

Night Light Theatre Presents  
William Shakespeare's

# Romeo & Juliet

## Education Pack

Autumn Tour 2011

The Junction,  
Cambridge,  
19th-21st, 26th-28th  
September,  
01223 511 511  
[www.junction.co.uk](http://www.junction.co.uk)

The New Wolsey,  
Ipswich,  
4th - 8th  
October,  
01473 295 900  
[www.wolseytheatre.co.uk](http://www.wolseytheatre.co.uk)

Parabola Arts Centre,  
Cheltenham,  
13th - 14th  
October,  
01242 707 338  
[www.parabolaartscentre.co.uk](http://www.parabolaartscentre.co.uk)

Contact,  
Manchester,  
18th - 20th  
October,  
0161 274 0600  
[www.contactmcr.com](http://www.contactmcr.com)

Canterbury Festival at the  
Gulbenkian Theatre,  
21st - 22nd  
October,  
01227 787 787  
[www.canterburyfestival.co.uk](http://www.canterburyfestival.co.uk)

South Holland Centre,  
Spalding,  
1st  
November,  
01775 764 777  
[www.southhollandcentre.co.uk](http://www.southhollandcentre.co.uk)

Loughborough Town Hall,  
Loughborough,  
7th  
November  
01509 231 914  
[www.loughboroughtownhall.co.uk](http://www.loughboroughtownhall.co.uk)

Supported by:



Co-commissioned by:

The Junction



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# Introduction

## Night Light Theatre

Directed by Rich Rusk  
Designed by Rhys Jarman  
Composed by Dom Coyote

***Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine...***



In September 2011 Night Light Theatre will present the world premier of our unique version of William Shakespeare's *Romeo and Juliet*, with the support of Arts Council England (GFTA), The Junction and The New Wolsey.

Our production of *Romeo and Juliet* has been created with young theatre makers very much in mind. Simple devising techniques are used throughout to create a vivid and exciting piece of theatre, with the overall aim of inspiring up- and-coming theatrical minds to be bold and creative whilst devising. This is a key part of why Night Light Theatre exists.

Artistic Director Rich Rusk has worked for companies such as Gecko, Hoipolloi (Hugh Hughes) and runs the Junction Young Company, and Craft Ensemble in Cambridge. For ten years he has directed shows at the Edinburgh Fringe Festival, the National Theatre as well as touring his work throughout the UK. An experienced workshop leader, he regularly runs workshops at schools across the UK.

### **The show...**

Our Verona is a vibrant, theatrical playground, where magic is commonplace. This is a land gripped by an age old feud. A land of extreme violence and extreme beauty.

*Romeo and Juliet* is devised by the company under the direction of Rich Rusk. We focus on the importance of young love, the thrill of being free to follow your heart, and the consequence of becoming too set in your ways...

A cast of 7 young performers sing, dance, and battle their way through 75 minutes of original Shakespeare text and original song. We also unleash 10 full sized puppets which bring all the characters over the age of 20 to life throughout the piece. Through live music, vibrant ensemble storytelling and an astonishing combination of people and puppets we present a fully unique production of Shakespeare's greatest love story.

The production will premiere at The Junction (Cambridge) from the 19th September for two weeks, before coming to the New Wolsey (Ipswich) on 4th October for a run of 10 performances. The show will then tour across the UK in the Autumn 2011. Further details of tour dates can be found on the Night Light website: [www.nightlighttheatre.co.uk](http://www.nightlighttheatre.co.uk)

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

## Education Workshops

We are offering supporting workshops with Artistic Director Rich Rusk, and at least one performer from the show. We can provide the following workshops:

### **Key Stage 2 50 minutes – 1 hour/ 20 participants**

Includes: An introduction to the play and to the individuals who are most prominent in our version – Romeo, Juliet, the Montagues, the Capulets, the Nurse and the Friar. Workshop on the theme of two divided households, and how love and hate can be portrayed not just through words but also crucially through images.

### **Key Stage 3 1 – 2 hours/ 20 participants**

Includes: An introduction to the play, and to the individuals who are most prominent in our version – Romeo, Juliet, the Montagues, the Capulets, the Nurse and the Friar. Workshop on the theme of two divided households, and how love and hate can be portrayed not just through words but also through images. Introduction to fighting with magic, an exercise in ensemble focus.

### **A Level/Drama schools 1 – 2 hours/ 25 participants**

Includes: Insight into Night Light's rehearsal techniques. Workshop on ensemble focus. A look at Romeo and Juliet in their own world. Exploration of the themes of love, revenge and hope through images and simple storytelling. Introduction to Night Light's unique approach to devising Shakespeare. Getting to the point and making the moment count.

**COST:** Workshops cost £180 for no longer than 2 hours and the recommended number of participants can be negotiated. Maximum number of workshops per day is 3.

If you would like to book a workshop please email Night Light's producer Sarah Crompton on [sarahpcrompton@hotmail.co.uk](mailto:sarahpcrompton@hotmail.co.uk) or call for more information on 07736 683 122.



# The Journey of Design... (with puppets!)

Spring 2011: An interview with director Rich Rusk

**The *Romeo and Juliet* company rehearsed for three weeks: staging the play, devising the music and working with prototypes of all of the puppets. As the production team break for almost four months while set is made, puppets completed and costumes redesigned, artistic director Rich shared some thoughts.**

## What is the concept for *Night Light's Romeo and Juliet*?

I think our Verona is a fantasy world. A land of myth, a Shakespearian land free from reality, a place where anything is possible, a place of magic where stories make their own rules. I feel very safe with storytellers, I like using them as a backbone. It is starting to become clear that this should be a highly theatrical, vibrant production with simple storytelling at its core.

## Why use puppets?

Puppets have often been used by storytellers and even today, in our technological age, we are surrounded by examples - the National Theatre's production of *War Horse* and Little Angel Theatre's Shakespeare productions for example. In a live theatrical production, it seems pointless to me to try and hide the mechanics of the storytelling in a show; far more interesting to embrace them. You can get an audience to suspend their disbelief, to enter into the world of a show, as long as you have a clear idea about the rules of the world you are presenting, and in many ways using puppets - by challenging the audiences very notion of what is 'real' in the world we have created - can be liberating.

There is a distinction between those characters who are played by puppets and those by actors. All the younger characters are 'real' in a naturalistic sense - they live and breath, speak and run about the stage. But the older characters in this play belong to a different world psychologically, and it seemed only natural to reflect that in their physical manifestation. Partly the idea is that as we get older, our perspective on the world around us and who we are possibly solidify, become less subject to change, and there is something about the mechanisms of a puppet that can reflect that. In our world, the Montague family are cast out of metal, the Capulets hewed out of stone - and this ties in to the idea of an eternal feud that seems to have been raging so long that nobody knows when it first even started! The perspectives of these characters are not susceptible to change in the same way the lovers, all flesh and blood, are open to being effected by new experiences.



## But your puppets are all very different?

Through our process, it has become more and more exciting to see how different elements of a character's personality can be reflected in their size, shape and even their mechanisms. Why suddenly halt and make all of them the same when we can further deepen our storytelling, communicate more to our audience by embracing the diversity of puppets our designer and our imaginations could make? And so we get puppets like the nurse, whose ability to fly around and perch on shoulders is drawn completely from the character Shakespeare wrote - a playful, mischievous, adorable gossip with far less sense of 'weight' than the Capulets and Montagues. Yet her existence as a puppet still relates her own world view - she loves Juliet and helps the lovers, but is ultimately prepared to tell Juliet to forget Romeo and do what she's told by her family. Even Paris, who is a young suitor, makes more sense as a puppet because he is part of and never looks to challenge the status-quo.

### **How do you justify the fantastical element of your concept for the show?**

I don't feel I have to justify anything. It's really exciting because all of my fears about 'this is how you are meant to do it' are just fading away the more we work, there are no rules in what we are attempting. Shakespeare weaves the most majestic fictional web combining originality, pre-existing folklore and popular culture. Our Verona has room for all of these elements to manifest freely.

We are trying to ensure that like any truly great creative environment, we are free of constricting laws and preconceptions. Ours is a Shakespearian world where Prospero really could have 'powers', where Oberon and Titania do live freely in the woods, where any of Shakespeare's stories could easily happen.

### **So how did you start?**

It started with an idea, then a few meetings then once we knew it was the right thing to do, the fun bit started. Drawings, reading the text a hundred times, cutting it, reading it again. Casting, employing the likes of Max (Puppets) and Dom (Music) and Rhys (Design). Sarah (Producer) orchestrated all of the logistics and I was able to really think about how best to make this project as exciting as the people who were involved in making it.

### **How do the puppets go from an idea to completion?**

There isn't an exact science here. I have made a lot of pretty shoddy puppets out of paper mache and bits of material in the past. I had never had the budget to employ a specialist before and that was very exciting. Max is brilliant, but not only at making the puppets in his workshop with his staff. Max is an integral member of our own creative team. His knowledge base is huge, his reference library is astonishing and he takes his work very seriously which is perfect for us. Most of all he, like the rest of the creative team, gets very excited about the work and the potential of it- that drives the project forward.



I had an early meeting with Max where I embarrassingly showed him a picture of the Nurse, he dismissed it almost instantly as being too panto (which I kind of knew), 'We can do much better' he told me with a smile. And he was right. But my drawing was all we had when we didn't have any finished puppets and from my sketch I was able to show the performers in a very early R&D (Research and Development) what I was thinking about.

For me, there is no point in spending money on a puppet before you know that the theory works. So what we did was make a little Nurse out of scarves and a fleecy jacket, we made wings from a cereal box. Only when I saw that was I then confident to say 'Max, this little lady is going to work, now it's over to you'. This is a very exciting moment.

Max then started sketching everything, working out how it might all work. Then we had a brilliant meeting with the designer Rhys, to work out scales, how they would look together, how many operators would be needed for each puppet. Max is in charge of the overall look and his relationship with Max is key. I think they work great together!

Rhys' job was to bring the whole show together, he worked with me on the concept- we wanted everything to make complete sense to us and to the performers- but Rhys was able to see it objectively and ask the right questions. He saw the show in ways I had never seen and that was very exciting. It was Rhys who was keen on the floor, the full set was his way of binding the style. It was Rhys who really connected with the universe as an oppressive feature of the show, the relationship the characters have with the stars is now all over the design. And now that we had some rules those rules could then be applied to Max's designs. Everything came together.

So by the main chunk of our R&D we had versions of all the puppets, we could rehearse and make them work. But we didn't have anyone costumed and only two of the puppets were painted, so this meant that the company could play and learn and adapt the puppets a little bit to suit them.

For me the devising started before we even had a cast. We were creating the show, developing the rules of the world we were creating as we went along over the phone, through email and over coffee. This is new for me. This isn't the same as sending a design to the builder before we know exactly what we need. The set adapted throughout the rehearsal process because it only existed on Rhys' Macbook. The set and costume and puppets were as adaptable as the action, everything can change at any time to serve the project.

### **So where are you now?**

Now it's over to Max again. Its over to him to dress and paint everything. The next time the cast see the puppets they will move exactly the same way but they will be beautiful! We had the friar made quite late on and all we have to go by (in terms of the finish) is one drawing that Max sent through, but it's left everyone very excited to see these characters dressed.

### **What have you learned about puppets?**

Ultimately I have learned that Max is the best puppet maker I have ever met, he is a designer, artist, craftsman and enthusiast in a way that I could only have dreamed of when I started to look for the right man for this task. If you are looking for a puppet maker, he's your man. Combined with Rhys' patience, vision and huge wealth of experience and resource at this stage of the process I couldn't ask for more.

I think that people overlook the amount of compromise, co-operation and creativity that happen through design teams. Ours is a tiny scale compared to some amazing huge productions- but everyone in our team has a voice. Audiences see a puppet and go 'I don't like it' or 'it's really great'- but I think puppet making is a beautiful, complex and dying art form, a skill which is as precise if not more than physical theatre, dance on anything you see on stage. Puppet workshops are rare place these days. Little Angel have a workshop filled with magic, as do a few other little theatres, but if we want puppetry to stay an art form and not just a cheap way of getting audiences excited about opera and panto it's people like Max that should be given more of a say. Its also important to say that theatre is changing and I think that the best puppet makers out there are going to have to change and adapt with the times. I hope *Romeo and Juliet* will be an example of that.



## The Music

### An interview with composer Dom Coyote

#### How did you get involved in this project?

Through Rich. We met after I saw a show Rich had assisted on, called *The Overcoat*, by Gecko. I was working with Kneehigh Theatre at the time. We discovered that we had similar interests and themes we wanted to explore through theatre. About a year later, Rich asked me to be involved in this project, initially as a voice coach and then as composer/musical director.



#### What were your key ideas/inspirations when beginning work?

I wanted to create some intense, filmic vocal pieces. I am a singer and love working with voice. I was excited by the idea of creating big harmony pieces for 7 or 8 voices. I started combining this with drones and electric guitar. I wanted to explore the ancient and the modern. Shakespeare is so steeped in myth and legend, yet is also about universal themes like love, death and honour. I wanted to express this through the musical score, an eclectic mix of time and genre.

#### Are there particular demands of working on this show which are unique?

Yes, the main demand has been that I will be out of the country when the show begins. This meant finding somebody who could take over some of the responsibilities of leading the music, who would be with the team the whole time. Luckily we found the perfect person, John Biddle. It also meant documenting the music thoroughly, so that when the cast come back together, they will be able to remember all the parts.

#### Has your approach to the piece changed between the R&D process last year and full-scale rehearsals?

No, not hugely. The main difference is that we chose to use very little pre-recorded sound. Also, the use of accordion, percussion and clarinet was new to the rehearsal process. This was purely because it's what some of the performers brought into the rehearsal room. It gave us new scope to create a fuller and more acoustic sound.

#### What have you found most challenging?

Hard to say. I guess the most challenging part has been finding the right music for some of the scenes. I came into the rehearsal process with some strong themes, but there were other parts which I struggled with, often the more light hearted parts of the play. I find it quite easy to write intense, atmospheric music. It's much harder for me to write jaunty, light hearted music.

#### What of your inspirations did you draw on for the show and why?

I made a playlist of a lot of the music I was listening to at the time of writing the score for R&J. I always take inspiration from the things that are currently around me. This is often a musician I love, or a book that I'm reading. I also felt strongly connected to the fantastical element of this version of R&J. It reminded me of some of my favourite movies like *Edward Scissorhands* and *Pans Labyrinth*. I took inspiration from some of these films for the score of *Romeo and Juliet*.

### **Was your approach effected in any way once the piece started coming together?**

Once the piece started coming together, I had to start holding back from leading the group, as I won't be with them in the show. Although I had prepared for this by involving cast member John Biddle in leading and documenting the music, I still found it difficult to let go of the reigns. It was amazing to see the cast take responsibility for the songs themselves though.

### **How do you work in a rehearsal room?**

I always start with a big vocal warm up. It's very important that people's voices are prepared for a full day's singing, otherwise after a week or so, peoples voices start to go. I teach vocal parts to songs early on and then we go over them everyday, so that they are second nature to the singers by the end of the process. I like being instinctive and I love improvisation. I think that a lot of exciting things can happen in the moment, which you can't prepare for. You just have to go with it and become inspired by things that happen in the space.

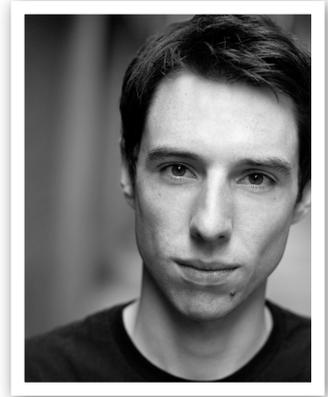
### **What effect do you want the music to have on an audience?**

I hope it will move them emotionally. I also hope it will set the mood of the world that we have all created. Music works so well with image, it's very effective. I also hope that it can transport the audience to another place. Our version of *Romeo and Juliet* is definitely set in another world. I hope that the music will help the audience to go there with us.



# The Actor

An interview with our Romeo, Christopher Tester



## What were your first thoughts on reading the play?

I studied the play at school and grew up when Baz Luhrmann's film version exploded on the scene. But the great thing about Shakespeare is that he survives and can thrive in numerous interpretations. I was nervous before I read our edited version just because I knew a lot of the lines had to go, and you worry about what that sacrifices. So it was a great surprise to find that after I'd finished, I couldn't tell exactly what had been cut at all.

## Do you have a particular approach to your acting roles or a process you go through?

I think my process changes a lot depending on the piece and the company. I do like to go through the play and list what a character says about himself, what others say about him and why, and then make a list of questions which maybe aren't answered in the text. That's when you start to really use your imagination - answering those questions yourself and making decisions about what *your* version of the character is going to be like.

## What five words would you use to describe your character?

Passionate. Impulsive. Honest. Vibrant. Byronic.

## Can you tell us a bit about your character? How do you see them?

Romeo is a member of a prosperous family caught in a feud he has no interest in, he's well thought of in society but I think he also has something of the self-dramatist about him. He has a close relationship and is very loyal to his friends, but I think that when he sees Juliet, he experiences real passion for the first time and that changes him. He's impulsive, he doesn't always think things through.

## What have you found most challenging about this role?

Making the changes in Romeo's emotions so quickly while still being believable. I don't have as much of the language to express some of his thoughts, but you don't want to compromise by making the emotions any smaller...you don't want to overact either - it's all about finding the truth of the scene that you're playing rather than the one you might remember from films or other productions in your head.

## How did you first start in theatre?

My parents took me to theatre when I was really young but I didn't start performing until I was 16-17; I did A-Level drama and realised performing gave me a buzz like nothing else.

## Did you train?

I went to university and then trained in acting at a London drama school, the Central School of Speech and Drama. I think both institutions helped me a lot. At university I did a lot of different types of work from the classics to devised work, and learnt a lot about analysing texts - whereas at drama school I got to learn a lot of the practical skills and techniques that a performer needs.

## What skills do you think you need to be a good actor?

An openness of mind, body and imagination - a willingness to throw yourself into things without worrying what people think. The ability to be very present in a moment rather than thinking about what you're doing. And of course to know how to use your voice and body to help express that.

## Have you toured before, and if so how do you find life on the road?

My first job out of drama school was a tour of the UK, and since then I've done some bigger tours both in this country and internationally. I definitely enjoy visiting places I might never have gone to before, I love exploring. But I'm always glad to get home - living in hotels or theatre digs can get pretty lonely at times, and there's nothing quite like returning to your own bed!

# Casting

Director Rich and performer Chris talk about the casting process from their different sides.

**1400** CV's submitted

**80** actors seen

**7** cast

## Why did you hold a casting call?

**Rich:** Because I was looking for something very specific.

**Chris:** I only found out about this casting through Twitter ridiculously enough; an actor re-tweeted that it was a final call for applications - so I immediately emailed both Sarah and Rich my application, including specific reasons why I should be considered.

## Did you read every single application?

**Rich:** Yes of course, if someone takes time to send you their CV you read it from top to bottom.

**Chris:** Rich's approach is quite exceptional - often the standard of your agent will act as a good shortcut for a director or casting director to cull the applications. Not everyone has that patience.

## What were you looking for?

**Rich:** I trawled through hundreds of CV's looking for magic.

**Chris:** I'm glad he trawled through mine!

## What kind of magic?

**Rich:** Not tricksters or illusionists, although there are a lot of people applying who have 'magician' on their CV- those people almost always get an audition because I do love a good magic trick. What I was searching for is theatre magic. It sounds really cheesy but I never really take much notice of drama schools, or random 'experience', if someone says they have worked with a relevant company then that's great obviously. But I don't really know anything about 'Oklahoma' or 'Devised piece from Uni'. I want to know are you the kind of person who is going to slave to make this production wonderful, for yourself, for the company and above all for the audience? I want to work with the best people, sometimes that's not the best trained people. I'm not against training, I just find it a secondary factor in casting.

**Chris:** In my letter I stressed my training and classical experience - but also that I'd done substantial devised work. My main point in my application was how such a project factored into a lot of my own personal interests, specifically in unique projects that could still draw on my training.



### **What is the most important thing about casting for Night Light?**

**Rich:** Well, character, clarity, vocal control etc are all important but over the years working with Gomito and for Gecko and most recently Hoipolloi, the thing that I have learned and want to take forward is that good people make good theatre. You have to have heart. You have to take your heart out of your chest and hold it up to the lights and let the audience take it, or stab it, or cuddle it or roar with laughter at it. Once I have found someone with no ego, who has bags of excitement and energy, then I can decide if they have the skills required by the part.

**Chris:** I had a ball in my first audition, though I had literally no idea if I was going to be recalled as a result of what I did. The brief was very open, so I took the lead from that - enjoying what was thrown at me as much as possible.

### **And what were the 'parts' for Romeo and Juliet?**

**Rich:** Well, it was open, I wanted to form an ensemble - though not in an RSC sense, I wasn't thinking anywhere near that scale obviously. I wanted a group of multi-skilled performers who can share roles, puppeteer and sing. But they had to be a great group of individuals too. If they could move that's a bonus. I aimed for my cast for *Romeo and Juliet* at 6 or 7, but it depended who I found. Sarah, our producer had the final say on this I reckon. I'd have had fifty if I could and it would be really good fun.

**Chris:** When I heard I had got a recall, I made no assumptions. Romeo was a part that I'd been told at drama school I'd never play, so I came into the project with absolutely no expectations. But when I gathered the recall was all about the balcony scene, I realised the stakes were higher. I did the best to be 'off book' for that scene as I felt, and still feel, that knowing your lines at an audition can only be favorable. It ended up with six of us alternating couples, then a bit of a singing audition so that the music director knew how we might factor in with the ensemble.

### **What tips can you give anyone auditioning or sending their CV?**

**Rich:** I am so not the right person to answer that question. Casting is hard on everyone, the performer has to say the right things, present themselves as they think a director wants them to look and then, if they do get an audition, they only have a tiny amount of time to prove their 'worth'. It's rubbish. I hope to cast as few times as possible in my life, wherever I can I will try to use the same performers. Over time people learn the way I think- I talk a lot of rubbish in rehearsal and it takes a while to get used to me...

**Chris:** As a jobbing actor, one priority is to have your CV as up to date as possible - it is amazing those who forget to update precisely what work they've done, and that is going to act as a shorthand for what you are about as an artist. I write my letters as directly as I can while always incorporating the breakdown of the job into my application. Some kind of combination of the heartfelt and succinct.

For auditioning - it varies as every one will ask something different of you. Make sure that you are prepared, that you bring the right clothes if asked (Rich's audition was very movement based and working in jeans can restrict movement), learnt the lines and have a strong idea of how you want to perform a speech if you've been asked to prepare one. It all comes down to being open, both to the director and your fellow auditionees - trying to make the process as much fun as possible rather than a competition. At the end of the day, you cannot control the decision making process or know exactly what the director has in mind. You can only be yourself and be willing to share what *you* bring into a room. If you have prepared thoroughly and had fun at an audition, you have done all you can. Getting the job is the bonus!

## Image inspiration

Some of the diverse material used to inspire our ideas of the lovers meeting and how magic might look in our show - sources range from Japanese Manga comics to Hollywood film.



## Some adaptations of *Romeo and Juliet*

### Baz Luhrman's *Romeo + Juliet*

This adaptation of *Romeo + Juliet* takes place in the 1990s in a fictional Los Angeles area called Verona Beach. The Montague/Capulet animosity is represented through mob or gang culture, with swords replaced by guns called 'Swords' or 'Daggers'. Leonardo Di Caprio plays Romeo and Claire Danes, Juliet, but some star performances are undoubtedly John Leguizamo as Tybalt and Harold Perrineau as Mercutio.



### Franco Zeffirelli's *Romeo & Juliet*

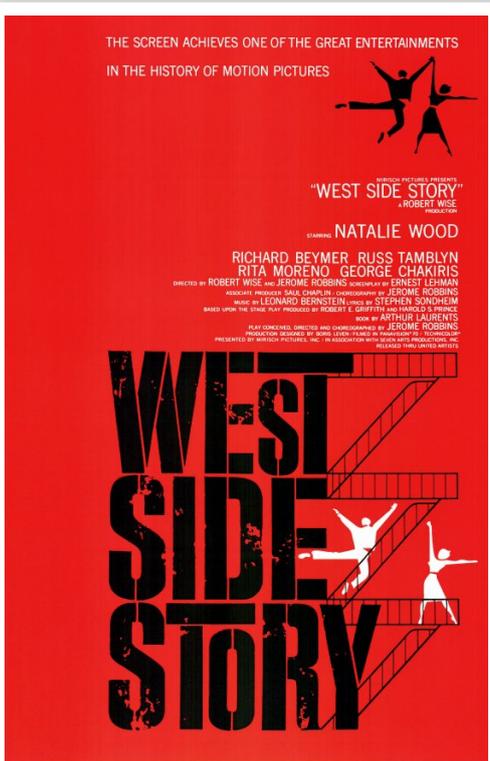
This film adaptation is a period piece set in the 16th century. The film sticks as close to the original text as possible and the clothing is authentically styled to the period. Franco Zeffirelli was insistent that the roles of Romeo and Juliet were played by Shakespeare's specified age groups. 13-year-old Olivia Hussey played Juliet and 17-year-old Leonard Whiting played Romeo.

### *West Side Story*

This successful stage musical adaptation of *Romeo and Juliet* celebrated its 50th Anniversary in 2008. The musical is set in mid 1950s Manhattan, with the American 'Jets' and the Puerto Rican 'Sharks' prowling the streets. The 1961 film won 10 Academy Awards. Tony and Maria replaced Romeo and Juliet as the starcrossed lovers to Leonard Bernstein's music and Stephen Sondheim's lyrics.

### Charles Gounod's *Roméo et Juliette*

This is the best-known opera version of *Romeo and Juliet* and is still performed frequently. The opera was first performed on April 1867 in Paris. Tenor Pierre Michot played Roméo and soprano Marie Caroline Miolan-Carvalho played Juliette in the first performance. The opera was recently adapted for film by Canadian Yves Desgagnes in 2006 with Thomas Lalonde as Roméo and Charlotte Aubin as Juliette.



### *Shakespeare in Love*

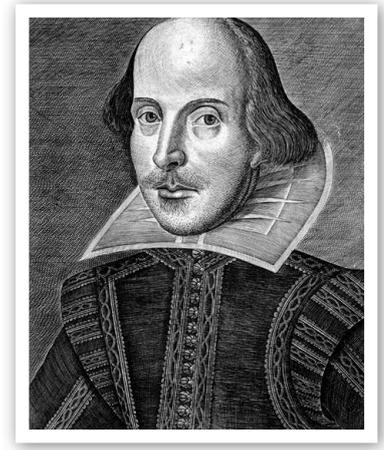
Written by Tom Stoppard and directed by John Madden, this fictionalized account of Shakespeare's love affair with a young noblewoman won seven Oscars. The film tells how Shakespeare came up with *Romeo & Juliet*, placing him in the midst of his own tragic romance as he writes it. The movie creates other parallels to the play as well, such as a quarrel between two playhouses, The Curtain and The Rose, and an antagonist with similarities to both Count Paris and Tybalt

### Other interesting *Romeo & Juliet* adaptations

- *High School Musical* is loosely based on *Romeo and Juliet*, placing two young lovers in rival high school groups.
- The 2001 film *Romeo Must Die* was created to introduce Jet Li to an American audience with Asian-Americans as Montagues and African-Americans as Capulets.

# Short Biography of William Shakespeare

## About the author



**Date of Birth:** Born on 23 April 1564  
**Place of Birth :** Stratford upon Avon  
**Parents:** Father: John Shakespeare,  
Merchant and Bailiff and Justice of the Peace.  
Mother: Mary Arden

### 1564

April 23: William Shakespeare was born. He spent his early years in Stratford upon Avon where attended Stratford Grammar School until he was 14 years old

### 1582

November 28: 'William Shagspeare' as it was spelt on the marriage bond wed 'Anne Hathwey' - Anne Hathaway of Shottery, Stratford

### 1583

May 26: The baptism of Susanna Shakespeare the first child of William and Anne born six months after their wedding

### 1585

Twins, Hamnet and Judith were born  
February 2, The baptism of Hamnet and Judith Shakespeare

### 1592

Will leaves his home in Stratford upon Avon and starts to work in the emerging theatres  
September 3: Death of Robert Greene author of Groatsworth of Wit in which he complains about Shakespeare as an "upstart crow"

December: Robert Greene's editor Henry Chettle made a public apology to Christopher Marlowe and Shakespeare for the Groatsworth of Wit

### 1593

London Theatres close due to the Bubonic Plague (The Black Death)  
Begins writing the Sonnets which were probably completed in 1597  
April 18: Registration of his poem Venus and Adonis which was published by Richard Field (1561 - 1624)

### 1595

Achieves prosperity and recognition as the leading London Playwright at the 'Theatre' which is owned by Burbage  
March 15: First document mentioning Shakespeare connected with the theatre

### 1596

The company of actors moved to the Swan Theatre on Bankside when London's authorities ban the public presentation of plays within the city limits of London  
August 11: His son, Hamnet dies, possibly from the bubonic plague, at the age of eleven  
October 20: John Shakespeare, father of Shakespeare is Granted a Coat of Arms

**1598**

Shakespeare and other members of the company finance the building of the Globe Theatre

**1599**

The Globe Theatre is built on Bankside

**1600**

First production of Julius Caesar at the Globe theatre

October 8: Registration of his famous play 'A Midsummer's Nights Dream'

**1601**

His acting troupe, the Chamberlain's Men, commissioned to stage Richard II at the Globe Theatre

**1603**

March 24: Queen Elizabeth I dies and James the VI of Scotland becomes the new monarch in England as King James I

May 19, The King's Men acting troupe forms

February: Registration of Troilus and Cressida

**1604**

First performance of Othello

**1608**

Mentioned as one of "the mens' players" (The King's Men)

The King's Men buy the Blackfriars Theatre of which Shakespeare is part owner

**1613**

June 29: Fire destroys the Globe Theatre during a performance of Henry VIII when cannon fire sets fire to the thatched roof

**1614**

The second Globe Theatre was built

**1616**

April 23: The death of William Shakespeare

April 25: Burial takes place in the chancel of Holy Trinity Church in Stratford

**1623**

'The First Folio' of his plays is published

**1644**

The Globe Theatre was demolished by the Puritans

# Chronology of Shakespeare's plays

The following is the 'best guess' based on the information available. Some views may differ regarding these dates but the 'bottom line' is that if a fact was available it would be included within the chronology, the rest can only be considered as conjecture.

- 1592 March 3, *Henry VI Part I* is produced. First printed 1594
- 1592-93 *Henry VI, Part II* first performed. First print 1594
- 1592-93 *Henry VI, Part III* first performed. First printed 1623
- 1594 January 24 *Titus Andronicus* first performance. First print 1594
- 1594 December 28, Confirmed performance of *The Comedy of Errors*. First printed 1623
- 1593-94 *Taming of the Shrew* first performed. First print 1623
- 1594-95 *Two Gentlemen of Verona* first performance. First printed 1623
- 1594-95 *Love's Labour's Lost* first performed. First print 1598
- 1594-95 *Romeo and Juliet* first performance. First printed 1597
- 1595-96 *A Midsummer Night's Dream* first performed. First print 1600
- 1596-97 *The Merchant of Venice* first performed. First printed 1600
- 1597-98 *Henry IV, Part I* first performed. First print 1598
- 1597-98 *Henry IV, Part II* first performance. First printed 1600
- 1598-99 *Much Ado About Nothing* first performed. First print 1600
- 1598-99 *Henry V* first performed. First printed 1600
- 1599-00 *As You Like It* first performed. First print 1623
- 1600-01 *Julius Caesar* first performance. First printed 1623
- 1601 February 7 First Recorded production of *Richard II*. First printed 1597
- 1600-01 *Richard III* first Recorded performance. First print 1597
- 1600-01 *Hamlet* first performed. First printed 1603
- 1600-01 *The Merry Wives of Windsor* first performance. First print 1602
- 1602 February 2 First Recorded production of *Twelfth Night*. First printed 1623
- 1602-03 *All's Well That Ends Well* first performed. First print 1623
- 1604 February 7 First Recorded production of *Troilus and Cressida*. First printed 1609
- 1604 December 26 First performance of *Measure for Measure*. First print 1623
- 1604-05 *Othello* first performed. First printed 1622
- 1606 December 26 First recorded performance of *King Lear*. First print 1608
- 1605-06 *Macbeth* first performance. First printed 1623
- 1606-07 *Antony and Cleopatra* first performed. First print 1623
- 1607-08 *Coriolanus* first performed. First printed 1623
- 1607-08 *Timon of Athens* first performance. First print 1623
- 1608-09 *Pericles* first performed. First printed 1609
- 1611 November 1 First Recorded production of *The Tempest*. First print 1623
- 1611-12 *Macbeth* First recorded performance. First printed 1623
- 1611-12 *Cymbeline* First recorded performance. First print 1623
- 1611-12 *The Winter's Tale* First recorded performance. First printed 1623
- 1612-13 *Henry VIII* first performance. First print 1623
- 1612-13 *The Two Noble Kinsmen*. First printed 1634

# The Sonnet form

## Shakespeare's use of poetic form in his drama

The sonnet is a poem of fourteen lines of which there are three widely recognized forms: the Italian or Petrarchan, the Spenserian, and the English or Shakespearean. A Shakespearean sonnet has three quatrains and a concluding couplet with the rhyming scheme ABAB CDCD EFEF GG. It is written in iambic pentameter, a line of ten syllables with the accent on the second 'foot' – 'When I do count the clock that tells the time' - de *dum* de *dum* de *dum* de *dum* de *dum*.

Although the sonnet of today may embrace any mood or subject, it was originally used primarily as a love lyric. Shakespeare's Prologue draws our attention to the affinities between the sonnet form and his subject matter.

<i>Two households, both alike in dignity,</i>	a
<i>In fair Verona, where we lay our scene,</i>	b
<i>From ancient grudge break to new mutiny,</i>	a
<i>Where civil blood makes civil hands unclean.</i>	b
<i>From forth the fatal loins of these two foes</i>	c
<i>A pair of star-cross'd lovers take their life;</i>	d
<i>Whole misadventured piteous overthrows</i>	c
<i>Do with their death bury their parents' strife.</i>	d
<i>The fearful passage of their death-mark'd love,</i>	e
<i>And the continuance of their parents' rage,</i>	f
<i>Which, but their children's end, nought could remove,</i>	e
<i>Is now the two hours' traffic of our stage;</i>	f
<i>The which if you with patient ears attend,</i>	g
<i>What here shall miss, our toil shall strive to mend.</i>	g

The sonnet gave voice to intimate expression, usually proclamations of love; in *Romeo and Juliet* this quite specific form of address, hitherto the province of non-dramatic poetry, is absorbed into the play. When the lovers first meet, Romeo's opening words to Juliet form the first quatrain of a sonnet, which Juliet shares and which ends in a kiss (I.v.92).

<i>If I profane with my unworhiest hand</i>	a
<i>This holy shrine, the gentle sin is this:</i>	b
<i>My lips, two blushing pilgrims, ready stand</i>	a
<i>To smooth that rough touch with a tender kiss.</i>	b
<i>Good pilgrim, you do wrong your hand too much,</i>	c
<i>Which mannerly devotion shows in this;</i>	d
<i>For saints have hands that pilgrims' hands do touch,</i>	c
<i>And palm to palm is holy palmers' kiss.</i>	d
<i>Have not saints lips, and holy palmers too?</i>	e
<i>Ay, pilgrim, lips that they must use in prayer.</i>	f
<i>O, then, dear saint, let lips do what hands do;</i>	e
<i>They pray — grant thou, lest faith turn to despair.</i>	f
<i>Saints do not move, though grant for prayers' sake.</i>	g
<i>Then move not, while my prayer's effect I take.</i>	g

## Story vs Realism

### Did Shakespeare's play do real with a capital 'R'?

Shakespeare's principal source for *Romeo and Juliet* was a long poem written by Arthur Brooke in 1562, *The Tragical Historye of Romeus and Iuliet*. But in Brooke's poem, the tragedy develops over nine months allowing Romeo and Juliet several months of clandestine wedlock before the murder of Tybalt. In Shakespeare's *Romeo and Juliet*, calamity is telescoped into just four days, and in our production that is distilled into 75 minutes of stage time.

This compression of the drama can lead to several questions. How can Lady Capulet know that Romeo is living in Mantua before he can possibly have escaped there and when his destination is anyway a secret? Why does nobody wonder why Juliet died? Rosaline was also a Capulet, and yet Romeo had been able to see her because we know she refused him. If he could see her, why not Juliet?

The answer is that this is not a realistic text - 'Realism' is a comparatively recent literary convention. The play does not offer that kind of likeness to reality (or verisimilitude) because Shakespeare prioritised making a roller-coaster for his audience over creating a fully credible story.

The breathless pace with which the tragedy of *Romeo and Juliet* advances creates an exciting dramatic urgency. The very impatience of the lovers emphasises their youthful passion and contrasts starkly with the kindly Friar, whose attempts to divert tragedy are dependent upon an altogether slower pace. "Be patient", he counsels, to a man who would gladly suffer death for "one short minute" (II.iv.5) with his beloved but they never are.

When Capulet abandons his former patience in favor of a rushed marriage, he too embraces dramatic rather than realistic time – notice Juliet's surprise in Act III: "I wonder at this haste, that I must wed / Ere he that should be husband comes to woo." (III.v.118). And when Juliet's marriage is advanced it is the Friar's attempt to buy time with his sleeping draught, that leads directly to the lovers' suicides.



## A Language of Incongruity

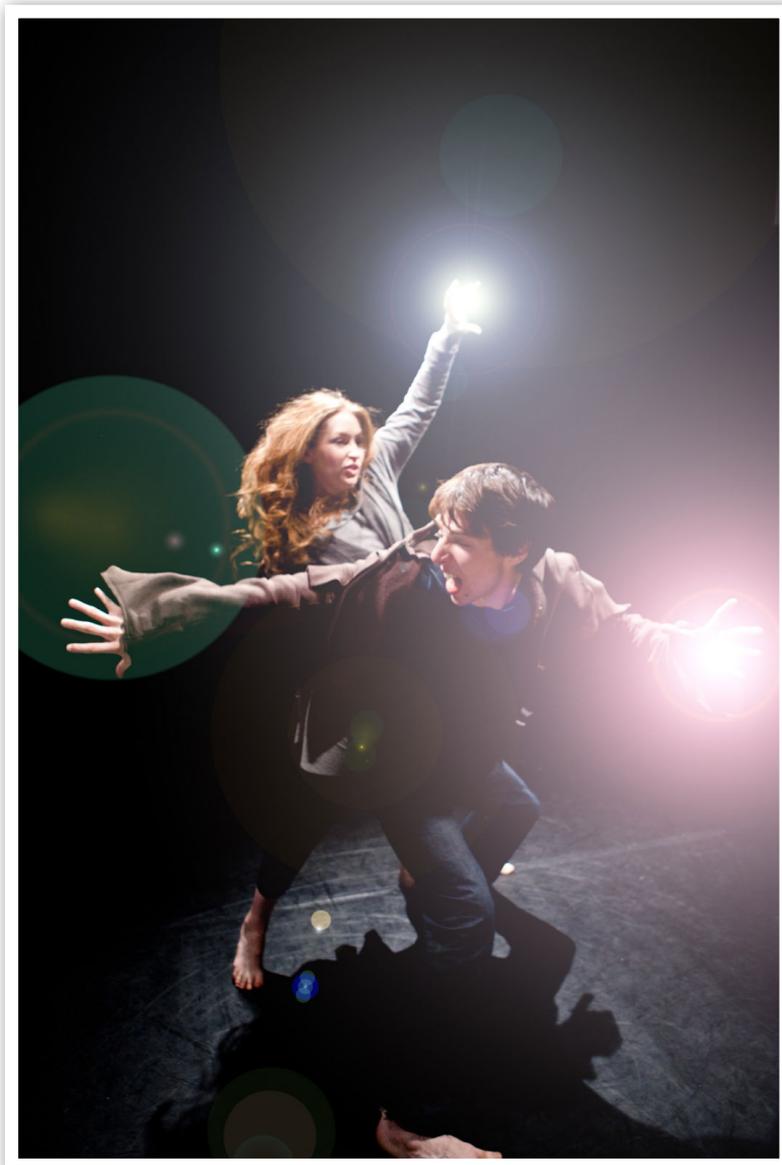
### The role of juxtaposition in the vocabulary of the play

An oxymoron is a paradoxical statement which contains two incongruous words such as Romeo's "heavy lightness" and "loving hate". Since Romeo and Juliet are beset with divisions and conflicts, right from the very first violent clash between their feuding families in Act 1, the oxymoron is a particularly appropriate rhetorical device – Romeo has over ten in the first scene.

Love and hate are brought together in the opening Prologue: "Here's much to do with hate, but more with love", becomes a constant motif. "My life were better ended by their hate / Than death prorogued, wanting of thy love" (II.ii.77) promises Romeo. The conflict between life and death is another example.

When Juliet first sees Romeo she makes the ominous observation: "If he be married, / My grave is like to be my wedding bed" I.v.133). Just two days later her wedding feast serves as her funeral wake: "Our bridal flowers serve for a buried corse, / And all things change them to the contrary." (IV.v. 89/90).

Light and dark is another juxtaposition that runs throughout the play – "More light and light, more dark and dark our woes!"



## Activities

### Exploring the language of the play: what the words tell us and responding to their sounds

Contemporary culture demands that we are visually literate. We are used to analysing, processing and responding to visual images - on TV, in films, on our high streets, in magazines and even on the sides of buses. Unlike the Elizabethans our ears do not easily pick up on the clues to meaning that lie within the rhythm and structure of Shakespeare's language.

In the Elizabethan era, levels of literacy were much lower than today and fewer people had access to books. Therefore people were more used to gathering information through listening rather than reading. Audiences would have been better able to pick up on clues to meaning that lie within Shakespeare's language because they were more attuned to listening for changes in rhythm and cadence. Their responses to the sounds and rhythms within language were probably more like our responses to music - there was an extra dimension over merely the meaning of the words.

### Shakespeare's choices

Shakespeare used rhythm and lexicon (choice of words) to signpost what was happening in his plays. For example, when the iambic rhythm that a character speaks is broken it can indicate that something is psychologically amiss. When Lord Capulet gets angry with Juliet for refusing to marry Paris in Act 3 Scene 5, it is reflected in the broken rhythm of his speech.

Language can also give us information about character - characters who speak lots of vowels often have big imaginations, like Romeo. Shakespeare also emphasises what is happening in a scene by his choice of language. In the second fight scene (Act 3 Scene 1), he creates conflict in the sound and shape of the words that Mercutio and Tybalt fire at each other.

The following group activities will help you explore the language in Romeo and Juliet.

## Using language as a weapon

Shakespeare cleverly creates conflict in the sound and shape of the words that Mercutio and Tybalt speak to each other in the second fight scene (Act 3 Scene 1). Work with your group through the following exercises to explore how the shape and sounds of the words Shakespeare chooses can have a specific impact.

### **Aim: To explore the power of sound to change an atmosphere**

- Ask the students to stand in a circle and all make the sound 'oooooooo'. What atmosphere does this create?
- Now ask them to open their mouths and create an 'ahhhhh' sound. How does this change the atmosphere?
- Still working together as a whole group, ask them to make the 'ooooo' sound mean the following:  
"Goodness I haven't see you for a long time"  
"I really like you!"  
"I can't stand you!"

### **Aim: To use language to make a dramatic impact**

#### **Consonant sounds**

- Ask students to work in pairs, standing opposite each other. Ask them to try vocalising the following:
  - Punch the letter B to each other
  - Fire an imaginary dart at the other person's eyebrows with the letter K
  - Imagine you are squeezing the other person with the letter S
- Discuss with the whole group: What effect do these different sounds have when we say them like this? What do we feel as we say them?

#### **Vowel sounds**

- Working individually experiment with saying Romeo's first line: "O me, what fray is here?", trying to emphasise the vowel sounds.
- Ask them: What effect does this have on the speed that you say the line?

Saying a phrase with lots of vowels in it helps an actor to show that they are having a certain thought in detail. It shows they are thinking on the word. Characters who speak lots of vowels often have big imaginations.

## **Aim: To explore using language as a weapon in Act 3 Scene 1**

→ Ask the group to stand in two lines opposite a partner. One line are playing Mercutio and are asked to learn the words:

"Tybalt, you rat catcher will you walk."

The other line are playing Tybalt and are asked to learn the words: "What would'st thou have with me?"

→ Ask everyone to walk around the room whispering their line to as many people as possible. After a minute or so, ask them to return to their place in the line when they are familiar with saying the words.

→ Next ask them to say their phrases as if the words are weapons: The Mercutios must emphasise the consonants and fire their lines like daggers at the Tybalts who respond by saying their line emphasising the vowels and stretching the phrase out as if to say, "meeow".

→ Discuss with the group:

Which words did they feel the emphasis was on?

What did it feel like to say the words like this?

How do these two characters feel about each other here?

How was this shown in the language?

Shakespeare creates conflict in the sound and shape of the words these two characters speak.

→ Now ask the group: What happens next in the play?

## Playing As Ifs:

### When does Juliet know it is Romeo in the orchard garden?

- Ask the group to get into pairs and decide who will be Romeo and who will be Juliet. Recap on where the characters have just come from and what has just happened.
  - Ask the pairs to stand back to back to read aloud the edited version of the Balcony Scene (see Extract 1, page 26).
  - After they have read the scene, discuss: Where are Romeo and Juliet standing at the start of this scene? How close together should they be? How loud should they be speaking? Should Romeo be there?
  - Explain that you will now explore at which point Juliet recognises that it is Romeo who is in the garden. Does Juliet recognise Romeo straightaway or is she scared by the intrusion of a stranger into her private world?
  - Firstly, Juliet plays the first page of the scene as if she is angry that a stranger has intruded. Romeo plays the scene as if he is trying to reassure her that it is him.
  - Next, ask the group to try it again with Juliet playing it as if she recognises Romeo immediately and is being playful with him and Romeo as if he is also playful.
  - Discuss: How does this alter the beginning of the scene? What significance do the words "dear saint" have? Are there any words/lines that stand out?
  - Now ask three pairs to work together while the rest of the group watch. One pair remains as Romeo and Juliet, the other four in the group become the guards who protect the Capulet property at night. Place four chairs in a large square around Romeo and Juliet and ask a student to be a guard on each chair.
- Romeo and Juliet must speak the edited text of the scene as if they don't want to be overheard. The guards must pace along the four sides of a square. When two guards cross paths Romeo and Juliet must be silent. Explain that if they are talking when the guards cross, they could be killed. When the guards pass each other, they can begin to speak again.
- Discuss: How does this element of risk change the playing of the scene? What are the risks? How high are they? Is one of the characters more aware of danger than the other? What lines suggest this? Are there any other lines that you heard differently playing the scene in this way?

→ Ask how do they think the scene should be played – as if Juliet recognises Romeo straightaway or as if she doesn't? Romeo refers to Juliet as "dear saint" in the ball scene before they kiss – is he giving her a clue to his identity here, or playfully reminding her of their first kiss? How does Romeo feel when he hears Juliet talking about him?

### **Exploring differences in language:**

Romeo and Juliet's language in the Balcony Scene

→ Ask two people to volunteer to be Romeo and Juliet and read the edited extract of the Balcony Scene (see page 8).

→ Ask half of the rest of the group to stand behind Romeo - they will be his echo. The other half of the group stands behind Juliet – they will be her echo. Every time Romeo says the word 'love', the students behind him echo the word. Every time Juliet asks a question, the students behind her echo the question.

→ Discuss: What do they notice from this exercise about the type of language that Romeo and Juliet are using here? What is the difference between their choices of language? Why does Romeo choose to say the word 'love' so many times? Why does Juliet ask so many questions? What does this say about their characters?

## Extract 1

- JULIET** O Romeo, Romeo, wherefore art thou Romeo  
Deny thy father and refuse thy name  
Or if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet
- ROMEO** Shall I hear more or shall I speak at this?
- JULIET** Tis but thy name that is mine enemy
- ROMEO** Call me but love, and I'll be new baptised  
Henceforth I never will be Romeo
- JULIET** What man art thou that thus bescreened in night  
So stumblest on my council?
- ROMEO** My name, dear saint, is hateful to myself  
Because it is an enemy to thee.
- JULIET** Art thou not Romeo and a Montague?
- ROMEO** Neither fair maid if either thee dislike.
- JULIET** How cam'st thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any kinsmen find thee here.  
If they do see thee, they will murder thee
- ROMEO** I have night's cloak to hide me from their eyes  
And but thou love me, let them find me here;  
My life were better ended by their hate,  
Than death prorogued, wanting of thy love
- JULIET** Oh gentle Romeo If thou dost love, pronounce it faithfully;  
Or if thou think'st I am too quickly won...
- ROMEO** Lady, by yonder blessed moon I vow
- JULIET** O Swear not by the moon, th'inconstant moon
- ROMEO** What shall I swear by?
- JULIET** Well do not swear. Although I joy in thee  
I have no joy of this contract tonight,  
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;
- ROMEO** Oh wilt thou leave me so unsatisfied?

**JULIET** What satisfaction canst thou have tonight?

**ROMEO** Th'exchange of thy love's faithful vow for mine

**JULIET** I gave thee mine before thou did'st request it;  
And yet I would it were to give again

**NURSE** *calls within*

**JULIET** I hear some noise within; dear love, adieu!  
Stay but a little I will come again. *Exit*

**ROMEO** Oh blessed, blessed night! I am afeared,  
Being in night, all this but a dream,  
Too flattering to be substantial.

**JULIET** *re-enters*

**JULIET** If thy bent of love be honorable  
Thy purpose marriage, send me word tomorrow  
And all my fortunes at thy foot I'll lay  
And follow thee my lord throughout the world.

**NURSE** *calls* **JULIET**

I come anon.....  
What o'clock tomorrow shall I send to thee?

**ROMEO** By the hour of nine...

**JULIET** I will not fail. Good night, good night!  
Parting is such sweet sorrow  
That I shall say good night till it be morrow!

## The Parting:

### How does Shakespeare use repetition to slow a scene down?

At the end of the Balcony Scene in Act 2 Scene 2, Romeo and Juliet reluctantly part company. Try the following exercise to explore how Shakespeare reveals their feelings about this parting through the structure of the language and their use of repetition.

→ Ask the group to get into pairs and decide who will be Romeo and who will be Juliet. Hand out Extract 2 on page 29 and ask them to read it aloud in their pairs.

→ Ask them to read it again paying attention to those lines that are broken between the characters. Can they speak them so that there are no gaps (as if one character is finishing off the sentences of another character)? Shared lines in an iambic rhythm are spoken without a pause. What do the shared lines tell us about how the characters feel about each other here?

→ Now ask the pairs to underline all the times the words 'remember'/'remembering' and 'forget'/'forgetting' are said by Romeo and Juliet.

→ Ask them to stand opposite each other about 10 paces apart. They must then say their lines pretending to bat a feather in the air to the other person every time one of these words is said. Tell them they must try to keep the feather - and the words - in the air at all times.

→ Discuss: What is Shakespeare telling us about Romeo and Juliet through this language? How do they feel towards each other at this moment? How do they feel about parting? How does this repetition slow the scene down?

→ What other words are repeated in this scene? In their pairs, ask the group to underline all the other repetitions of words and their opposites such as 'I'/'thee' and 'here'/'there'. Now stand a distance from your partner and read through the speech taking a step forward every time you come to a word you have underlined.

→ Discuss: What do you notice? Where do you end up? What effect does this repetition have? What is Shakespeare telling us about Romeo and Juliet through this language? How do they feel towards each other at this moment? How do they feel about parting? How does this repetition slow the scene down?

→ Explain to the group that when characters repeat each other's words, it is a way of them trying to be closer through shared language. Romeo and Juliet cannot be physically close here (she is on her balcony), so they use language to be intimate.

## Extract 2

**JULIET** Romeo!

**ROMEO** My neisse?

**JULIET** What o'clock tomorrow  
Shall I send to thee?

**ROMEO** By the hour of nine.

**JULIET** I will not fail, 'tis twenty year till then.  
I have forgot why I did call thee back.

**ROMEO** Let me stand here till thou remember it.

**JULIET** I shall forget, to have thee still stand there,  
Rememb'ring how I love thy company.

**ROMEO** And I'll still stay, to have thee still forget,  
Forgetting any other home but this.

**JULIET** 'Tis almost morning, I would have thee gone:  
And yet no farther than a wanton's bird,  
That lets it hop a little from his hand,  
Like a poor prisoner in his twisted gives,  
And with a siken thread plucks it back again,  
So loving-jealous of his liberty.

**ROMEO** I would I were thy bird

**JULIET** Sweet so would I  
Yet I should kill thee with such cherishing.  
Good night, good night! Parting is such sweet sorrow

## Character choices:

### What do Romeo and Juliet do after the balcony scene?

At the end of a rehearsal, a director often asks their actors to think about the following questions:

1. What does your character want now?
2. What obstacles stand in their way?
3. What are they going to do to overcome these obstacles?

Divide your group in half - a Romeo group and a Juliet group.

→ Within each group, ask them to work in smaller groups (of three or four) to create three tableaux (still images), one for each of the above decisions for either Romeo or Juliet.

→ Share images with the whole group and interrogate:

How do Romeo and Juliet feel now?

What should they do next?

What is stopping them?

How might they overcome this?

## Further Resources

### Theatre Companies online

	website	twitter
Night Light Theatre	<a href="http://www.nightlighttheatre.co.uk">www.nightlighttheatre.co.uk</a>	@NLTheatre
Hoipolloi	<a href="http://www.hoipolloi.org.uk">www.hoipolloi.org.uk</a>	@hellohoipolloi
Gecko Theatre	<a href="http://www.geckotheatre.com">www.geckotheatre.com</a>	@GeckoTheatre
Gomito Productions	<a href="http://www.gomito.co.uk">www.gomito.co.uk</a>	@GomitoTheatre
Kneehigh Theatre	<a href="http://www.kneehigh.co.uk">www.kneehigh.co.uk</a>	@WeAreKneehigh

### Creatives online

Rich Rusk (director)		@RichRusk
Rhys Jarman (designer)	<a href="http://www.rhysjarman.com">www.rhysjarman.com</a>	
Dom Coyote (composer)	<a href="http://www.domcoyote.net">www.domcoyote.net</a>	@domcoyote
Max Humphries (puppet maker)	<a href="http://www.maxhumphries.com">www.maxhumphries.com</a>	@MaxHumphries
Sarah Crompton (producer)		@spcproducer
Chris Tester (actor)	<a href="http://www.christophertester.com">www.christophertester.com</a>	@CGTester

### Theatres

The Junction, Cambridge	<a href="http://www.junction.co.uk">www.junction.co.uk</a>	@TheJunctionCamb
New Wolsey, Ipswich	<a href="http://www.wolseytheatre.co.uk">www.wolseytheatre.co.uk</a>	@NewWolsey

### Books

*Preface to Romeo & Juliet* by Harley Granville Barker  
*The Actor Speaks* by Patsy Rodenburg  
*The Actor and the Text* by Cicely Berry  
*Playing Shakespeare* by John Barton  
*Manga Shakespeare: R & J* by Sonia Leong

### Shakespeare on the web

[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)  
[www.rsc.org.uk](http://www.rsc.org.uk)  
[www.bloggingshakespeare.com](http://www.bloggingshakespeare.com)  
[www.nosweatshakespeare.com](http://www.nosweatshakespeare.com)

