

Romeo and Juliet by William Shakespeare

Education Resource Pack

created by Helen Cadbury

including new, updated rehearsal material and curriculum resources

Pilot Theatre in association with York Theatre Royal

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There is an amazing array of further digital resources which you can access via our website, including podcasts, twitter, facebook, blogs and discussion forums. Go to:

www.youkissbythebook to start the journey.

Introduction

Pilot Theatre in association with York Theatre Royal present

Romeo and Juliet by William Shakespeare

A Love story for the 21st Century

Opens York Theatre Royal September 10th – 25th 2010

Tours nationally to April 2011

Directed by Marcus Romer and Katie Posner

Designed by Chloe Lamford

Composed by Sandy Nuttgens

LX Designer - Richard Howell

Dramaturgy Juliet Forster

Fight Director Philip D'Orleans

***These violent delights have violent ends
And in their triumph die, like fire and powder,
Which as they kiss consume***

Award winning company Pilot Theatre, (Lord of the Flies, Looking for JJ), present their new vibrant production of Shakespeare's timeless tale of star crossed lovers. A story of dangerous rivalries and secret loves here vividly brought to life in a fast moving and contemporary telling of this celebrated story.

A community split by its differences, a young girl rebelling against her parents' expectations, knife crime and gang violence, **Romeo and Juliet** is a story with striking relevance to today's young audiences.

With stunning visuals and cutting edge soundtrack, this production will inspire and enthuse audiences of all ages with its exuberance, poetry and thrilling action.

This Education Pack will provide teaching and learning resources to give students a unique insight into the rehearsal process and will link to blogs, audio and video content, to follow the company on its journey to performance. It will be regularly updated as the production takes shape.

Pilot Theatre also offers practical workshops for both teachers and students as well as talks at the theatre. Further information and how to book for these see next page



Education Pack by Helen Cadbury www.theatrestudy.com for Pilot Theatre with additional material by Claire Grosvenor

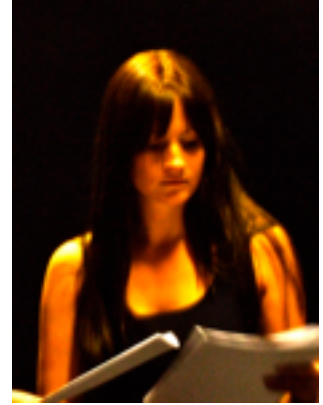


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Romeo and Juliet

education opportunities

To book any workshop below please email education@pilot-theatre.com or phone Pilot Office on 01904 635755



Schools Workshops On Tour

Rehearsal days (Drama and Theatre Studies GCSE and A Level) A choice of 2 practical, rehearsal based approaches to Romeo and Juliet

A full day giving students the opportunity to experience working as a group of actors with a Pilot Director, focusing on key scenes to explore a range of characters and themes and culminating in a presentation of their work at the end of the day.

Romeo and Juliet as a text for devising – using the play and the students' response to the themes and characters as a starting point for devising the students' own pieces.

Understanding Romeo and Juliet (Key Stages 3/4/5) English and Drama

A practical and dramatic approach, using techniques which allow for a close exploration of text and language and/or characters and key themes and issues.

Costs: Half day £175 Full day £ 250 Up to 32 places per workshop

Post show talks with the Company will also be held; please contact the venue you are attending for dates/times.

Blog, photos, video, audio online at www.youkissbythebook.com www.pilot-theatre.com

To book a schools workshop call 01904 635755 or email education@pilot-theatre.com



TOUR DATES

Romeo & Juliet will be touring the UK from Autumn 2010

[York Theatre Royal](#) - Fri 10 - Sat 25 Sep

[Yeovil, Octagon Theatre](#) - Tue 28 Sep - Sat 2 Oct

[Stirling, Macrobert](#) - Tue 5 - Sat 9 Oct

[Jersey Opera House](#) - Tue 12 - Sat 16 Oct

[Winchester, Theatre Royal](#) - Tue 19 to Sat 23 Oct

[Musselburgh, Brunton Theatre](#) - Wed 26 - Fri 29 Oct

[Poole, Lighthouse](#) - Tue 2 - Sat 6 Nov

[Oxford Playhouse](#) - Tue 9 - Sat 13 Nov

[Aberystwyth, Arts Centre](#) - Tue 16 - Sat 20 Nov

[Swansea, Taliesin Theatre](#) - Tue 23 - Sat 27 Nov

Spring Tour 2011

[London, Unicorn Theatre](#) - Wed 2 - Sat 12 Feb

[Shrewsbury, Theatre Severn](#) - Tue 15 - Sat 19 Feb

[Leicester, Curve Theatre](#) - Tue 1 - Sat 12 Mar

[Nottingham, Lakeside](#) - Tue 22 - Sat 26 Mar

[Newbury, Corn Exchange](#) - Mon 28 - Thur 31 Mar

[Buxton Opera House](#) - Tue 5 - Sat 9 Apr

Graffiti and love messages in Verona, home of Juliet



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

Synopsis

The Capulets and the Montagues, two noble families in Verona, Italy, have been fighting. The Prince declares that their next public brawl will be punished by death.

Romeo - a Montague - is being cheered up by his cousin Benvolio. Romeo is in love with a woman named Rosaline, but she's not interested. Meanwhile, Paris is interested in Juliet and goes to her father to ask for her hand in marriage. Old Capulet says she is still too young. Romeo and Benvolio are accidentally invited to a party at the Capulet's house. Benvolio convinces Romeo to go, because Rosaline will be there.

At the party, Romeo notices a girl named Juliet. They instantly fall in love, but they do not realise that their families are mortal enemies until after the party. Romeo sneaks into Juliet's orchard and proclaims his love for her. She says she loves him too and they decide to marry. The next day, Romeo and Juliet are married by Friar Lawrence; witnessed by Juliet's Nurse. They plan to meet in Juliet's room that night.

Romeo visits his best friend Mercutio and his cousin Benvolio but his good mood is cut short when Juliet's cousin, Tybalt, starts a row with Romeo, which soon turns into a duel with Mercutio. Romeo tries to stop the fight but it is too late: Tybalt kills Mercutio. Romeo retaliates by killing Tybalt. Once Romeo realises the consequences of his actions, he hides at Friar Lawrence's cell.

Friar Lawrence informs Romeo that he has been banished from Verona and will be killed if he stays any longer. The Friar

suggests Romeo spend the night with Juliet, then leave for Mantua in the morning. He tells Romeo that he will attempt to settle the Capulet and Montague dispute so Romeo can later return to a united family. Romeo takes his advice, spending one night with Juliet before fleeing Verona.

Juliet is heartbroken and her family think she is mourning for her cousin Tybalt. Her mother, unaware of Juliet's secret marriage, insists she should marry Paris in a few days. Juliet refuses. Juliet asks Friar Lawrence for advice, insisting she would rather die than marry Paris. The Friar gives Juliet a potion which will make her appear dead and tells her to take it the night before the wedding. He promises to send a letter to Romeo - intending that the two lovers be reunited in the Capulet vault.

Juliet drinks the potion and everybody assumes that she is dead. Romeo hears this. Friar Lawrence's letter fails to reach Romeo, so he has no reason to disbelieve the news. He rushes to Juliet's tomb, encounters Paris mourning there, kills him, finds Juliet and, in deep grief, drinks a vial of poison. Moments later, Juliet wakes to find Romeo dead and kills herself due to grief. Once the families discover what happened, they finally end their bitter feud.

For never was a story of more woe

Than this of Juliet and her Romeo

For a more detailed breakdown of each Act go to:

<http://youkissbythebook.wordpress.com/2010/06/10/synopsis/>

Directors' Vision

An exclusive interview with Marcus Romer who is co-directing the show with Katie Posner



What is it like having a team of two directors?

It's great. Katie and I have worked closely since *Fever Chart* and we have a shared creative vision. This is a large scale piece, it's complex and we've got a lot of actors and even more characters on stage, so it's also essential for practical reasons to be able to share the work.

Why is it relevant for young people to see *Romeo and Juliet*?

We want to give young people a voice and this is essentially a story about young people: it's a story about first love and about how love takes over your entire world and about the conflicts that surround all that. There's that feeling, when things are happening for the first time, and it feels like no one else has gone through this before, and Romeo and Juliet tells the story of that time in your life. It's also about rivalry and peer pressure, parents, gangs, groups and divisions - all these things that haven't gone away.

What will the show will look like?

We're working with Chloe Lamford on an innovative design which will be a new style for us and I'm very excited about it. We're focusing on something very current, the online memorial sites that have sprung up recently both on Facebook and also on sites such as www.gonetoosoon.org where we remember loved ones who have died. We also wanted to look at the habit of laying flowers which has been part of our culture since Princess Diana's death. Before that, it was something you saw more often in Europe or South America, but now, at every place where someone has died, there are public floral tributes. I have an idea that the audience, arriving at the theatre will see a bunch of flowers attached to the wall. When people come into the auditorium, they'll see more floral tributes to a young person who has died. It's where people have chosen to come, to this focal point in the community, to pay their respects. We want to capture that sense of laying of flowers at a school or the place where the dead person lived and how that has replaced the sense of the church as the focal point.

Will characters be doubled?

Definitely, we have a cast of eight, which is a lot of people to take on tour, but relatively few for this play, so we are doubling several characters. Giving the prologue and chorus to Lady Capulet has created the possibility of the whole story being told through her eyes, as she re-visits the memorial site of all these lost young people. She delivers these speeches as herself, not the actor playing a different character. She is the grieving mother coming back on the anniversary of her daughter's death. It could be one year or ten years later, we don't know. When Tybalt and Mercutio are dead, those actors need to re-used to play characters later in the story and the actress who plays the Nurse will also play the Prince, as a woman. This is not a period setting, so there is no reason why the leader of a community should not be female. In the first scene, lines spoken by the servants are given to principal characters.

Go to pages 14,15,16,17 to follow the rehearsal process as the production takes shape

Meet the Designer: Chloe Lamford

Interview by Bec Storey

When did you first realise you wanted to work in theatre design?

Well, I had a bit of an unusual childhood as both my parents worked in dance, and we traveled a lot – I saw a lot of theatre from a very young age, and was always around performers, lighting designers – I thought about being a dancer right up until my A-levels, but decided that I wanted to make things instead – and designing plays – creating magic little worlds from models, sitting in the dark watching theatre come to life, imagining how things could look, would be infinitely more rewarding than breaking my back and ruining my feet. So I chose to make theatre. Plus I was really geeky and into miniatures and dolls houses when I was a kid, so that really helped.

You have an impressive portfolio of work, which includes theatre, opera and dance, but do you have a favourite medium to design for?

I started off doing a huge mixture of things – I think it's good after college to do that – I used to work on a lot of film and music promos too, which I have really left behind. I think that it's between theatre and opera for me. Opera completely stretches the imagination and design muscles – there are bigger budgets and more scope to do something really adventurous – but it's hard work. I think that my home is with theatre, long term – I love working on new writing, with writers and unusual spaces. I am really keen on working in non-theatre spaces too.

Do you have a process that you work through when beginning a new project, or does it change depending on the piece?

My process changes quite a lot – it's totally different, for example, with opera than

theatre – opera is all about quite in depth research and planning, as the director and designer really create the whole production in the model box and pretty much plan every minute of the piece. Theatre is much freer than that, and decisions can be left much later on. It also depends on the director I work with. Some directors love to be really involved in the design decisions, some want me to go away and create something and bring back a suggestion. But mainly the process starts with lots of talking about the piece and daydreaming about what kind of 'world' the play needs.

The first talks that I have with a director are the most exciting – when you talk about the play/opera and throw around ideas – that's my favourite part, and then I go on a sort of research journey, finding inspiring images, art installations, films, photographs – trying to map out my ideas with research. Obviously if the piece is in another time period, then that means a lot of research in addition to the more abstract, imaginative stuff.

This is your first time working with Pilot Theatre, how did you first hear of the company?

I heard of Pilot years ago when I first started designing – I heard about the amazing production of **Lord of the Flies** when I was working on a youth theatre version of the play. Then a few years ago, my partner was an actor in **Sing Your Heart out for the Lads** and I got to know Pilot better.

Thanks Chloe. On the next page we explore Chloe's ideas.



“...Flowers are fragile, beautiful, short lived and symbolise both celebration and death...”

(left) designer Chloe Lamford has been making model flowers for the model box meeting.

‘Sweet flower, with flowers thy bridal bed I strew...’

Paris Act 5 scene 3

The Design Process

The director and designer spend many months sharing ideas and concepts of how the play will look.

They think about each scene, who is in it, what happens, what the themes are.

The designer will collect images and make drawings, create mood boards or fill a sketch book.

Then she will make a model box, which is a miniature scale model of the stage.

Chloe’s notes at a very early stage in the design process:

Mirror - is about self-absorption, coldness, excess

Neon - is about decoration, excess, gaudiness

Concrete - is about harshness, desolation

Flowers - love, sorrow

Verona - the shrines to Juliet, love notes stuck on pillars with bubble gum

...on the next page, you can see how Chloe’s ideas have taken shape.. when you watch the play, consider how her initial ideas have changed...

Model Box

designs by Chloe Lamford



The outer frame of the structure was inspired by Marcus reading the Manga Romeo and Juliet (see Further Resources page). It references the shapes of the cells in which images are drawn. It has a gauze and back projection screen behind it. It sets up the idea that beyond the structure is another world and that the spaces between the frames suggest something that has gone. The frame also enables the actors to climb and move on it at different levels. There will be up to 600 bunches of flowers, artificial and real, able to create the negative space where a body falls.



Flowers mirror those seen at roadside memorials. Ecclesiastical candles are both real and artificial.

The Casting Process

Co-directors Marcus Romer and Katie Posner, had the challenging task of finding the right actors for the show.

Marcus says: “Like all Pilot shows, our casting will correspond to the Britain that we live in. We’re not going down the path of saying this is a play about this group or that group. We’re not asking people to envisage sixteenth or seventeenth century Verona, we want to say to the audience, this is actually now, these are people like us.”

Cast members need to double-up and multi-role play. They must be people who are happy to tour, and they will mainly be a young cast: Romeo and Juliet have to be believably in their teens; even Lady Capulet is only in her early thirties.

We looked for **8** actors, male and female

We had **4000** applications

We met **100** people who read from a scene in the play



Katie in the audition room checking the CVs to see who's in next. Can you see how an actor's CV includes their photo, known as a headshot?

Your Turn

List the principal characters in Romeo and Juliet and create a short description of each one. Think about: age and gender. Are they strong? Weak? Beautiful? Light-hearted or serious? Of noble birth or working class?

In a group, pool your knowledge of famous actors and actresses. If possible, bring in film and TV magazines. Create a poster of your ideal casting, showing who could play whom in **Romeo and Juliet**, no expense spared!

So...who got the job? For the full cast look on the next page...

The Cast



Oliver Wilson - Romeo



Rachel Spicer - Juliet



Bryn Holding - Benvolio



Mary Rose - Lady Capulet



Louisa Eyo - Nurse



William Travis - Capulet



Richard James-Neale -
Tybalt / Friar Lawrence



Chris Lindon - Mercutio / Paris

Music

Requiem

A requiem was a piece of music that accompanied the mass - the church service, when someone died. The royalty and nobility traditionally employed a composer to write a requiem mass in memory of a dead loved one or any other important person.

For **Romeo and Juliet**, we're looking at a requiem for young people in the same musical structure. We've been looking at what we think a contemporary requiem structure might be and working with our composer, Sandy Nuttgens, who has taken time out of his BAFTA winning film and TV schedule to work with us again. He's created an original soundtrack which is fully integral to the performance.

Influences

At the moment we are looking at a playlist that includes Jocelyn Pook, Arvo Part and maybe some more operatic influences.

Listen to some of the music we've been listening to in the pre-production stages of **Romeo and Juliet**. If you have Spotify you could try:

Jocelyn Pook: Romeo and Juliet
Jocelyn Pook's Requiem Aeternam
Arvo Part, Magnificat

Or put in a search for Requiem and you will find a huge variety of both contemporary and classical forms.

Romeo and Juliet:

the musical legacy

Here are just a few of the ways in which Shakespeare's play has been remembered in music.

Romeo and Juliet Dire Straits (1981)
 - covered by The Killers (2007)

The Montagues and Capulets from Sergei Prokofiev's ballet, *Romeo and Juliet* (1935)
 (how many adverts and films has this been in?)

The You and Me Song - The Wannadies (1994)
 part of the soundtrack of Baz Luhrman's film of *Romeo and Juliet*, starring Leonardo di Caprio

Romeo and Juliet Rhianna (2002) - well it's in the title, but the song tells a gentler tale.

Romeo and Juliet - an Overture Fantasy by Tchaikovsky (1870). It's a symphonic poem in sonata form, which follows the moods of Shakespeare's plot.

and of course, *West Side Story* (1957) by Laurents, Bernstein and Sondheim.

Over to You

Take themes from **Romeo and Juliet** and create a short piece of music. Would you choose a major or minor key for a tragedy?

Or - create a rap based on Shakespeare's words (he's very helpfully used a lot of rhyme and rhythm to get you started).

Or- dip into the many different musical responses to **Romeo and Juliet** and create a sample of your own.

Extracts from the rehearsal blog

see more at

<http://marcusromer.posterous.com>

<http://katieposner.posterous.com>

August 24th Day Six

We have moved back to the Walmgate rehearsal rooms now, where the York Theatre Royal costume and prop store is (from a temporary rehearsal space at Joseph Rowntree School).

We had a later call to allow the set to be re-fitted up again. It always takes a bit to get going on the second week. We had second costume fittings and Chloe was going through the new costumes with all the cast.

This meant we were a little slow to get going on Monday, but having said that we did manage to get up to page 26. We are going to try and get to the end of Act one today - page 37. I also have a skype meeting with composer Sandy Nuttgens about the soundtrack at 9.30 so I better get a move on as there is a lot to get through today. So Katie and I will be working pretty smartly today...

*

August 24th Day 8



A good day- we are on page 56 and only 8 more pages to go. Here the nurse - Louisa Eyo - and Juliet - Rachel Spicer - work through the text in act 2.

Also good that we had a direct through line on Skype to Sandy Nuttgens's Studio, where he was able to send us tracks mid way through the day to work with - great stuff

Bed now. Tired. Long day and washing up still to be done

*

August 28th

Day 10



After getting through the entire play we came out to this amazing rainbow over...the entrance to the rehearsal and costume hire store.

So we are now fully through the text and have solved issues with how to play the whole Friar John section without having to have anyone else on stage...great work from the team yesterday

We are heading to do a complete stagger through the play today (Saturday) and meetings with Richard Howell the lighting (lx) designer so he can see the run and we can discuss the lx plan

I have asked for a rainbow....

*

follow discussions on Twitter hashtag #youkissbythebook

A fly on the wall in rehearsals



In the rehearsal room the set gives off the smell of new wood. A mound of artificial flowers lines the edge of the rake where it meets the flat floor. Comparing the set box to the bare boards of the structure in front of me, I can see that once it is painted and fully finished, it will be much darker, framing and highlighting the action.

It is typical Pilot style to work on the set. The actors have the opportunity to experience the raked stage and explore the different levels. Juliet and Romeo are working on the lead up to their kiss. Rachel Spicer's facial expression and body language are both delicate and gauche, as she plays this teenage girl not quite in command of her feelings or her body. As their hands mirror each others', the 'not quite touching' creates the subtle tension of suspended movement. I'm aware of the rhythm of the language and hear a rhymed end word, 'look' which prepares the ear for 'you kiss by the book.' Rachel leaves a slight pause, attuned to the verse, and makes us wait for the rhyme. The suspense is beautiful, just like the agony of first love.

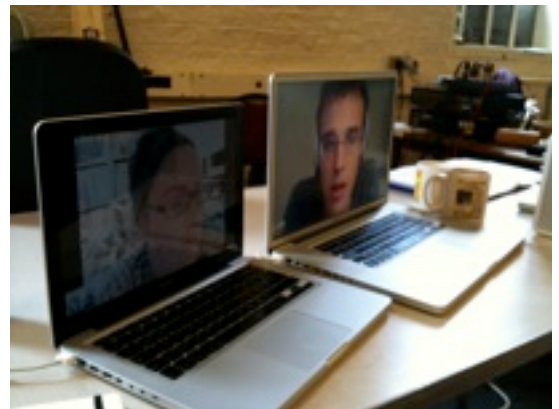


The intense, slower paced dialogue is broken by the Nurse's entrance. Benvolio's revelation to Romeo about Juliet's identity gives an urgency to Romeo's exit, but essentially it is the Nurse who orchestrates the tempo shift.

Pilot are using a team approach to directing. Katie Posner and Marcus Romer are co-directing, supported by assistant director Tom Bellerby. They have a shared creative vision and give notes in discussion with the actors.



Sometimes, after the actors have run through the segment, the directors split and give notes to half the cast each. It makes it twice as fast, which Marcus says is essential with a cast of eight, a complex play and only four weeks rehearsal time. Meanwhile, assistant director Tom is in a smaller rehearsal room working with Lord and Lady Capulet. The team confer throughout the day to make sure they are consistent. At lunchtime they get together for a production meeting with a difference.



A production meeting on Skype with Chloe Lamford (designer) and Richard Howell (lighting designer). Embracing technology saves a long journey.

If you want to see what happened on the very first day of rehearsals click on this link (or copy it into your browser) to watch a Pilot YouTube special <http://alturl.com/r4e5q>

Let's meet...Sarah Quinney

DSM and company stage manager

What does your job involve on this show?

We're in rehearsals at the moment. I'm the DSM, deputy stage manager 'on the book', which means making sure I get all the actors' movements written down and any stage directions. I also note any props we need. Basically it's running the practical aspects of the rehearsals so that everything is ready for when we go out on tour.

Are you going out on tour with the show?

Yes, on tour I will be Company Manager. I'll be looking after the actors, making sure they're happy and that they've got everything they need. I'll also be calling the show, which means I'll be telling the lighting and sound operators when to press their buttons.

Is it nerve wracking?

It can be, but when you know you've got a good team behind you, that you can trust and rely on, then it's great because everyone pulls together.

How did you get where you are today?

I had a very inspirational headmaster at my school (Driffield School, East Yorkshire). He organised the school stage crews and had a habit of picking out the kids who, for whatever reason, didn't quite fit. I was going through a very difficult time, where my confidence had been shattered. He put me behind the lighting desk, and I thought, no, I can't do that. He said 'just have a go.' I found that it was something I was naturally good at. While I was at

university, doing a theatre studies degree, I was working with amateur companies. Two months after graduating I got a job with Northern Stage in Newcastle and since then I've been working all over the country and abroad as a lighting and sound technician. In the last year I've started working as a company manager and a production manager. This is the direction I want to go in now. The lighting and sound work is very physical. I've done it for ten years and I'm not sure I want to get to forty or fifty and still be climbing ladders. I really enjoy the organisational side, so hopefully I can do this for the rest of my working life.

Is this your first time working with Pilot?

Yes. I've been waiting to work with Pilot for thirteen years. I saw them when I was eighteen and they were the only company that I ever paid money to see twice. I've wanted to work with them ever since. When I saw it advertised, I applied, and here I am.

What advice would you give a young person wanting to work on the production side of theatre?

It's important to get practical experience and be willing to help out. I started at the bottom and worked with some excellent people. I listened and learned from them by being keen and enthusiastic and open to sweeping the stage or making the tea. If you get stuck in and get involved, then gradually you get given more responsibility.

DSM at work

Multi-tasking is an everyday reality as a DSM. Here Sarah is following the music cues on the laptop while repairing a bunch of flowers from the set.

The script is in front of her in the ring binder. Notice the blue eraser, along with a pencil this is essential as blocking, cuts and cues change during the rehearsal process.



The model box is on hand for Sarah and the directors to check whether the blocking will work within the frame of the finished set.

Let's meet...Richard James Neale playing Tybalt and Friar Lawrence



You play two very different characters, Tybalt and the Friar. What are the challenges for you as an actor?

The main difference is age. Although the text suggests that the Friar is very old, ancient really, we're playing him younger, probably early thirties. Tybalt, on the other hand, is a contemporary of Benvolio, so he is about seventeen. Tybalt is Capulet's kinsman and as Capulet is played by Will, who is from Lancashire, we're both playing them quite Northern. The Friar on the other hand has less of a regional accent and physically I'm finding a way to root him. Today I tried some shoes on for the first time, they're opened toed sandals, and suddenly they gave me a feeling of how the Friar walks, how he moves.

You've worked with a fight director for the fight scenes, what was that like?

We had a day with Philip and that was great. It's important to get it right because otherwise someone could get hurt. We are playing the fight in a different way. I've seen it done where Tybalt has the upper hand and is winning the fight and Romeo steps into protect Mercutio. Tybalt stabs Mercutio under Romeo's arm. That still happens in our

version (it's very clear in the text) but we have Mercutio gaining the upper hand. When Romeo steps in to break it up, the fight is pretty much over and Tybalt has lost. Romeo's action makes him more responsible for Mercutio's death, although, of course, it's still Tybalt's knife, and therefore, Tybalt's fault.

Did you always know you wanted to act?

Not really, although I always enjoyed performing. I did various roles at school and then I joined a Youth Theatre in Blackpool, where I'm from. It wasn't until I got to drama school that I realised how important my youth theatre experience had been. I went to Mountview Academy of Theatre Arts and I was very lucky because I got an agent when I finished. I've worked pretty steadily ever since. Mind you, luck is not enough on its own. In fact, it's more about hard work. You've got to be out there, getting experience, meeting people, luck doesn't come from sitting at home waiting for someone to find you. They won't. You have to make your own luck.



Richard as Tybalt in the fight with Mercutio

Let's meet...Tom Bellerby

assistant director

What does your job involve in the show?

I'm there to support the directors in creating the show. The role differs from day to day. Sometimes I will be in the main rehearsal room with Marcus and Katie, other times I will be working with actors doing preparation work for the scenes they are about to rehearse. I also work one to one with actors to add extra layers of detail, after they have worked with the directors, or to explore areas they feel they need more work on. On tour I will be able to deal with any problems that new venues may present, for example, re-working some sections if there are changes in sight lines. It also helps to have someone watching the show regularly on tour, to ensure that it remains fresh.

What do you think makes a good assistant director?

Assistant directing is a really hard job the first time you work with a new director. It is very easy to feel like you are a bit pointless and don't really have a role and it's equally easy to step on the director's toes. Luckily I have worked with Katie and Marcus before, so I have already negotiated that role.

I think as an assistant you need to be very adaptable and pragmatic. Occasionally (particularly when you have built up trust with the director) you may get asked to perform specific roles but normally you have to find ways to be useful. In *Romeo and Juliet* this has included picking up some of the detail of the verse or the meaning of words – I have a little dictionary corner set up in the rehearsal room. The directors have a lot on their plates, so sometimes you can spot things that they haven't noticed. At the same time it is very important to be able to sit back and realise when your point of view may *not* be needed. However you always stay engaged, as you never know when your opinion will be sought.

How did you get the opportunity to work on *Romeo and Juliet*?

I have just graduated from the Central School of Speech and Drama in London and was very lucky to have assisted Marcus and Katie on *The Fever Chart* last year, on placement from my course. It was one of the most useful sections of my degree and I kept in touch with

Pilot and had a meeting about *Romeo and Juliet*. I am very, very lucky to have the support of a company like Pilot, who employ young theatre makers and really support you in the first stages of your career.

Pilot are actually a company with whom I have a long history – I saw their version of *Lord of the Flies* for my 15th birthday and thought it was fantastic, totally different from anything else I had seen. I was also a member of the Youth Theatre at York Theatre Royal (where Pilot is based) for six years before I went away to university.

What advice would you give to young people aspiring to be directors?

See as much theatre as you can, it's really important to see stuff you like and stuff you don't, see as many different styles as possible, it will really expand your theatre knowledge. Mix assisting with creating your own work. It's great to assist; you learn so much and get to work on the types of shows that you wouldn't get to make for several years as a director. It's on the job training. However it is also important to put the skills you are learning into practice. This doesn't normally mean full-scale productions, but it is really important to make your own work. The hardest thing is to rate your own skills. I have worked for free a lot and there comes a point when you need to get paid and start valuing yourself enough to turn down some jobs that don't pay. It's hard to make that choice, especially when it's so important to take every opportunity that presents itself.



Tom at the read through on the first day of rehearsals

Study Page: What's a Plot?

*That book in many 's eyes doth share the glory,
That in gold clasps locks in the golden story;*

Lady Capulet Act 1 scene 1

Plot

= *the series of events that form the story of a novel, play, film/movie, etc* (Oxford English Dictionary definition)

The elements of a classic plot include:

exposition

= an explanation of any background events or relationships which set the context for the story.

In *Romeo and Juliet*, the first Prologue is a classic example of exposition but there is also exposition in the exchanges between characters.

👉 Find a quote from the first scene which you think is exposition.

inciting incident

= an event which introduces the central conflict.

👉 Discuss: What is the inciting incident in *Romeo and Juliet*?

development

= where the conflict increases (through what is sometimes called the *rising action*) until it reaches a...

climax

👉 Which happens in Act 3 scene 1. Check it out.

...followed by the *falling action* which leads to the...

resolution

👉 Spoiler alert! In a tragedy, you can be sure that the resolution of the conflict means death.

denouement

= literally, the unknotting of what has happened, a sort of exposition of what we have just seen in case we missed anything.

👉 Which character does this at the end of *Romeo and Juliet*?

Study Page

the ill-fated lovers' quotebank

Theme	Quote	Who?	When?
FATE	From forth the fatal loins of these two foes A pair of star-crossed lovers take their life	Chorus (in our show, Lady Capulet)	Prologue
my mind misgives Some consequence, yet hanging in the stars, Shall bitterly begin his fearful date With this night's revels and expire the term Of a despised life, closed in my breast By some vile forfeit of untimely death.	Romeo	I.1
	This day's black fate on more days doth depend. This but begins the woe others must end.	Romeo	III.1
	O, I am fortune's fool!	Romeo	III.1
LOVE	What lady's that, that doth enrich the hand Of yonder night? (I know not sir.) O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear – Beauty too rich for use, for earth too dear!	Romeo on first seeing Juliet	I.5
	If I profane with my unworhiest hand The holy shrine, the gentle sin is this. My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss	Romeo to Juliet	1.5
you kiss by th'book	Juliet to Romeo	I.5
	But soft! What light through yonder window breaks? It is the East and Juliet is the sun!	Romeo	II.2
	See how she leans her cheek upon her hand! O that I were a glove upon that hand, That I might touch that cheek!	Romeo	II.2
	Love goes toward love as schoolboys from their books; But love from love, toward school with heavy looks.	Romeo	II.2
	Young men's love then lies Not truly in their hearts, but in their eyes. Jesu Maria! What a deal of brine Hath washed thy sallow cheeks for Rosaline.	Friar	II.3
	Love's heralds should be thoughts, Which ten times faster glides than the sun's beams Driving back shadows over louring hills. Therefore do nimble-pinioned doves draw love, And therefore hath the wind-swift Cupid wings.	Juliet	II.5

The ill-fated lovers' quotebank continued

FORBIDDEN LOVE	Here's much ado with hate, but more with love.	Romeo	I.1
	My only love, sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me That I must love a loathed enemy	Juliet	I.5
	...passion lends them power, time means, to meet, Tempering extremities with extreme sweet	Chorus (Lady C)	II.1
	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.	Juliet	II.2
	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.	Juliet	II.2

How to use your quote bank

Photocopy and enlarge the quotebank. Cut out the quotes. Pick random quotes and create a scene in your own words where these lines are spoken.

Or: cut off the last column (keep a copy for the answers) and test your knowledge of when the lines are said, or by whom, in the play.

These are just a few ideas, other themes are revenge, opposites and of course sex and marriage and death. Why not create your own quotebank?



The ill-fated lovers' shrine of flowers

Workshop Warm Ups

a selection of starter ideas from our own Teachers' workshop

created by Juliet Forster, Associate Director at York Theatre Royal, dramaturg for Romeo and Juliet

Space Walks

- players walk around the space, using up the area, not following one another, they can make eye contact, should be aware of personal space, find ways to avoid bumping into other players.
- players fix their focus on an object or a mark on the wall and move directly towards it (aware of the other players in the space). This can be repeated several times.
- players stand still. The teacher asks them to close their eyes and point to something in the room, eg the fire exit. They open their eyes and check how accurate their physical memory is. They move off again and then freeze, close their eyes, point to another object. The teacher can call the first three or four objects, then hand over responsibility to members of the group in turn.

learning points: how a cast of actors share the space on stage, the importance of focus, physical memory, subconscious memory (often a 'guess' is spot on), wakes the actors up - ready to work.

Stop Go Jump Clap

Players walk in the space as above. Teacher calls Stop, they stop, Go - they go etc. After a minute or so the teacher asks everyone to stop then explains the instructions are to be reversed. So Stop means Go, Jump means Clap, Clap means Jump and Go means Stop. The caller can be a student once the rules are established.

learning points: the group discuss how this feels: it's fun, they have to listen carefully, but also, who has the power? How does it feel to have to follow the caller? This links back to the text of Romeo and Juliet in terms of issues of power and obedience

Swords, Thumbs, Poison

A version of Wizards, Giants and Elves. The players line up opposite one another in two teams, at each end of the room. They confer in each team and decide which 'weapon' they are going to use against the opposing team.

Swords = miming a sword fighting gesture; thumbs = biting the thumb at the opposite team; poison = sprinkling poison with the fingertips.

Swords cut off thumbs; poison rusts swords; thumbs stopper up poison.

The two teams approach one another (in an appropriately threatening manner). They stop three feet apart and all players go through the mimes (and call out) Swords! Thumbs! Poison! Then they do their chosen gesture and shout their word. The team with the winning weapon chases the other team. Anyone they catch before they touch their 'home' wall has to join the winner's team. Repeat until one team has all the players.

learning points: physicalises the nature of groups. It's an enjoyable way of making sure everyone is joining in. A good introduction to the dialogue 'Do you bit your thumb at us, Sir?' (Act 1, Scene 1, line 43).

Make me a...

Ask each group to make a very quick freeze-frame, without talking, of the following titles. Each time, stop and show to the rest of the group and ask the group to evaluate what they can see.

A family, 2 feuding families, a party, love at first sight, a dagger, a balcony, a tomb.

learning points: instant spatial and visual way of exploring themes from the play, can be revisited when staging sections, can be revisited after the theatre visit through questioning: how did the directors choose to show those moments, or these themes, compared to our choices?

Curriculum Resources

GCSE live theatre review booklet

by Claire Grosvenor

What is a theatre review and why do I have to write one?

As a GCSE drama student you will be very used to devising and performing your own work based on your growing understanding and knowledge of the drama medium, elements of drama. Your teacher and your examiner now need to see that you understand how a piece of drama is communicated to an audience. How is a performance put together in terms of its ideas, linking all elements of drama; the set, costume, lighting, sound, acting and direction. You also need to show that you can recognise certain drama conventions and strategies and explain why they were there and, most importantly, if they were effective and why?

When writing about the performance always use the WHAT, HOW, WHY and DID IT WORK? rule. Remember if you can explain something you saw, what its purpose in the performance was and whether or not it was effective, you are half way there for a successful review.

NEVER JUST DESCRIBE WHAT YOU CAN SEE OR THE STORY!

Try to think about the play as a whole, how did all its elements fit together, what themes were there and how did the director show this? What do you think the director was trying to tell us? When writing your activity and your theatre review, try to use all the words in the vocabulary bank, **at least once**, and tick them off as you go. Remember your examiner wants to see how you use **specific drama vocabulary** when describing a play not just everyday language.

ACTIVITY: DESIGN A PRODUCTION REVIEW BOOKLET.

Split your booklet into two clear parts using different headings within each section and remember to use diagrams and sketches of staging, costume etc. Make this booklet clear and creative, with at least one page for each of your chosen headings.

1. **Before the show** (research) include headings about the play, the plot, the theatre you are going to and the company putting on the show (Pilot Theatre), its actors, directors and design teams. Try to find as much information as you can about the play, its themes, main characters and about Shakespeare's world, so that you have some idea of what to expect.
2. **Notes about the show itself** – split this into two halves:

1. **Notes about what I can see and hear before the show starts.** Include in this section information about the staging, the auditorium. What thoughts does the pre- show atmosphere create before the show even starts? **You will make notes in your booklet before the show begins but not during the show: otherwise you might miss things and it's distracting to the rest of the audience and the actors to be writing.**

2. Notes in the interval and after the show- create space in your booklet to write under the following headings.

The venue	Drama strategies and conventions used	Dual-roles
The space (acting area)	Technical elements of drama (lighting, sound, costume, props, music, special effects.)	Relationships of actors to audience, e.g. when is direct address used and why? Pay particular attention to how the prologue is staged.
Acting	Audience response	Evaluation of what you can see.

When you have seen the show, use the questions on the next page. Remember, if you don't think something worked, how would you have done it differently?

Curriculum Resources

GCSE live theatre review questions

by Claire Grosvenor

Tick off the questions as you answer them in your review.

1. What is the name of the show and company putting on the show, what date are you watching it, where are you watching it and what are the names of the directors?
2. Include a **very brief** summary of the plot and its main themes.
3. How have the **directors** of the show make the **Shakespearean** story of **Romeo and Juliet up to date** so that it applies to society now?
4. What **atmosphere** was created in the auditorium **before** the show and how?
5. What was the **staging** like and did it remain the same throughout the play?
6. Did the actors use the **audience space**?
7. What type of **set** - was it realistic or non-naturalistic, why do you think this was and what effect did it create?
8. What **historical time period** was being shown, how do you know and did it work?
9. Was the **set** making a **statement** about the themes of the show and how?
10. Was there a **colour theme** running through all the **elements of drama** (lighting, sound costume etc)? Why and what effect did it create?
11. How did the **actors communicate** their characters through **body and voice** and **facial expression**?
12. How did the characters let you know (in other ways than through words) their **relationships with other characters**. Explain this for **at least Romeo with Juliet** and **Juliet with her father**. What **changed** about the way her character was communicating when she was with different characters?
13. Pick **two contrasting** characters. How did the actors **communicate** their age, status and feelings. Were they **successful and why**? If they were **not successful tell us why**?
14. What **drama strategies** did you see used, detail when and why you think they were used, what effect did this create?
15. How did the group work together as an **ensemble**?
16. Did you see any influences from dramatists you may have studied such as **Brecht or Stanislavski**?
17. Can you make any **links or connections** between **other productions** you may have seen?
18. What did the **music** add to the performance as a whole, how did it change and why?
19. How was the **lighting** used to help the meaning of the story, what levels were used (eg darker or lighter)? Why? Was it effective?
20. What colours were used in the lighting design? How did the colours affect the mood?
21. Was there anything you were **particularly impressed** with and why?
22. Was there anything you thought could have been done **to better effect** and why?
23. **Finally, how do you think the piece worked as a whole, how did all the drama elements work together to create a performance that gave a particular dramatic message?**

WORDBANK Marking the moment Freeze frame Addressing the audience Soliloquy Talking thoughts Spotlighting Staging Symbolic Atmosphere Audience Decision Director Entrance Exit Exaggeration Tension Voice Climax Tone Pace Actor Prologue Epilogue Shakespeare Contemporary Lighting Music Sound effects Set Themes Colours Costume Props Dual rolling Flowers Communication Meaning Gesture Character Objective Brecht Characterisation Effect Expression Aesthetic Split staging Movement Choral Chorus Visual Humorous Proscenium arch Performance space Naturalistic Non-naturalistic Levels Style of acting Posture Body language Lighting state/changes Appropriate Response Highlight Visual

Curriculum Resources

AS level theatre review preparation

by Claire Grosvenor

The AS theatre review is designed to inform the reader about a performance, pointing out any key elements or themes that link the play, the quality and style of its actors, how the work of recognised practitioners and dramatic conventions and structures are realised (come alive on stage) and how all the technical elements (including set and costume design) are realised through the director's concept of his/her show. A successful review will address and answer the following points:

1. To provide factual information about the play, the venue, the marketing, the theatre company and the historical context of the text itself.
2. To provide an insight into the director's concept and the elements of the production.
3. To comment, in context, upon all areas of the production, from acting to lighting and design.
4. To evaluate the production, both what was successful and what could have been improved.
5. To include any comparisons and connections you can make with previous productions or theatre practitioners you have experienced.

Activity

Create a Live Theatre Review booklet – which you can use throughout the process to record key elements of the show at key points. You could include sections on theatre practitioners, research and ideas as well as the ones suggested below. Take your booklet along to the show to make notes to help with your final evaluation.

Divide your booklet into three key areas

1. **Pre show context and research.**
2. **Notes on the show with different headings for different elements of the play.**
3. **An evaluation section that clearly links to the headings in section 2 and considers elements of section 1.**

Before you go to see the show, research the play, the company, the main themes, the historical context, the venue and the marketing for the show. What do these elements tell you about the original play and the production you are going to see? What will you expect?

N.B. **Do not take notes during the actual play** but use the time before/ in the interval and after the performance when you are sitting in the auditorium to record your thoughts.

Before the play begins look at **the auditorium and acting space**: the stage/acting area, the audience area, the music, the set. What do these elements already determine about the production and what it is guiding you to see?

Watch the play carefully*. Then make notes on your theatre review booklet under the correct headings. Look at the key words from the WORDBANK and the evaluative questions (see next page). Do not be frightened to constructively criticise what you see, you are a drama student and as such have a valid opinion on what you see. **These are only a starting point and you MUST include your own research and opinion.**

***Why is it a bad idea to take notes during the performance? Answer on the next page**

Curriculum Resources

AS level theatre review questions

by Claire Grosvenor

WORDBANK....visual... aural... spatial... acting... directing... co-directing... directors' concept... production team... production values... interpretation... voice... movement... relationships... special effects... practitioners: Brecht – Verfremdungseffekt, Stanislavski, Artuad, Grotowski, Berkoff... stylised... naturalistic... non-naturalistic... genre... stage management... climax... themes... acting style... effect... effective... affected... proxemics... staging... proscenium arch... levels... frame... blank verse... tone... rhythm... tempo... dual role... multi-role playing... subtext... still image... soliloquy... soundscape... underscoring... integrated soundtrack... projection... naturalism... non-naturalistic... character... tension... epic theatre... gesture... ensemble... monologue... fourth wall... marking the moment... chorus... conflict... music... design concept... mood... atmosphere... texture... colour... light... flowers... memory play... Marcus Romer... Katie Posner... Pilot Theatre... Chloe Lamford... Sandy Nuttgens... contemporary... online sites... death... tribute... focal point... church... religion... love... obedience... parents... masculinity... adolescence... gender

Key Evaluative Questions - tick of each one as you address it -

1. What was the venue? What your first impressions of it?
2. What did the marketing lead you to expect of the show (posters, flyers and programmes)?
3. What is the acting space like, use diagrams and sketches, what effect did it create?
4. What can you see before the show starts?
5. What can you hear before the show starts?
6. Are there any other elements that have helped to create an atmosphere before the show?
7. Did the acting space remain constant throughout the performance?
8. Why were the characters dual rolled? How did this effect character relationships? What dimension did it add? How were their dual characters linked by costume?
9. What dramatic conventions and structures did you recognise and why were they used?
10. How do the actors relate to the audience?
11. What style(s) of drama did you see, was it naturalistic or non-naturalistic?
12. How were the themes from the show represented in the set? Was the set naturalistic, minimalistic or stylised? How did the actors interact with the set? Was the set effective?
13. What colours were in the set and costume, did they fuse and were they integral to each other?
14. Did the costumes reflect the characters?
15. Describe the overall lighting of the piece. What colours and levels (ie dark to brightly lit) were used? How did it vary from scene to scene? Why did the lighting designer make those choices?
16. How did lighting punctuate the performances? How was it used to make key dramatic points?
17. How did the actors make their characters 'true' and come alive?
18. Did the actors use their whole bodies to communicate meaning? Comment upon voice, facial expression, body movement and posture.
19. Pick two characters to evaluate and track their journey through the play, did their objectives change and if so how did the actor communicate this to you?
20. Comment upon the key relationships between the actors, for example how do we know that Romeo and Juliet were in love in contrast to the manner Juliet interacts with Paris, whom she is betrothed to but hates?
21. Try to piece together what you see as the directors' overall concept. Read through the rehearsal notes and comment upon whether or not you think the directing team realised their initial objectives.
22. How did the production make you feel? What emotions and thoughts did it stir in you?

* It's a bad idea to take notes during the performance because you will miss what's happening on stage, you lose the eye contact between the actor and audience which is an essential part of live performance, it's distracting to the people around you, it looks kind of rude. If you got any of these answers, well done.

Curriculum Resources

GCSE scheme of work approaches and objectives by Claire Grosvenor

Approaches to teaching a SoW based on Pilot's Romeo and Juliet

These ideas are based around a six lesson SoW dealing specifically with Pilot theatre Company's interpretation of Romeo and Juliet. The activities are a starting point and are designed for the teacher to be able to extend and develop the work as required. It is really exciting for students to be given the opportunity to watch the show and then create work using what they have seen as a starting point.

Objectives

1. To use Pilot Theatre Company's Romeo and Juliet as a starting point for a devised GCSE project (suitable for Edexcel unit 1 and controlled test)
2. To use a variety of different drama texts from different times and cultures
3. To explore key themes within the text of Romeo and Juliet
4. To provide the opportunity for group work, duologues and monologues.

Key Teaching and Learning Objectives	Key Teaching and Learning Objectives
Explorative Strategies	Drama Texts
<ul style="list-style-type: none"> • Marking the Moment • Freeze Frames • Physical Theatre • Soundscape • Movement • Non naturalism • Narration 	<ul style="list-style-type: none"> • Quote bank (R and J) • Prologue • Music Extracts • Romeo and Juliet (Jocelyn Pook) • Kids with Guns (Gorillaz) • Montagues and Capulets (Prokofiev) • Newspaper extracts of contemporary conflicts • Across the Barricades (play Oxford Playscripts)
Controlled Assessment Opportunities (written tasks)	Leadership and Team Skills
<ul style="list-style-type: none"> • Brainstorms • Writing in role • Interpreting original script • Identifying and application of key script elements • Writing monologue (and associated research) 	<ul style="list-style-type: none"> • Contribution to class discussion • Encouraging and listening to the opinions of others. • Working with others • Expressing opinion • Understanding social pressures • Higher level thinking skills and analysis
Resources	Cross Curricular Links
<ul style="list-style-type: none"> • Script extracts • Music excerpts • Play scripts 'Across The Barricades' • Newspaper archive extracts from a variety of conflict situations from different times and cultures 	<p>Art – create a mood board using visual elements to convey your understanding of the themes and issues in R and J</p> <p>English- Understanding and interpreting text and realising its intended meaning/writing in role (monologues)</p> <p>PSHE/Sociology – Understanding and exploring social pressures in our society and the nature of conflict in culture.</p>

Curriculum Resources

GCSE scheme of work

by Claire Grosvenor

the lessons

Throughout the lesson structure there are many opportunities for brain storms, group discussions, performance, evaluation and discussion, for the individual teacher to add in where they wish. References to Romeo and Juliet themes and ideas are mainly derived from Pilot's production.

Lesson 1

In small groups ask students to create a freeze frame to illustrate the themes of FATE, LOVE and FORBIDDEN LOVE. Pick appropriate sections from the quote bank to narrate the image. Recreate these freeze frames using the same quotes and themes but using only characters from the play. Discuss and evaluate the work. Using the prologue (spoken in the play by Lady Capulet) to produce a 'Reduced Shakespeare' version of the story. For each main point create a short scene using a chosen explorative strategy. Consider where the key changing point is in your story and 'mark the moment'.

Lesson 2

Take the meeting scene between R and J (1.5) at the party. Recreate this drawing a large square on the floor that R and J are never allowed to cross. Next, recreate sections of the scene with R and J back to back. R follows J around the perimeter of the square and then vice versa. How does this staging change the dynamics of their relationship?

Using the same section of the play, recreate the key points through only five gestures or movements. Now link these movements together. Perform these using three different pieces of Music :

'Kids with Guns' - (Gorillaz) 'Romeo and Juliet' -(Jocelyn Pook) 'Montagues and Capulets' - (Prokofiev)

Try different lighting states. Discuss and evaluate how different staging, lighting and historical soundtracks can change the dynamic and meaning of a piece. Discuss

with reference to the Pilot show you have seen.

Lesson 3

Look at Mercutio's death scene. Using two explorative strategies present these scenes with two different group settings, for example gang culture or Afghanistan. Discuss how you dealt with them differently to create alternative dramatic meaning from the same scene.

Lesson 4

In groups use only physical theatre and soundscape to show the resentment and anger between the two warring families. Your piece must have an obvious climax and the pace of the piece must vary to really symbolise the emotion.

Lesson 5

As a group decide what time period you would like to stage your own version of the play. Decide upon the groups you will use and the key themes you would like to include. You may use only six scenes to convey your message and must include all the techniques you have used so far. You must also double up on some roles and have a way of showing the audience that you are doing so. There must also be a dramatic message or logic to how and why you have doubled up these characters.

Lesson 6

When you have created and shown your piece, then, as individuals within the group, produce a monologue for one character from a different focus or time period. (Provide students with newspaper articles and other relevant extracts to base their work on.)

Add these monologues to your original performance and discuss how it alters and deepens the meaning of the piece as an allegory.

Curriculum Resources

Post 16 scheme of work approaches

by Claire Grosvenor

Approaches to teaching a post 16 SoW based on Pilot Theatre’s Romeo and Juliet.

These ideas and approaches are based around a six lesson SoW dealing specifically with Pilot Theatre’s Romeo and Juliet. Although this is a six lesson SoW it could take longer, all the written tasks can be used as homework and can form the basis of an extra following lesson, doubling the SoW delivery time. The SoW endeavours to cover key elements required at post 16. Resources are not provided but there are suggestions as to what can be used. This SoW will support the Y12 Live Theatre Review or for Y13s, if this show is chosen to be one of the elements of their written exam, Theatre in Context.

Objectives

1. To use Pilot Theatre Company’s Romeo and Juliet as a starting point for a devised A/S A2 project .
2. To consider the work of Brecht, Stanislavski, Artaud and Craig and apply it to one’s own work.
3. To explore key connections with Romeo and Juliet and other texts from different times and cultures.
4. To provide the opportunity for group work, duologues and monologues.
5. To cover key elements including the written element of drama.

The table below identifies key lessons or activities when each element of drama is easily identified. It is important to note that all skills run through all lessons and therefore can be identified as the teacher deems appropriate.

Resources	Resources	Resources
Prologue from ‘The Resistible Rise of Arturo Ui’ Brecht. Copies of R and J Characterisation question cards for Brecht, Stanislavski, Artaud and Craig.	Bunch of flowers with a note ‘Yours Forever’. Selected speeches for Lysistrata, Clytemnestra (Agamemnon) and Lady Macbeth. Extracts from R and J The Nurse and The Prince.	Selected extracts from the text relative to mentioned characters. Resources on Units and Objectives.
Language	Non- verbal communication	Vocal awareness
Lesson 1 written task	Lesson 5	Lesson 5 and 6 Written task lesson Lesson 6
Characterisation	Social, Historical, political and cultural	Visual, aural and spatial
Lesson 4, 5 and 6	Lesson 3 and written task	Lesson 3 Written task lesson 3
Interpretation	Response to practitioner	Connections to other texts/ styles
Lesson 2	Brecht Artaud Craig Stanislavski	Agamemnon Macbeth Lysistrata

Curriculum Resources

Post 16 scheme of work the lessons

by Claire Grosvenor

Lesson 1 - Lay out a bunch of flowers with a note reading 'yours forever'. As an improvisational exercise, in turn students go to the bunch of flowers and create a freeze frame with them. Someone else must go after them and talk their thoughts. Do not worry if the work wanders from the intended topic. Next students approach the flowers in turn and perform a small monologue. In groups discuss and choose three words that best describe what the flowers have represented.

Homework/Written task: Collect images of flowers and write a eulogy for the character it applies to. Concentrate on your use of language, does it fit the purpose? As a group create a scene based around the eulogies.

Lesson 2 - Using the prologue from R and J and the prologue from 'Arturo Ui' discuss how Brecht and Shakespeare technically use prologue to produce the 'alienation' effect. In two groups each present one of the prologues. Next, as a whole group, try to merge the two prologues together into one performance so that they make dramatic sense. Focus upon the language in the prologue, what are the connections and what makes them disjointed.

Homework/Written task. In pairs research Brecht and Shakespeare's use of the prologue and prepare a presentation to the rest of your group including practical workshop ideas.

Lesson 3 - Discuss as a group what you saw the main themes in Pilot's R and J were and which ones you think apply most to you as a cultural group. Prepare some simple character question cards for the students based on the four practitioners mentioned (given circumstances, alienation, uber-marionette, use of noise to replace language). Ask each student to become a character based upon these questions and their own. Perform these then swap practitioners and make comparisons and connections between the performances highlighting how different application of technique produces different characterisation.

Homework/Written task – Research the historical, social, political and cultural context of the original Romeo and Juliet and the version(s) you have seen. See if you can draw any comparisons between the original version and the more modern versions you have seen. Create your own set/costume/lighting design for your own version of the show.

Lesson 4 - In Pilot's R and J the characters of the Nurse and the Prince are dual rolled. Discuss both characters as leaders. Perform short extracts and try interspersing each other's lines. Are they appropriate bedfellows? Now compare these leaders to Lysistrata, Clytemnestra and Lady Macbeth. In groups pick key speeches from all the characters and discuss the notion of what makes a successful or effective leader in a play. Look at the language they use and what others say about them. Who are the leaders in R and J and what is their function?

Homework/Written task. Examine the role of male and female leaders in Shakespeare's plays. How do more modern plays deal with leadership with particular, compare and contrast male and female leaders. Present your findings as a prologue.

Lesson 5 - In pairs pick a key character relationship from R and J. Pick an appropriate section of the text, identify the key objective (Stanislavski) for each character in this scene. Perform this using only non-verbal communication. Next swap objectives between characters, how does this change the action? Try doing the same task but using actual lines from the text as well. What ideas and extra dimensions come from playing around with the text and characters like this? **Homework/Written task.** – Identify five characters units and objects through the play. Trace their journey and how their objectives change throughout the course of the play.

Lesson 6 - As a whole class take on one character each from the play (this is from the written task). Use the voice only to identify what each character's objectives are for that section, the voice must change as the objectives alter. Look at applying a different pitch, pace volume and tone. Perform in a dark studio and others but guess what your changing objectives are from the vocal quality.

Written/Homework task. - Pick two contrasting characters with a speech each. Go through and annotate their piece of script applying vocal awareness and non-vocal awareness in such detail that next lesson another member of the group could play it perfectly from your direction. Apply the techniques you have covered in class.

Further resources

Pilot Theatre

A wealth of resources including video and audio content and links to the directors' blogs have been created by our wonderful marketing wizard, Bec Storey, on our special Romeo and Juliet micro site www.youkissbythebook.com

The main Pilot website www.pilot-theatre.com includes a wealth of information about the company, its history, previous shows and future plans.

Join the conversation on Twitter #youkissbythebook

External websites, films or books are suggestions only and are in no way endorsed or approved by Pilot Theatre or Theatrestudy Publications

Books

Manga Shakespeare: Romeo and Juliet by Sonia Leong
 Voice and the Actor by Cicely Berry
 The Actor and the Text by Trevor Nunn and Cicely Berry
 The Working Shakespeare Collection: A Workbook for Teachers by Cicely Berry
 Finding Your Voice: A Complete Voice Training Manual for Actors by Barbara Houseman
 Still Harping on Daughters: Women and Drama in the Age of Shakespeare by Lisa Jardine
 Playing Shakespeare by John Barton

Websites

www.gonetotsoon.org

Films

for a full list of Romeo and Juliet film adaptations go to http://en.wikipedia.org/wiki/Romeo_and_Juliet#Screen