

"ROMEO AND JULIET"

TEACHERS' RECORD GUIDE

ID
22.33
ha

TO THE TEACHER:

One side of the enclosed recording deals with **ROMEO AND JULIET**. It is made up of exclusive *interviews* with the creative principals, and five brief *excerpts* from the production which will be seen on **THE SHAKESPEARE PLAYS**. It is intended to familiarize your students with certain aspects of the play, to introduce them to the sound of the language which will be spoken in the production, and to give them "behind-the-scenes" information about this specific television version. Most important, it is hoped that the recording will make students want to see **ROMEO AND JULIET** when it airs on PBS. The record is 17 minutes long.

Obviously, the points of view expressed on the record are those of people facing the problems of bringing the play to life for television; their concerns are practical and dramatic rather than literary. These points of view can be used to provoke discussion and criticism; the suggested discussion questions here are intended only as a beginning.

The Shakespeare excerpts marked with an asterisk (*) are printed on the ditto-master entitled *Romeo and Juliet Record Guide*. If your students have not read the play before listening to the record, they might read the ditto-master entitled *Romeo and Juliet Viewing Guide* to get a sense of the story.

Participants: Sir John Gielgud (*Chorus*)
Patrick Rycart (*Romeo*); Rebecca Saire (*Juliet*)
Alvin Rakoff (*Director*); Dr. John Wilders
(*Literary consultant*)



SHAKESPEARE EXCERPTS

(Scenes marked (*) are printed on the
Record Guide ditto-masters.)

- *The record begins with the *Prologue*, spoken by Sir John Gielgud
- ***Band One:** Act I, Scene 5, the sonnet spoken by Romeo and Juliet upon meeting.
- ***Band Two:** Act II, Scene 2, lines 107-138; a portion of the "Balcony Scene".
- Band Three:** Act V, Scene 3, lines 101-115; Romeo's final speech at the Capulet tomb.
- Band Four:** Act II, Scene 2, lines 164-186; another excerpt from the "Balcony Scene".

SUGGESTED DISCUSSION QUESTIONS

1. According to the *Prologue*, spoken by Sir John Gielgud, how long is the play supposed to be? (*Two hours*)
2. What does director Alvin Rakoff mean when he says he must direct **ROMEO AND JULIET** as if it were a "new play"?
3. Do your students agree with Patrick Rycart when he says that, "Romeo is a romantic in that we're all romantics," or do they believe Romeo is *more* romantic than most of us?
4. What kind of *poem* do Romeo and Juliet speak to one another when they meet? (*A sonnet*)
5. Do your students agree with Rebecca Saire that the key word to describe Juliet is "vulnerable"? Can they think of other single-word descriptions that might be appropriate?
6. Do they agree with Patrick that Romeo and Juliet might not be as much in love in five years? Do they feel Romeo and Juliet's love story would have been as powerful and enduring if they had lived? Why or why not?
7. What do your students think Rebecca means when she suggests they look "between the words"? What does Sir John Gielgud mean when he advises them to "trust the punctuation," and what does he mean by saying that an audience should get "an orchestral effect" from Shakespeare's plays?
8. Dr. John Wilders says that television matches the "flexibility" of the Globe in ways a proscenium stage cannot. In what ways was the Globe flexible?
9. Do your students agree with Dr. Wilders that television is "a realistic medium"? He seems to feel that it would be extremely difficult to do a *stylized* production of Shakespeare for television. Do your students agree?
10. Patrick Rycart says that television is difficult partially because the actors cannot feel the audience's reaction. How might this affect the actor's work? How might it affect his *timing*? His sense of *rhythm*? His *dynamics*? How might an actor *compensate*?



ROMEO AND JULIET ♥ VIEWING GUIDE

ROMEO AND JULIET has been a hit for almost 400 years. When the first printed edition was published in 1597, the title page stated that the play had been performed "often, with great applause." Today ROMEO AND JULIET is still one of the world's most popular plays—partly, perhaps, because it is the most beautiful play about young love in the English language

ROMEO AND JULIET was one of Shakespeare's first

tragedies, written when he was young enough to remember the special intensity felt by lovers as youthful as Romeo and his fourteen-year-old Juliet. Shakespeare himself had married and become a father at 18, and the rollercoaster emotions of first love were still fresh to him. Interestingly, the Juliet in this production, Rebecca Saire, is actually 14, the same age as Shakespeare's heroine.



♥ THE STORY ♥

ACT I: The scene is Verona during the Italian Renaissance. Almost immediately, the town square erupts into a brawl between two of the town's families, the MONTAGUES and the CAPULETS. The PRINCE stops the fight, which has involved servants from both families, a Montague named BENVOLIO, and the most militant Capulet of all, TYBALT. After the fight, Benvolio learns that his cousin, ROMEO, is infatuated with a girl named Rosaline, and the two young men decide to attend a ball given that evening by old Capulet, to which Rosaline has been invited. With their friend MERCUTIO they go to the party in disguise, and there Romeo sees JULIET for the first time. It is love at first sight for both. Almost simultaneously, they learn that they are born enemies.

ACT II: On his way home, Romeo climbs into Capulet's orchard. Juliet appears on her balcony, and the most famous love scene in all drama begins. When it ends, Romeo and Juliet have pledged to marry on the following day.

The next day, preparations for the wedding move quickly ahead: Romeo enlists the aid of Friar Laurence, who hopes the marriage will end the hatred between the families. Juliet sends her Nurse to make final arrangements and that afternoon Romeo and Juliet are married secretly

in Friar Laurence's cell.

ACT III: The turning point of the action occurs as Romeo returns from his wedding: he attempts to stop a fight between Mercutio and Tybalt, and Mercutio is killed. Furious beyond reason, Romeo kills Tybalt, thus murdering his bride's cousin. After fleeing to Friar Laurence's cell, Romeo learns that the Prince has banished him to Mantua. To soothe the unhappy Juliet, the Nurse arranges for the newlyweds to spend Romeo's last night in Verona together.

At dawn, Romeo leaves for Mantua. Juliet's parents, knowing nothing about her marriage, think that all her grief is due to Tybalt's death and arrange for her immediate marriage to Paris, a kinsman of the Prince. Juliet refuses, and her father threatens to evict her from the house.

ACT IV: Distraught, Juliet turns to Friar Laurence, who offers her a drug that will make her seem to be dead for two days. In the meantime, the Friar promises to get word to Romeo, who will come to take her to Mantua when she awakens in the Capulet burial vault. Returning home, Juliet pretends to agree to the marriage with Paris. Somewhat apprehensively, she then drinks the potion. The next morning, the Nurse finds her "dead."

ACT V: In Mantua, Romeo hears that Juliet has died. Overcome with despair, he purchases poison and races back to Verona. Arriving at the tomb, Romeo is attacked by Paris. Paris dies in the fight.

In the burial vault, Romeo drinks the poison and dies at Juliet's side. Friar Laurence arrives and tries to draw Juliet away, but she refuses to go. Finding Romeo's cup of poison empty, she kills herself with his dagger. With the deaths of their children, the Montagues and Capulets at last bring their long hatred to an end.



THINGS TO LOOK FOR AND THINK ABOUT

1. What does the *Prologue* say? Does it spoil the play for you to know the story before it begins?
2. "Light" and "darkness" are dominant images in this play. Does the production illustrate these themes on screen? Is it effective or not?
3. Patrick Ryecart says that it is especially effective to cast a 14-year-old Juliet in a *television* version of the play. Do you agree? If not, why not? Would this casting work as well on stage?

1978 film



ROMEO AND JULIET RECORD GUIDE

This recording is meant to take you behind the scenes of the production of **ROMEO AND JULIET** which you will see on **THE SHAKESPEARE PLAYS**, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recording are **interpretations**, and are open to question or debate . . . but these are the points of view brought to life in the production you will see.

You will hear the following people on the record:

PATRICK RYECART (*Romeo*)
REBECCA SAIRE (*Juliet*)
JOHN GIELGUD (*Chorus*)
ALVIN RAKOFF (*Director*)
DR. JOHN WILDERS (*Literary Consultant*)

Most of the Shakespearean excerpts you will hear are printed on this sheet. They are in the order in which they occur on the record, but since not all the scenes could be fit onto a single page, the **Act, Scene and line numbers** of each excerpt have been included so you can look them up in your own book if you wish.

1. The record opens with the *Prologue* to the play, spoken by Sir John Gielgud.

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.

2. Act I, Scene 5, the sonnet spoken by Romeo and Juliet upon meeting. This scene takes place at a dance, so you will hear the dancers' feet moving throughout.

ROMEO:

If I profane with my unwortheist hand
This holy shrine, the gentle fine is this;
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET:

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO:

Have not saints lips, and holy palmers too?

JULIET:

Ay, pilgrim, lips that they must use in prayer.

ROMEO:

O, then, dear saint, let lips do what hands do!
They pray; grant thou, lest faith turn to despair.

JULIET:

Saints do not move, though grant for prayers' sake.

ROMEO:

Then move not while my prayer's effect I take.

3. Act II, Scene 2, lines 107-138; this is a portion of the famous "Balcony Scene." You will very clearly hear Romeo crashing through the Capulet garden to approach Juliet's balcony.

ROMEO:

Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops—

JULIET:

O, swear not by the moon, th' inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO:

What shall I swear by?

JULIET:

Do not swear at all;

Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry . . .

ROMEO:

If my heart's dear love—

JULIET:

Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

ROMEO:

O, wilt thou leave me so unsatisfied?

JULIET:

What satisfaction canst thou have to-night?

ROMEO:

Th' exchange of thy love's faithful vow for mine.

JULIET:

I gave thee mine before thou didst request it;
And yet I would it were to give again.

ROMEO:

Wouldst thou withdraw it? For what purpose, love?

JULIET:

But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within. Dear love, adieu!

(Nurse calls within)

Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

4. Act V, Scene 3, lines 101-115; Romeo's final speech in the Capulet tomb.

5. Act II, Scene 2, lines 164-186; a second excerpt from the "Balcony Scene."





ROMEO AND JULIET ♥ VIEWING GUIDE



ROMEO AND JULIET has been a hit for almost 400 years. When the first printed edition was published in 1597, the title page stated that the play had been performed "often, with great applause." Today ROMEO AND JULIET is still one of the world's most popular plays—partly, perhaps, because it is the most beautiful play about young love in the English language

ROMEO AND JULIET was one of Shakespeare's first

tragedies, written when he was young enough to remember the special intensity felt by lovers as youthful as Romeo and his fourteen-year-old Juliet. Shakespeare himself had married and become a father at 18, and the rollercoaster emotions of first love were still fresh to him. Interestingly, the Juliet in this production, Rebecca Saire, is actually 14, the same age as Shakespeare's heroine.



♥ THE STORY ♥

ACT I: The scene is Verona during the Italian Renaissance. Almost immediately, the town square erupts into a brawl between two of the town's families, the MONTAGUES and the CAPULETS. The PRINCE stops the fight, which has involved servants from both families, a Montague named BENVOLIO, and the most militant Capulet of all, TYBALT. After the fight, Benvolio learns that his cousin, ROMEO, is infatuated with a girl named Rosaline, and the two young men decide to attend a ball given that evening by old Capulet, to which Rosaline has been invited. With their friend MERCUTIO they go to the party in disguise, and there Romeo sees JULIET for the first time. It is love at first sight for both. Almost simultaneously, they learn that they are born enemies.

ACT II: On his way home, Romeo climbs into Capulet's orchard. Juliet appears on her balcony, and the most famous love scene in all drama begins. When it ends, Romeo and Juliet have pledged to marry on the following day.

The next day, preparations for the wedding move quickly ahead: Romeo enlists the aid of Friar Laurence, who hopes the marriage will end the hatred between the families. Juliet sends her Nurse to make final arrangements and that afternoon Romeo and Juliet are married secretly

in Friar Laurence's cell.

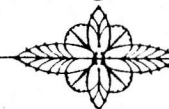
ACT III: The turning point of the action occurs as Romeo returns from his wedding: he attempts to stop a fight between Mercutio and Tybalt, and Mercutio is killed. Furious beyond reason, Romeo kills Tybalt, thus murdering his bride's cousin. After fleeing to Friar Laurence's cell, Romeo learns that the Prince has banished him to Mantua. To soothe the unhappy Juliet, the Nurse arranges for the newlyweds to spend Romeo's last night in Verona together.

At dawn, Romeo leaves for Mantua. Juliet's parents, knowing nothing about her marriage, think that all her grief is due to Tybalt's death and arrange for her immediate marriage to Paris, a kinsman of the Prince. Juliet refuses, and her father threatens to evict her from the house.

ACT IV: Distraught, Juliet turns to Friar Laurence, who offers her a drug that will make her seem to be dead for two days. In the meantime, the Friar promises to get word to Romeo, who will come to take her to Mantua when she awakens in the Capulet burial vault. Returning home, Juliet pretends to agree to the marriage with Paris. Somewhat apprehensively, she then drinks the potion. The next morning, the Nurse finds her "dead."

ACT V: In Mantua, Romeo hears that Juliet has died. Overcome with despair, he purchases poison and races back to Verona. Arriving at the tomb, Romeo is attacked by Paris. Paris dies in the fight.

In the burial vault, Romeo drinks the poison and dies at Juliet's side. Friar Laurence arrives and tries to draw Juliet away, but she refuses to go. Finding Romeo's cup of poison empty, she kills herself with his dagger. With the deaths of their children, the Montagues and Capulets at last bring their long hatred to an end.



THINGS TO LOOK FOR AND THINK ABOUT

1. What does the *Prologue* say? Does it spoil the play for you to know the story before it begins?
2. "Light" and "darkness" are dominant images in this play. Does the production illustrate these themes on screen? Is it effective or not?
3. Patrick Ryecart says that it is especially effective to cast a 14-year-old Juliet in a *television* version of the play. Do you agree? If not, why not? Would this casting work as well on stage?



ROMEO AND JULIET RECORD GUIDE

This recording is meant to take you behind the scenes of the production of *ROMEO AND JULIET* which you will see on *THE SHAKESPEARE PLAYS*, to introduce you to the leading actors and actresses, and to "preview" some of the key scenes. Remember, all the opinions expressed by the people on the recording are interpretations, and are open to question or debate . . . but these are the points of view brought to life in the production you will see.

You will hear the following people on the record:

PATRICK RYECART (*Romeo*)
REBECCA SAIRE (*Juliet*)
JOHN GIELGUD (*Chorus*)
ALVIN RAKOFF (*Director*)
DR. JOHN WILDERS (*Literary Consultant*)

Most of the Shakespearean excerpts you will hear are printed on this sheet. They are in the order in which they occur on the record, but since not all the scenes could be fit onto a single page, the **Act, Scene** and **line numbers** of each excerpt have been included so you can look them up in your own book if you wish.

1. The record opens with the *Prologue* to the play, spoken by Sir John Gielgud.

*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.*

2. Act I, Scene 5, the sonnet spoken by Romeo and Juliet upon meeting. This scene takes place at a dance, so you will hear the dancers' feet moving throughout.

ROMEO:

*If I profane with my unworthing hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.*

JULIET:

*Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this:
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.*

ROMEO:

Have not saints lips, and holy palmers too?

JULIET:

Ay, pilgrim, lips that they must use in prayer.

ROMEO:

*O, then, dear saint, let lips do what hands do!
They pray; grant thou, lest faith turn to despair.*

JULIET:

Saints do not move, though grant for prayers' sake.

ROMEO:

Then move not while my prayer's effect I take.

3. Act II, Scene 2, lines 107-138; this is a portion of the famous "Balcony Scene." You will very clearly hear Romeo crashing through the Capulet garden to approach Juliet's balcony.

ROMEO:

*Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops—*

JULIET:

*O, swear not by the moon, th' inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.*

ROMEO:

What shall I swear by?

JULIET:

Do not swear at all;

*Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry . . .*

ROMEO:

If my heart's dear love—

JULIET:

*Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!*

ROMEO:

O, wilt thou leave me so unsatisfied?

JULIET:

What satisfaction canst thou have to-night?

ROMEO:

Th' exchange of thy love's faithful vow for mine.

JULIET:

*I gave thee mine before thou didst request it;
And yet I would it were to give again.*

ROMEO:

Wouldst thou withdraw it? For what purpose, love?

JULIET:

*But to be frank and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within. Dear love, adieu!*

(Nurse calls within)

Anon, good nurse! Sweet Montague, be true.

Stay but a little, I will come again.

4. Act V, Scene 3, lines 101-115; Romeo's final speech in the Capulet tomb.

5. Act II, Scene 2, lines 164-186; a second excerpt from the "Balcony Scene."

