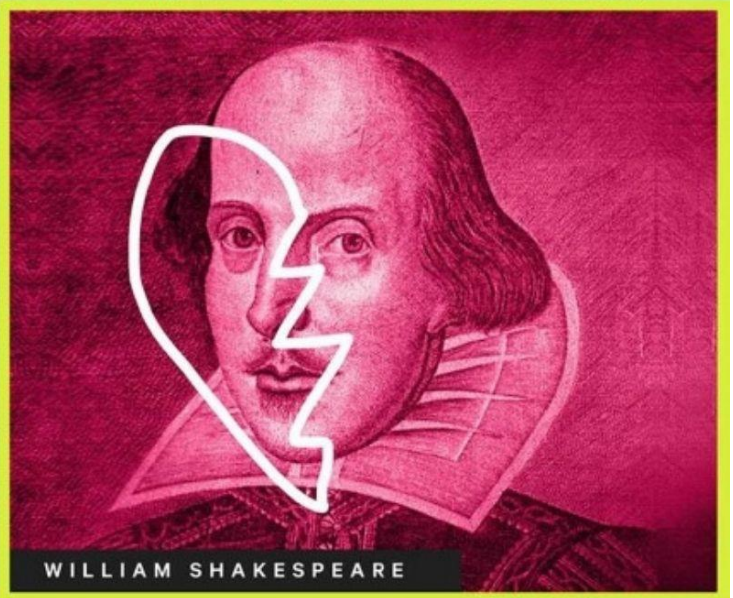
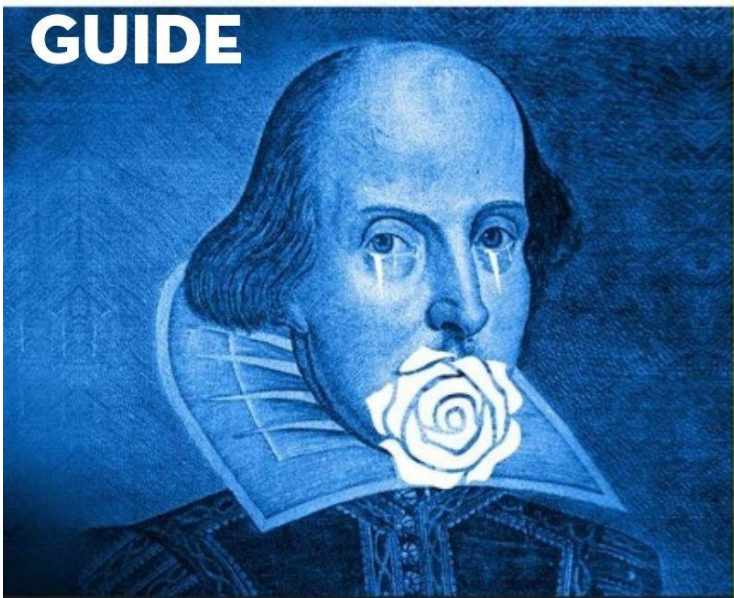
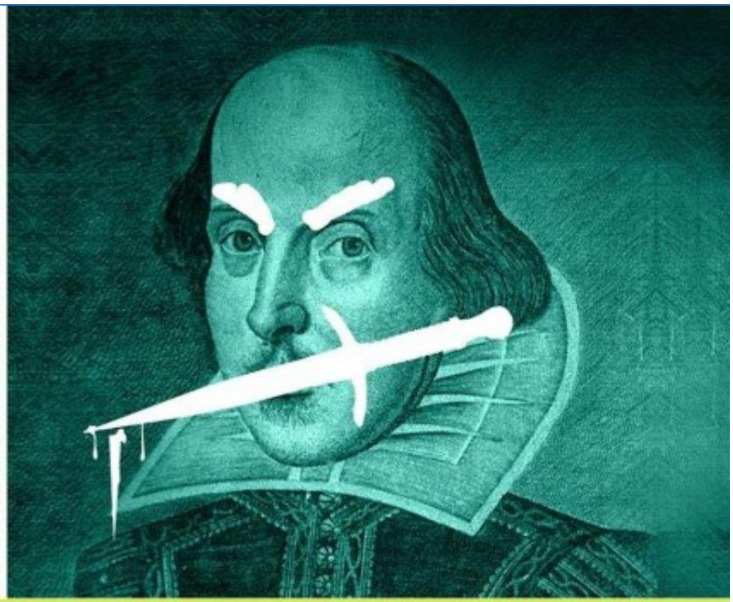


CURRICULUM GUIDE



WILLIAM SHAKESPEARE

- Mute
- Stop Video
- Security
- Participants
- Chat
- Share Screen
- Record
- Closed Caption
- Breakout Rooms
- Reactions
- End

tiny
 A LITTLE SHAKESPEARE:
**ROMEO
 AND
 JULIET**

**TWO—
 RIVER
 THEATER**



Curriculum Guide Goals

The Two River Theater Student Matinee Curriculum Guides align with the New Jersey State Core Curriculum Content Standards and are a resource for any teacher to further engage students in the production they are seeing.

- Pre-Show & Post-Show Activities
 - Activities in the pre-show section are intended to raise questions about and promote interest in key elements of the show.
 - Post-Show activities are designed to be used after seeing the show for a reflection on the content, themes, and language of the play.
 - The majority of these pre- and post-show activities are appropriate for classes in addition to English and Drama, including History, Government, Digital Design, and Media Studies.
 - All Core Standards met by each activity are listed in the Core Curriculum Connections Guide on page 34.

This guide for Two River Theater's 2021 virtual production of Tiny Shakes: Romeo and Juliet was written by curriculum consultant, Gina Grandi.



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**This curriculum guide was created during the 2020/21 school year and was intended to offer educators a variety of adaptable in-person and virtual activities. While we’ve removed most of the references to Zoom, all activities can be adapted to an online format. We’ve also left in two of our favorite Zoom activities, “Staging Challenges” & “Concept Collage (Part Two)” in case you ever find yourself back in a virtual classroom!*



Agree/Disagree

Appropriate for: Grades 4 -12

Note: While the statements were designed to be appropriate for most grades (with older grades able to bring depth and nuance to the discussion), facilitators are encouraged to select the statements they feel are most appropriate for the grade/group and time constraints.

Time: Flexible

INTRODUCTION

- Establish one wall of the room as “completely agree” and the opposite wall as “completely disagree.”
- Read the agree/disagree statements.
- For each statement, students place themselves in the room according to their stance.
- Intermittently, ask someone to explain their placement.
 - Take note of statements that are polarizing, and ask students from each side to explain their thinking.
 - Take note of statements where students place themselves halfway between agree and disagree. Ask students to explain their conflict.

DEBRIEF

- Which statements were easy for you to decide where you stood?
- Which statement did you feel most strongly about?
- Which statement was difficult for you?
- *Return to statements that caused polarization and continue conversation.*

AGREE OR DISAGREE STATEMENTS

- You should always obey your caregivers.
- If someone is your family’s enemy, they should also be your enemy.
- It is possible to fall in love at first sight.
- Teenagers should be trusted to make their own decisions.
- What we choose doesn’t matter – our destiny is our destiny.
- Our friends know us better than our caregivers do.
- Our friends’ advice can be better than our caregivers’.
- Opposites attract.



Quotes Out of Context

Appropriate for: Grades 4 -12

Note: For younger grades, encourage the use of dictionaries or be prepared to check in around vocabulary; consider doing activity in larger groups or as a whole class

Time: 30 – 40

Materials Needed:

Printed quotes (page – 6)

INTRODUCTION

- Ask the students what they already know about the play *Romeo and Juliet*. What do they know about the story? The characters?
- Optional: make notes on board or chart paper.

ACTIVITY

- Pass out quotes to pairs, triads, or table groupings.
- Each group discusses:
 - What might this quote mean?
 - What kind of character might say this? To whom?
 - What clues does this give about the play? What does it reinforce about what you already know?
 - *For younger grades, model this process by looking at one quote as a whole group.*
- Groups create a frozen image that represents their quote.
 - This image might show the mood or the action, could be literal or abstract.
 - *For younger grades, this step might come after the share out and include modeling, with volunteers, an example.*
- Groups present their quotes, summarize their discussion, and share their image.
- Discuss as a class:
 - Any quotes seem to go together?
 - Any themes emerging?
 - Do we have new ideas about what this play will include?
 - What did we see in the images? Any consistent shapes or ideas?



Quotes from *Romeo and Juliet*

- Do you bite your thumb at us sir?
- If ever you disturb our streets again, your lives shall pay the forfeit of the peace.
- For my mind misgives; some consequence, yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels ...
- O, she doth teach the torches to burn bright!
- Did my heart love til now?
Forswear it, sight!
For I ne'er saw true beauty til this night.
- Now, by the stock and honor of my kin
To strike him dead I hold it not a sin.
- My only love sprung from my only hate!
- See how she leans her cheek upon her hand.
O, that I were a glove upon that hand that I may touch that cheek!
- A plague on both your houses!
- Ask for me tomorrow, and you will find me a grave man.
- O, I am fortune's fool!
- More light and light it grows.
More light and light, more dark and dark our woes.
- God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
- O happy dagger! Here is thy sheath; there rust, and let me die.
- See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love.



Story Speed Through

Appropriate for: Grades 4 -12

Time: 25 - 30 minutes

Materials Needed:

- Character cards (possibilities: hanging on necklace string, stapled to cardstock bands for headwear, printed on cardstock)
- Costume pieces (as/if desired)
- Plot summary, (page – 9)

Note: The plot speed through allows a facilitator to give an overview of the story while keeping students active and engaged. Students are more likely to remember key plot points and characters through their participation.

INTRODUCTION

- Pass out the character cards.
 - Parts may be assigned randomly or by comfort level, with those more comfortable being in front of a group taking larger parts.
 - Depending on group size, students may double up for larger parts or take multiple smaller roles.
- ‘Tell’ the story - using the summary – in a dramatic and engaging manner.
 - The summary should be edited/condensed for lower grades.
 - Consider elaborating on key points, adding additional information, or stopping for questions as needed or desired.
- As the story is told, students take their place ‘on stage’ as their characters appear and pantomime the action as narrated.
 - Calling “WHOOSH” is a signal to clear the stage.



CHARACTER CARDS

- Montague Servants
- Lord Montague
- Romeo
- Benvolio
- Mercutio
- Capulet Servants
- Lord Capulet
- Lady Capulet
- Juliet
- Tybalt
- Nurse
- Paris
- Friar Lawrence
- Apothecary
- Prince Escalus



Tiny Shakes: Romeo and Juliet Plot Summary

The story takes place in Verona.

In the street, we see a group of Capulet servants – a Capulet servant bites his thumb at a Montague servant and they begin to trade insults. Benvolio (Romeo Montague’s best friend) appears and tries to break up the quarrel, but Tybalt (Lady Capulet’s nephew) appears and picks a fight with Benvolio. Escalus, The Prince of Verona appears and stops the fighting, saying that he’s sick and tired of all the fighting, and anyone who starts up the fighting again will be sentenced to death.

At the Montague’s house, we hear that Romeo has been very depressed. Benvolio tries to find out why. It seems that Romeo is in love with a woman named Rosaline. Benvolio suggests pursuing other women, but Romeo refuses.

At the Capulet’s House, Paris (who is related to the prince) talks to Lord Capulet about marrying his daughter, Juliet. Capulet invites Paris to a party that evening.

Upon hearing of the party, Benvolio convinces Romeo to attend and meet some other women to get his mind off Rosaline.

At the Capulet’s house, Romeo, Mercutio, and Benvolio go to the Capulet party wearing masks. Romeo is still depressed, saying he had a dream that going to the party will lead to death and terrible things, but Benvolio just makes fun of him.

Romeo sees Juliet, and falls in love with her. Tybalt sees Romeo crashing the Capulets’ party and wants to fight him, but Lord Capulet forbids it. Tybalt vows revenge. Juliet falls in love with Romeo, but falls into despair when her Nurse informs her Romeo is a Montague, as does Romeo when he learns Juliet is a Capulet. On



leaving the party, Romeo hides while Mercutio and Benvolio go home. After they leave, Romeo speaks to Juliet under her window. They swear their love to one another. Juliet tells Romeo she'll send a messenger to him the next day to plan for their wedding.

Romeo visits the Friar's cell, tells her of his love for Juliet, and convinces her to marry them.

In the street, Benvolio tells Mercutio that Romeo did not come home that night, and that Tybalt has sent the Montagues a letter challenging Romeo to a duel. Romeo appears and they tease him for hiding from them. Juliet's nurse appears and Romeo tells her to tell Juliet to go to the Friar's cell that afternoon to be married.

At the Capulet's House, The Nurse returns to Juliet and tells Juliet the news. The Friar marries Romeo and Juliet, and Romeo plans to visit Juliet's room that evening.

In the street, Romeo, Benvolio and Mercutio encounter Tybalt. Tybalt tries to pick a fight with Romeo, who refuses. Mercutio fights Romeo instead. Romeo tries to break them up, and Mercutio is killed. Tybalt flees. Mercutio dies. Romeo finds Tybalt and kills him. The Prince shows up, Benvolio explains what happened, and Romeo is exiled to Mantua.

At the Capulet's house, Juliet waits for Romeo when her Nurse appears and informs her of Mercutio and Tybalt's deaths, and Romeo's banishment. Juliet falls into despair.

In Juliet's bedroom, Romeo says a tearful goodbye to Juliet. After he leaves, Lady Capulet informs Juliet of her impending marriage to Paris. Juliet tells her parents she will not marry, but Lord Capulet commands it will be so. The Nurse, too, tells Juliet she should marry Paris. In private, Juliet decides kill herself if the Friar cannot find a way to save her from marrying Paris.

At the her cell, The Friar, hearing Juliet threaten suicide, tells her of a drug she can take to fake death. She explains that the drug will keep her asleep and seemingly dead for 42 hours, during which she can be placed in



the Capulet tomb. Then, when she wakes, Romeo can be there waiting for her to take her to Mantua. The Friar sends a letter to Romeo that explains everything.

At the Capulet House, Juliet returns to her father and apologizes for refusing to marry. Lord Capulet decides the wedding will be the next day and leaves. Juliet sends her mother and nurse away then drinks the vial of medicine and sleeps. In the early morning, the Nurse finds Juliet seemingly dead.

In Mantua, Romeo hears the news that Juliet is dead, and the Friar's letter did not yet arrive. Romeo vows to see Juliet in her tomb and poison himself there.

At the Capulet tomb, Romeo finds Juliet, mourns her death, drinks his poison and dies. The Friar enters the tomb and finds Romeo dead. Juliet then awakes! The Friar hears noises outside and runs away. Juliet finds Romeo dead and tries to kill herself with Romeo's poison, but the bottle is empty. Instead, she stabs herself with Romeo's dagger. The Prince and Lord and Lady Capulet arrive and learn that Paris, Romeo, and Juliet are dead. Lord Montague arrives and reports that his wife has died from grief over Romeo's exile, then learns himself of Romeo's death. Capulet and Montague make peace and swear to never fight again. They vow to build solid gold statues of Romeo and Juliet and place them side by side so all can remember them.



Staging the Prologue

Appropriate for: Grades 4 -12

Time: 30-40 minutes

Materials Needed:

- Prologue, printed for passing out, (page – 14)

Note: This activity should follow Story Speed Through or a general story recap.

PROLOGUE IMAGES

- As a group, read the prologue of *Romeo and Juliet* out loud or with volunteers.
- Assign phrases of the prologue to individuals or pairs, depending on the size of the group.
 - For example:
 1. Two households
 2. both alike
 3. in dignity
 4. in fair Verona
 5. where we lay our scene
 - *For smaller groups, pairs might be given multiple lines or phrases.*
 - *Younger groups may wish to work in pairs.*
 - *Side coaching may be/will be needed to define individual words for individuals or pairs.*
 - *“Loins” will be comic. Embrace the hilarity.*
- Each individual or pair creates an image for the phrase or word.
 - Individuals or pairs practice creating their image while saying their phrase or word.
- Arrange the group in a large circle, in order of their words or phrases.
- Perform the prologue as a group, with each individual or pair calling out their phrase or word while striking their image.
 - Run this several times, working towards a smooth, enthusiastic whole.
- Discuss:
 - The prologue in *Romeo and Juliet* lays out exactly what will happen for the audience. Why might Shakespeare have done this?

GROUP IMAGE

- Divide class into groups of five or six.
- Each group creates a still image of the prologue as a whole.
 - Group members might be characters or representative shapes or structures.



- Groups should consider:
 - What are the most important components of the story? How might they be represented?
 - What do is the overall theme/point of the play? How can that be included in the image?
- Share out.
 - Each group presents their image.
- Discuss:
 - What do you see here?
 - What elements are included?
 - What elements are emphasized?
 - After all have gone: what were the key differences and similarities across the images?

STAGING THE PROLOGUE

- Students return to their groups to consider and rehearse how to most effectively enter the stage area and 'perform' their image.
 - Groups should decide if they want to enter one at a time or all at once, and if group members should get into their image one at a time or all at once.
- Split the class in half, so half the groups perform and half serve as audience.
- Each half performs:
 - Students enter the stage area and get into their positions, while the prologue is read aloud.

DEBRIEF

- What did you notice?
- How did that look?
- If this was the opening of the play, what are your thoughts on its effectiveness?
- What did you think of more than one image onstage at once? Would you prefer fewer? More?



PROLOGUE: ROMEO AND JULIET

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



“What Did You Call Me?”

Appropriate for: Grades 4 -12

Time: Flexible

Materials needed:

Insult generator chart, printed large, (page – 16)

ACTIVITY

- Model, with a volunteer, putting an insult together from the insult generator.
 - Ask the volunteer to choose – or crowd-source – a word from each column.
 - Volunteer puts the words together into one insult and delivers to an invisible foe.
- Repeat with a few volunteers:
 - It’s not important to know the exact meaning of the word – students might choose words they think are funny or interesting sounding.
 - Try several forms of delivery – angry, threatening, scathing, mocking. Which do they think is particularly effective?
 - *For younger grades, consider limiting to two columns, and/or reducing the number of options per column.*
- Each student creates an insult from the chart.

PERFORMING INSULTS

- Class lines up in two lines, facing each other, so that each student faces a partner.
- Assign one side “A” and one side “B.”
- At the sound of a signal (a clap, for example), pairs approach, exchange insults (and nose thumbs), and switch sides.
- Repeat, with variations. Possibilities:
 - A insults, and B responds.
 - B insults, A responds.
 - A is joking, B is not.
 - Both partners are deadly serious.
 - Both partners are kindergarteners.
 - Partners are best friends, joking around.
 - Have select partners perform their favorite variation.
- *For younger grades, pairs might practice and then perform, or activity might be limited to approaching, insulting, and switching.*



SHAKESPEAREAN INSULT GENERATOR CHART

Column A	Column B	Column C	Column D
<ul style="list-style-type: none"> • Away I say • Bathe thyself • Be not deaf • Beware my sting • Clean thine ears • Eat a crocodile • Eat my knickers • Fie upon thee • Forsooth I say • Get thee gone • Get thee hence • Grow unsightly warts • Hear me now • I'll see thee hanged • Kiss my codpiece • My finger in thine eye • "Phui" I say • Sit thee on a spit • Swim with leeches • Trip on thy sword • Wipe thy ugly face • Thou art a/an 	<ul style="list-style-type: none"> • Bawdy • Blubbering • Bootless • Cantankerous • Churlish • Fobbing • Fool-born • Gleeking • Goatish • Gorbellied • Loggerheaded • Lumpish • Loutish • Mammering • Mangled • Mewling • Paunchy • Puking • Puny • Qualling • Rank • Rump-fed • Reeking • Rougish • Spleeny • Spongy • Surly • Tottering • Wretched 	<ul style="list-style-type: none"> • Addle-pated • Beef-witted • Beetle-headed • Clapper-clawed • Clay-brained • Dismal-dreaming • Dizzy-eyed • Dog-hearted • Earth-vexing • Elf-skinned • Fly-bitten • Fool-born • Full-gorged • Half-faced • Hedge-born • Knotty-pated • Mad-brained • Milk-livered • Pox-marked • Rough-hewn • Rude-growing • Rump-fed • Sheep-biting • Swag-bellied • Tardy-gaited • Tickle-brained • Toad-spotted • Urchin-snouted • Weather-bitten 	<ul style="list-style-type: none"> • Apple-john • Baggage • Barnacle • Bladder • Bum Bailey • Canker-blossom • Clackdish • Clotpole • Death-token • Dotard • Flea • Foot-licker • Giglet • Gudgeon • Harpy • Hedge-pig • Hugger-mugger • Joltster • Knaves • Lout • Maggot-pie • Malt-worm • Minnow • Miscreant • Mumble-news • Pigeon-egg • Rudesby • Scut • Wagtail • Water-fly



Try it Another Way

Appropriate for: Grades 5 -12

Time: 40-50 minutes

Materials Needed:

- Internet and projection
- Copies of “Third Mutiny” scene, (page – 19)

INTRODUCTION

- Recap, or have volunteers recap, how Mercutio’s death plays out in *Romeo and Juliet*.
- Watch the Zeffirelli film 1968 version of Mercutio’s death:
 - <https://www.youtube.com/watch?v=ADvHO-lGjOs>
- And compare it to Lurman’s 1996 version:
 - <https://www.youtube.com/watch?v=MiBKaDIXVYc>
- Discuss:
 - How is Mercutio’s and Tybalt’s relationship in portrayed in each version?
 - What’s different, between the two?
 - How is this fight portrayed?
 - Does Mercutio’s death appear to be accidental or purposeful?
- *Note that Shakespeare’s plays don’t include stage directions. In some situations, actors and directors can interpret a scene in different ways that still make sense to the overall story. In the Zeffirelli version, Mercutio and Tybalt appear to be largely goofing around, as though, even though their families are enemies, they don’t really hate each other, and Mercutio’s death appears completely accidental. The Lurman version shows much more anger and deliberation. Both make sense, in the context of the plot.*

THIRD MUTINY

- Read the “Third Mutiny” scene from *Romeo and Juliet*.
 - Younger grades might read as a class with volunteers.
 - Older grades might read in pairs or small groups.
 - Clarify: Gregory and Sampson are Capulet servants, and Abraham is a Montague servant.
- Discuss:
 - What is happening in this scene?
 - Who is involved?
 - What do you think the mood of this scene is? The characters’ relationships to each other?



- Brainstorm: what are all the different ways we can think of that this scene could be played, thinking about possibilities for the relationship between the two groups of servants?
 - Possibilities: joking around, one side is serious and the other isn't, pressure to put on a show, flirting.
 - *Optional/for younger grades: list the possibilities on chart paper or the board.*

STAGING

- Divide class into groups of four.
- Groups rehearse reading the scene in a way that is not a straightforward fight scene.
 - *For younger grades: offer two or three options from the brainstormed list.*
- Groups present their scenes.

DEBRIEF

- Which variation was the most interesting to you?
- Which variations feel like they would work, in the context of the story? Which might not?
- *Possible Extension/Alternate for Older Grades: Have groups rehearse and present scenes as different genres: spy, action, western, horror, romcom, etc.*



THIRD MUTINY

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

I do bite my thumb, sir.

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

[Aside to GREGORY] Is the law of our side, if I say ay?

GREGORY

No.

SAMPSON

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel sir! no, sir.

SAMPSON

If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM

No better.

SAMPSON

Well, sir.

GREGORY

Say 'better:' here comes one of my master's kinsmen.

SAMPSON

Yes, better, sir.

ABRAHAM

You lie.

SAMPSON

Draw, if you be men. Gregory, remember thy swashing blow.

They fight



Concept Collage Part One

Appropriate for: Grades 4 -12

Time: 35 minutes

Materials Needed:

- Magazines, scissors, glue, poster paper, scratch paper and writing utensils

Note: This activity may be done as a precursor to Concept Collage Part Two, in the post-show section on page 24, or on its own.

BRAINSTORM

- Today, students will wear their designer hats.
 - Lighting, set, and costume designers all work together to create a cohesive design for their show.
 - They think about the colors, shapes, and styles that best serve the story and the production.
- Ask students to consider the story of *Romeo and Juliet*.
 - *Younger students might need a recap or a collective check in.*
- On scratch paper, students write down three colors the story makes them think of.
 - *Younger students may need initial guidance; ask for a volunteer to share a color that the story makes them think of and explain why. More volunteers might share, if needed.*
- On scratch paper, students write three textures the story makes them think of. Ask them to consider words like soft, prickly, smooth, or sharp, and consider which fit the story.
 - *Modeling with volunteers might continue with younger students here.*
- On scratch paper, students write three shapes the story makes them think of.
 - *Modeling with volunteers might continue with younger students here.*

GROUP CONCENSUS

- Divide the class into small groups.
- Students share their lists.
- As a group, come to consensus on two colors, two shapes, and two textures that their group will use for their concept design.



CONCEPT DESIGN COLLAGE

- Each group should imagine they are designers embarking on a production of *Romeo and Juliet*. They are creating a collage of their overall concept to begin the planning process.
- The collage should be:
 - Created by the whole group.
 - Representative of the elements they've brainstormed.
 - Not literal – the collage should show shapes, colors, textures, and representative images, not actual pictures of potential costumes and set pieces.
 - Groups should consider the overall shape of the collage itself.
- Groups share out and describe their collages.



Staging Challenges!

Appropriate for: Grades 6 -12

Time: 35 - 40 minutes

Platform: Zoom

EXPLORING THE DIGITAL SPACE

- Assign each student a number.
- Have each student center themselves in their Zoom boxes, so that everyone looks about the same size, with their heads in approximately the same place. This will be “Zoom neutral.”
- Have students play with their space by assigning challenges to different numbers. For example:
 - Odd numbers make your heads bigger than the evens.
 - Even numbers fill the whole box with your nose.
 - Odd numbers fill the box with your hand.
 - Numbers 1 – 5 change the tilt of your camera.
 - Numbers 6 – 10 move so only half your face is visible.
 - Number 3 and 4 move as far away as you can while still being visible.
 - Etc.
- Call “Zoom neutral” when needed in order to reset.
- Discuss:
 - What was that like?
 - What did you see that was interesting? Funny?
 - What was challenging?

CHALLENGES!

- Performing online means that actors have extra elements to consider: where the camera is, how much of their body can be seen, what else can be seen in the background.
 - In addition, if more than one actor is performing at a time, they need to think about how they all look together – should they appear to be the same size? In the same room?
- Creating scenes online means getting to play with cameras and camera angles, but also means the directors and actors have to problem solve. How can a fight scene be played, if the two actors are in two different Zoom boxes?
- Divide pairs or small groups into breakout rooms.
 - Assign each group a staging challenge.



- Groups must create and perform a short scene, incorporating the staging challenge by solving the 'problem' of how to show the interactions, even when in different boxes.
- Challenges:
 - Getting punched in the nose.
 - Fighting over a letter.
 - Stealing a wallet.
 - Spying on someone.
 - Handing someone a beverage.
- Groups return to main room and perform their scenes.
- After each scene:
 - What was the solution? How did it work?



Concept Collage Part Two

Appropriate for: Grades 4 -12

Time: 30 - 35 minutes

Platform: Zoom

Materials Needed:

- Uploaded images of physical collages created in Concept Collage Part One.

Note: This activity is designed to follow Concept Collage Part One.

REVIEW AND REMIND

- Have a brief tour of the collages or Jamboards created during Concept Collage One (if this activity does not immediately follow).
 - Students should remind themselves and the class the colors, textures, and shapes they focused on.

CHANGE THE SPACE

- Designers have a particular challenge when working online, since the actors are in different spaces and many actors are working from home.
 - Designers need to get creative and play with the resources they have.
- Give the students a series of challenges to execute, using their collages as inspiration – thinking about the colors, textures, and shapes they focused on, as well as their discussion in their design groups.
- For each challenge, students can turn off their cameras, work for two minutes to complete the challenge, and then turn their cameras back on.
 - They are two minute challenges – so they go fast!
 - The reveal can be as they are ready, or all at once.
 - After each reveal, take a minute for everyone to look around at each other's and give a few compliments.
- Challenges:
 - Create one of the shapes you worked with. You can use your body or objects in the room.
 - Create the second shape.
 - Choose one of the colors from your collage. Fill your space with that color as much as you can.
 - Change your appearance to reflect your concept collage. You can think about color, texture, shape, or all three.



- Change your appearance again, focusing on a different element.
- *Younger grades might work with fewer challenges or with more specific instructions, eg. Find three things that are that color and arrange them in your space.*

GROUP CHALLENGE

- Original collage groups return to a breakout room.
- Groups create a group representation of their collage.
- To think about:
 - Each group member could focus on a different element.
 - All group members could look similar.
 - Group members could recreate one of the challenges they just did individually.
- To decide:
 - How will the group show their boxes all go together? What's the connection?
- *Younger grades might choose one of the challenges to recreate as a group.*
- Groups return to the main room.
- Each group shows their group design.
- One group member explains the group's thinking and inspiration.
- Look at the group's collage again before or after their presentation.



Shakespearian TikTok

Appropriate for: Grades 7 -12 (younger at facilitator discretion)

Time: 30-40 minutes

INTRODUCTION

- Ask the students to explain TikTok.
 - What is the point?
 - Who uses it?
 - What do they use it for?
- Brainstorm some common 'types' of videos.

CHARACTER TIKTOK

- The majority of the characters in *Romeo and Juliet* are teenagers. Had social media been around, they would likely have had accounts.
- Discuss:
 - Which characters do you think would be most likely to have a TikTok account?
 - What kinds of videos do you think they would post?
- Create:
 - Students choose a character from *Romeo and Juliet* and create an in-role 30-60 second TikTok video.
- Students should consider:
 - What makes sense for that character, in terms of content, style, and speech.
 - What elements of the story/plot they reference, if any.
- Options (depending on age, group, and accessibility):
 - Students with TikTok accounts might create and post their video there.
 - Students might create a TikTok-style video on their phone.
 - Students might perform a TikTok style performance live.
- Share out videos and/or performances.
- Discuss:
 - What did you see?
 - What was particularly funny? Interesting? 'Accurate?'
 - Any new character insights occur to you from these videos?



Agree/Disagree

Appropriate for: Grades 4 -12

Note: While the statements were designed to be appropriate for most grades (with older grades able to bring depth and nuance to the discussion), facilitators are encouraged to select the statements they feel are most appropriate for the grade/group and time constraints.

Time: Flexible

INTRODUCTION

- Establish one wall of the room as “completely agree” and the opposite wall as “completely disagree.”
- Read the agree/disagree statements.
- For each statement, students place themselves in the room according to their stance.
- Intermittently, ask someone to explain their placement.
 - Take note of statements that are polarizing, and ask students from each side to explain their thinking.
 - Take note of statements where students place themselves halfway between agree and disagree. Ask students to explain their conflict.



AGREE DISAGREE STATEMENTS

- Mercutio's death was an accident.
- Mercutio's death is Romeo's fault.
- Tybalt deserved to die after killing Mercutio.
- Romeo would have moved on from Juliet as quickly as he moved on from Rosaline.
- Romeo and Juliet had more than just teenaged passion.
- The nurse deserved to be punished by the prince
- The friar deserved to be punished by the prince.
- The Montagues and Capulets families will get along after this.
- Juliet should have married Paris.
- If Romeo hadn't gone to the Capulet party, none of this would have happened.
- Romeo's and Juliet's deaths are the friar's fault.

DEBRIEF

- "Which statements were easy for you to decide where you stood?"
- "Which statement did you feel most strongly about?"
- "Which statement was difficult for you?"
- Return to statements that caused polarization and continue conversation.



“Well, actually ...”

Post-Viewing Discussion Activity

Appropriate for: Grades 4 -12

Time: Flexible

Materials Needed:

- One chair

(source: Michael Chekhov)

ACTIVITY

- Students choose which character from *Romeo and Juliet* they would like to speak as.
 - Roles may be assigned randomly or by choice.
 - More than one student might be assigned one of the more prominent roles.
- An empty chair is placed in the center or front of the room.
- A volunteer sits in the chair, introduces themselves as their character, and begins to lecture the class about why they are the most important character in the play.
- Any other student may approach the chair at any time, place a hand on the speaker’s shoulder and interrupt, saying, “Well, actually, [name of their character] is the most important character in the play.” That student then takes over the chair and the lecture, explaining to the class why their character is the most important.
 - The facilitator makes the call as to whether the interruption may proceed, in order to head off too-early interruptions.
 - Students may interrupt as many times as they’d like.
 - Students should consider both why their character is integral to the plot/story, but also what that character might think about their own importance in the world of the play.
- *Younger students might be assigned characters in a small group and allowed time to brainstorm together before activity begins.*

DEBRIEF

- What did you hear that hadn’t occurred to you before?



Mental and Emotional Health

Appropriate for: Grades 8 -12

Time: 35 minutes

Materials Needed:

- Mental health community resources, (page – 33)

Note: As this discussion deals with issues of mental health and suicidal ideation, facilitators should use discretion when implementing in considering the students' relationship with each other and the facilitator. It is recommended that this activity take place after community guidelines/norms are in place and that those norms are reiterated at the outset. Facilitators should also note to the students that they are obligated to share with a supervisor if they feel someone is in immediate or serious danger.

OPENING/CHECK IN

- Have students indicate by holding up fingers where they are at the moment, on a scale of 1 – 10, with 10 being feeling absolutely amazing and ready for anything, and 1 being metaphorically curled up under the desk in a shivering ball.
 - Take note of where the class is.
- Note that today involves discussion about mental and emotional health, and when having those discussions, it's important to keep your own in mind.
 - When sharing ideas or experiences, consider your own health, but also consider the room's.
 - Someone at an 8 might feel comfortable sharing something very personal, but if their partner is at a 3, they might not be in a place to process that story.

CIRCLE SPECTRUM

- Students stand in a circle.
- Read a series of statements.
 - If the students agree with the statement, they move as close to the center of the circle as possible.
 - If the students disagree, they move as far as they can to the outer edges of the circle.



- Students may also place themselves partway between, close to disagree but not all the way, etc.
- Note that these are opinions that might change from day to day, so this is just what the students are thinking right now, in this moment.

STATEMENTS

- Teenagers struggle more with mental health than adults.
- Adults don't take teenage emotions seriously.
- Teenagers tend to be overly dramatic.
- Teenagers aren't old enough to understand what they're feeling.
- Most teenagers have an adult in their lives who will take them seriously.
- Teenagers know where to find mental health resources at school.
- Teenagers know where to find mental health resources online.
- Strong feelings in teenagers will blow over in a few days.
- Talking about mental health is difficult.
- People look down on those who talk about struggling with their mental health.
- After each statement, either ask someone to share their thinking behind their placement or ask students to turn to someone near them and share their thinking.

DEBRIEF

- What did you notice about this group, as a whole?
- Where was there the most agreement? The most disagreement?
- Which statement brought up the most conflict for you, in terms of where to stand?



DISCUSSION

- What do you think is the most common mental or emotional health issue with students your age? Why do you think that is?
- What kinds of stigmas exist around talking about mental health? About talking about mental health as a teenager?
- What kinds of resources exist at your school to help?
- What kinds of resources are you aware of online?
- If you have a friend that you're worried about, what are the things that stop you from letting their family or a teacher know? What dilemmas do you face in that situation?
 - *Note: it's important to acknowledge that telling someone isn't always easy, or even seem like the clear path, while still stressing the importance of seeking help.*
- Conclude by sharing community resources with the group.



Mental Health and Crisis Support

National Suicide Prevention Lifeline

800-273-8255

<https://suicidepreventionlifeline.org/>

The lifeline has 24/7 free and confidential support for people in distress.

The website has resources for coping during community unrest, emotional health during Covid, and for specific groups, such as disaster and loss survivors, LGBTQIA+, Native Americans, and youth.

The New Jersey Hopeline

1-855-NJ-HOPELINE

www.NJHopeline.com

The Hopeline has 24/7 phone and text support for people in distress. The website includes local resources.

New Jersey Crisis Textline

Text NJ to 741741 for free, 24/7 crisis support

Other Resources:

Myths and Facts of Youth Suicide

<http://suicideprevention.nv.gov/Youth/Myths/>

“My Friend is Talking about Suicide. What Should I Do?”

<https://teenshealth.org/en/teens/talking-about-suicide.html>

Suicide Prevention Resource Center Resources for Teens

https://sprc.org/sites/default/files/resource-program/Teens_0

Core Curriculum Connections Guide
Romeo and Juliet

Activities correspond with the Core Curriculum Content Standards below ↓	↓ Pre and Post Show Activities ↓												
	Agree / Disagree	Quotes out of Context	Story Speed Through	Staging the Prologue	"What did you call me?"	Try it Another Way	Concept Collage (Part One)	Staging Challenges	Concept Collage (Part One)	Shakespearean TikTok	"Well,..."	Mental and Emotional Health	
NJSLSA.R2	X	X	X	X		X	X			X	X		
NJSLSA.R3	X					X		X		X	X		
NJSLSA.R4		X				X							
NJSLSA.R5													
NJSLSA.R6				X	X	X							
NJSLSA.R8													
NJSLSA.R9													
NJSLSA.R10													
RL.8.1	X	X				X		X		X	X		
RL.8.10													
RL.9-10.11-12.1	X									X			
RL.11-12.4		X				X							
RL.9-10.5			X										
RL.9-10.7													
RL.9-10.10													
RI.9-10.6													
W.8.4													
W.8.10													
SL.9-10.11-12.1	X	X	X	X	X	X	X	X	X	X	X	X	
SL.9-10.3	X									X	X		
SL.9-10.11-12.4													
SL.9-10.6	X	X	X	X	X	X	X	X	X	X	X	X	
1.1.5.C.2						X			X	X			
1.1.5.C.3							X		X	X			
1.1.8.C.1													
1.1.8.C.2													
1.1.8.C.3													
1.1.8.C.4													
1.1.12.C.2													
1.1.12.C.3							X		X				
1.2.5.A.1													
1.2.5.A.3													
1.2.8.A.1													
1.2.8.A.2													
1.2.8.A.3													
1.2.12.A.1													
1.2.12.A.2							X		X				
1.3.5.C.2													
1.3.8.C.2													
1.3.12.C.1													
1.3.12.C.2													
1.4.8.A.1													
1.4.8.A.2													
1.4.8.A.3													
1.4.8.A.4													
1.4.8.A.5							X						
1.4.8.A.6													
1.4.8.A.7													
1.4.12.A.1													
1.4.12.A.2													
1.4.12.A.3													
1.4.12.A.4													
1.4.12.B.1													
1.4.12.B.2													
1.4.12.B.3													

English Language Arts Standards are here: <https://bit.ly/2wxe9Lf> Visual and Performing Arts Standards are here: <https://bit.ly/2BYrHFY>