in London, and his popularity grew amongst theatre-goers, theatre managers and even royalty (Elizabeth I was a fan of his work).

Shakespeare formed an acting troupe to share his work. With the financial backing of their namesake they became known as *The Lord Chamberlain's Men*. Once King James I came to the throne he invited Shakespeare and his company to work for him, in doing so they became known as *The King's Men*.

Aged 49 Shakespeare retired to Stratford with his family and died three years later. It is believed that he was born on the 23rd April and died on the same date 52 years later. A poetic end for one of the world's greatest dramatic poets.

ROMEO AND JULIET – A BIT OF HISTORY

 <p>THE TRAGICAL HISTORIE of Romeus and Juliet, written first in Italian by Bandello, and now in English by Ar. Br.</p> <p>In edibus Richardi Tottelli. Cum Privilegio.</p>	 <p>AT THE Theatre Royal in Drury Lane, This present Friday, being the 11th of Oct. ber, 1864 Will be performed a PLAY, call'd ROMEO and JULIET. Romeo by Mr. GARRICK, Capulet by Mr. BERRY, Friar Lawrence by Mr. HAVARD, Mercutio by Mr. WOODWARD, Lady Capulet by Mrs. BENNET, Nurse by Mrs. JAMES, Juliet by Mrs. CIBBER. With the ADDITIONAL SCENE Respecting The FUNERAL PROCESSION TO THE MONUMENT OF THE CAPULETS. The VOCAL PARTS by Mr. Beard, Mr. Wilder, Mr. Vernon, &c. In Act 1. a <i>Magnificent Dance</i> upon the Stage, by Mr. MATHIAS, Mr. DENISON, &c. Boxes 3s. 6d. 5s. Each Gallery 1s. Upper Gallery 1s. Places for the Boxes to be had of Mr. VARNBY, at the Stage- door of the Theatre. At 10 o'clock the <i>curtain</i> behind the <i>Stage</i>, see any <i>Money</i> to be returned after the <i>Curtain</i> is drawn on. To-morrow, a Comedy (<i>Not Alas! that Two Fools</i>) call'd THE FORTUNE, with the <i>RETROSPECT</i> of the And Dancing by Sig. CAMPIONI, Mad. AURETTI, &c.</p>	 <p>PARAMOUNT PICTURES presents A FILM BY FRANCO ZEFFIRELLI Production of ROMEO & JULIET No ordinary love story...</p>	
<p>Written somewhere between 1591 and 1595, the story of <i>Romeo and Juliet</i> is said to have originally come from a long narrative poem by Arthur Brooke called <i>The Tragical History of Romeus and Juliet</i> (1562). This poem was actually an adaptation as well! Based on the Italian tale <i>Giulietta e Romeo</i> by Matteo Bandello (1554).</p>	<p>Although it fell out of favor in the 17th century. Producers such as David Garrick and Theophilus Cibber helped it to regain its prominence, and popularity – including a notable production at the Theatre Royal in London’s Dury Lane (as see above) in which Garrick himself played Romeo! Thanks to these lavish productions in the 18th century Shakespeare’s original classic text has stood the test of time and is still one of the most performed of Shakespeare’s plays, after <i>Hamlet</i>.</p>	<p>From the 19th century onwards, the play had been performed with minimal literary alteration. But it was the advent of film which further cemented its reputation as one of the greatest love stories ever told. To date there have been more than eighteen film versions of the play – and many more that have been inspired by the tale. The most famous of which being Franco Zeffirelli’s <i>Romeo and Juliet</i> (1968) starring Olivia Hussey and Leonard Whiting in the title roles.</p>	<p>The play continues to be a staple of the Royal Shakespeare Company’s (RSC) programming, with famous and revered actors and directors taking on the story of the ‘star-cross’d lovers’. Over the years, the RSC have made numerous and varied artistic decisions about the setting of the play - such as a 1920s mafia style directed by Neil Bartlett (2008). More recently they have gender swapped some roles with Charlotte Josephine playing Mercutio in 2018.</p>

THE PLOT

Set in the sweltering heat of Verona, Italy, the action begins with a benevolent chorus setting the scene. This is closely followed by a street fight between the warring clans of the Montagues and Capulets, which is ended by the ruler of Verona; Prince Escalus. He is infuriated by the constant fighting and declares that any further conflicts will be punishable by death. The action then moves to a meeting between Count Paris (a kinsman of The Prince) who is trying to get Lord Capulet to agree to him marrying Capulet's daughter – Juliet. Despite rejecting the Count's plans Capulet cautiously invites Paris to attend a Capulet ball to begin wooing his daughter. For their part Lady Capulet and Juliet's Nurse try to persuade Juliet to accept Paris suit.

Meanwhile, a depressed Romeo Montague is being interrogated by his cousin Benvolio. His depression stems from an unrequited infatuation. In an effort to help him find this unrequited love Benvolio and Mercutio, persuade Romeo to accompany them to a masque ball at the Capulet house. But instead Romeo discovers Juliet and the two fall instantly in love. But already things are not going well. Tybalt (Juliet's cousin) is enraged at the presence of Montagues at the party and he threatens to kill them – but is stopped by Lord Capulet who does not wish blood to be shed in his house. Following the ball, Romeo sneaks into the orchard below Juliet's window to talk with her. The pair agree to marry one another. Friar Laurence secretly marries them the next day. He hopes the union will reconcile the families.

Meanwhile Tybalt is still seething from the Montague's sneaking into the Capulet Ball. He challenges Romeo to a duel. But Romeo now sees Tybalt as his kinsman and refuses to fight. Confused and offended by Romeo's actions Mercutio instead offers himself up for the fight. Romeo tries to stop them and in doing so causes Mercutio to be slain. Grief-stricken and consumed with guilt, Romeo confronts and slays Tybalt.

The Prince (having lost a kinsman himself in the feud) exiles Romeo from Verona, under penalty of death if he ever returns. Before fleeing to save his life, Romeo spends the night in Juliet's chamber. The following morning Juliet is grief stricken; losing both her cousin and now her husband. Lord Capulet misinterprets this and agrees for her to marry Paris, she refuses (knowing she is already married), at which her father threatens to disown her. Juliet's further pleas to her mother for the marriage to be delayed are met with rejection. Juliet visits Friar Laurence for help, and he offers her a potion that will put her into a deathlike coma. The Friar explains he will send a messenger to inform Romeo of the plan.

On the night before the wedding to Paris, Juliet takes the Friar's drug and, when discovered apparently dead, is laid in the family crypt. However, the Friar's letter never reaches Romeo and he learns of Juliet's apparent death from his servant, Balthasar. Romeo is heartbroken and decides to take his own life – buying poison from an impoverished apothecary he goes to the Capulet crypt. Here he encounters Paris. The two fight and Paris is killed. Romeo is still convinced of Juliet's death and takes the poison. All too late Juliet awakens. Discovering Romeo dead beside her. She takes his dagger and kills herself. Joining her love in death.

The feuding families and the Prince meet at the tomb to find all three dead. The families are reconciled by their children's deaths and agree to end their violent feud.

MAIN CHARACTER LIST *This is not a full cast list but a selection we feel are the most important. Do you agree? Who did we miss?*

CHARACTERS
<p>Prince Escalus <i>is the ruling Prince of Verona</i> Escalus is the voice of authority in Verona. He appears to administer justice following major events in the feud between the Capulet and Montague families.</p>
<p>Count Paris <i>is a kinsman of Escalus who wishes to marry Juliet</i> He is self-absorbed, and wealthy. He intends to marry Juliet which is met with some resistance – first from Lord Capulet then Juliet herself.</p>
<p>Mercutio <i>is another kinsman of Escalus, a friend of Romeo</i> The cousin of Prince Escalus and Count Paris and is a close friend of Romeo and Benvolio. He supports and fights on the Montague side of the feud, and just like a Montague, hates the Capulet family. He is killed by Tybalt.</p>
<p>Lord Capulet <i>is the patriarch of the house of Capulet</i> The father of Juliet, and uncle of Tybalt. He tries to control Juliet by arranging her marriage to Paris and is livid when she refuses to marry.</p>
<p>Lady Capulet <i>is the matriarch of the house of Capulet</i> Capulet's wife and Juliet's mother. She wants her to marry Paris but she rejects Juliet when he daughter marriage proposal is turned down.</p>
<p>Juliet Capulet <i>is the 13-year-old daughter of Capulet, the play's female protagonist</i> The female protagonist, is the only daughter of Capulet. She falls in love with Romeo from the House of Montague. As a child she was cared for by a nurse, who is now her confidante.</p>
<p>Tybalt <i>is a cousin of Juliet, the nephew of Lady Capulet</i> The hot-headed son of Lady Capulet's brother. Tybalt kills Mercutio. In retaliation, Romeo and kills Tybalt, resulting in Romeo's banishment.</p>
<p>The Nurse <i>is Juliet's personal attendant and confidante</i> Like the Friar, the Nurse is a neutral character. She is the primary person who raised Juliet, and more of a mother to her than Lady Capulet.</p>
<p>Montague <i>is the patriarch of the house of Montague</i> The father of Romeo. He has the same social status as Lord Capulet and is also wealthy. Montague clearly loves his son deeply.</p>
<p>Lady Montague <i>is the matriarch of the house of Montague</i> Montague's wife is the matriarch of the house of Montague, and the very protective mother of Romeo and aunt of Benvolio. She dies of grief offstage.</p>
<p>Romeo Montague <i>the son of Montague, is the play's male protagonist</i> He is pining for an unrequited love, Rosaline at the beginning of the play. But he meets and falls in love with Juliet.</p>
<p>Benvolio <i>is Romeo's cousin and best friend</i> He is Montague's nephew, Romeo's cousin and friend to Mercutio. He seems to have little sympathy with the feud. He is the only child of the new generation from either family to survive the play (as Romeo, Juliet, Paris, Mercutio, and Tybalt are dead).</p>
<p>Friar Laurence <i>is a Franciscan friar and Romeo's confidant</i> Friar Lawrence marries Romeo and Juliet in the attempt to end the civil feud. After Romeo is banished, he tries to help by using a death-emulating potion to fake Juliet's death. But the Friar's letter explaining this to Romeo does not reach him, leading to the final tragedy.</p>
<p>A Chorus reads a prologue to each of the first two acts.</p>

MAIN CHARACTER LIST - WHO WILL YOU CAST?

- Imagine you are casting for a new production of Romeo and Juliet. But which actors will you pick?
- The table below will help us to narrow down our options. (*Either create your own or use ours.*)
- Start by writing in the boxes on the left a series of qualities that you think the actor playing that character should have. This could be to do with how they look (tall, short etc), the kind of role it is (Hero, Villain, Sidekick, Best Friend etc), or the age of the character, or if they are a ‘star role’ (ie. You will cast someone well known to play the role).
- Once you have your list of qualities it is time to cast! Fill the boxes on the right to with a list of actors you think should play the role. You could also include their headshots – *you should try to get at least three names for each just in case your first choice is not available to play the role!*

Prince Escalus	
Count Paris	
Mercutio	
Lord Capulet	
Lady Capulet	
Juliet Capulet	
Tybalt	
The Nurse	
Montague	
Lady Montague	
Romeo Montague	
Benvolio	
Friar Laurence	
A Chorus	

THEMES – LOVE 1

Romeo and Juliet is considered one of the greatest love stories ever told. But for Shakespeare this play is not just about the romantic love forged between his titular characters. Throughout *Romeo and Juliet*, he explores the impact that love (of all types) can have across families, friendships, spiritual connections and even locations. In this section of activity, we will begin to investigate how Shakespeare presents that love, and how we – as a contemporary audience – can interpret it.



Showing Love

- 1) We suggest that you begin working as a larger group and try to come up with as many different emotions that link to love as possible. How do we feel when someone or something loves us back? Do not forget that not all these will be positive. Consider what happens when we see something happen to someone or something we love? *We are going to call this collection of emotions ‘responses’.*
- 2) Remaining in this larger group and try to come up with as many different physical responses that link to our emotional ‘responses’. Consider if these are conscious (we think about doing them) or subconscious (they are things our body does without thinking). *We are going to call this collection of physical responses ‘reactions’.*

Now that we have gathered our lists of **‘responses’** and **‘reactions’** we need to consider them within the context of *Romeo and Juliet*. We have picked some key moments in the play for you to consider:

- I. Romeo and Juliet's first meeting (Act 1, Scene 5)
- II. The moment that Tybalt slays Mercutio (Act 3, Scene 1)
- III. Juliet's refusal to marry Paris (Act 3, scene 5)
- IV. The discovery of Juliet, Romeo and Paris' bodies (Act 5, Scene 3)

Begin by creating short profile of one of these scenes which lists the following:

- Who is present?
 - o Think about who else is there. Even if they aren't speaking, they may be present and demonstrating their love.
- Who do they love?
 - o This should be someone or something present within the scene – it may be more than one thing!
- How do they show their love? *Which of your ‘responses’ and ‘reactions’ are present?*
 - o Is it in something they say? Their body language? Their proximity to others? *Try to be as detailed as possible with this last point.*

How many different ways can love be seen within each scene?

Discuss the different ways with someone else and compare your discoveries.

Finally, how would you react in each of these moments? Which character are you closest to in reaction?

THEMES – LOVE 2

During the time of Shakespeare dating someone was a much more subtle affair, particularly with those who were of Juliet and Romeo's positions in society. People were expected to follow the principles of courtship when beginning a romantic relationship. This involved polite, restrained conversation that largely contained metaphors about their interest in one another.

A metaphor is a figure of speech that is used to make a comparison between two things that are not alike but do have something in common.

Shakespeare builds this into the exchanges between Romeo and Juliet when they first meet in Act 1 Scene 5 such as:

*"My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss."*

Romeo is telling Juliet that his lips are like those who journey to a holy site (pilgrims). The holy site for which his pilgrims are destined are Juliet's lips. This flirtatious metaphor is part of the courting ritual. It is full of double meaning which is still used extensively when flirting today.

Can you find anymore examples of metaphor used in this manner in the scenes between Romeo and Juliet?

Dating Profile - "Do you want to make two households alike in dignity? Then join 'StarCross'd' - the new dating app for Verona."

So now it is your turn! We are going to imagine that such a dating app existed for Romeo and Juliet. You already know a lot about both these characters from the character list and thinking about how they respond to love. So, we hope you will find this next bit easy, but do not worry!

As part of your profile you will need to complete 4 of the following sentences:

"Dating me is like...."

"I geek out on..."

"I'm looking for..."

"I'm really attracted to..."

"My open chat up line would be..."

"The key to a good relationship is..."

"I won't tell you I love you, but I might say..."

The rules for completing these sentences are simple; try your best to use a poetic metaphor. Remember that's how people flirted in the time of Romeo and Juliet.

Once you've written these think of a headline for your profile to attract people's attention that is in keeping with what you know about the character so Romeo could be "My love is worth more than being unrequited – can you return it?"



THEMES – CONFLICT 1

The Montagues and Capulets exist in an environment full hatred and bitter feuding. Shakespeare tell us that this is an “ancient grudge” and presents the theme of conflict as an external conflict of loyalty to family, an internal conflict of loving someone of whom your family will disapprove, as well as ensuring that we see the domestic disputes between a teenager and her parents – something which you will be familiar with!



Showing Conflict

- 1) Once again suggest that you begin working as a larger group and try to come up with as many different emotions that link to conflict as possible. How do we feel when we're in conflict with someone or something? *We are going to call this collection of emotions 'responses'.*
- 2) Remaining in this larger group and try to come up with as many different physical responses that link to our emotional 'responses'. Consider if these are conscious (we think about doing them) or subconscious (they are things our body does without thinking). *We are going to call this collection of physical responses 'reactions'.*

Now that we have gathered our lists of '**responses**' and '**reactions**' we need to consider them within the context of Romeo and Juliet. We have picked some key moments in the play for you to consider:

- I. The Street Brawl (Act 1, Scene 1)
- II. When Friar Lawrence Agrees to Marry Romeo and Juliet (Act 2, Scene 3)
- III. When Juliet takes the poison (Act 4, Scene 3)
- IV. When Paris confronts Romeo (Act 5, Scene 3)

You could also look at the scenes we have already covered when examining love. But this time interrogate them for moments of conflict.

As before, begin by creating short profile of one of these scenes which lists the following:

- Who is present?
 - o Think about who else is there. Even if they aren't speaking, they may be present and demonstrating the conflict they feel.
- Who are they in conflict with?
 - o This should be someone or something present within the scene – it may be more than one thing!
- How do they demonstrate the conflict? *Which of your 'responses' and 'reactions' are present?*
 - o Is it in something they say? Their body language? Their proximity to others? *Try to be as detailed as possible with this last point.*

How many different ways can conflict be seen within each scene?

Discuss the different ways with someone else and compare your discoveries.

Finally, how would you react in each of these moments? Which character are you closest to in reaction?

THEMES – CONFLICT 2

*“From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.”*

Conflicts between warring factions was not uncommon to Shakespeare and his audiences. Globally Elizabeth I had been expanding the reach of her power through war (most famously defeat the Spanish Armada), and on a national level there was still high tensions between Catholicism and Protestantism – something that had begun with the reformation of the church and would remain unresolved for many years. This was also a time where duelling and street fighting for honour was not unknown to resolve conflicts – no matter how minor they might be.



“ABRAHAM: Do you bite your thumb at us, sir?”

SAMPSON: [Aside to GREGORY] Is the law of our side, if I say ay?”

Who started it?

No one likes to get the blame for starting something that gets them into trouble! But who started the conflict in Romeo and Juliet? All we know is that it has been going on for some time it is after all “an ancient grudge”. Let us imagine that we are historians looking back on this time as our field of study. We are finally going to work out what happened. How it all began.

1. We need to start by collecting our thoughts on triggered the feud. Take a large sheet of paper and write in the middle “Ancient Grudge”
2. Fill the space around it with short ideas i.e Fight, Argument, Broken-Heart, Rejection. *Leave some space around these ideas.*
3. Once you are happy you have created some strong starting points it is time to begin developing them. Keep them as concise as possible.
 - a. Pub fight over crisps
 - b. Rejection of planning permission for a swimming pool.

And so on...

4. Finally, we will create a short fact file for each of these starting points. This could also be the starting point for getting up and improvising a scene, writing a short story or beginning on a script. **We have taken the format for this from the book *The Directors Craft* by Katie Mitchel.**
 - i. Write down the following facts about your scene: Date, Time, Location.
 - ii. Now list the people that are present; the characters.
 - iii. Give each of these characters an intention – what are they trying to achieve?
 - iv. What has happened just before the action begins? Has someone just arrived? Did it just begin to rain?
 - v. What is the main ‘Event’ of the scene? This is our “Who started it” moment.
 - vi. Give each of these characters second intention – what are they trying to achieve after the event?
 - vii. What happens in the end?

You may want to build several of these fact files before you write or act.

5. Now you have all this information get creating. Set yourself a time limit for creation and see where things lead you!

Did things turn out how you planned? What did you discover? Which was the most convincing reason for the feud beginning?

WRITING SCENES

We know that trying to write a scene can seem quite daunting so we have put together two exercises below that we think will help you to develop your writing skills in relation to *Romeo and Juliet*. You will need to use your knowledge of the play, its themes and content to make these successful – you may even want to include some of the work we have already created.

**“Mothers at War”**

In Shakespeare’s play we do not get to hear much from the mothers of Romeo and Juliet so in this exercise we want you to think about a conversation between them. Begin by imagining the moment just after Lady Capulet and Lady Montague have become mothers to Romeo and Juliet. They meet in the street having a tense conversation because of the tension between the two families.

Write a dialogue between the two characters with each line beginning with the next alphabetical letter, for example -

“Lady Capulet: Ah, I see you had a baby too!

Lady Montague: Bt mine is much more agreeable than yours.

Lady Capulet: Could not be, quite the opposite actually.”

And so on until the end of the alphabet. *We know that yours will be much more imaginative than ours!*

Once you have finished the scene join with a partner and read each other’s aloud. Ask for their feedback. How can your scene be improved? Did they have an idea that you thought was good and you could incorporate into your scene?

“The Lovers Plea”

Next imagine that Romeo and Juliet have decided to tell their parents that they are married. They have bought them together and are trying to convince their families to put the past behind them, using their union to mark the beginning of a brighter future.

Now in the pairs, write two speeches one for Juliet and one for Romeo using the following format:

Line 1 has ten words, Line 2 has nine words, Line 3 has eight words ... And so on until the after the tenth line (which contains one word).

Once you have reached the tenth line go back to line 1 again. Conclude the dialogue after two rounds of this pattern.

Perform your work aloud to each other and ask each other feedback. How can your speech be improved?

Redrafting

Edit both your scene and speech until you are happy with them.

Consider how the scenes would be staged and what lighting, sound, set, costumes, and props are needed. *Include these as stage directions.*

Finally share all your work with the rest of the group.

PHYSICALISING EMOTIONS

Frantic Assembly (founded by Scott Graham and Steven Hoggett) is one of the UK's leading company for physical theatre – you may well have seen their influence in *The Curious Incident Of The Dog In The Night Time*. As with most dance-based work a soundtrack is essential to their work, helping to create specific starting points for creation, or evoking environments.

This musical approach allows them to create “...a rhythm that [carries] the audience along confidently, pushing them to points of intensity but also carrying them confidently out of that intensity, allowing breathing space and something like recovery or at least respite from events but all the while preparing the way for a further high or peak.” *Scott Graham and Steven Hoggett, Frantic Assembly*



What does *Romeo and Juliet* sound like?

We are going to take influence from the work of Frantic Assembly and begin to create a physical journey through the play. This is not as scary as it sounds! In fact, we think you can make it as simple or as complex as you like. Let's begin.

1. Start on your own with a list of all the emotions that you have discovered in *Romeo and Juliet*. Do you think we covered them all in our discussions around Love and Conflict or are there more?
2. Now discuss these with a small group (4 or 5) and create a list of everyone's contributions.
3. Using this list as a starting point, choose five emotions as a group.
4. Now you have a series of emotions you would like to examine as a group create a Spotify Playlist with tracks that you feel capture these emotions. *Think about the pace, tempo, and rhythm of each of the tracks in the same way as Frantic Assembly when devising their work.*

What does *Romeo and Juliet* physically look like?

1. Now you have your tracks consider the best order for these. What feels like the beginning, middle and end of your selection? *Try naming each of these story tracks differently. See if you can give it a title that reflects a moment within *Romeo and Juliet*.*
2. Next, each take a track and alone devise a series of four physical actions that symbolise the emotion of that track. Just work with the first ideas that come into your head. Do not try to over think it.
3. Work to develop seamless transitions between each action to create a movement sequence. Experiment with the pace of the actions within the track and try switching the order of the actions and see if anything new or innovative can be discovered in your movements.
4. Play full track list and individually perform your physical sequences. *Give each other feedback on the actions and teach them to each other. What were the most interesting choices that other group members made in their movements? Are there any changes you want to make to your work as a result?*
5. Now you all know the sequences try moving around the space or start each track at a different point in the room.

Finally share these physical emotional stories with the rest of your class. How did you find this experience?

Discuss as a class the most common actions and emotions you expressed – do you think that they are a fair reflection on *Romeo and Juliet*? Was anything significant missing? Why do you think that they might have been?

WHAT NEXT?

If you have found this resource useful then please consider contacting us about our tailor-made educational activity.

We pride ourselves on being able to create bespoke engagement that meets specific curriculum needs, your educational environment, and the unique needs of your group. We run a range of activities for all age groups and abilities and we have many exciting ways we can connect with teachers, students, and community groups.

For further information please email our Creative Engagement Manager Timothy Howe (He/Him): timothy.howe@shermantheatre.co.uk

SUPPORT SHERMAN THEATRE

Sherman Theatre is a registered charity which creates great theatre experiences, nurtures and supports Welsh and Wales-based theatre makers, develops young people and connects with communities across Cardiff.

Here is a reminder of just some of the things we do every year:

- We make award-winning, critically acclaimed theatre in the heart of Cardiff.
- Our Christmas shows have become established as an essential part of the city's seasonal calendar.
- We are a stage for our national companies and the best touring shows and comedians.
- The engine room of Welsh theatre - we're committed to nurturing and supporting Welsh and Wales-based artists.
- Our Creative Engagement, Youth Theatre and Education work inspires, develops and connects young people throughout Cardiff and beyond.
- Every week 110 young people participate in our Youth Theatre schemes at the Sherman.
- Sherman Theatre is Wales' first Theatre of Sanctuary. The status awarded by City of Sanctuary recognises the Sherman as somewhere refugees and asylum seekers can feel safe, welcome and supported.

Your donation will help us to continue to do what we do when this challenging situation ends.

<https://www.shermantheatre.co.uk/performance/interval/support/>

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This pack was created by Sherman Theatre for *Romeo and Juliet*
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