

Romeo and Juliet

a study guide

compiled and arranged by
the Education Department of
The Shakespeare Theatre of
New Jersey

The
SHAKESPEARE
Theatre of
New Jersey



Romeo and Juliet

a support packet for studying the play and attending The Shakespeare Theatre of New Jersey's Main Stage production

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The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

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CLASSROOM

FOR TEACHERS AND STUDENTS

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify Shakespeare, take him "off the shelf" and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to the Shakespeare Theatre.

The information included in this study guide will help you expand your students' understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

Many teachers have found that distributing or reading the one-page "BRIEF SYNOPSIS" has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was "quite entertaining and very informative."

Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the "FOLLOW-UP ACTIVITIES" section) with a particularly "difficult and rowdy" class. They were astounded with the results. Their students took the opportunity to "ham it up," and discovered a great joy and understanding from performing Shakespeare.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, *ShakeFest*. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

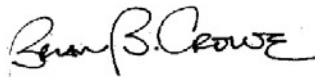
"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Happy Teaching,



Brian B. Crowe, Director of Education



ACTIVITIES

Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It’s up to you. When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and
great comedy always has
elements of the tragic.

Eighteenth-century critics complained that Shakespeare’s tragedies weren’t consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare’s use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play’s passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare’s] characters but we don’t know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier’s *Henry V*
that made me realize that

Shakespeare is
about real
people
and that his language
wasn’t simply beautiful
poetry.”

Robert Brustein, director



“My advice to anyone seeing Shakespeare:

Don’t worry so much!

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch.

Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don’t negate the move that Shakespeare will make toward your gut, toward your soul--

because he will touch you there,
if you allow yourself to be touched.”

David Suchet, actor

“There are some parts of the plays you’ll never understand. But excuse me, I thought that’s what great art was supposed to be about.

DON’T FREAK OUT OVER IT!”

Peter Sellars,
Director

Don’t be afraid to
LISTEN, WATCH AND REACT;
laugh, cry, and be moved.

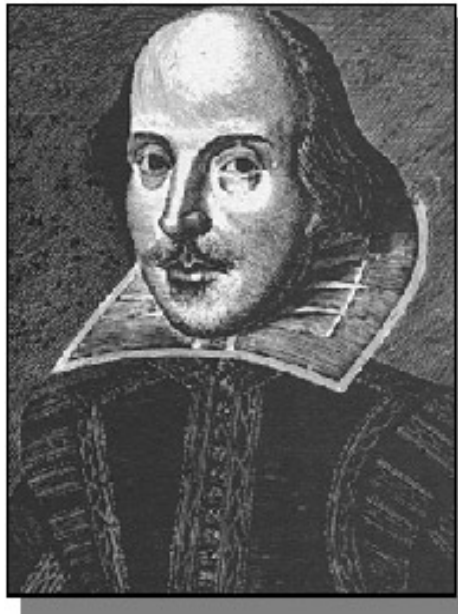
Shakespeare wrote for
a live and active audience.

Both audience and actor
must be involved to create
a truly winning performance.

The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work



was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare's plays were called quartos, a printer's term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare's plays.

Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men" after their patron, Henry Carey, Lord Chamberlain. Later,

under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.



The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf* author unknown, ca 800 CE

Oft Scyld Scefing sceaðena prëstum,
monegum mægðum meodo-setla oftëah,
egsode eorlas. Syððan ærert wearð
fëasceaft funden, hë þæs frofre gebåd,
wëox under wolcnum, weorð-myndum þäh,
oð-þæt him aeghwylc ymb-sittendra
ofer hron-råde hýran scolde,
gomban gyldan. þæt wæs god cyning!

Middle English (1150 - 1450 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales* by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
Er that I ferther / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
Of eeche of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

IN MODERN ENGLISH TRANSLATION:

*Often Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since first he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who lived by the whale-path, heard his mandate,
gave him gift: a good king he!*

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed.
And with a knight then I will begin.*

Romeo and Juliet: A Synopsis

A chorus introduces the themes and events of the play in a poetic prologue, but the real action begins with a violent brawl between members of the Capulet and Montague households, who have been feuding since time immemorial. The prince breaks up the fight and, incensed by the continual strife, threatens the Capulets and Montagues with death if they or their men disturb the peace of Verona's streets again. We are then introduced to young Romeo, the teenage son and heir of the Montagues, bemoaning his unrequited love for a young woman named Rosaline. His cousin Benvolio teases him about his lovesickness and tries to cheer him up.

Paris, a wealthy young nobleman, presses Lord Capulet for an answer to his request to marry Capulet's only daughter, Juliet. Capulet invites Paris to a party that he is throwing that evening to allow the nobleman to meet and court his daughter. Romeo inadvertently discovers that Rosaline is included on the Capulet guest list and, with the encouragement of Benvolio, agrees to crash the party in order to see her. In the Capulet household, we meet Juliet and her Nurse. Lady Capulet tells Juliet that Paris wishes to marry her. To the mother's unease, the Nurse is far more excited than Juliet, who responds to Paris' intentions with indifference.

Romeo and his entourage arrive at the Capulet party masked in order to conceal their identity. As the guests dance, Romeo sees Juliet and immediately falls in love. Tybalt, nephew to Lady Capulet, recognizes Romeo and prepares to attack him. Lord Capulet, furious that Tybalt would cause a scene at this festive occasion, berates him. When Romeo introduces himself to Juliet, she is immediately attracted to him as well. Only after their "love at first sight" encounter do they realize they have each fallen in love with their enemy. Later that night, Romeo risks his life to climb back into the Capulets' garden and see Juliet at her window. The young lovers profess their undying love for one another and their desire for immediate marriage. Juliet sends Romeo away and awaits confirmation of the marriage arrangements the following day.

Early the following morning, Romeo informs Friar Laurence that he is no longer in love with Rosaline. His love is now set on Juliet. Friar Laurence chides Romeo for his whimsical and fickle passions. Romeo insists that he and Juliet must be married immediately. Though reluctant at first, Friar Laurence begins to see the marriage as a means by which the long-standing feud between the two families might be ended, and agrees to marry them.

Leaving the secret wedding ceremony, Romeo encounters Tybalt on the street, but refuses to accept his challenge for a duel, trying to maintain peace with the family of his new bride. Mercutio, disgusted by Romeo's passivity, fights Tybalt. Attempting to break up the fight, Romeo comes between the two, and Mercutio is fatally wounded. Tybalt escapes as Mercutio dies. Enraged by his friend's death, Romeo pursues and kills Tybalt. The Prince enters, finds the dead young men, and banishes Romeo from Verona. Despite the violent bloodshed, Juliet reavows her love for Romeo, and they spend one evening together before Romeo flees Verona. At Friar Laurence's urging, he plans to hide in Mantua, a neighboring town, until they can be reunited.

The Capulets and Paris meet and arrange Juliet's wedding to Paris, which is scheduled to occur in three days. Juliet refuses

the arrangement. Capulet enters and tells Juliet that she will be disowned if she does not do as he wishes. Under the guise of seeking absolution, she goes to Friar Laurence to seek his advice. The Friar devises a plan to prevent Juliet's marriage to Paris. She is to go home and pretend to agree to the marriage. On the night before the wedding, she is to take a drug that will make her appear dead the next morning. The Friar will inform Romeo of this plan. Romeo will then rescue her from the family crypt, where Friar Laurence will help them escape. Juliet returns home, takes the potion and falls into a deep sleep.

The Nurse discovers Juliet "dead" when she goes to wake her for the wedding, and Friar Laurence quickly begins the arrangements for Juliet's funeral. Unaware of Friar Laurence's plan, Romeo's servant Balthasar rushes to Mantua and informs Romeo of Juliet's death. A distraught Romeo goes to buy poison from an apothecary so that he may kill himself and lie with Juliet in her tomb. Meanwhile, back in Verona Friar Laurence learns that his letter to Romeo explaining the fictitious "death" was not delivered. He rushes off to the tomb, knowing that Juliet is soon to awaken.

Paris too goes to the churchyard to mourn for Juliet, but hides when he hears Romeo and Balthasar approaching. After Balthasar departs some distance away on Romeo's instructions, Paris emerges and challenges Romeo. They fight, and Paris is killed. Romeo enters the Capulet tomb and, seeing Juliet's "dead" body, still as beautiful as she was in life, kills himself with the poison. The friar enters, too late to save him, just as Juliet awakes. Friar Laurence attempts to remove Juliet from the tomb, but she refuses to leave Romeo's corpse. Once alone, hearing the night watch approaching, she kills herself with Romeo's dagger. The Prince and the parents of both households enter. They discover the truth of their children's demise in Romeo's suicide note, which he left with Balthasar. Filled with grief, Montague and Capulet finally make their peace with one another.



Woodcut of Verona, Italy in *The Illustrated Shakespeare*, 1847.

Sources and History of the Play

The plot of *Romeo and Juliet* derives primarily from several tales preserved in collections of Renaissance Italian stories. The tradition of the young Veronese lovers was a popular one in Italy, and it spawned a number of poems, short stories, ballads and plays. While the tradition held that the historical Romeo and Juliet lived in Verona around 1300, their story is very close to even older stories from classical Greece and Rome, particularly the tale of Pyramus and Thisbe. Matteo Bandello's *Novelle* (1554) included a Romeo and Juliet story, which was translated by William Painter in his collection *The Palace of Pleasure*. Arthur Brooke translated the tale into English in the form of a long narrative poem entitled *The Tragical History of Romeo and Juliet*. It was this poem in particular that served as the basis from which Shakespeare created one of the most famous plays in history.

Interestingly, Brooke's version of the story was a cautionary tale, alerting young people to the consequences of disobeying their parents and elders. Shakespeare refocuses the story and makes the two lovers the victims of society and circumstances. In his version, it is the parents who must take responsibility for the fate of their children.

Luigi da Porta was the first to insist that the lovers were actual historical figures; a conviction that still persists to this day, albeit with little real evidence. Visitors to contemporary Verona can see the Capulets' house and stand on the "actual" balcony where these lovers are believed to have first confessed their love.

Though the first fully documented performance of *Romeo and Juliet* in England does not appear until 1662, we know the play was very popular in Shakespeare's time. The 1597 First Quarto, the earliest printing of the play, stated it "hath been often (with great applause) plaid publicquely."

There have also been many modern adaptations of *Romeo and Juliet*. In 1935, Sir Laurence Olivier and John Gielgud revived a popular production of the play. In 1947, Peter Brook directed his production in Stratford; and Franco Zeffirelli brought his new version to London in 1960. Zeffirelli also directed a controversial film version in 1968 that is now considered a classic and is shown in classrooms throughout the country. In 1996, audiences were introduced to Baz Luhrman's vision of these feuding families in a film starring Leonardo DiCaprio and Claire Danes. In 2000, Jet Li and Aaliyah starred in a flashy, fast-paced reinvention of the classic, *Romeo Must Die*.

Over 30 modern operatic versions of *Romeo and Juliet* have been produced, the most famous musical adaptation being Leonard Bernstein's *West Side Story*. Other modern adaptations of the ever-popular classic love story have included ballets and television productions.



"One kiss, and I'll descend." (III.v.42) Painting of Romeo and Juliet by Sir Frank Dicksee (1884). Original in the collection of Southampton City Art Gallery, Southampton, England.

Commentary and Criticism

“There has been a recent fashion in the theatre to define a certain kind of play as ‘black comedy.’ I would define *Romeo and Juliet* as a ‘golden tragedy.’”

Dame Peggy Ashcroft

“*Romeo and Juliet* is a picture of love and its pitiable fate, in a world whose atmosphere is too sharp for this, the tenderest blossom of human life.”

August Schlegel

“One of the most quoted lines in the play is also the most misunderstood in all Shakespeare. ‘Wherefore art thou Romeo?’ is often assumed to mean ‘Where are you, Romeo?’ since Juliet usually utters these lines while leaning over the famous balcony, as if looking for her lover. Actually, what Juliet says is ‘Why are you Romeo?’, that is, ‘Why must you be Romeo, a Montague, the enemy of my family?’”

Norrie Epstein

The Friendly Shakespeare

“Night is the interior world of *Romeo and Juliet*, a middle world of transformation and dream sharply contrasted to the harsh daylight world of law, civil war, and banishment... This is all the more striking when we recall that *Romeo and Juliet* was performed in full daylight, in the middle of the afternoon. The sense of forboding night and pervasive blackness is conjured up entirely by and through language.”

Marjorie Garber

Shakespeare After All

“*Romeo and Juliet* is a drama in which speed is the medium of fate, though at first it appears that fate is only a function of speed. In the close, the awesome silent tableau prompts the audience to the recognition that the unique quality of this tragic experience is created by the impetuous rashness of youth. The myth is essentially dramatic.”

Brian Gibbons

The Arden Shakespeare: Romeo & Juliet

“Directors and teachers do *Romeo and Juliet* a disservice by making the play too ethereal and refined. Mercutio is one of Shakespeare’s most obscene characters, and Juliet one of his most passionate. Make sure your edition is fully annotated, with all the bawdy puns explained. Double entendres allowed Shakespeare to be sexual and romantic at once.”

Norrie Epstein

The Friendly Shakespeare

Love is all you need...

[*Romeo and Juliet*] offered a completely novel experience, one disturbingly capable of challenging traditional authority. *Romeo and Juliet* was one of the hits of the decade (the 1590s), at least in part because it argued in favour of marrying for love against marriage by parental choice.

Andrew Gurr



Lithograph print of Juliet by Philip H. Calderon (1888) originally produced for the London weekly newspaper *Graphic*. From the collection of the Folger Shakespeare Library, Washington, DC.

Shakespeare's Common Tongue

alack- expression of dismay or shock

anon- soon, right away

ere- before

hath- has

hence- away (from here)

henceforth- from now on

hither- here

lest- or else

naught- nothing

oft- often

perchance- by chance, perhaps, maybe

sirrah- "hey, you" as said to a servant or someone of lower status

thee- you

thence- away, over there

thine- yours

thither- there

thou- you

thy- your

whence- where

wherefore- why

whither- where

... and the "thys" have it

Often Shakespeare will alternate his usage of "thou" for "you", or "thy" for "your", or "thine" for "yours". Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. "You" is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. "Thou," used in more informal settings, also can suggest contempt or aggression from the speaker. The use of "thou" places the speaker above the status of the person to whom s/he is speaking. Children are addressed using "thou," thee or "thy." In a conversation between two people of equal status, the use of "you" suggests that everything is going along smoothly, whereas "thou" would suggest that there is some kind of upset or unrest in the relationship.

Terms and Phrases Found In *Romeo and Juliet*

PROLOGUE

civil blood makes civil hands unclean- citizens soil their hands with each other's blood

star-cross'd- born under unlucky stars

ACT I

poor John- salted dried hake (a poor quality fish)

heartless hinds- cowardly deer

mistempered- angry

bred of an airy word- started because of something someone said

God gi'go-den- God give you a good evening

Lammastide- August 1, a harvest holiday

holidame- salvation

man of wax- a model (as if made by a sculptor)

ambuscadoes- soldiers participating in an ambush

set cock-a-hoop- make a scene

ACT II

demesnes- estates, lands

humorous- inducing moodiness

wherefore art thou Romeo?- why are you named Romeo?

doff- remove

wanton- an undisciplined or lewd person

ghostly- spiritual

mickle- great

shrift- to confess a sin and receive absolution

prince of cats- in the folktale of Reynard the Fox, the prince of cats is named "Tybert"

pricksongs- a countermelody to a simple tune

pox- a disease marked by skin lesions (chickenpox, e.g.)

bawd- a brothel-keeper or prostitute

hoar- moldy, literally, but also a pun on "whore"

flirt-gills- flirtly or loose women

skains-mates- cutthroats or rogues (the skain was a long Irish knife)

jaunce- a long walk, a journey

conceit- imagination

ACT III

alla stoccata- a technical term in fencing (again, mocking Tybalt's pride as a duellist)

zounds- "God's wounds" (an oath or exclamation)

Phaeton- in Greek myth, the son of the god Apollo. His rash decision to drive his father's sun-chariot resulted in his death.

desperate tender- a reckless offer

choplogic- chopped logic, mixed-up or unreasonable thought

fettle- prepare

puling- whining

mammet- a child's doll

ACT IV

no pulse shall keep his native progress- your pulse will stop

surcease- completion, ending

closet- bedroom

environed- surrounded

ACT V

Capel's monument- the Capulet family tomb

nice- trivial, unimportant

restorative- power of transference (i.e. "restore me to you.")

dateless- eternal

scourge- literally, a whip; metaphorically, a severe and painful punishment

jointure- the marriage portion given by the groom's family

A Man of Many Words

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

Romeo and Juliet: Food For Thought

What's In A Name?

"Volio" is a Latin root word meaning a person's "will" or personality. The prefix "ben-" means "good" or "well." This leads us to believe that Shakespeare may have intended us to see Benvolio as a good-natured, good-willed person; a peacekeeper.

"Romeo" comes from the same Italian root that we see in "roam." Literally translated, Romeo is a wanderer or pilgrim (as Juliet calls him when they first meet).

Though not derived from the same root word, we hear the word "jewel" in Juliet's name. She is the jewel of her family, and later the jewel of Romeo's love. He, in fact, compares her to "a rich jewel in an Ethiope's ear."

"Mercutio" is named for his mercurial nature-- the changeable temperament and quick mood swings we see in him throughout the play.

The Language of Love

The lines that Romeo and Juliet speak to one another upon their first meeting form a sonnet, a 14-line poem with a specific, fixed rhyme scheme. The Elizabethan audience would have quickly heard this distinctive rhyme pattern. Why do you think Shakespeare chose to heighten the language at this particular moment in the play, making it even more formal and musical? There is one other sonnet embedded in the play. Can you find it?

Elizabethan Party Crashers

It was a fairly common practice of Shakespeare's time for small groups of people to attend major social events and parties uninvited. These "crashers" most often wore masks to hide their true identities, even if the party they were attending was not a masquerade.

Boy, Oh Boy!

In Shakespeare's England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter stature than the other actors, had higher voices and no beards. (Shakespeare jokes about this in *Midsummer*, when Flute tries to be excused from playing Thisbe on the grounds that his beard has begun to come in). Juliet, Lady Macbeth, and Rosalind were all played by boys. When reading or watching this play, consider how the tone of the performance might be different with a boy playing Juliet.

Written in the Stars

Though Romeo and Juliet are the most famously "star-crossed" characters in Shakespeare, references to astrology abound in the Bard's plays.

When the Duke of Suffolk is about to be murdered aboard a ship in *Henry VI, Part II*, he says that "a cunning man did calculate my birth / And told me that by water I should die."

Julia in *The Two Gentlemen of Verona* puts all her faith in the stars.

In *Much Ado About Nothing*, Benedict, having difficulty writing a love poem, finds comfort in his knowledge that he "was not born under a rhyming planet."

Cassius reminds Brutus, pondering the rise of Julius Caesar, that the fault is "is not in our stars, / But in ourselves, that we are underlings."



Painting depicting Romeo and Juliet's secret wedding by artist William Hatherell, produced for the 1912 edition of *Romeo and Juliet* published by Hodder and Stoughton.

Themes and Patterns in *Romeo and Juliet*

Romeo and Juliet contains all the elements of a great modern movie: suspense, action, romance, comedy and dysfunctional families! Written sometime around 1595, it tells the story of two young lovers separated by their quarreling families in a world where peril and passion abound. The play opens abruptly with a street fight, and shortly afterwards finds a young couple falling desperately in love. This leads to a secret marriage, which is spoiled by another street fight and eventually the demise of two young men. Ultimately, the play ends in the disturbing double suicide of its teenage protagonists. The action of the play all takes place over the brief course of a few days.

Like many of today's television and film writers, Shakespeare wrote for the masses. His job was to write plays that people would pay to see. This is how he made his living, fed his children, and contributed to society. One of Shakespeare's greatest assets was his power to observe. Unlike many other successful writers of the period, he did not write directly from his own life, but rather from the world he saw around him. In *Romeo and Juliet*, for example, he wrote about his perception of the exuberant, transforming energy of young love and the destructive power of hate.

Unlike other plays of the period that were popular with the mass audience, Shakespeare's work was of a superior artistic level. Many consider him the greatest poet and dramatist that ever lived. A strong example of his skill in *Romeo and Juliet* is found in his isolation of the ill-fated lovers from the other characters. He achieves this through the use of light and dark images. Predominantly, we see Romeo and Juliet together only at night. The other characters in the play are seen almost exclusively in the daylight. The use of night imagery places us in the private world of the young lovers, far from the public scrutiny of society and social responsibility. The only time Romeo and Juliet are seen together in the daylight is when they are secretly married; a hopeful attempt to have their love recognized by the very society that is forcing them apart. Night also invokes images of both romantic love and death. These themes of love and death are intertwined until they are, in the end, indistinguishable.

Young love is a central theme of the play. Romeo is at most eighteen years old, and Juliet is not quite fourteen. Their lack of experience allows them to love each other without reservation or pre-judgment. They approach love and sexuality with purity and innocence. Romeo instantly forgets his seemingly obsessive love for a girl named Rosaline when he first sees Juliet. Juliet prepares to marry Romeo the same night she meets him. Their love is romantic and idealistic.

Their "dreamy" relationship is grounded by the Nurse and Mercutio, who share their more worldly knowledge of love and sexuality with the young lovers. Shakespeare uses these secondary characters to counter-balance the sexual and romantic inexperience of the protagonists.

Shakespeare does not bring the fateful lovers together until the end of Act I. This allows the audience to see how their union matures and deepens them as individuals. A love-sick Romeo enters at the beginning of the play pining for Rosaline, yet Shakespeare leads us to believe that his love for her is no more than the love of "being in love." The poetry that he uses to speak of her is generic and simple, easily transferred to another young woman. Juliet is vibrant and girlish, obeying her parents without question. Despite

this, even early in the play, she shows signs of the maturing woman within her. She challenges her parents and is later forced to make difficult decisions on her own. Love awakens character traits in these adolescents that are only suggested in earlier scenes. These traits become more fully realized as the play unfolds.

The full title of *Romeo and Juliet* is *The Most Excellent and Lamentable Tragedy of Romeo and Juliet*, but many critics argue that it is not truly a tragedy, at least by Aristotle's standards, because its characters do not fall from greatness due to a "tragic flaw." Romeo and Juliet can be simultaneously perceived as innocent victims of their own passions, their parents' feud, the society around them, and fate. References to omens and astrology abound, and a sense of doom hangs over the play from the Chorus's opening lines.

Whether a true tragedy or not, *Romeo and Juliet* is one of the most popular of Shakespeare's plays. It has been interpreted, adapted and presented in multifarious ways. From the classic Renaissance setting to World War II Europe, from tropical islands to the gang-ridden slums of New York, this classic tale has entertained and moved audiences for over four centuries.



"Stand, an you be a man!" (III.iii.88) Painting by artist William Hatherell, produced for the 1912 edition of *Romeo and Juliet* published by Hodder and Stoughton.

Additional Topics for Discussion

About the Play

1. Romeo and Juliet's world is, to some extent, defined and constricted by their families. How is each of them affected by his/her family? Compare and contrast their family environments. In what way does each of them construct an "alternate family" that makes up for the shortcomings of their biological families, and who do they choose to form these families?
2. Several significant obstacles prevent a happy ending to this story. What are they? Could any of them be prevented? Some scholars contend that Romeo and Juliet had to die young, because such love is too perfect to last. Imagine them as a middle-aged couple with two kids and a dog. Do you think this marriage would have been happy and successful? Why or why not? Support your answer with evidence from the text.
3. At the end of the play, Capulet and Montague vow to reconcile their differences and end their long-standing feud. Does this mean that *Romeo and Juliet* also has a positive ending? Can a play have both a happy and a tragic ending? Do you believe that the peace between them will last?
4. Romeo and Juliet are both only children— they have no siblings. How are the families additionally affected by this fact? Have they "wiped themselves out" by their hatred and violence?
5. The Prologue reveals, from the opening moments of the play, that the two main characters will die in the end. Why does Shakespeare give away the plot? Can you think of contemporary plays, movies or television shows in which you already know the end of the story when it begins?

About this Production

1. The scenery for this production of *Romeo and Juliet*, designed by Tobin Ost, is quite minimalistic. Much of the action takes place on a vast field of white. What did this choice say to you about Shakespeare's play? Why might Ost and the director, David Kennedy, have chosen this kind of setting rather than a historical one (such as medieval Verona)? Discuss the role of abstraction in art more generally.
2. Many of the costume elements may have seemed recognizable to you, including some pieces that may seem to be drawn from the contemporary fashion world. While the design team took inspiration from many different eras, why are the contemporary elements an especially significant aspect of these costumes? What does the suggestion of contemporary *couture* tell you about the world that Romeo and Juliet inhabit?

Follow-up Activities

1. Write a review of this production of *Romeo and Juliet*. Be sure to include specific information and your own reactions to both the acting and the design elements (lights, set, costumes and sound). Explain what you liked and disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey's Education Department, or see if it can be published in your school newspaper.
2. **"Alert the media!"** If Verona had a cable news network, it would have featured 24-hour coverage of the events in this play: riots in the streets lead to murders, the government issues a proclamation of death, a rich family plans the wedding of the year, the city's most eligible bachelor is exiled, and an heiress apparently dies under mysterious circumstances. Assign these and other big events of the play to members of the class and create appropriate television or newspaper coverage.
3. **"I learn by this letter..."** Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, love letters between Romeo and Juliet, a letter from Rosaline to Romeo explaining why she can't return his affection, a letter from Romeo to the Prince asking for pardon, or a letter from Juliet to Romeo before she drinks the sleeping potion. Alternatively, write a sonnet or other love poem.
4. Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare's words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *Romeo and Juliet* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your "abridgement" compared to the much more modest cuts which director David Kennedy made for this production.
5. Choose one of the scenes from the play that has both male and female characters and act it out in class three times: once with an all-male cast, once with an all-female cast, and once with the roles assigned according to gender. How does it affect the scene? Discuss this in light of the fact that, in Shakespeare's time, Juliet, the Nurse and Lady Capulet would have been played by boys.
6. In small groups, work to present a small piece of the text (the opening prologue works well) to the class. Each group should come up with its own unique presentation: different rhythms, echoing or underscoring key words or phrases, simple props, movement, etc. After each group has presented its interpretation of the text, discuss what was successful about each one. From this, you can develop a rubric for what makes a good performance.

Teachers:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.

What Did He Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from *Romeo and Juliet*. Answer the questions for each passage as specifically as possible.

PRINCE ESCALUS

Rebellious subjects, enemies to peace,
 Profaners of this neighbour-stained steel—
 Will they not hear? What, ho! You men, you beasts,
 That quench the fire of your pernicious rage
 With purple fountains issuing from your veins!
 On pain of torture, from those bloody hands
 Throw your mistempered weapons to the ground
 And hear the sentence of your moved prince.
 Three civil brawls, bred of an airy word
 By thee, old Capulet, and Montague,
 Have thrice disturbed the quiet of our streets...
 If ever you disturb our streets again,
 Your lives shall pay the forfeit of the peace.

1. To whom is the prince speaking?
2. What are the circumstances that led up to this speech? Based on the language the prince uses, what is happening while he speaks?
3. What are “neighbour-stained steel” and “mistempered weapons”?
4. What are “civil brawls bred by an airy word”?
5. What does the prince mean when he says “Your lives shall pay the forfeit of the peace.”

JULIET

The clock struck nine when I did send the nurse;
 In half an hour she promised to return.
 Perchance she cannot meet him. That’s not so.
 O, she is lame! Love’s heralds should be thoughts,
 Which ten times faster glide than the sun’s beams...
 Now is the sun upon the highmost hill
 Of this day’s journey, and from nine till twelve
 Is three long hours; yet she is not come.
 Had she affections and warm youthful blood,
 She would be as swift in motion as a ball...
 But old folks, many feign as they were dead—
 Unwieldy, slow, heavy and pale as lead.

1. To whom is Juliet speaking?
2. What are the circumstances that have led up to this speech?
3. How long has Juliet been waiting? What is she waiting for? Based on her language, is she waiting patiently or impatiently?
4. What time of day is it?
5. Juliet compares the speeds of young people and elderly people in this speech. Which specific lines address this comparison?
6. What does she mean when she says that “old folks...feign as they were dead”?

Who Said That?

Match the spoken line to the character who speaks it. Two characters have two quotes each. One character has three quotes. Five characters have none of the quotes listed below.

- | | | |
|----|---|----------------|
| A. | “Ay me! Sad hours seem long.” | BENVOLIO |
| B. | “Too soon marred are those so early made.” | PRINCE ESCALUS |
| C. | “I will make thee think thy swan a crow.” | FRIAR LAURENCE |
| D. | “Well, think of marriage now. Younger than you,
Here in Verona, ladies of esteem
Are made already mothers.” | JULIET |
| E. | “I talk of dreams;
Which are the children of an idle brain.” | LORD CAPULET |
| F. | “O, she doth teach the torches to burn bright!” | LADY CAPULET |
| G. | “I will withdraw; but this intrusion shall,
Now seeming sweet, convert to bitterest gall.” | MERCUTIO |
| H. | “‘Tis but thy name that is my enemy.” | LORD MONTAGUE |
| I. | “Wisely and slow. They stumble that run fast.” | NURSE |
| J. | “Men’s eyes were made to look and let them gaze. I will not
budge for no man’s pleasure, I.” | PARIS |
| K. | “There is no world without Verona walls,
But purgatory, torture, hell itself.” | PETER |
| L. | “Would none but I might venge my cousin’s death!” | ROMEO |
| | | TYBALT |



“O comfortable friar! Where is my lord?” (V.iii.148) Painting by James Northcote (1789), reprinted in Boydell’s *Shakespeare Gallery*.

**Sources for this study guide
(and other resources):**

THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L Rowe
 THE ARDEN SHAKESPEARE: ROMEO AND JULIET, edited by Brian Gibbons
 ASIMOV’S GUIDE TO SHAKESPEARE by Isaac Asimov
 THE COMPLETE IDIOT’S GUIDE TO SHAKESPEARE, by Laurie Rozakis
 FREEING SHAKESPEARE’S VOICE by Kristin Linklater
 THE FRIENDLY SHAKESPEARE by Norrie Epstein
 THE MIRACLE OF LANGUAGE by Richard Lederer
 SHAKESPEARE A TO Z by Charles Boyce
 SHAKESPEARE AFTER ALL by Marjorie Garber
 SHAKESPEARE FOR BEGINNERS by Brandon Toropov
 SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
 SHAKESPEARE’S IMAGERY by Caroline Spurgeon
 SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason
 SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
 SHAKESPEARE OUR CONTEMPORARY by Jan Kott

THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
 THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding
 SHAKESPEARE SET FREE, edited by Peggy O’Brien
 SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Who Said That? Answer Key

- | | |
|-----------------|-------------------|
| A. Romeo | G. Tybalt |
| B. Lord Capulet | H. Juliet |
| C. Benvolio | I. Friar Laurence |
| D. Lady Capulet | J. Mercutio |
| E. Mercutio | K. Romeo |
| F. Romeo | L. Juliet |

Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning. Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas and increasingly complex in language*," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.
Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.
Select one speech or line from the play and

compare how it was performed in the stage and film version (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.

Discuss how the play expresses cultural values of the playwright's time (3.5.A); compare and contrast the printed text with its staged version (3.5.B)

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.
Discuss the use of metaphor in both the text and the design of the production; discuss how the play expresses cultural values of its period and/or of today

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playtext and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called “New Jersey Shakespeare Festival”) is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey’s only professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 46th season in 2008.

In addition to producing and presenting classic theatre, the Theatre’s mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company’s dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting “new” theatres under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association of America, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

Other Opportunities for Students... and Teachers

SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY

Shakespeare LIVE! is the educational touring company of The Shakespeare Theatre of New Jersey. This dynamic troupe of actors brings exceptional, visually-imaginative abridged productions of Shakespeare’s masterworks and other literary classics directly into schools. Workshops are also available in Stage Combat and Shakespeare in Performance.

JUNIOR AND SENIOR CORPS

The Theatre’s summer acting program for kids ages 11-17, the Junior and Senior Corps combines professional acting instruction, classic literature, and a commitment to developing the individual student’s self-confidence and creativity, all in the setting of an acclaimed theatre company. Each session culminates in an ensemble performance of Shakespeare or another classic play. Admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and for university students, the intensive Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas. For a full brochure of the opportunities available, please contact the Education Department.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is a weeklong professional development program filled with myriad practical ways to conquer “ShakesFear” and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and “speaking the speech.”

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.

For more information about these and other educational programs
at The Shakespeare Theatre of New Jersey,
log onto our website,
www.ShakespeareNJ.org
or call **(973) 408-3278**