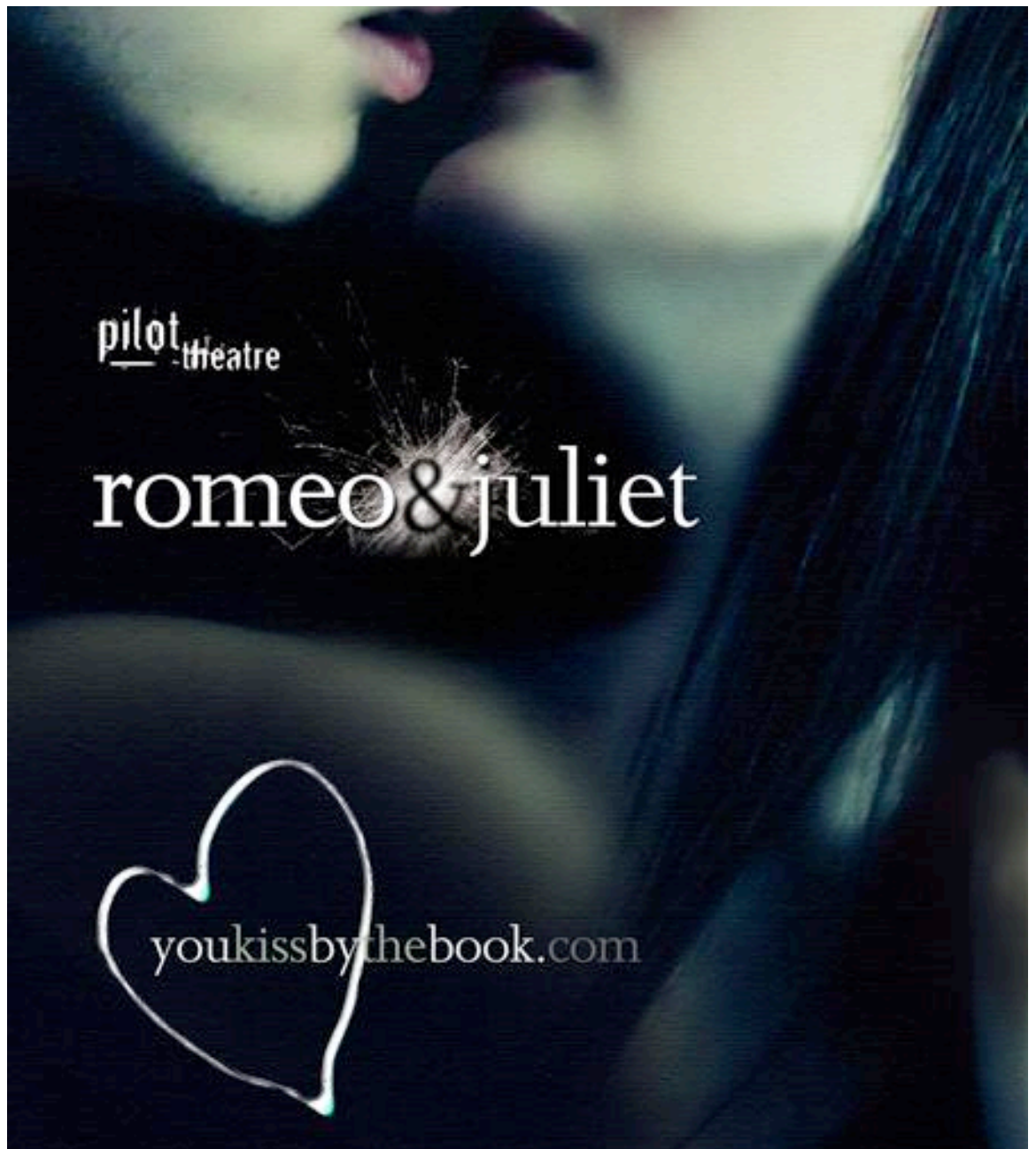


ROMEO AND JULIET Education Pack



## Romeo and Juliet by William Shakespeare Education Resource Pack

**THIS PACK WILL BE UPDATED DURING THE REHEARSAL PROCESS WITH UNIQUE 'BEHIND THE SCENES' CONTENT and more teaching and learning resources**

Pilot Theatre in association with York Theatre Royal

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There will be 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](http://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 21<sup>st</sup> Century

Opens York Theatre Royal September 10<sup>th</sup> – 25<sup>th</sup> 2010

Tours nationally to April 2011

Directed by Marcus Romer and Katie Posner

Designed by Chloe Lamford

Composed by Sandy Nuttgens

***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](http://www.theatrestudy.com)

# Romeo and Juliet

## education opportunities

To book any workshop below please mail [education@pilot-theatre.com](mailto:education@pilot-theatre.com) or phone Pilot Office on 01904 635755

### Teachers' Workshop: York - July 15th 2010 10.00am – 3.30pm

An active day-long course designed to provide teachers with the necessary skills and confidence to deliver effective practical approaches to teaching Romeo and Juliet KS3 - 5. Using practical exercises based on rehearsal room practice, we will explore plot, characters, themes and text. Led by York Theatre Royal's Associate Director Juliet Forster . Cost to cover Refreshments and lunch : £20

### Schools Workshops

**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.

Online [www.youkissbythebook.com](http://www.youkissbythebook.com) [www.pilot-theatre.com](http://www.pilot-theatre.com)



**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/>



## Director's Vision

An exclusive interview with Marcus Romer

### Spring 2010

Pilot's production of *Romeo and Juliet* is still in its pre-production phase. Rehearsals are some weeks in the future, there is no cast, no set, just ideas. We catch up with director Marcus Romer to find out what his thoughts are about this brand new production of one of the oldest and best known plays in the English language.



#### 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.

#### It's still early days, but what do you imagine 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](http://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 and there will be a small note on it which reads: 'I love you - eternity'. 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 being the focal point. In our case the stage is the empty space where something has happened and it is Mercutio's memorial we are looking at. His is the first death, which triggers the others. You're catching me at the very beginning of the process, but what we're looking at is something beautiful, frail and stunning, which also has a resonance to our lives now.

Watch this space for more news and an account of the rehearsal process as the production takes shape!

Follow the company at <http://youkissbythebook.wordpress.com>

and [www.pilot-theatre.com](http://www.pilot-theatre.com)



# 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 get here 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 first ideas. We can't wait to see the final design.

Watch this space...!



“...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.

The designer will 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



# The Casting Process

Artistic director Marcus Romer and Pilot’s associate director, 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 breaking news on casting go to [www.youkissbythebook.com](http://www.youkissbythebook.com)

# 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 going to do something epic around the voices of the people on stage.

## 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.

# 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 quotebank

THIS QUOTEBOOK IS UNDER CONSTRUCTION  
 MORE QUOTES WILL BE ADDED DURING THE REHEARSAL PROCESS

Theme	Quote	Who?	When?
FATE	From forth the fatal loins of these two foes A pair of star-crossed lovers take their life	Chorus	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 unworthing 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

# Quotebank continued

FORBIDDEN Here's much ado with hate, but more with love. 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 loathèd enemy	Juliet	I.5
...passion lends them power, time means, to meet, Tempering extremities with extreme sweet	Chorus	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?

Or you could add to ours,  
what is your favourite line from Romeo and Juliet?

send your ideas to:

[info@theatrestudy.com](mailto:info@theatrestudy.com)

with R and J Quotebank in the subject line

the best lines will be included in the updated education pack in September 2010.