
HANDOUT 1

THE PROLOGUE TO ACT ONE

Two households, both alike in dignity
(In fair Verona, where we lay our scene),
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which, if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

HANDOUT 2

SHAKESPEAREAN INSULT SHEET

Directions: Combineth one word or phrase from each of the columns below and addeth "Thou" to the beginning. Make certain thou knowest the meaning of thy strong words, and thou shalt have the perfect insult to fling at the wretched fools of the opposing team. Let thyself go. Mix and match to find that perfect barb from the bard!

Column A	Column B	Column C
1. bawdy	bunch-backed	canker-blossom
2. brazen	clay-brained	clotpole
3. churlish	dog-hearted	crutch
4. distempered	empty-hearted	cutpurse
5. fitful	evil-eyed	dogfish
6. gnarling	eye-offending	egg-shell
7. greasy	fat-kidneyed	gull-catcher
8. grizzled	heavy-headed	hedge-pig
9. haughty	horn-mad	hempeed
10. hideous	ill-breeding	jack-a-nape
11. jaded	ill-composed	malkin
12. knavish	ill-nurtured	malignancy
13. lewd	iron-witted	malt-worm
14. peevish	lean-witted	manikin
15. pernicious	lily-livered	minimus
16. prating	mad-bread	miscreant
17. purpled	motley-minded	moldwarp
18. queasy	muddy-mettled	nut-hook
19. rank	onion-eyed	pantaloon
20. reeky	pale-hearted	rabbit-sucker
21. roynish	paper-faced	rampallion
22. saucy	pinch-spotted	remnant
23. sottish	raw-boned	rudesby
24. unmuzzled	rug-headed	ruffian
25. vacant	rump-fed	scantling
26. waggish	shag-eared	scullion
27. wanton	shrill-gorged	snipe
28. wenching	sour-faced	waterfly
29. whoreson	weak-hinged	whipster
30. yeasty	white-livered	younker

INSULT HURLER: _____

INSULT: _____

Thou _____

DEFINITION: _____

You _____

HANDOUT 4

"I DREAMT A DREAM TONIGHT"

ROMEO AND JULIET 1.4

1. We know that Romeo has at least two dreams, a dream of Rosaline and the dream he mentions in 1.4.
 - a. What do we know about each dream?
The dream of Rosaline:
Romeo's dream that night:
 - b. What do these dreams reveal about Romeo?
 2. Mercutio has some interesting ideas about dreams, too.
 - a. On a clean sheet of paper, sketch a simple picture of Queen Mab and her carriage according to Mercutio's description. The drawing does not need to be artistic, but it does need to be neat and clear.
Label each part of your drawing with its corresponding line from the speech.
 - b. According to Mercutio, what are the dreams that Queen Mab delivers for each of the following people?
Lovers dream of:
Courtiers (first mention) dream of:
Lawyers dream of:
Ladies dream of:
Courtiers (second mention) dream of:
A parson dreams of:
A soldier dreams of:
 - c. Is Queen Mab the queen of good dreams, nightmares, or both? Explain.
 - d. Reread Mercutio's exchange with Romeo at the end of the scene. What does Mercutio think of dreams?
 - e. Why do you suppose Mercutio told such a fantastic story to Romeo?
 - f. What kind of person is Mercutio?
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HANDOUT 5

PILGRIMS AND SAINTS DANCE

First, form a circle. Use as many students as you like. Keep the number of dancers even, but you don't need equal numbers of boys and girls—if you were performing in Shakespeare's day, everyone dancing in this scene would be a guy anyway. If there is an odd number of students, make your teacher dance.

Give each step eight counts before moving on to the next. Repeat steps as needed to adapt to the music you select. (If need be, you can perform the dance steps without music.)

Stand in a circle with your partner by your side.

Honor your partner.

For eight counts, gentlemen bow to the ladies to their right, and ladies curtsy to the gentlemen to their left.

Honor your corner.

For eight counts, gentlemen bow to the ladies to their left, and ladies curtsy to the gentlemen to their right.

Doubles.

All the dancers in the circle take hands and, starting with the right foot, walk forward three steps and bring the left foot forward to meet the right foot on the fourth count. Then, starting with the left foot, they walk backward three steps and bring the right foot backward to meet the left foot on the eighth count.

Repeat.

Circle clockwise.

Still holding hands, the dancers circle clockwise for eight counts.

If the music is slow, the dancers can walk around the circle with a weaving step. Have each dancer take a step to the left with the left foot, step behind the left foot with the right foot, take a step to the left with the left foot, step in front of the left foot with the right foot, and so on for eight counts. Bring the right foot together with the left foot on the eighth count.

If the music is fast, the dancers can dance around the circle with a slipping step. Each dancer takes a step to the left with the left foot, brings the right foot toward the left foot with a hop, places the right foot where the left foot was, moves the left foot a step to the left, and so on for eight counts.

Circle counterclockwise.

Repeat the directions for circle clockwise (above) in the opposite direction for eight counts.

Right palms.

Partners face each other, raise their right hands, and place the hands together, palm to palm. Each pair of dancers walks around in its own circle for eight counts.

Left palms.

Partners face each other, raise their left hands, and place the hands together, palm to palm. Each pair of dancers walks around in its own circle for seven counts and returns to the large circle on the eighth count.

SAMPLE: HANDOUT 7 PROMPTBOOK PAGE FOR 2.1

Teachers, this is an example of what the first promptbook page for 2.1 might look like *after* we add notes. Each production is different, of course, so each time you teach this unit you and your class will make different notes. What you need to give students for Handout 7 is a copy of 2.1 that looks just like this only with *no notes*.

Romeo enters up right,
moves center, stops,
exits center right.

enter up right,
move center

Enter Romeo alone.

ROMEO
Can I go forward when my heart is here?
Turn back, dull earth, and find thy center out.

excited

pause

He withdraws.
say faster

Enter Benvolio with Mercutio.

BENVOLIO
Romeo, my cousin Romeo, Romeo!

MERCUTIO
He is wise
And, on my life, hath stol'n him home to bed.

searches c.l.,
then d.l.

BENVOLIO
He ran this way and leapt this orchard wall.
Call, good Mercutio.

MERCUTIO

singsong voice

Nay, I'll conjure too.

Romeo! Humors! Madman! Passion! Lover!
Appear thou in the likeness of a sigh.
Speak but one rhyme and I am satisfied.
Cry but "Ay me," pronounce but "love" and
"dove."

sighs -
making fun

line up arrow in bow,
aim at B.

B. falls

Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Abraham Cupid, he that shot so trim
When King Cophetua loved the beggar maid.—
He hearth not, he stirreth not, he moveth not.
The ape is dead, and I must conjure him.—
I conjure thee by Rosaline's bright eyes,
By her high forehead, and her scarlet lip,
By her fine foot, straight leg, and quivering
thigh,

quiet

M. pretends
to be
serious

M. moves center,
makes shape of woman,
B. admires.

HANDOUT 8

SHAKESPEARE'S LANGUAGE TRICKS

The list below contains some of the language tricks that Shakespeare used when writing *Romeo and Juliet*, and it provides an example of each trick from Friar Lawrence's opening speech, 2.3.1-22.

- | | |
|---------------------------------------|---|
| personification | "The gray-eyed morn smiles on the frowning night" |
| metaphor | " <i>check'ring</i> the eastern clouds with streaks of light" |
| simile | "And fleckled darkness like a drunkard reels" |
| classical allusions | "From forth day's path and Titans fiery wheels" |
| reversed word | "upfill!" |
| reversed thought | "The earth that's nature's mother is her tomb; / What is her burying grave, that is her womb" |
| reversed sentence construction | "And from her womb children of divers kind / We sucking on her natural bosom find" |
-

Experiment with Shakespeare's language tricks. Write an original example of each of the devices listed below.

1. personification
 2. metaphor
 3. simile
 4. classical allusion
 5. reversed word
 6. reversed thought
 7. reversed sentence construction
-

HANDOUT 10FINAL WORDS 5.3.88-120

Carefully read and study Romeo's final words. Look for the language tricks listed in the left side of the chart. Put your discoveries in the corresponding column on the right side of the chart.

LOOK FOR . . .	DISCOVERIES
COMPARISONS —List any metaphors and similes that you can find in the passage.	
PERSONIFICATIONS —List any examples of personification you can find.	
WORD CATEGORIES —Look for two or more words that relate to a category, such as plants, time, the heavens.	
REPETITIONS —Identify sounds or words that are repeated or that echo each other.	
SENTENCE TYPES —Find the number of times commands, questions, statements, and exclamations appear.	
PERSONAL REFERENCES —Find what Romeo says about himself.	

HANDOUT 11

PROMPTBOOK INSTRUCTIONS

GOALS: To gain a clear understanding of the scene that you will be performing

To visualize your set and its appropriate props and traffic patterns

To interpret your company's lines and how they will be read

To consider an effective way to costume your actors

To understand your characters

PROCEDURE:

1. Your acting company should carefully read through and study your scene.
 - a. Circle any unfamiliar words and define them using a dictionary, C. T. Onion's *A Shakespeare Glossary*, or the notes in your copy of the play.
 - b. Complete the company handout.
 - c. On an extra copy of the script, paraphrase the lines. (Turn this script in separately and as early in the rehearsal process as possible.)
 2. Decide how you want to stage the scene and then draw the stage set. For a finishing touch, write a key line from your scene under the set design.
 3. Complete the promptbook pages.
 - a. Cut out an extra copy of the scene you have chosen and paste it onto plain paper. Place the lines to the far right. You will use the left side of the paper for notes and sketches.
 - b. You may make cuts in your scene by crossing out lines, but Shakespeare's words must appear in their original sequence without changes in their meaning. In the margin, briefly justify the reasons for your cuts. Work in pencil.
 - c. Make production notes for the way you want the scene to be played. These notes should include the following information: pauses, tone of voice, gestures and facial expressions, notes or diagrams of action and movement.
 4. Decide how you will costume your players.
 - a. Provide a drawing or description of your company's costumes.
 - b. Provide a justification for selecting them. (If you do the scene in modern dress or in another time period, explain your reasons.)
 5. Each student in your company will complete a character report for the character that he is portraying.
 6. Please assemble your promptbook in the following order and turn it in on _____: cover, set design, prompt pages, costume drawing/description and justification, character reports (one per actor).
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HANDOUT 12

SCENES FOR FINAL PERFORMANCE

- 1.2.47-108 Benvolio and Romeo intercept an invitation to the Capulet feast.
Lines: Benvolio, 20; Romeo, 30; Servinngman, 12
- 1.3.1-113 Juliet, her nurse, and her mother talk about her childhood and a possible marriage to Paris.
Lines: Lady Capulet, 37; Nurse, 64; Juliet, 7; Servinngman, 5
- 2.4.1-103 Mercutio and Benvolio tease Romeo about his new love.
Lines: Mercutio, 71; Benvolio, 11; Romeo, 21
- 2.4.104-219 Mercutio, Benvolio, and Romeo joke around with Juliet's nurse and Peter. Romeo tells the nurse about the wedding arrangements.
Lines: Romeo, 32; Mercutio, 21; Nurse, 55; Peter, 7; Benvolio, 1
- 2.5 Juliet and her nurse discuss the merits of Romeo.
Lines: Juliet, 46; Nurse, 37
- 3.3.1-87 Friar Lawrence, Romeo, and the nurse talk about Romeo's banishment.
Lines: Friar Lawrence, 31; Romeo, 54; Nurse, 2
- 3.4 Capulet and Paris agree on a wedding date.
Lines: Capulet, 31; Paris, 5; Lady Capulet, 2
- 3.5.1-68 Romeo and Juliet curse the dawn because Romeo must leave.
Lines: Juliet, 40; Romeo, 24; Nurse, 3; Lady Capulet, 1
- 3.5.69-130 Lady Capulet tells Juliet she must marry Paris.
Lines: Lady Capulet, 31; Juliet, 31
- 3.5.131-215 Juliet tells her father she refuses to marry.
Lines: Capulet, 64; Lady Capulet, 6; Juliet, 11; Nurse, 4
- 4.1.1-50 Friar Lawrence, Juliet, and the County Paris meet outside Friar Lawrence's cell.
Lines: Friar Lawrence, 12; Paris, 23; Juliet, 15
- 4.2 Juliet begs her father's pardon.
Lines: Capulet, 27; Servinngman, 5; Nurse, 2; Juliet, 12; Lady Capulet, 3
- 5.3.195-321 The prince, the Capulets, Montague, and Friar Lawrence try to understand what caused the deaths of Romeo and Juliet.
Lines: Prince, 39; Capulet, 10; Lady Capulet, 5; First Watch, 6; Montague, 10; Friar Lawrence, 46; Balthasar, 6; Page, 5
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HANDOUT 13

PROMPTBOOK—COMPANY REPORT

After you have read your scene aloud, answer the following questions:

1. What happens in your scene? Outline the basic events.
 - a.
 - b.
 - c.
 - d.
 2. What do you think are the key purposes of your scene?
 - a.
 - b.
 - c.
 3. What are your reactions to this scene?
- (Keep these purposes in mind as you make decisions about blocking and characterization.)

HANDOUT 14

PROMPTBOOK—CHARACTER REPORT

No matter how big or small the part, every actor needs to know the answers to the following questions:

1. What does your character want in this scene?
 2. What is your character's motivation for doing what he or she does?
 3. What obstacles stand in his or her way?
 4. What happens when your character confronts these obstacles?
 5. Are there any distinctive elements in your character's way of speaking? (Is his or her language elaborate, plain, musical, or what?)
 6. What is your character thinking during the scene? (How does he or she react to the other characters and events?)
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