



AN IMMERSIVE EDUCATION GUIDE

BEFORE THE SHOW

A LETTER FROM COMPOSER/LYRICIST AND PRODUCER MAX MARTIN

There would be no music in this musical without the many extraordinary artists, co-writers, and co-producers I have been fortunate enough to work with over the years. I thank them from the bottom of my heart for sharing their talent with me.

It has been a true pleasure to revisit and reimagine the songs we have created together while developing *& JULIET*. The process has been both a joyful trip down memory lane, and an exciting new challenge.

As I learned, making a musical really does “take a village,” and I am thankful for the passion, hard work, inspiration, perspiration, and dedication of everyone involved. I am honored to be a part of this team of amazing collaborators and feel like I have gained a wonderful new family.

Finally, I am grateful to all of you—the audience—for joining us on this musical ride. I so hope you feel the love we have all put into this, and that the show is as much fun to watch as it has been to make.

Together with my fellow producers and all involved in the show, I am delighted to welcome you to *& JULIET*.



Max Martin



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BEFORE THE SHOW

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BEFORE THE SHOW

WELCOME TO THE THEATER

Hark, what light through yonder curtain breaks? It's showtime, and you're experiencing **& JULIET**! Welcome to the **& JULIET** Educational Guide, where pop songs and creative minds rule, and there's nothing wrong with a few rewrites, even if you're William Shakespeare! **& JULIET** imagines that Shakespeare's wife, Anne Hathaway, flips the script on the greatest love story ever told and asks: "What if Juliet hadn't ended everything over Romeo?" Grab your quill and get ready to rock the Renaissance with **& JULIET**!

& JULIET'S HISTORY

& JULIET is currently running on Broadway – but what is Broadway, you might ask? "Broadway" refers to a group of 41 theaters with over 500 seats in the Theater District of New York City, and, if you look at a map, the street named Broadway cuts diagonally right through the district. **& JULIET** began its theatrical journey in the United Kingdom, where it played in Manchester before transferring to the West End. Like Broadway in New York, the West End is a region of London that houses 39 theaters. After a run in Toronto, **& JULIET** transferred to Broadway while another production of **& JULIET** opened in Melbourne, Australia and then traveled to Singapore before playing in Perth and Sydney. In 2024, **& JULIET** will open in Hamburg, Germany making Germany the sixth country to welcome the musical in less than five years.

& JULIET will also be heading out on a North America Tour and a UK Tour in 2024 as well, which means the show will travel around and play in different cities. Once the tour is finished, a show is usually made available to license, meaning that regional theaters, community theaters, and educational theaters will have the opportunity to perform it. A "regional theater" refers to a professional theater that isn't Broadway or West End theatre, and a "community theater" is a nonprofessional theater. Maybe one day

your school will produce **& JULIET** for the spring musical!

None of this would have been possible without the source material, both the pop songs written by music producer and songwriter Max Martin, and his collaborators, and Shakespeare's play *Romeo and Juliet*. Max Martin is basically the Shakespeare of pop! He has written 27 Billboard Hot 100 hits (only the Beatles' Paul McCartney has written more!), and *Romeo and Juliet* is one of Shakespeare's most-adapted stories. Shakespeare's plays fall into three categories: tragedies, comedies, and histories. *Romeo and Juliet* is a tragedy and was performed in 1597 and probably written a year or two before. Let's take it back to 1597 to explore how we got from *Romeo and Juliet* to **& JULIET**!

WHAT ARE THE ORIGINS OF THEATRE?

Humans have been storytellers from the very beginning, and many cultural storytelling traditions involved theatrical elements. Though there are records of early performances in both Ancient Egypt and Ancient India, the plays of Ancient Greece are considered the basis for modern theatre. In fact, the word "thespian," meaning "theatre artist," comes from Thespis, who is considered the first actor in history. Many inventions from this early period are still used in modern theatre, like the idea of a chorus, putting actors in costumes, and how theaters are shaped. Like the Ancient Greeks, William Shakespeare's works had a huge cultural impact when they played to Elizabethan audiences and continue to influence the modern world, not only in theatre but also in literature and poetry. Ask students to identify the impacts Shakespeare made on culture and theatre. For example, Shakespeare created many words and phrases we use today.



SPOILER ALERT WARNING

Teachers please note:

the below activity incorporates the synopsis of the show which will reveal a number of fun plot twists. If your students will be seeing *& JULIET* in the future, you may want to hold on conducting this activity until after they have seen the musical so as not to give too much away.

STRUCTURING A STORY



USE THIS ACTIVITY TO DISCUSS THE PLOT ELEMENTS OF A STORY WITH STUDENTS.

Shakespeare's plays are still around today, not only because of poetic language but also because the stories in his plays are compelling. As William says to Anne in *& JULIET*, a play needs obstacles, conflicts, and complications! At its heart, modern musical theatre is about telling a story through scenes incorporated with music. In this activity, students will dive into the key elements of telling a story. Understanding how to identify these elements will help students become stronger storytellers.

- To begin, divide students into at least two groups to compete in a plot structure relay.
- Present each group with a large plot structure graph taped on the floor with painter's tape.
- Give students large printouts of the following words: exposition, inciting incident, rising action, climax, falling action, and conclusion.
- Have students compete in a relay to see how quickly each group can label the plot points in the correct order and location on the plot structure graph.

- Once one group is successful, ask students to discuss what each point means based on its placement on the structure.
- Encourage students to document their definitions of the plot points.
- Then, have the groups come together to share their definitions.
- Have students use the internet to search and compare their definitions with the dictionary.
- Once everyone understands the definitions of the plot points, hand out the show synopsis (found within the teacher and student workbooks), and read through the summary together.
- Based on this synopsis, have students assign plot points to the show.
- Discussion Topics:
 - How does the plot structure change once Shakespeare brings back Romeo?
 - How might the story have turned out if Anne had gotten her way?
 - In groups, brainstorm new plot points, and restructure your charts accordingly.

Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 8: [English Language Arts Standards](#) > Reading: Literature**

SHAKESPEARE EXPLORATION: IAMBIC PENTAMETER



HELP STUDENTS UNDERSTAND SHAKESPEARE'S POETIC STRUCTURE.

What is iambic pentameter? You could probably describe this metric structure with sounds because you've heard Shakespeare's writing. Take his famous line "Shall I compare thee to a summer's day?" In iambic pentameter, the line stresses sound like this: "Shall I compARE thee TO a SUMmer's DAY" (rhythmically, da DUM da DUM da DUM da DUM da DUM da DUM).

Let's break it down. Meter in poetry describes a rhythm of the language that is composed of syllables. Two syllables together form a "foot." A foot that has an unstressed syllable followed by a stressed syllable (da DUM) is called an "iamb." "Penta" is the prefix for five (ever seen a pentagon?). So, pentameter is a line with five feet. Iambic pentameter is written with lines of five iambs, or ten syllables in the pattern of an unstressed syllable followed by stressed syllable. For example, the following lines from *& JULIET* demonstrate the pattern:



MAY

i'm JULiet's FRIEND. i'm GLAD our PATHS have
CROSSED. we MET each OTHER AT the BALL, i
THINK.

FRANCOIS

(looking around, nervous)

i THOUGHT i'd FIND the FRIAR. i MUST be LOST.

MAY

i KNOW the FEELing. DO you WANT a DRINK?



Speaking the lines in this pattern puts emphasis on certain words and makes them more important. What would happen if the stressed syllables shifted? Try speaking the lines in the prior example with opposite stress. Does it work? Does the meaning change? Try the lines without any of the stressed syllables illustrated. Try to read it as you would normally, if it were prose, stressing the words that you think are important. Did you stress the same words that are stressed in the iambic pentameter?

THEATER VS. THEATRE

Have you noticed two spellings of the same word? Which spelling is correct? In this guide, "theater" is the physical space and "theatre" is the artform.

Now try writing a few lines in iambic pentameter. Remember, 10 syllables (5 iambs) with an unstressed syllable followed by a stressed syllable make up a line. Be sure to keep in mind which words are falling on the stressed syllables, and make sure that the sound and meaning are working.

Taking it further, if students want extra exploration, have them write their own soliloquies, which is when a character speaks to themselves onstage (like Hamlet's "To be or not to be"). Students choose a character from the show (they can access *& JULIET* character descriptions in their student workbooks) and write a soliloquy in that character's voice. Begin by free writing what the character wants or is thinking about, and then try to put their thoughts and feelings into iambic pentameter. Have everyone read their soliloquies aloud, or trade with their neighbor and read aloud.

Classroom Connections - Common Core State Standards Initiative:

- **Grades 9 – 12:** [English Language Arts Standards > Reading: Literature](#)
- **Grades 9 – 12:** [English Language Arts Standards > Writing](#)

*This curriculum can be modified for grades 6–8.



FUN FACT

As book writer, David West Read, wrote the story and script for *THE BOOK OF JULIUS & JULIET*, he tried using IAMBIC PENTAMETER in a number of different ways. At one point, the script had Shakespeare speaking only in IAMBIC PENTAMETER, but David worried that might distract the audience so he pulled back and in the final version of the script, he used IAMBIC PENTAMETER only to punctuate certain key moments.

WHAT TO EXPECT WHEN YOU ARRIVE AT THE THEATER

The theater is a magical place, and Broadway theaters are famous worldwide! **& JULIET** made its home on Broadway at the Stephen Sondheim Theater on West 43rd Street in New York City, and whether you're in New York or seeing a touring production at a regional theater, it's always a good idea to look up the theater ahead of time! Map out routes, find nearby restaurants, check out the parking situation, and make sure you know where you're going.

It's a good idea to arrive at the theater at least 30 minutes before showtime. That way, you have time to stop at the box office, wait in line, get your program, check out the show's merchandise, use the restroom, and find your seats before the show. Remember to expect lots of other people!

A show's program is a great resource to learn about the production you're seeing. The program will list the show's creative team, crew, musicians, actors, and company biographies so you can read about everyone. The show's running time, list of songs, and whether or not to expect an intermission might also be listed in the program.

Once you've settled in and the show begins, enjoy the magic of musical theatre!



WHAT TO EXPECT IN THE THEATER

Theatre has roles both onstage and behind the scenes, but did you know that you play an important role too? The audience is an essential part of a theatrical production – without people watching the performance, even if a story is being told, it's not being heard!

While it sounds very simple to sit and watch a musical, there are some “shalls” and “shall-nots” to being a good audience member.

AUDIENCE ETIQUETTE REHEARSAL



USING SOME OF THESE RULES AS INSPIRATION, HOLD AN AUDIENCE ETIQUETTE REHEARSAL!



Choose one member of your group to play the theater's usher, and give everyone in the group a “bad audience etiquette” prompt. For instance, cue your “bad audience” members to start whispering, one by one, then speaking more loudly. If the usher can guess the bad behavior, they choose a new usher and become part of the audience. For an added difficulty level, choose just a few members of your “bad audience” to perform the behavior so the usher has to pay close attention!

Seeing a theatrical production is a once-in-a-lifetime experience. Unlike a movie or a television show, you're at the theater with audience members, performers, technicians, house staff, and more, sharing this story in real time. By working together to be good audience members, we make sure that we're putting everyone in the theater in a position to have the best experience possible!



HOW TO BE A GOOD AUDIENCE MEMBER

THOU SHAN'T TEXTETH... THE SHOW IS LARGER THAN YOUR PHONE.

No cell phones, no texting, no phone calls, and no social media! The Renaissance created some pretty cool things... the cell phone is not one of them.

OOPS... YOU SHOULD HAVE GONE TO THE RESTROOM.

Make sure to use the restroom before the show so you don't interrupt the performance.

THE SHOW IS OVERPROTECTED... BY THE USHERS WHO WILL MAKE YOU DELETE YOUR PHOTOS.

Photography and filming of any kind is strictly prohibited in the HOUSE during the show. The HOUSE is the area of the theater where the audience sits to watch the show. Selfies and photos can be taken in the theater lobby and at the stage door where the actors meet the audience members.

YOU GOTTA KEEP YOUR HANDS AND FEET TO YOURSELF— THAT'S THE WAY IT IS IN THE THEATER.

You're not a groundling or a standing patron at Shakespeare's Globe Theatre. These days, there are seats in theaters; remember to keep your feet off of them.

WE WANT TO HEAR YOU ROAR.

It is standard to applaud at the end of the show to show the actors and crew proper support for all their hard work.

THOU SHALT HAVE A GREAT TIME. SHOW THEM LOVE!

Clap at the ends of scenes or acts or whenever there's a moment onstage that's particularly impressive. Laugh when things are funny. Show the performers love in your responses!

THE ROLES WITHIN THE THEATRE

CAST

Musical theatre actors, known as the “cast,” are unique because they are multidisciplinary artists – they can sing, dance, and act simultaneously to tell the story! However, becoming a cast member in a show is more difficult than just being able to sing, dance, and act. Certain roles require specific skills for the storytelling, like being able to sing a precise note, perform acrobatics, or play an instrument. Therefore, actors participate in a casting process to find the right performers for the job.

Auditions are the first step for performers hoping to be cast in a production. “Auditions” are an opportunity for actors to showcase their skills as a singer, dancer, and actor to the creative team producing the show. Actors typically prepare material in advance to share during auditions. Following auditions, the creative team may hold “callbacks.” A callback is an opportunity for the actor to perform again in front of the creative team. This time, actors may be given scenes and songs from the show to perform with other actors. The creative team may observe how the actors take direction, how they work with the other actors being called back, and even their personal behavior during the process. Remember, talent may get you the callback, but character will get you cast. Be kind if you are ever in this position!

Following callbacks, only a few of the many wonderful actors who auditioned will be cast in the production. Within this cast, each actor plays an important role, whether it’s a leading character or ensemble member. Ensemble actors play supporting roles in addition to forming a chorus of singers, dancers, and actors. In *& JULIET* the Ensemble members are referred to as “Players” and all of the Players have their own name.

Ensemble members can also serve as understudies, which means they step into the leading roles when the regular actor is unable to perform. But what happens if the understudy is also unavailable? Swings save the day! Perhaps the most challenging role in all of musical theatre, “swings” are performers that can “swing” into any role during the performance.

The show is cast, so we’re done, right? Wrong! If a show like *& JULIET* is remounted in new cities, or has a very long run, the show may need to re-cast roles multiple times. To view the current cast in a production, you can visit the show’s website or take a look through the show’s program.

FUN FACT

All of the Players have names, which isn’t always true of ensemble characters in a musical. All their names are inspired by performers in Shakespeare’s real-life acting company, members of his family, or characters from his other plays.

SHAKESPEARE’S DAUGHTERS

SUSANNA

JUDITH

SHAKESPEARE’S ACTING COMPANY

RICHARD

(Richard Burbage)

CUTHBERT

(Cuthbert Burbage, Richard’s brother)

HENRY

(Henry Condell)

AUGUSTINE

(Augustine Phillips)

FLETCHER

(Lawrence Fletcher)

SLY

(William Sly)

KEMPE

(William Kempe)

THOMAS

(Thomas Pollard)

GWYNNE

(Nell Gwynn)

SHAKESPEARE’S WORK

GREGORY

(Capulet servant in *Romeo and Juliet*)

NELL

(Nell Quickly, from the Henry plays)

ELEANOR

(the wife of the Duke of Gloucester in *Henry VI*)

IMOGEN

(the daughter of King Cymbeline in *Cymbeline*)

VIOLA

(*Twelfth Night*)

MARGARET

(Queen Margaret, *Henry VI*)

RUMOUR

(*Henry IV*)

LUCY

(the potential “Dark Lady” in Shakespeare’s sonnets)

MUSICIANS

In addition to the cast, musicians work together every performance to create the live orchestrations! These musicians make up the orchestra for *& JULIET*. During *& JULIET*, the musicians are hidden from view, and only the conductor is visible on monitors from the orchestra. But good news! The musicians will bow at the end of the show.

To learn more about how the orchestrations were developed, read this article by [Playbill](#) about *& JULIET* orchestrators Bill Sherman and Dominic Fallacaro, who combined pop music with a classic Broadway pit orchestra. They were

given permission by Max Martin to “mess with” the songs. As a result, the songs in *& JULIET* may sound slightly different compared to the original versions made famous by pop stars like Katy Perry, The Weeknd, Britney Spears, and more.

TRY IT OUT! PICK A SONG FROM *& JULIET* AND COMPARE IT TO THE ORIGINAL RECORDING ARTIST’S VERSION.

Ask students the following: “What differences do you hear?” “Why do you think these choices and adjustments were made?”



JUKEBOX

PLAY A GAME TO TEST YOUR KNOWLEDGE OF MAX MARTIN SONGS!

Students can form teams or participate individually in this activity! If your group plays in teams, have one member from Team 1 compete against one member from Team 2 in the challenge. Feel free to keep score, especially if the group is playing in teams. In Round 1, have students listen to the intro of a Max Martin song and try to be the first to shout out the title. Repeat this step a few times before layering in Round 2. In Round 2, have students listen to a short section of lyrics from a Max Martin song. Students are competing to finish the lyric line first.

Tips for success:

1. Build a playlist in advance to keep the game moving fast!
2. Create a lyrics slide show to use during Round 2.

Classroom Connections - National Arts Standards:

- **Grade 6: Music: Responding** - [MU:Re7.2.6](#)
 - **Anchor Standard 7:** Perceive and analyze artistic work.
 - **Enduring Understanding:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
 - **Essential Question:** How do individuals choose music to experience?
- **Grades 6 – 10: Theatre at a Glance: Responding** - [TH:Re9.1.6.b-1.b](#)
 - **Anchor Standard 9:** Apply criteria to evaluate artistic work.
 - **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and access drama and theatre work.
 - **Essential Question:** How are the theatre artist's processes and the audience's perspective impacted by analysis and synthesis?

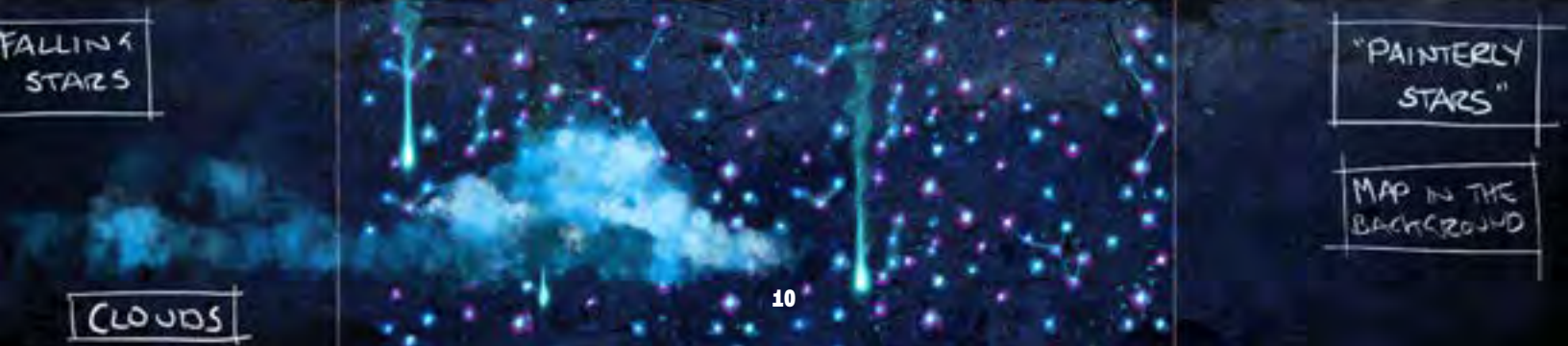






FUN FACT

Since **& JULIET** is a mash-up of Shakespeare's theater and Max Martin's music, set designer Soutra Gilmour and video & projection designer Andrzej Gouling wanted their designs to drop us into several worlds at once. "The buildings, the textures, the urban fabric, the street art, the colors, the architectural details—It feels like a kind of collage to me," Gilmour says. All those references are what make their designs feel so alive.



TECHNICIANS & DESIGNERS

“Technical theatre” is a broad term that covers all the technical elements that work together to create a musical production, and the list is long! From designers developing a show’s visual language, to carpenters building the set, to stitchers sewing the costumes, to stage managers coordinating departments, to sound designers and engineers ensuring the show is heard throughout the theater, to stage crew running electrics, to props masters managing props, to dressers handling quick changes, it truly takes an army of technicians working together for the show to go on. All these technicians work together to realize the designer’s concepts.

Technicians, like performers, are multidisciplinary artists. Though they are not singing, dancing, and acting onstage, they ARE the ultimate example of STEAM! What is STEAM? “STEAM” stands for Science, Technology, Engineering, Art, and Mathematics, which are all skills that Broadway technicians use professionally.

Create a list of all the roles in technical theatre! Using this list, develop a chart or web demonstrating how all of these roles connect together to create the production.

SOUTRA GILMOUR: SET DESIGNER

Explore STEAM through the set design of *& JULIET*.

Soutra Gilmour is the set designer for *& JULIET*. A set designer is responsible for developing the physical world of the musical, including scenery, furniture, platforms, flats, and any other item or structure that makes up the physical environment. The set designer works closely with the director and creative team on achieving the vision of the musical.

As previously mentioned, “STEAM” stands for Science, Technology, Engineering, Art, and Mathematics. Ask students to create a

graphic organizer by turning a piece of paper to a landscape orientation and folding or drawing five vertical lines to create columns. Then, have them label the top of each column with each letter of S-T-E-A-M. Now, take a look at the *& JULIET* set and costume design by watching the “Behind the Design” video below and encourage students to keep STEAM in mind as they view the videos. As a group, ask students to identify elements of STEAM that they observed in the set design and categorize the element on their STEAM graphic organizer.

For example, Vic Lee’s illustrations and Projections Designer Andrzej Goulding’s work would fall under STEAM: Illustrations are art, and Vic Lee digitally enhances his work, so they could also be included under technology. Projections would fall under science, technology, engineering, and even mathematics. Students may revisit the video to continue building their charts.



Watch [& JULIET BEHIND THE DESIGN](#)



STAGE RIGGING

Many theaters have entire pulley systems backstage to seamlessly switch set pieces and even fly actors! This system is known as theatrical rigging or a fly system because it literally allows objects and actors to fly in and out of scenes quickly and safely! The crew members who operate this system are known as riggers or fly operators.

SIMPLE MACHINES IN & JULIET

One of the elements of STEAM repeated throughout the video are clips of characters appearing to fly on objects—e.g., Juliet on the chandelier and Juliet and Romeo on the carnival chair. How are they flying? In the case of Juliet on the chandelier, the set designer and director work the science into the storytelling by having Anne and Angélique pull a rope downstage right to raise the chandelier. The audience can see the mechanism! “Mechanisms” are the parts that make up a machine. The musical uses many examples of simple machines!

Ask students: Does anyone know the name of the machine that Anne and Angélique pulled in the video to raise the chandelier? Ask if anyone has seen this machine before. (Flag poles, window blinds, and cranes are good examples.) This is called a pulley, and it’s one of six simple machines! A pulley is a simple machine that consists of a wheel, axle, and rope. It is used to lift objects by applying force at one end of the rope. The amount of energy expended in lifting the object depends on the mass and the height the object is raised. Pulleys are designed to make lifting and lowering easier!



CREATE AND EXPERIMENT WITH A FIXED PULLEY!

Materials needed:

- 1 wooden skewer
- Empty cardboard ribbon spool
- 1 yard of yarn
- A piece of cardboard 5” by 3” labeled “Juliet” (You can even print off a picture of Juliet on the chandelier)
- 2 shoe boxes (could be replaced with any support object at least 13”)
- Scissors
- Tape

To begin, give students a demonstration of how a pulley works using found objects. Poke the wooden skewer through the center of the cardboard ribbon spool. You may need to create the hole with scissors. Attach the labeled piece of cardboard to one end of the yarn by creating a hole in the cardboard with scissors and threading the yarn through the hole. Turn

two shoe boxes to a vertical position, and space them apart from each other at a distance that is the approximate length of your skewer. Set the skewer and spool on top of the shoe box and tape it down. Then, lay the yarn over the top of the spool, with one end on each side of the spool. Using force, pull the end of the yarn without the cardboard attachment to demonstrate Juliet rising on the chandelier. Discuss the mechanics of how this works with students. Continue the conversation by discussing how this action is easy because the cardboard is lightweight, but pulling a person into the air would require more force. Ask students: What does this mean? How does this mechanism function? How does this mechanism make the work simpler?

Have students work in groups to create pulley systems of their own to answer the questions above. Students should use found objects to build their own pulley systems. These items can be objects they bring from home or objects found in the classroom. The system should include a wheel, axle, rope, and object to lift. Additionally, they should not be the force pulling on the pulley. Students should use a weighted object to test the questions above. Remind students they do not have to have proper counterweights to offset the objects but should know the weight of both objects. For example, found rocks make a great weighted object.

Conclude with a demonstration of students’ pulley systems, theories, and results. Have students examine how it’s possible to lift an object, whether or not it is lighter or heavier than their own weight (for example, lifting Juliet and the chandelier in the show).

Classroom Connections - Next Generation Science Standards and National Arts Standards:

- **Grades 6 – 8: Next Generation Science Standards (STEAM) > Engineering Design - [MS-ETS1-1](#)**
- **Grades 6 – 8: National Arts Standards > Theatre at a Glance: Creating - [TH:Cr1.1.6.b-8.b](#)**
 - **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
 - **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
 - **Essential Question:** What happens when theatre artists use their imagination and/or learned theatre skills while engaging in creative exploration and inquiry?

PALOMA YOUNG: COSTUME DESIGNER

Paloma Young is the costume designer for *& JULIET*. A costume designer enhances the story through what the characters wear. They design, create, and maintain all the clothes, accessories, wigs, shoes, and more with their team. Like the set designer, the costume designer works closely with the director, choreographer, and creative team on achieving the vision of the musical.

It is important for the costume designer to consider the actor's performance track during the show. For example, if an actor performs break dance choreography, they need a costume that allows for that movement and flexibility.



FUN FACT

Romeo's costumes were partially inspired by the outfits Harry Styles wore to the Met Gala. Costume designer Paloma Young says, "We were looking at Harry Styles because he's a pretty, sad boy that makes the girls swoon." That's a good description of Romeo, too.



“IT’S LIKE MARIE ANTOINETTE GOES TO THE GYM.”

Inspiration can strike at any time, and the above sentiment in reference to *& JULIET* inspired costume designer Paloma Young.

Since the characters are creating a new version of Shakespeare’s play, they’re basically in rehearsal. Their “rehearsal clothes” include sneakers and sweatpants, mixed in with those vintage looks. As Young says, “It’s an intersection of historical Renaissance costume, high-fashion whimsy, and contemporary street culture.”



At the beginning of the show, Juliet’s jacket is embroidered with stars, which is a reference to the “star-crossed lovers” in Shakespeare’s play, but it’s also embroidered with tigers, which foreshadows how she’ll eventually sing “Roan.” Even the Latin phrase on her jacket – “oculus tigris” – means “eye of the tiger.”

Costume designer Paloma Young also added some goldfish to the front of Juliet’s jacket. That’s because goldfish have very short memories. When Juliet decides to marry François just a few hours after she meets him, it’s like she forgets everything she just learned about her troubled marriage to Romeo. The fish are there to remind us that Juliet isn’t perfect. A heroine doesn’t have to be.



At one point, Juliet was going to wear knee socks, in a nod to Britney’s iconic school girl outfit in the video for “...Baby One More Time.” But Young decided shorter socks felt “fresher” and “more self-assured.”

PUT THE MODERN LENS ON ELIZABETHAN COSTUMES!



IN THIS ACTIVITY, STUDENTS WILL DESIGN THEIR OWN COSTUMES LIKE PALOMA YOUNG!

Introduce students to different clothing elements from the Elizabethan period through the Renaissance. Assign students one item from the following list to research. Please note that some of these costume pieces, like a codpiece, may be uncomfortable for students to research. Familiarize yourself with these costume pieces, and feel free to give an explanation rather than encouraging independent research. All these costume pieces are included in *& JULIET*, so it's helpful for students to understand these pieces.

BROCADE	KIRTLE DRESS
VENETIAN BREECHES	STOCKINGS
RUFFS	LEATHER ACCESSORIES
CAPE	CORSET
PETTICOATS	WHISKS
DOUBLET	PICCADILL
JEWEL AND PEARL EMBELLISHMENTS	JERKIN WAISTCOAT
BUM ROLLS	CODPIECE
PUMPKIN BREECHES	BELL SKIRTS
COLLARS	CLOAKS

Have students create a display of their Elizabethan clothing research including an image, description, and who would have worn the item. Once all students complete their displays, gather all displays together for students to review.

Using the information gathered from the displays and additional individual research, ask students to design their own costume for *& JULIET*, as if they were a character in the show. Encourage students to think about their personality and why they enjoy certain clothing items. Students will look at elevating their personal style in combination with the period pieces from the Elizabethan era; combining modern clothing pieces with Elizabethan elements is similar to the way Paloma Young designed the costumes for the show. Before students begin their design, have students read this article by [Playbill](#) and rewatch the beginning of the “Behind the Design” video on page 11 in which Paloma speaks to the costume design. Ask students to consider the storytelling elements when designing a costume. As students begin to work on their design, ask them what

story are they trying to tell. Provide students with paper and a variety of mediums, like pens, pencils, markers, and colored pencils, to complete their design. Tip for success: Have students create an outline of their own body to use in designing their clothes rather than supplying one shape to all students. This way, the students' designs are already tailored to their own bodies.

After they've had time to create designs, students will get to share and discuss their designs and concepts. Have students select five designs from the class to build in small groups. Recommend that students select designs that utilize strong detail in shape, line, and texture. These will be exciting to build! Divide the students into small groups, and select one student to be the model for the costume. Newspaper is a great, cost-effective material to play with shape, line, and texture in costuming. Using newspapers, painter's tape, and scissors, begin building the costume. Give students 15 to 20 minutes to build their costumes. Once costumes are built, have each group present their design, talking the group through the different design concepts. You can even present the designs catwalk-style in a runway show!

Taking it further, if students want to learn more about the costume designs from *& JULIET*, look at this video [“& JULIET” Costume Design | Paloma Young | American Theatre Wing’s Master Class Series.](#)

Classroom Connections - National Arts Standards:

- **Grades 6 – 8: Theatre at a Glance: Connecting** - [TH:Cr11.2.6.b-8.b](#)
 - **Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
 - **Enduring Understanding:** Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.
 - **Essential Question:** In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?
- **Grades 7 – 8: Visual Arts: Creating** - [VA:Cr1.1.7a-8a](#)
 - **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
 - **Enduring Understanding:** Creativity and innovation are essential life skills that can be developed.
 - **Essential Questions:**
 - What conditions, attitudes, and behaviors support creativity and innovative thinking?
 - What factors prevent or encourage people to take creative risks?
 - How does collaboration expand the creative process?

HOWARD HUDSON: LIGHTING DESIGNER

DIVE INTO THE GOAL, BENEFITS, ART, AND SCIENCE OF STAGE LIGHTING!



IN THIS ACTIVITY, INTRODUCE STUDENTS TO STAGE LIGHTING CONCEPTS.

Begin by watching the following video:

[TEDxOgden by Jessica Greenberg on Science and Magic: Illuminating the Stage with Lighting Design](#). The video provides students with a basic overview of lighting design and provides visual examples. It notes how lights play an integral role in storytelling, all while illuminating the stage, highlighting different areas, setting the scene, and controlling mood.

Following the introduction video to lighting, ask students to get into small groups of 2 to 3 people. Assign each group one photograph from Howard Hudson's *& JULIET* designs: [Howard Hudson - & JULIET](#). Note for the group the idea that rather than the lights feeling natural, his design stands out. *& JULIET*'s use of Max Martin pop music leans towards concert energy. The design really sets the mood and energy of pop concert lighting. Ask the groups to identify lighting concepts discussed in the introductory video. Have students document these concepts they find in *& JULIET* to share with the full group. Once students have time to view and identify concepts, have students present their identifications to the group. During the presentations and guided conversations about the lighting design of *& JULIET*, ask students why they think Howard Hudson chose to make the lighting fixtures visible? The lighting

fixtures are visible but what are they? Continue the exploration of lighting by asking students to stay in their original groups. Share with students that there are many different types of lighting fixtures common in theatrical lighting. In this next activity, students will work in groups to identify the purpose for a particular theatrical lighting fixture. Ask students to create a visual display of their information including an illustration, description, how it works, the purpose for their lighting fixture, and, for a bonus, an image of the light in *& JULIET* photographs. Use this list to assign to students: Follow spot, PAR can, Ellipsoidal, Fresnel, Floodlight, Strip light, ADJ Dotz Matrix, Practical, and Cyc Light. Once displays are complete, be sure to give time for students to read and learn from others about the different lighting fixtures in theatre.

Classroom Connections - National Arts Standards, Next Generation Science Standards, and Standards for Technological and Engineering Literacy:

- **Grades 9 – 10: National Arts Standards > Theatre at a Glance: Creating - [TH:Cr1.1.1](#).**
 - **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
 - **Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.
 - **Essential Question:** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- **Grades 9 – 12: Next Generation Science Standards (STEAM) > Waves and Electromagnetic Radiation - [HS-PS4-5](#)**
- **Grades 9 – 12: Standards for Technological and Engineering Literacy - [STEL-9-124P](#).**



GARETH OWEN: SOUND DESIGNER

Sound design is so much more than making sure that actors and musicians are heard. Sound, like lights, can play a large role in setting the scene and controlling the mood of the show. A great example to listen for in *& JULIET* is Scene 5: “Blow.” In this scene, Juliet and her friends are stuck outside the castle waiting in line to get into the Renaissance Ball. The music within, while played at a low volume, is a club- or party-like sound.

Ask students: What is a club-like sound? Think about how music at weddings or large DJed events sound. Have students describe the sound. Once April breaks Juliet and friends into the castle, the sound changes to a full-volume electropop sound. In the audience, you can feel the vibrations and feel like you are instantly transported to a pop concert or club. In *& JULIET*, Gareth Owen’s design is so strong it gives the feeling of literally being transported to a new location.

CREATE YOUR OWN SOUND DESIGN OSTINATO/LOOP!



IN THIS ACTIVITY, STUDENTS WILL CREATE AN OSTINATO, OR LOOP, USING FAMOUS QUOTES FROM WILLIAM SHAKESPEARE’S ROMEO AND JULIET AND AUDACITY.

An ostinato is a short melodic phrase repeated throughout a composition that is sometimes slightly varied or transposed to a different pitch. Today, this is often referred to as a loop in music. Using their ostinatos as a base, students will play with creating feeling and mood of their *Romeo and Juliet* quote in the sound design.

This is a great activity to have students work on individually or in groups of 2 to 3 people. Begin by making sure students have access to Audacity. Audacity is accessible on Windows and macOS. Once students are in groups, share the term *ostinato*, and give an example of an ostinato.

The pop song “Dark Horse”, sung by Katy Perry, featuring Rapper Juicy J, and co-written with its producers Max Martin and additional collaborators, features an example of an ostinato. The final goal for this exercise is to create an 8-measure *ostinato/loop* using Audacity.

ACTIVITY STEPS FOR STUDENTS:

Before Opening Audacity

1. Research and select one quote from William Shakespeare’s *Romeo and Juliet*. This quote will be the base for building and setting the mood of the loop.
Example: “O Romeo, Romeo, wherefore art thou Romeo?” (Juliet, Act 2 Scene 1)
2. Have students identify a target mood based on their suggested line.
Example: Fast, race against time
3. Have students browse the internet to find free drum loops to download and use. Play around listening to different drum options and ask students to think about the drummers’ sounds and the target mood they are trying to achieve.
4. Once they find a drum sound that they believe hits the target mood, have them download the sound to their device.

Creating the Ostinato

5. Open Audacity and modify the Time notation. Time is noted at the top of the song page once inside Audacity. It may be in minutes and seconds. Have students change their timeline to measures by clicking Timeline then Beats and Measures.
6. Then, select file, import, and audio to add their drum sound into Audacity.
7. Once the audio is in Audacity make sure that it is a full 8 measures on the Timeline. If the audio is not a full 8 measures, students can select and copy the audio pasting additional audio behind the original. If the audio is more than 8 measures have students select and trim the audio down to 8 measures by sliding the end of the sound waves.
8. Now that the audio is at 8 measures, students can play with effects to get the feel and tone that they want for their Ostinato. Click on Effects, Add Effect, Audacity to view options for effects.
Example – Play with multiple Effects before selecting Reverb to match a target mood.
9. Explore Gain, gain is the amount of audio signal increased by the amplifier. Once students select Effect they can also adjust the Gain for additional mood modifications.
Example – Adjust your Gain to +12.0 dB increasing the intensity.

10. Add, using the red dot audio recording on top of the drum audio. Play with recording your quote by repeating it to the rhythm.

Example – Record “O Romeo, Romeo, wherefore art thou Romeo?” and play back the audio over the drums. If you do not like the first take, hit X to delete and record again.

11. Repeat the Effects steps from earlier to play with your audio recording.

Example – Play with Wahwah which will add a piercing sound to your natural speaking voice.

12. Turn the finished product into a loop by selecting Transport, Looping, and Enable Looping.

13. Save and label your ostinato.

Have students share their designs with the full group. For discussion, ask students what they think the intended mood was for the design. Additionally, ask students if they can identify

the quote or pieces of the quote. Much like a Broadway sound designer, we must hear the story and understand tone and mood through sound. Wrap up by reminding students that sound design is complex; all sound elements have to work together to tell the story.

Taking it further, read this article for more on **& JULIET** sound design and Sound Designer Gareth Owen: [Sound Design for Broadway's '& JULIET' – FOH | Front of House Magazine](#)

Classroom Connections – International Society for Technology in Education Standards (ISTE):

Formerly known as “The National Education Technology Standards”, ISTE Standards provide a framework in using technology to create high-impact, sustainable, scalable, and equitable learning experiences.

- **Grades 6 – 12: ISTE Standards > Creative Communicator > Original and Remixed Works**
– [ISTE.1.6b](#)



The **& JULIET** audio crew pose near the Avid S6L FOH console. Photo courtesy Gareth Owen

MEET THE CREATIVE TEAM

Musical theatre is a multidisciplinary art form that brings together music, language, dance, visual arts, and digital arts to tell a story, so it only makes sense that musical theatre careers are also collaborative, requiring many different people to come together to present the musical. In addition to the cast, musicians, technicians, and designers, additional creative team members include producers, directors, book writers, composers, and choreographers.

As a team, responsibilities are divided, allowing individuals to focus on making their best-effort contribution to the production. Often, theatre professionals wear many different hats – for instance, the director may also choreograph, or the composer might also be a producer.

The creative team behind **& JULIET** is a great example of this idea!



MAX MARTIN: MUSIC & LYRICS/PRODUCER

READ, DISCUSS, REFLECT

“From the beginning, I knew **& JULIET** needed to work on its own terms. I never wanted it to just rely on the song recognition and nostalgia factor. The most important thing for me was the story. Working with and watching this creative team develop that story and weave these songs into it as if they were written specifically for **& JULIET** and being heard for the first time has been really special.” —Max Martin



EXPLORE THE IMMENSE IMPACT MAX MARTIN HAS MADE ON MUSIC AND POP CULTURE.

Max Martin, and his collaborators, are responsible for writing the songs featured in **& JULIET** and Max is also one of the producers of the musical. Essentially, a producer is the person (or persons) who decides to put on the show, builds and oversees the creative team to develop the show, and handles logistics and finances. In **& JULIET**'s case, the show set out to use songs from Max Martin's catalogue of music but needed a book writer to build a story around the songs, and then a creative team to complete the production.

THIS ACTIVITY ASKS THE FOLLOWING: WHO IS MAX MARTIN? IS HIS MUSIC FAMILIAR?

Students may not recognize his name immediately, but they are very likely familiar with his catalogue of work. Students will read, research, and listen to learn more about Max Martin's impact on music and pop culture.

Ask students to create a K-W-L chart by dividing a sheet of paper into thirds. Each third of the paper should be labeled with K, W, or L. K represents what students currently know about the topic. W represents what students want to learn about the topic. L represents what students learned about the topic upon examination. Prior to reading the suggested articles as a group, have students complete sections K and W using this question as a prompt: Who is Max Martin, and what impact has he made on music and pop culture?

Here are a few examples:

K: I know Max Martin and his collaborators write pop music that I hear on the radio/stream like “Roar” sung by Katy Perry, but I do not know who Max Martin is.

W: I want to know the following: How many and what songs did Max Martin write? Does he have a GRAMMY? When did he start writing music?

Once students have completed K and W, give them time to read the articles as a group, add to the L column of their chart, and cite the article where they read the information. Once students have read the articles as a group, give them time to research any remaining W questions and write the answers in the L column of their chart. Encourage students to cite and provide details from their research distinct from their personal opinions or judgment. After giving students research time, have them share their results from the L column with the class. Students can alter their L columns as their peers share additional information. When the chart is complete, return to the prompt question, and ask students to answer the followings: Who is Max Martin, and what impact has he made on music and pop culture? Encourage students to update their K-W-L charts throughout their exploration of **& JULIET** as they learn about the show.

Suggested group articles:

- [Max Martin | Artist | GRAMMY](#)
- [Max Martin | Songwriters Hall of Fame](#)
- [10 Ways Britney Spears' “...Baby One More Time” Changed Pop Music Forever | GRAMMY.com](#)
- [Billboard.com Max Martin Producer & JULIET](#)

Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 8:** [English Language Arts Standards > Reading: Informational Text](#)
- **Grades 6 – 12:** [English Language Arts Standards > Speaking & Listening](#)



Watch **& JULIET BEHIND THE MUSIC** - Hear from Musician, Lyricist, and Producer Max Martin



POP CULTURE IMPACT



BUILDING FROM STUDENTS' K-W-L CHARTS, HAVE STUDENTS CONTINUE OUTLINING MAX MARTIN'S IMPACT ON POP CULTURE

Begin by creating a large timeline of the music Max Martin has co-written, written, or produced. Students can create the timeline individually, in small groups, or as a large group. It may be helpful to divide the timeline into periods of time if they are working in a large group – for example, group 1 covers 1990–1995, and group 2 covers 1995–1998. As students develop their timelines, encourage them to look back at the impact or significance of certain songs along the timeline. Consider more than just the song title and singer. Did the song play a role in culture? Did the song play a role in politics or fashion, or did it facilitate change in the music genre? If students are creating individual timelines, allow time at the end of the activity to reflect and share. If students are working together on one large timeline, review all content as a full group to discuss what students notice. Does anything stick out?

Taking it further, complete a similar timeline for William Shakespeare. Are there parallels between William Shakespeare and Max Martin?



Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 8:** [English Language Arts Standards](#) > **Reading: Informational Text**
- **Grades 6 – 12:** [English Language Arts Standards](#) > **Speaking & Listening**

DAVID WEST READ: BOOK

READ, WRITE, REFLECT



LEARN MORE ABOUT BOOK WRITER DAVID WEST READ AND HIS PERSEVERANCE IN WRITING.

Have students [read an article](#) by the Toronto Star interviewing David West Read, either independently, in small groups, or as a full class. After reading the article, have students write a short essay on the article's main takeaway or message. Students should research three additional supporting articles to connect this message to David West Read's relationship as book writer of *& JULIET*. Once students finish their essays, guide them through a group discussion about their thoughts on the article and supporting articles.

Classroom Connections - Common Core State Standards Initiative and National Arts Standards:

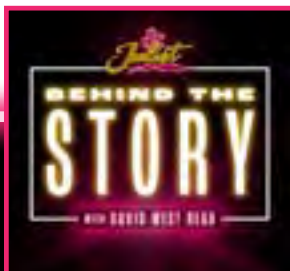
- **Grade 6 – 8: Common Core State Standards > [English Language Arts Standards](#) > Writing**
- **Grade 7: National Arts Standards > Theatre at a Glance: Connecting - [TH:Cn11.2.7.a](#).**

Research and discuss how a playwright might have intended a drama/theatre work to be produced.

- **Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- **Enduring Understanding:** Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their work.
- **Essential Question:** In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?



David West Read (left) and Max Martin. Picture: George Pimentel.



Watch [& JULIET BEHIND THE STORY](#)
Hear from Book Writer David West Read

REIMAGINING SHAKESPEARE



AN OPPORTUNITY FOR STUDENTS TO STEP INTO BOOK WRITER DAVID WEST READ'S SHOES THROUGH A REIMAGINING WRITING ACTIVITY!

In this activity, students will review, select, and reimagine Shakespeare's plays by writing summaries that add a twist to the original story. To begin, read the below short synopsis of *& JULIET* as a group:

***& JULIET* is a musical comedy that imagines an alternate ending to *Romeo and Juliet* in which William Shakespeare, under the influence of his wife, Anne Hathaway, decides to save Juliet from a tragic demise and offer her a second chance at happiness.**

Share with students that they will follow Anne's lead in reimagining a famous play by William Shakespeare. For example, Anne decides that she wants Juliet to wake up and decide to move on without Romeo. Using [Shakespeare.org.uk](https://www.shakespeare.org.uk), have students review summaries of Shakespeare's other plays, keeping in mind this activity's ultimate objective is to reimagine the plot. Encourage students to read the full, more detailed summaries before selecting a play to reimagine. Students should focus on identifying the theme, key setting, characters, and how these elements propel the story. Have students select a play and create a list of ways they could reimagine the plot. It's helpful to have students revisit the theme, key setting, and characters, as changing one of those elements will definitely affect a play's plot. Once students have their ideas, they should write a short paragraph, like the short summaries included on [Shakespeare.org.uk](https://www.shakespeare.org.uk), to summarize their reimagined play.

Give students an opportunity to share their reimagined summaries with the full group. Discuss as a full group: Why do these new ideas work? What adjustments could be made to enhance the new ideas, keeping in mind the original plots of the plays?

Taking it further, for upper grade levels, have students expand on their short summaries to create a more detailed summary of their reimagined play.



Austin Scott as Shakespeare in the Broadway production of *& JULIET* [2024]
Photo Credit: Matthew Murphy

Classroom Connections - Common Core State Standards Initiative and National Arts Standards:

- **Grades 6 – 10: Common Core State Standards > [English Language Arts Standards](#) > Reading: Literature**
- **Grades 6 – 12: Common Core State Standards > [English Language Arts Standards](#) > Writing**
- **Grades 6 – 8: National Arts Standards > Theatre at a Glance: Creating - [TH:Cr2-6a-8a](#)**
 - **Anchor Standard 2:** Organize and develop artistic ideas and work.
 - **Enduring Understanding:** Theatre artists work to discuss different ways of communicating meaning.
 - **Essential Question:** How, when, and why do theatre artists' choices change?

JENNIFER WEBER: CHOREOGRAPHER

READ, VIEW, DISCUSS, REFLECT



DEFINE THE ROLE OF A CHOREOGRAPHER IN MUSICAL THEATRE AND LEARN THE ORIGINS OF USING DANCE TO TELL THE STORY.

Begin by introducing students to *& JULIET* choreographer Jennifer Weber by [reading her biography and viewing her reel](#). After viewing Jennifer's page, ask students to create a job description for a Broadway choreographer. Continue the conversation by defining "choreography" and the role it plays in telling the story by explaining the origins of dance in musical theatre.

Share with students: The origin of the word choreography comes from the Ancient Greeks. The translation is, essentially, "the writing down of dance." Over time, the meaning of the term "choreography" has transitioned and now means "the art of creating and arranging dance or movement." The Ancient Greeks performed dances in their plays, but the movement did not contribute to the storytelling. The most famous musical to fully integrate music and dance elements into plot was Rodgers & Hammerstein's *Oklahoma!* in 1943. Before *Oklahoma!*, it was normal to watch a play with music, but the plot usually paused for songs and dances instead of using them in the storytelling. In *Oklahoma!*, the plot relies on the songs and the choreography alongside the nonmusical scenes to further the plot, and without those elements, the plot doesn't make sense. Choreographer Agnes de Mille's dream ballet sequence, "Laurey Makes Up Her Mind," gives direct insight into the character, just like Jennifer Weber's dance break "Problem" in *& JULIET*.

Once students learn the details above, have students edit their job descriptions for Broadway choreographers.



Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 12:** [English Language Arts Standards](#) > Speaking & Listening



Watch *& JULIET BEHIND THE CHOREOGRAPHY*
Hear from Choreographer Jennifer Weber

I USED TO BITE MY TONGUE AND HOLD MY BREATH / SCARED TO ROCK THE BOAT AND MAKE A MESS
BUT SINCE YOU BEEN GONE / I CAN BREATHE FOR THE FIRST TIME / I'M SO MOVING ON, YEAH, YEAH

I MUST CONFESS, THAT MY LONELINESS IS KILLING ME NOW / DON'T YOU KNOW I STILL BELIEVE / THAT YOU WILL BE HERE / AND GIVE

OH BABY, BABY, I SHOULDN'T HAVE LET YOU GO / AND NOW YOU'RE OUT OF SIGHT, YEAH / SHOW ME HOW YOU WANT
NOW I'M FLOATIN' LIKE A BUTTERFLY / STINGING LIKE A BEE, I EARNED MY STRIPES / I WENT FROM ZERO, TO MY OWN

READY BRUSHING OFF THE DUST / YOU HEAR MY VOICE, YOU HEAR THAT SOUND / LIKE THUNDER, GONNA SHAKE THE GROUND



YOU BLEW IT / OUT OF SIGHT, OUT OF MIND / SHUT YOUR MOUTH, I JUST CAN'T TAKE

LOUDER, LOUDER THAN A LION / 'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR

POP MUSIC'S IMPACT ON DANCE



IDENTIFY MOVEMENT CHARACTERISTICS FROM '90S AND '00S MUSIC VIDEOS!

Using the musical numbers from *& JULIET*, work with students to identify the original vocal artist or vocal group that made the song a pop hit!

Make a large chart visible for all students to reference. Once the chart of musical numbers is complete, ask students to research and review live performances and music videos from the original artists. Share with students that their goal is identifying characteristics in the movements that made this genre of music and dance impactful throughout the '90s and '00s. Encourage students to be on the lookout for any patterns in movement, common staging, familiar shapes, levels, pacing, and more. Work through an example of this activity as a group by watching and comparing Britney Spears's "Oops!... I Did It Again" and *NSYNC's "It's Gonna Be Me" music videos from 2000. Discuss together any specific choreography that stands out, and why. What are the similarities in the movement styles? What about the overall shape of the choreography? What about the shape and levels of the movements? Now take a look at Ariana Grande performing "Break Free" live in 2014. Ask students if they notice any influence in movement from 14 years earlier. Give students time to research and view different performances. Ask students to note any significant movement patterns that occur across different performances.

Taking it further, students should be able to demonstrate the observed movement patterns from the performances. Have students present their research and findings by demonstrating the choreography, providing the original context of the movements, and leading classmates through learning an element of the movement pattern. Once all students have shared their findings, reflect on overarching themes and the impact pop music plays in influencing dance.

Classroom Connections - National Arts Standards:

- **Grades 6 – 12: Dance at a Glance: Responding** - [DA:Re.7.1.6a-11a](#)
 - **Anchor Standard 7:** Perceive and analyze artistic work.
 - **Enduring Understanding:** Dance is perceived and analyzed to comprehend its meaning.
 - **Essential Question:** How is dance understood?
- **Grade 6: Dance at a Glance: Connecting** - [DA:Cn10.1.6ab](#)
 - **Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
 - **Enduring Understanding:** As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.
 - **Essential Question:** How does dance deepen our understanding of ourselves, other knowledge, and events around us?

& JULIET MUSICAL NUMBERS

ACT ONE

- Prologue.
Larger Than Life
I Want It That Way
1. ...Baby One More Time
 2. Show Me the Meaning of Being Lonely
 3. Domino
 4. Show Me Love
 5. Blow
 6. I'm Not a Girl, Not Yet a Woman
 7. Overprotected
 8. Confident
 9. Teenage Dream/
Break Free
 10. Oops!...I Did it Again
 11. I Kissed a Girl
 12. It's My Life

ACT TWO

13. Love Me Like You Do
Since U Been Gone
 14. Whataya Want From Me
 15. One More Try
 16. Problem/
Can't Feel My Face
 17. That's the Way It Is
 18. Everybody (Backstreet's Back)
As Long As You Love Me
It's Gonna Be Me
 19. Stronger
 20. Shape of my Heart
 21. F*****N' Perfect
 22. Roar
 23. I Want It That Way (Reprise)
- Epilogue.
Can't Stop the Feeling!



MUSIC THAT MAKES YOU DANCE



GIVE STUDENTS THE OPPORTUNITY TO GO FROM LEARNING ABOUT CHOREOGRAPHY TO CREATING CHOREOGRAPHY.

Divide students into small groups of 3 to 5 people per group. Working in groups, ask students to select a Max Martin song not featured in *& JULIET*. Using the song, the students should develop one minute of choreography. It is important to note that in addition to utilizing the movement and characteristics observed in Pop Music's Impact on Dance, their movement should tell a story. Musical theatre choreography involves more storytelling than simply imitating the iconic movements and characteristics they discovered in the music videos. Remind them: choreography begins with telling the story. Take, for example, "Problem" from *& JULIET*. Read and review the video from [Variety: & JULIET: Breaking Down the Choreography for 'Problem' Song](#). In the article, choreographer Jennifer Weber compares choreography to writing: "It's much more than just dance steps. There's collaboration with the different elements such as costume and lighting. I feel like I'm writing in between the space that's left."

In short, before choreographing the song, students must decide what story they are telling. Guide students in the development of their story using these steps:

- 1. Listen:** Take the time to listen to the song. Encourage students to listen to the song at least twice before sharing ideas. The first time, have them listen to the song, paying close attention to the mood and tone. Ask the question "How does this song make you

feel?" Next, have the students read the lyrics while listening to the song. Ask the question "Did reading the lyrics influence the original mood and tone?"

- 2. Share:** Encourage students to share their initial thoughts from listening to the song.
- 3. Think:** What story is the song telling? Interpret and assign meaning to the song. Ask the question "How will you be able to tell this story through choreography?"

Give students time to develop and rehearse their minute of choreography. After students have rehearsed their choreography, have students present their choreography informally in front of the rest of the group. Following each performance, have the students watching share the storytelling that they observed and any movement patterns that relate to the movement characteristics observed in the pop videos. Once all groups have shared, have students reflect on their performances. If the student audience did not observe the story performers were intending to share, what adjustments can they suggest to ensure clarity? If the student audience did identify the performers' story after viewing the choreography, think about what movement patterns made the story clear.

Classroom Connections - National Arts Standards:

- **Grades 6 – 12: Dance at a Glance: Creating**
- [DA:Cr1.1.6a-11a](#)
 - **Anchor Standard 1:** Generate and conceptualize artistic ideas and work.
 - **Enduring Understanding:** Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.
 - **Essential Question:** Where do choreographers get ideas for dances?

ROMEO



LUKE SHEPPARD: DIRECTOR

READ, DISCUSS, REFLECT



LEARN ABOUT & JULIET DIRECTOR LUKE SHEPPARD AND DEFINE THE ROLE OF A DIRECTOR ON A THEATRICAL CREATIVE TEAM.

To introduce Luke Sheppard, have students read his interview by [Stage Directors UK](#). Then, have students identify any key points that they found interesting or would like to further investigate. For example, the article shares that Sheppard grew up a successful child actor. Students could inquire whether or not Sheppard was a famous child actor or if he did educational theatre. Give students time to explore and research their thoughts after reading the interview. Once students have had time to research, they should present what they have discovered. Encourage students to present the information as if they are teaching it to the group for the first time. Take time to reflect on the reading, research, and presentations. Is there anything else students want to know? This inquiry's primary focus was Luke Sheppard, but what about his role? What exactly is a director?

The role of a director in musical theatre is to manage the artistic elements that the audience sees onstage. While directors do not design the technical elements, act in the show, or play the music, they do work directly with the designers, actors, musicians, and technicians to ensure all of the individual pieces are coming together to tell the story. The director is responsible for staging the show and running rehearsals with the assistance of stage management. What does it mean to stage a show? "Staging" or "blocking" describes the physical placement of the actors onstage and how they move throughout each scene. Staging delivers all kinds of nonverbal storytelling to the audience.



To learn more about Luke Sheppard's resume and future projects, take a look at his [website](#).

Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 8:** [English Language Arts Standards > Reading: Informational Text](#)
- **Grades 6 – 12:** [English Language Arts Standards > Speaking & Listening](#)



Watch [& JULIET BEHIND THE SPECTACLE](#)
Hear from Director Luke Sheppard



SHAKESPEARE SAYS



PLAY WITH STAGING BY TEACHING STAGE POSITIONS AND ADDITIONAL BLOCKING TOOLS!

Begin by teaching students the nine areas on a stage, including center stage, downstage center, upstage center, stage right, downstage right, upstage right, stage left, downstage left, and upstage left. During Shakespeare's lifetime, stages were raked, meaning that they were tilted toward the audience. So, if an actor was crossing from upstage center to downstage center, they were walking slightly downhill toward the audience, and if they were crossing upstage, they were walking slightly uphill. Thus, we now have the terms "upstage" and "downstage"! Refer to the diagram on this page to review these positions. Remember, the terms always use the actor's perspective as they stand onstage, so "stage right" is the actor's right.

"Shakespeare Says" is a version of "Simon Says" using William Shakespeare's name to give it & *JULIET* flair! Once students are familiar with stage positions, begin the activity by calling out a stage direction using the phrase "Shakespeare says move downstage center." If anyone moves in the wrong direction, they're eliminated.

Taking this activity further, teach students how to create dynamics within stage positions. Directors use staging tools like levels, planes, proximity, and focus to create story-enhancing stage pictures.

- **"Levels"** refer to the vertical physical relationship of the actors. Examples: Actor A kneels beside Actor B, who is standing tall. The audience may perceive Actor B as a royal just because of the levels.

- **"Planes"** refer to how near or far away an actor is from the audience. An actor placed downstage, closer to the audience, will draw focus, whereas an actor placed farther away upstage will draw less focus.
- **"Proximity"** is the physical relationship of the actors to each other. Actors who are far away from each other could be perceived by the audience as strangers, while actors who are embracing would be seen by the audience as knowing one another very well.
- **"Focus"** refers to where the audience and actors onstage are giving their attention. Using focus as a tool, actors can guide the audience's attention for the story's benefit. Actors can also pull focus negatively, distracting the audience's attention from the story.

Continue playing "Shakespeare Says," layering in elements of levels, planes, proximity, and focus. For example, "Shakespeare says move upstage right, giving focus downstage left."

Classroom Connections – National Arts Standards:

- **Grades 6 – 8: Theatre at a Glance: Creating**
[TH:Cr2-6.b-8.b](#)
 - **Anchor Standard 2:** Organize and develop artistic ideas and work.
 - **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
 - **Essential Question:** How, when, and why do theatre artists' choices change?
- **Grades 7: Theatre at a Glance: Performing**
[TH:Pr4.1.7.a](#)
 - **Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.
 - **Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.
 - **Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?



FUN FACT

For director Luke Sheppard, it was essential that *& JULIET* be a true piece of theatre and not just a collection of popular songs. That means every tune in the show has to be essential to the story. “Our aim was to create a world where the narrative propelled our journey and allowed us to invest in hearing these songs anew,” he says.

When Juliet sings “Roar,” her balcony floats off the ground in a shower of confetti. That’s a reference to the famous balcony scene in *Romeo and Juliet*, and it’s also a reference to pop stars flying over the crowd during their concerts. Luke Sheppard uses this moment to show that Shakespeare’s plays and Max Martin’s songs aren’t always so different. They’re both bursting with theatrical life.



MAGIC OF COLLABORATION: ENSEMBLE TABLEAUS



PRACTICE STAGING LIKE A DIRECTOR BY CREATING TABLEAUS!

A “tableau” is defined as a frozen picture that tells a story. Using ensemble scenes from *& JULIET* students will work together in small groups to create tableaus of the scenes. Students will use the previously taught staging elements (levels, planes, proximity, and focus) to create their group’s tableau. Throughout the activity, remind students of Anne’s line from *& JULIET*: “There is no such thing as a bad idea.” Encourage them to work together as an ensemble.

Begin by dividing students into groups of 5 to 10 people. Assign students a scene from *& JULIET* (right). Ask students to work as an ensemble to create four sequential tableaus that tell the story of the scene. Remind students that a tableau is a frozen picture and that they should incorporate levels, planes, proximity, and focus. The tableaus cannot move or make any noise. Give each group approximately 10 minutes to create and rehearse their four tableau pictures. Then, have each group present their four tableau pictures to other groups, who should try to identify the story the tableau pictures are showing. If students are struggling to identify the story, work together to make the pictures clearer. Reflect on both the tableaus that students easily identified and the ones that they worked together to clarify. Ask the question “Why are strong staging choices essential to interpreting a piece of theatre?”

Scene Option 1: PROLOGUE: “LARGER THAN LIFE” / “I WANT IT THAT WAY”

1. William Shakespeare’s company of Players are warming up.
2. William Shakespeare, pop writer of the sixteenth century, makes his pop star entrance.
3. William hands out new script pages to the Players.
4. The Players swoon.

Scene Option 2: SCENE 2: “SHOW ME THE MEANING OF BEING LONELY”

1. At Romeo’s funeral, Rosaline, a female mourner, throws herself on Romeo’s coffin.
2. Juliet approaches, confused.
3. Portia and Helena, more of Romeo’s ex-girlfriends, approach to mourn.
4. Juliet is alarmed as more and more exes surround Romeo’s grave.

Scene Option 3: SCENE 5: “BLOW”

1. Juliet and her friends are stopped outside the ballroom door and barred from entering the party by a French Bouncer.
2. Anne leads the way, sneaking behind the Bouncer’s back and into the castle.
3. Juliet and her friends infiltrate the crowd of French nobility as they ignite the party, singing and dancing in the middle of the dance floor as the crowd circles them.
4. The Bouncer cuts in, guest list in hand.

Classroom Connections - National Arts Standards:

- **Grades 6 – 8: Theatre at a Glance: Creating** - [TH:Cr2-6.b-8.b](#)
 - **Anchor Standard 2:** Organize and develop artistic ideas and work.
 - **Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.
 - **Essential Question:** How, when, and why do theatre artists’ choices change?
- **Grades 7: Theatre at a Glance: Performing** - [TH:Pr4.1.7.a](#)
 - **Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.
 - **Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.
 - **Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

PRODUCTION PHOTOGRAPHY BY MATT MURPHY FOR MURPHYMADE

BEHIND THE SCENES PHOTOS BY JENNY ANDERSON

LORNA COURTNEY (JULIET)

PAULO SZOT (LANCE)

BETSY WOLFE (ANNE)

STARK SANDS (SHAKESPEARE)

JUSTIN DAVID SULLIVAN (MAY)

MELANIE LA BARRIE (ANGELIQUE)

BEN JACKSON WALKER (ROMEO)

PHILIPPE ARROYO (FRANCOIS)

BRANDON ANTONIO (RICHARD)

MICHAEL IVAN CARRIER (THOMAS)

NICO DEJESUS (CUTHBERT)

NICHOLAS EDWARDS (LORD CAPULET / SLY / BOUNCER)

VIRGIL GADSON (AUGUSTINE)

BOBBY "POCKET" HORNER (RUMOUR)

JOOMIN HWANG (KEMPE)

MEGAN KANE (LUCY / HELENA)

ALAINA VI MADERAL (GWYNNNE)

DANIEL J. MALDONADO (FLETCHER)

JOE MOELLER (HENRY / BATHROOM ATTENDANT)

BRITTANY NICHOLAS (VIOLA)

VERONICA OTIM (LADY CAPULET / NELL)

JASMINE RAFAEL (MOGEN)

MATT RAFFY (GREGORY)

TIERNAN TUNNICLIFFE (ELEANOR / BENVOLIO / PORTIA)

RACHEL WEBB (JUDITH / ROSALINE)

EDUCATION PACKET DESIGN BY AKA

Founded in 2006 by educator and author Timothy Allen McDonald, and headquartered in New York City, iTheatrics is the world's leading authority on educational musical theatre.

iTheatrics adapts musicals for young performers and creates support materials that make the process of putting on a show achievable and accessible for all. iTheatrics shows are licensed worldwide by Music Theatre International (Broadway Junior titles) and Concord Theatricals (Youth Edition and Young Actors Edition titles). In North America alone, 36 million people see a musical adapted by iTheatrics each year, which is three times the number of people who attend a Broadway show annually. In fact, the majority of people who see a live production in North America are attending a show adapted by iTheatrics.

iTheatrics is committed to ensuring young people everywhere have the same access to the arts as they do athletics. iTheatrics is making impressive progress in achieving this mission through partnerships with the Shubert Foundation/MTI Broadway Junior Middle School Musical Theater Program, the President's Committee on the Arts and Humanities, Turnaround Arts, and the Educational Theatre Foundation (ETF). Each of these partnerships builds sustainable musical theatre programs in underserved schools. iTheatrics's proprietary approach provides teachers, with or without an arts background, the skills required to present a musical. iTheatrics measures success based on whether the school continues to present a musical after five years, and the efforts boast a sustainability rate of 92%.

Additionally, iTheatrics is proud to have partnered with former First Lady Michelle Obama to produce the first-ever White House Talent Show.

In 2017, iTheatrics published *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs*, the first textbook dedicated to creating sustainable and quality educational theatre programs in schools and after-school settings. The book is available for purchase on Amazon.

In addition, iTheatrics creates study guides and student-focused engagement initiatives for Broadway and West End shows, as well as the The Kennedy Center for the Performing Arts, The White House, The Jim Henson Company, and NBC Universal and more.

iTheatrics also produces Junior Theater Festivals and Celebrations in the USA, Europe, Australia, and New Zealand with an annual attendance of 15,000.

iTheatrics.com

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AN IMMERSIVE EDUCATION GUIDE

AFTER THE SHOW



AN IMMERSIVE EDUCATION GUIDE

AFTER THE SHOW

Created by iTheatrics

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AN IMMERSIVE EDUCATION GUIDE



AFTER THE SHOW

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 - English Language Arts Common Core State Standards > Speaking & Listening
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-  **What's Wrong with Being Confident**5
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THANK YOU

FOR COMING TO THE SHOW

REFLECTION



TEACH STUDENTS THE 3 RS: A GUIDE TO REFLECTION!

The show is over, so now what? The opportunity to engage with musical theatre is a magical experience. For many students, this may be their first experience with professional theatre, or maybe they are experienced audience members but struggle to articulate their opinions and thoughts about the production. Guide students through this exercise recounting, reflecting on, and relating to their experience of *& JULIET*. This is also an opportunity to model this exercise for students to use in the future following productions, class performances, and more.

This exercise can be a group discussion or individual journal entry for students.

To begin, ask students to examine the following:

RECOUNT: Describe what you observed when experiencing *& JULIET*.

- Encourage students to recount the full story from beginning to end. The more detail students can include and expressive students can be, the better. For example, instead of “Anne changed the story,” try “The musical begins in rehearsal with Shakespeare sharing the ending of his play *Romeo and Juliet* when his wife, Anne, shows up. She’s out on girls’ night and decides maybe Juliet doesn’t have to die and that could be the start of the play.”
- Describe all the elements that worked together to tell the story.

REFLECT: Think about the meaning of *& JULIET*.

- What was the mood of this musical? How do you know?
- What was *& JULIET* about?

- What do you think the creative team and cast are trying to communicate through this musical?

RELATE: Connect *& JULIET* to your life.

- How does *& JULIET* compare to other musicals you have seen or listened to? How is it similar or different?
- Does *& JULIET* remind you of anything?
- Does *& JULIET* relate to your own life in any way? Maybe a song? Maybe a plot point?

Once students have finished the exercise, ask students to test out their reflection by imagining a family member asking them, “What did you think of the show?” Have students write a short response to the question. Was this response detailed yet concise? Did the response answer the question? Was it more than just a “It was alright.” This process of reflection requires students to stop and truly think through their experience, forming their own opinions. Reminder, try this out with future performances!

Classroom Connections - Common Core State Standards Initiative and National Arts Standards:

- **Grades 6 – 12: Common Core State Standards > [English Language Arts Standards](#) > Speaking & Listening**
- **Grades 6-12 : National Arts Standards > Theatre at a Glance: Responding - [TH:Re9.1.6 - .1.11](#)**
 - **Anchor Standard 9:** Apply criteria to evaluate artistic work.
 - **Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
 - **Essential Question:** How are the theatre artists’ processes and the audience’s perspectives impacted by analysis and synthesis?

PRODUCTION THEMES

& JULIET includes many of the same themes found in *Romeo and Juliet*. The musical also highlights many social and emotional themes that create a beautiful framework for teaching your students important skills like self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Use the activities below as a guide to help build these skills!

OOPS!...WE DID IT AGAIN

LOVE, IDENTITY & FATE



COMPARE THEMES THAT ARE HIGHLIGHTED IN BOTH **ROMEO AND JULIET** (THE ORIGINAL PLAY) AND **& JULIET** (THE MUSICAL)

& JULIET is inspired by Shakespeare's *Romeo and Juliet*, which is among his most widely known works. Though **& JULIET** alters the original play's ending and asks—what if Juliet not only survived, but thrived? The musical shares many themes with the original play.

LOVE

Take, for example, the theme of love. Both **& JULIET** and *Romeo and Juliet* feature love as a theme in the story. In *Romeo and Juliet*, the romantic love between the two title characters drives much of the plot, while **& JULIET** focuses more on Juliet learning to love herself.

Choose a partner and read aloud the scene below from *Romeo and Juliet*:



ROMEO

My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
[Juliet places the palm of her hand against Romeo's]
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

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

ROMEO

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

JULIET

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

ROMEO

Then move not, while my prayer's effect I take.
[He kisses her]
Thus from my lips, by thine, my sin is purged.



What metaphors illustrate love in this scene? How does this scene differ from Romeo and Juliet's interactions in **& JULIET**?

IDENTITY

Identity is a central theme in both **& JULIET** and *Romeo and Juliet*. Romeo and Juliet's love is forbidden because of their identity – Romeo is a Montague, and Juliet is a Capulet. How does **& JULIET** take the theme of identity further? How does the theme of identity differ in **& JULIET** from the original play?

Read aloud the scene below from *Romeo and Juliet*:



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

[Aside.] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself though, not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man.
O! be some other name:
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name;
And for that name, which is no part of thee,
Take all myself.



How is the theme of identity being explored in this scene? Contrast the scene above to the scene in *& JULIET* where Juliet meets Francois. How does Juliet's use of the phrase "What's in a name" differ in these two instances? What other ways is identity explored between the two productions?

FATE

Another major theme in *Romeo and Juliet* is fate. Read aloud the Prologue in *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-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought 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.



How does the Prologue address the themes in the show? What other sections in *Romeo and Juliet* demonstrate the theme of fate? How does the idea of fate differ between *Romeo and Juliet* and *& JULIET*?

What other themes are present in *Romeo and Juliet* and *& JULIET*? How are themes presented different between the two shows? Choose a theme and write a paragraph comparing and contrasting this thematic element in both shows.

Classroom Connections - Common Core State Standards Initiative:

- **Grades 6 – 12:** [English Language Arts Standards > Reading: Informational Text](#)



HEAR ME ROAR

EMOTIONS THROUGH MUSIC



USE MUSIC TO EXPLORE SELF-AWARENESS IN TWO ACTIVITIES!

In this activity, students will listen to a variety of songs from *& JULIET* and discuss how the music makes them feel. Take it slow in the beginning by playing a short section of a song and asking students to hold up an emoji describing how the song made them feel. Then, play a full song, and ask students to identify why certain music can make them feel a certain way. Students can discuss or write down their thoughts. Then, play another song. As you play the song, ask students to explore connecting physical gestures to the emotions they identify with throughout the song. Following the song, ask students to reflect on the choices of gestures they made. What did the choices mean?

Tips for success: Prep a few materials! It is helpful to make a playlist in advance that features a wide range of different songs. Additionally, decide if you want to have students draw the emoji, hold it up on their personal device, or present a printed copy.

Classroom Connections - National Arts Standards:

- **Grades 4 - 8 : National Arts Standards > Music:**
Connecting - [MU:Cni0.1.4-1.8](#)
 - **Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
 - **Enduring Understanding:** Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding.
 - **Essential Question:** How do musicians make meaningful connections to creating, performing, and responding.



RECLAIM YOUR VOICE

In *& JULIET*, characters go through journeys and face struggles throughout their character arcs. These characters use music as a form of self-expression, through song and dance, to help them reclaim their voices. In this activity, ask students to reflect on their adversities. Adversities are difficulties or hardships that one faces. Ask students to think about their emotional arc while facing adversities. What in their emotional arc has helped (and will continue to help) them get stronger? A special aspect of music as an artform is how it connects people. We connect to the stories that songwriters and vocalists share. Have students find a song that relates to their emotional journey and write about how this song connects to their life.

Classroom Connections - National Arts Standards:

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TAKE OUT YOUR QUILL

JOURNALING



EXPLORE JOURNALING AS A TOOL FOR SELF-MANAGEMENT.

In *& JULIET*, Anne appears onstage, picks up the quill, and helps Juliet find her voice and take control of her own life. Throughout the story, the audience learns that this is how Anne is feeling: like she has no control, choice, or voice. Use this activity with students to teach them about self-awareness and management, social awareness, relationship skills, and responsible decision-making.

Journaling is an excellent way to identify, track, and better manage obstacles, fears, and concerns. Here are a few tips to share with your students so they can begin effective journaling:

Do it Every Day. Try to journal every day. Consistency helps with identifying and tracking. Additionally, you are creating routine. Routine can be comforting. Even if you only have a few minutes, try to write something down.

Keep it Simple. A journal can be pen and paper, digital, or a bound book. Anything where you can write and keep it to look back at your thoughts will work.

It is Yours. A journal does not have to be shared. You may want to share some things you have noticed with close friends, family, or doctors, but ultimately, it is your information to view.

Draw, Doodle, Misspell. Again, this is your journal; you get to make the structure or lack of structure. Maybe you need to draw your thoughts, or maybe you misspell a couple of words. No one is checking your thoughts. This is your private space to design and write whatever you need to express and document your feelings.

Reflect. Give journaling at least a week, then reflect. Assess patterns, identify room for growth, celebrate the positives, and, overall, increase your self-awareness.

Classroom Connections - Social and Emotional Learning (SEL):

To see if your state has SEL standards, [CLICK HERE](#)

• Grades 6 - 12: Social and Emotional Learning (SEL) > Best Practices in:

- Self-Management
- Self-Awareness
- Responsible Decision Making
- Relationship Skills
- Social Awareness

& I REALLY LOVE ME

WHAT'S WRONG WITH BEING CONFIDENT?



A GUIDED EXPLORATION ON BUILDING POSITIVE BODY IMAGE AND SELF-ESTEEM!

Have students watch a section of [Dear Nurse](#) from *& JULIET*'s TikTok. (Please note this clip does use the song "F****N' Perfect" at the end as a reference.) This clip serves as a reminder to students that we should always be like Juliet, proudly saying, "I really love me." Following the video, ask students what they want to remember from the video.

Building off of the "& I Really Love Me" viewing, create vision boards! Vision boards are more than just a collection of images and a fun visual way to express thoughts and feelings. They can also be a wonderful tool to articulate ideas and feelings when it may be challenging to express thoughts with words. Students will work in groups or individually to create vision boards about a character from *& JULIET*. Students will discuss what they love about them – their confidence, style, songs. For each thing they love about the character, they will highlight something to celebrate about themselves or their peers. Each student or group should have a board that reflects the character they are highlighting, and each individual student should have a board that highlights themselves. The final product will be two vision boards: one highlighting a character (and this character board can be completed as a group) and one board highlighting the student.

Classroom Connections - National Arts Standards:

- **Grades 6 - 12: National Arts Standards > Theatre at a Glance: Connecting - [TH:Cr:10.1.6-1.11](#)**
 - **Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.
 - **Enduring Understanding:** Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding.
 - **Essential Question:** How do musicians make meaningful connections to creating, performing, and responding.

PRODUCTION PHOTOGRAPHY BY MATT MURPHY FOR MURPHYMAD

BEHIND THE SCENES PHOTOS BY JENNY ANDERSON

LORNA COURTNEY (JULIET)

PAULO SZOT (LANCE)

BETSY WOLFE (ANNE)

STARK SANDS (SHAKESPEARE)

JUSTIN DAVID SULLIVAN (MAY)

MELANIE LA BARRIE (ANGELIQUE)

BEN JACKSON WALKER (ROMEO)

PHILIPPE ARROYO (FRANCOIS)

BRANDON ANTONIO (RICHARD)

MICHAEL IVAN CARRIER (THOMAS)

NICO DEJESUS (CUTHBERT)

NICHOLAS EDWARDS (LORD CAPULET / SLY / BOUNCER)

VIRGIL GADSON (AUGUSTINE)

BOBBY "POCKET" HORNER (RUMOUR)

JOOMIN HWANG (KEMPE)

MEGAN KANE (LUCY / HELENA)

ALAINA VI MADERAL (GWYNNNE)

DANIEL J. MALDONADO (FLETCHER)

JOE MOELLER (HENRY / BATHROOM ATTENDANT)

BRITTANY NICHOLAS (VIOLA)

VERONICA OTIM (LADY CAPULET / NELL)

JASMINE RAFAEL (MOGEN)

MATT RAFFY (GREGORY)

TIERNAN TUNNICLIFFE (ELEANOR / BENVOLIO / PORTIA)

RACHEL WEBB (JUDITH / ROSALINE)

EDUCATION PACKET DESIGN BY AKA

Founded in 2006 by educator and author Timothy Allen McDonald, and headquartered in New York City, iTheatrics is the world's leading authority on educational musical theatre.

iTheatrics adapts musicals for young performers and creates support materials that make the process of putting on a show achievable and accessible for all. iTheatrics shows are licensed worldwide by Music Theatre International (Broadway Junior titles) and Concord Theatricals (Youth Edition and Young Actors Edition titles). In North America alone, 36 million people see a musical adapted by iTheatrics each year, which is three times the number of people who attend a Broadway show annually. In fact, the majority of people who see a live production in North America are attending a show adapted by iTheatrics.

iTheatrics is committed to ensuring young people everywhere have the same access to the arts as they do athletics. iTheatrics is making impressive progress in achieving this mission through partnerships with the Shubert Foundation/MTI Broadway Junior Middle School Musical Theater Program, the President's Committee on the Arts and Humanities, Turnaround Arts, and the Educational Theatre Foundation (ETF). Each of these partnerships builds sustainable musical theatre programs in underserved schools. iTheatrics's proprietary approach provides teachers, with or without an arts background, the skills required to present a musical. iTheatrics measures success based on whether the school continues to present a musical after five years, and the efforts boast a sustainability rate of 92%.

Additionally, iTheatrics is proud to have partnered with former First Lady Michelle Obama to produce the first-ever White House Talent Show.

In 2017, iTheatrics published *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs*, the first textbook dedicated to creating sustainable and quality educational theatre programs in schools and after-school settings. The book is available for purchase on Amazon.

In addition, iTheatrics creates study guides and student-focused engagement initiatives for Broadway and West End shows, as well as the The Kennedy Center for the Performing Arts, The White House, The Jim Henson Company, and NBC Universal and more.

iTheatrics also produces Junior Theater Festivals and Celebrations in the USA, Europe, Australia, and New Zealand with an annual attendance of 15,000.

iTheatrics.com

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AN IMMERSIVE EDUCATION GUIDE

EXPERIENCE THE SHOW

DIVE DEEPER INTO *& JULIET*



STUDENT WORKBOOK



AN IMMERSIVE EDUCATION GUIDE

EXPERIENCE THE SHOW

STUDENT WORKBOOK

Created by iTheatrics

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SPOILER ALERT WARNING



& JULIET SHOW SYNOPSIS

ACT 1

& JULIET is a musical comedy that imagines an alternate ending to *Romeo and Juliet* in which William Shakespeare, under the influence of his wife, Anne Hathaway, decides to save Juliet from a tragic demise and offer her a second chance at life and love – her way.

A jukebox appears onstage, and the show opens with WILLIAM SHAKESPEARE and his PLAYERS, who form the show's ensemble, welcoming the audience to the first performance of *Romeo and Juliet (Larger Than Life)*. Shakespeare's wife, ANNE HATHAWAY, is attending the show on a rare outing from their home in Stratford-Upon-Avon. Shakespeare announces that he's written the ending to *Romeo and Juliet*... except, he's the only one who likes it. Anne suggests that, maybe, Juliet doesn't end her own life to be with Romeo and convinces Shakespeare to let her rewrite the ending (*I Want It That Way*).

In Anne's version, the play begins when Juliet wakes up and finds Romeo dead. She considers the dagger but chooses to live (*...Baby One More Time*). At Romeo's funeral, Juliet discovers Romeo's other romances, including ROSALINE, PORTIA, and HELENA. CAPULET and LADY CAPULET, Juliet's parents, announce that they are sending her to a nunnery (*Show Me the Meaning of Being Lonely*).

Back at home, Juliet's nurse, ANGÉLIQUE, tries to cheer her up as Juliet questions her fate. Juliet's nonbinary best friend, MAY, joins her. When Shakespeare questions May's name and identity, Anne puts him in his place by reminding Shakespeare that he basically invented gender-bending and May's gender is really none of his business. Anne then casts herself as another one of Juliet's friends: APRIL. Though Angélique is reluctant, Juliet and her friends decide to leave Verona for an adventure (*Domino*). They decide

on Paris, and Anne writes their travel into the script (*Show Me Love*). When they arrive, they decide to attend a Renaissance Ball, thrown for FRANCOIS DUBOIS by his father, LANCE. Francois is being forced by his father to either wed or join the army like the rest of his family.



Anne gets their group into the party, past a FRENCH BOUNCER, and they take over the dance floor (*Blow*). Francois and May meet before Juliet grabs onto the chandelier, and the party erupts.

In line for the bathrooms, May has an unpleasant experience with the ATTENDANT commenting on their gender identity and then admits to Juliet that they made a connection with a guy on the dance floor, but they don't want to get their hopes up (*I'm Not A Girl, Not Yet A Woman*). Juliet assures them that she doesn't think of them as a girl or a boy – just her best friend.

On the way back from the bathroom, Juliet finds Francois alone. They bond over having controlling parents (*Overprotected*), and Juliet vows to help him stand up to his father. As Lance loses control of his party, he recognizes Angélique. Carried away, Juliet kisses Francois just as May returns (*Confident*).

The next morning, Angélique wakes up in Lance's room, and the audience learns of their

romantic history. Lance wants to begin again with Angélique, but she worries about Juliet (*Teenage Dream*). Lance encourages her to consider her own happiness (*Break Free*).

Meanwhile, Francois, nicknamed “Frankie” by Juliet, decides to propose. Juliet isn’t ready to jump into anything serious but accepts the proposal to avoid being sent back to Verona by her parents (*Oops!... I Did it Again*).

Lance arranges the wedding for the next day, and Anne argues with Shakespeare that the new story is the same as the old one. Once again, Juliet is rushed into marriage with someone she barely knows.

Francois and May’s connection is undeniable (*I Kissed a Girl*). Anne returns just in time for Shakespeare to inform her that Romeo is alive, and arrives in Paris to a shocked Juliet (*It’s My Life*).



ACT 2

Romeo confesses his love to Juliet (*Love Me Like You Do*), but she’s unimpressed. They argue, and BENVOLIO informs Romeo that Juliet has moved on with someone else (*Since U Been Gone*). Shakespeare thinks that Juliet is being too hard on Romeo, but Anne disagrees. She’s angry with Shakespeare for changing the story to bring Romeo back, but he points out that he created conflict, which all good stories need. Anne snaps his quill in half and leaves.

At DuBois castle, May confronts Francois about their feelings for each other (*Whataya Want From Me*), but Francois won’t break his promise to Juliet. Romeo and Juliet have a heart-to-heart (*One More Try*). Romeo tells Juliet that, if she can tell him she doesn’t love him, he’ll leave. Juliet tells him she can’t love him, and he goes, but they are both struggling to understand their feelings (*Problem/Can’t Feel My Face*). Romeo is ready to walk away, but Shakespeare intervenes. Disguised as the carriage driver, he promises to get Romeo into Francois and Juliet’s wedding. Shakespeare and Romeo masquerade as Francois’s brothers,

and they set off to find one more “brother” so the family band can sing at the wedding. Angélique proposes to Lance.

Juliet admits to Anne that she’s still in love with Romeo, but she doesn’t want to let Francois down. Anne encourages her not to settle and shares the struggles in her own marriage to Shakespeare (*That’s the Way It Is*).



Lady Capulet whisks Juliet away to the wedding, where Francois, Shakespeare, Lance, and Romeo are preparing to perform as their family band. At the last minute, Shakespeare recruits May as the fifth member of the band. Though Francois expresses his doubts to Lance, the show goes on (*Everybody aka Backstreet’s Back*).

Lady Capulet enters with Juliet and Francois sings his vows, serenading her (*As Long As You Love Me*). Juliet is not impressed. Lance asks if there are any objections to the two being wed, and both Juliet and Francois voice objections. Francois confesses his love, not for Juliet, but for May (*It’s Gonna Be Me*).

The Capulets threaten to take Juliet back to Verona, but Romeo reveals himself. Shakespeare declares that Juliet must return to Romeo, but Juliet disagrees, calling out her parents for trying to control her, May and Francois for lying to her, and Romeo for assuming she would just get back together with him (*Stronger*). Upset, she leaves. Lance apologizes to Francois and May (*Shape of My Heart*).

Angélique comforts Juliet, saying that she’ll always be by her side, and Juliet encourages her nurse to live her own life (*F****N’ Perfect*). May and Francois apologize to Juliet, who resolves to be confident in herself and her decisions going forward. Juliet, triumphant, rises on the balcony as she and the Players belt out the final number (*Roar*). Shakespeare and Anne finish the story by reflecting on the play and their love (*I Want It That Way – Reprise*).

& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS

JULIET (20s) The overprotected daughter of the Capulets, limited in her experience of love, but also an unfailingly optimistic rebel-in-waiting. Juliet will challenge social conventions of female modesty and decorum—not a docile, obedient girl but a confident, independent woman—as she learns to own her choices and love herself for who she truly is.

.....

SHAKESPEARE (30s) Handsome, famous, and endlessly aware of his own wit, William Shakespeare is the egotistical leader of his company of Players, until his wife Anne begins to question his authority. Shakespeare enjoys the lively competition that ensues and brings a mischievous spirit to re-writing with Anne, until it becomes clear that much more than the fate of his play is at stake, and he is forced to reexamine his priorities.

.....

ANNE (30s-40s) The strong-willed wife of Shakespeare who doubles as Juliet's best friend. Older than her husband, and in many ways wiser, she is his biggest fan, but also his sharpest critic. Recognizing the parallels between *Romeo and Juliet* and her own life, Anne's determination to see Juliet persevere and make her own choices is deeply personal. As she writes herself into the new play as "April," we see the fun-loving side of Anne that she hasn't explored in years.

.....

ANGÉLIQUE (40s) Juliet's nurse and confidante who has cared for her since she was a baby and is closer to Juliet than Juliet is to her own mother. Boisterous, bawdy, and full of surprising sensuality that has long been repressed for Juliet's sake. As Angélique becomes the unexpected focus of a reignited romance, she struggles, for the first time, to put her own needs first.

MEET THE CHARACTERS

FEATURING THE ORIGINAL
BROADWAY CAST OF & JULIET



& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS, CONTINUED

MAY (20s-30s) May is Juliet's best friend who is on their own journey of self-discovery and lives outside of binary gender labels. An ideal companion for a trip to Paris, May sees an opportunity to start fresh and finds a newfound strength while fighting for a life-changing relationship.

.....

FRANCOIS (20s-30s) A misunderstood French musician with a playful sense of humor. Like Juliet, Francois is inexperienced in the ways of love and is dealing with an overly controlling parent. Through Juliet, he develops the courage that will open a world of possibilities.

.....

LANCE (40s-50s) Francois' father, a burly former soldier. As a widowed single parent, Lance only wants a better life for his son, but the weight of his expectations is driving a wedge between them. This changes, however, when an unexpected reunion with an ex-lover restores the twinkle to Lance's eye, and he is reminded of the complicated nature of finding true love.

.....

ROMEO (20s) Juliet's first love is a notorious womanizer, in love with love, and above all, a drama queen, but he is also a true romantic whose feelings for Juliet go beyond anything he has experienced before. As he comes to terms with mistakes of the past, he, too, is longing for a second chance.

MEET THE CAST



& JULIET CHARACTER DESCRIPTIONS

SUPPORTING CHARACTERS

Prologue:

Shakespeare's Players, **JUDITH, RICHARD, LUCY**, and **ELEANOR**, welcome the audience to the show. They give Shakespeare feedback on the ending of *Romeo and Juliet* and are ready to go along with Anne's new ideas.

Scene 2:

Romeo's Exes, **ROSALINE, PORTIA**, and **HELENA**, are unpleasant surprises for Juliet – especially when she realizes that Romeo has used the same lines on all of them!

LADY CAPULET and **CAPULET** are Juliet's controlling parents.

Scene 5

The **FRENCH BOUNCER** gives Juliet and her friends trouble when they try to get into the Renaissance Ball, but they slip past him with no issue.

Scene 6

The **BATHROOM ATTENDANT** is judgmental and unkind to May.

Scene 7

Party Guests **PHILLIP, CELIA**, and **MADELINE** intrude on Francois and Juliet's conversation with gossip about Romeo.

Scene 13

BENVOLIO, Romeo's cousin, breaks the news to Romeo that Juliet has moved on to another relationship. Benvolio is played by a female ensemble member dressed as a man.

At the start of the show, some of the Players wear T-shirts from other Shakespeare productions. We can assume these actors have a long history doing his work, and that's why they got cast again. And crucially, all the T-shirts are for plays that Shakespeare wrote before he wrote *Romeo and Juliet*.



FUN FACT

All of the Players have names, which isn't always true of ensemble characters in a musical. All their names are inspired by performers in Shakespeare's real-life acting company, members of his family, or characters from his other plays.

SHAKESPEARE'S DAUGHTERS

SUSANNA

JUDITH

SHAKESPEARE'S ACTING COMPANY

RICHARD

(Richard Burbage)

CUTHBERT

(Cuthbert Burbage, Richard's brother)

HENRY

(Henry Condell)

AUGUSTINE

(Augustine Phillips)

FLETCHER

(Lawrence Fletcher)

SLY

(William Sly)

KEMPE

(William Kempe)

THOMAS

(Thomas Pollard)

GWYNNE

(Nell Gwynn)

SHAKESPEARE'S WORK

GREGORY

(Capulet servant in *Romeo*)

NELL

(Nell Quickly, from the Henry plays)

ELEANOR

(the wife of the Duke of Gloucester in *Henry VI*)

IMOGEN

(the daughter of King Cymbeline in *Cymbeline*)

VIOLA

(*Twelfth Night*)

MARGARET

(Queen Margaret, *Henry VI*)

RUMOUR

(*Henry IV*)

LUCY

(the potential "Dark Lady" in Shakespeare's sonnets)

THE PLAYERS ARE **ALL OF US.**

They're an ensemble of characters who want something better for Juliet when she suffers, and they're also a group of pop music fans who go wild when they hear their favorite songs. They're so connected to the story and the music in **& JULIET** that they're like another version of the audience.

And just like those of us in the seats, they're people of all ethnicities, sexualities, body types, and gender identities. In Shakespeare's time, actors used to come on stage before the show began and interact with the audience, and the Players do the same thing in **& JULIET**. They talk to us. They encourage us to get as excited about the performance as they are. The Players belong in the story, and they remind us that we do, too.



KEY VOCABULARY

TO LEARN BEFORE REHEARSALS BEGIN

ACTOR: A person who performs as a character in a play or musical.

AUTHOR: A person who writes or creates a literary work. This can include books, articles, and other written work like plays and musicals. A writer of a play or musical is also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

BLOCKING: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

BOOK WRITER: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

CAST: The performers in a show.

CHEATING OUT: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

CHOREOGRAPHER: A person who creates and teaches the dance numbers in a musical.

COMPOSER: A person who writes music for a musical.

CREATIVE TEAM: The author(s), director, choreographer, music director and designers for a play or musical.

CROSS: When an actor onstage moves toward or away from another actor or object.

DIALOGUE: A conversation between two or more characters.

DIRECTOR: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

DOWNSTAGE: The portion of the stage closest to the audience. The opposite of upstage.

HOUSE: The area of the theater where the audience sits to watch the show.



HOUSE LEFT: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

HOUSE RIGHT: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

LINES: The dialogue spoken by the actors.

LYRICIST: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

LYRICS: The words of a song.

MONOLOGUE: A dramatic speech by one actor.

MUSIC DIRECTOR: A person who oversees teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

MUSICAL: A play with songs that are used to tell a story.

OBJECTIVE: A goal or purpose to be achieved.

OFF-BOOK: The actor's ability to perform their memorized lines without holding the script.

OFFSTAGE: Any area out of view of the audience. Also called backstage.

ONSTAGE: Anything on the stage and within view of the audience is said to be onstage.

OPENING NIGHT: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

PLAY: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

PREVIEW PERFORMANCES: The first preview performance is the first performance that people have bought tickets to and the very first time that the production is performed in front of a real audience. During preview performances, the creative team and actors experience how the audience reacts and may choose to make changes to the production that can include anything from adding or removing a song to changing the dialogue in a scene. Sometimes updates are made to the production, rehearsed for the first time during the day, and then performed in front of the audience that very same night.

PRODUCER: A person who oversees all aspects of launching a theatre production. They are like a Chief Executive Officer (CEO) of the production – uniting the creative team, raising the financial investment, finding the theatre, and guiding the show every step of the way. No show happens without a Producer.

PROTAGONIST: The main character in a musical. The action centers around this character.

RAKED STAGE: A stage which is raised slightly upstage so that it slants towards the audience.

REHEARSAL: A meeting during which the cast learns and practices the show.

SCRIPT: 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

SPEED-THROUGH: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

STAGE DIRECTIONS: Words in the script that describe the actions of the characters.

STAGE LEFT: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

STAGE MANAGER: A person responsible for handling all rehearsal and production schedules as well as calling the show during the performances.

STAGE RIGHT: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

UPSTAGE: The part of the stage farthest from the audience. The opposite of downstage.

WARM-UPS: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.





REHEARSAL
MATERIALS

SCENE 22: "ROAR"

OUTSIDE THE CASTLE. CONTINUOUS.

May and Francois enter, looking for Juliet, concerned.

MAY

Juliet, I am so sorry. We should have told you sooner.

JULIET

(affectionately)

I mean, yes, you should have. But I know that none of this has been easy, and both of you deserve to be with the person who's perfect for you. A good friend of mine told me that you should never settle.

ANNE

(re-entering)

That's me. I'm the good friend she's talking about.

FRANCOIS

(to Juliet)

You told me to be confident. I'm trying.

JULIET

I know. I need to be confident, too. In fact, from this point forward, I vow to be confident.

ANGÉLIQUE

That's my girl!

JULIET

I vow to not let anyone tell me what I'm gonna do about my destiny.

MAY

Yes! Get it.

JULIET

I'm gonna make decisions based on what I want, and not what I'm afraid of.

FRANCOIS

Much better than my vows.

JULIET

I believed that there was something hanging in the stars, but if this is it? Then I gotta say... the stars are full of shit.



This is a moment when Juliet takes control of the play. She's got her own version of Shakespeare's quill emerging from her chest as she roars.

PALOMA YOUNG
COSTUME DESIGNER

ANNE
I am living for this.

JULIET
I know who I am, and where I'm from, and what I've done, and I really love me.

Juliet begins "Roar," backed up by her circle of friends:

JULIET
I USED TO BITE MY TONGUE AND HOLD MY BREATH
SCARED TO ROCK THE BOAT AND MAKE A MESS
SO I SAT QUIETLY, AGREED POLITELY
I GUESS THAT I FORGOT I HAD A CHOICE
I LET YOU PUSH ME PAST THE BREAKING POINT
I STOOD FOR NOTHING, SO I FELL FOR EVERYTHING

YOU HELD ME DOWN, BUT I GOT UP (HEY!)
ALREADY BRUSHING OFF THE DUST
YOU HEAR MY VOICE, YOU HEAR THAT SOUND
LIKE THUNDER, GONNA SHAKE YOUR GROUND
YOU HELD ME DOWN, BUT I GOT UP (HEY!)
GET READY 'CAUSE I'VE HAD ENOUGH
I SEE IT ALL, I SEE IT NOW

The Ensemble gradually re-enters, loving this.

JULIET
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME ROAR!

William, increasingly desperate, tries to shut things down:

WILLIAM
Okay, I think we've heard just about enough from this one--

JULIET
Hey! I'm not done!

ANNE
LIGHTS OUT!

The stage is plunged into darkness.

JULIET/ENSEMBLE
ROAR... ROAR... ROAR... ROAR... ROAR!

In an explosion of light, Juliet
belts out the chorus, triumphant:

JULIET/ENSEMBLE
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!

Juliet rises up on a beautiful
Juliet balcony.

JULIET/ENSEMBLE
YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME

YOU'RE GONNA HEAR ME
YOU'RE GONNA HEAR ME (YOU'LL HEAR ME ROAR)
YOU'RE GONNA HEAR ME ROAR

JULIET
YOU'LL HEAR ME ROAR!

Lights out.

The confetti that rains over the audience during this number represents the shredded pages of Shakespeare's original script. Juliet doesn't need that story anymore. We go through a lot of confetti, so we made a deliberate choice to make sure it was as environmentally sustainable as possible.

LUKE SHEPPARD
DIRECTOR



ROAR

Arrangements by
BILL SHERMAN and
DOMINIC FALLACARO

Rehearsal score prepared by
BILL SHERMAN,
DOMINIC FALLACARO,
PATRICK HURLEY,
and HALEY BENNETT

Epic Pop ♩ = 90

2 JULIET:

1

I used to bite my tongue and hold my breath, scared to rock the boat and make a mess.

p *f* Cm7

4

So I sat qui - et-ly, a - greed po-lite - ly. I guess that I for - got I had a choice.

Gm7 Eb(add9) Bb

7

I let you push me past the break - ing point. I stood for noth - ing, so I fell for ev - 'ry-thing. You

Cm7 Gm7 Eb(add9)

10

11 12

held me down, but I got up, Al - read - y brush - ing off the dust. You hear my voice, you hear that sound

S
A

T
B

Hey!

B_b Cm7 Gm7

13 14

like thun - der gon - na shake the ground. You held me down, but I got up,

S
A

T
B

Hey!

E_b(add9) B_b

15 16 17

Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -

Cm7 Gm7 Eb

18 19 20

- ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and

mp cresc. w/ pedal Bb Cm7 Gm7

21 22 23

you're gon - na hear me roar. Loud - er, loud - er than a li - on 'cause I

S
A

T
B

Loud - er, loud - er than a li - on 'cause I

EB(add9) f Bb/F Gbmaj7(#5)

24 25 26

— am a cham - pion and you're gon - na hear me roar.

S
A
T
B

Gm Eb(add9) sub. p Bb

27 28

Now I'm float - ing like a but - ter - fly Sting - ing like a bee, I earned my stripes

mf Bb Cm7

29 30 31

I went from ze - ro to my own he - ro Held me down, but I got up,

S A

T B

Hey!

Gm7 Eb⁶ B^b

32 33

Al - read - y brush - ing off the dust. You hear my voice, you hear that sound____

Cm7 Gm7

34 35

like thun-der gon - na shake the ground. You held me down, but I got up,

S
A

T
B

Hey!

E \flat 9

B \flat

36 37 38

Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -

S
A

T
B

I got the eye of the ti -

Cm7

Gm7

E \flat 9

39

40 41 42

- ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and you're gon - na hear me roar.

S
A

- ger, fight - er, danc - ing through the fire. 'Cause I am a cham - pion and you're gon - na hear me roar.

T
B

B \flat Cm7 Gm7 E \flat \flat

43 44 45 46

— Loud - er, loud - er than a li - on 'cause I am a cham - pion and you're gon - na hear me — roar.

S
A

— Loud - er, loud - er than a li - on 'cause I am a cham - pion and You're gon - na hear — me — roar,

T
B

B \flat Cm7 Gm7 E \flat \flat

47

48 49 50

oh, oh, you're gon - na hear me__ roar, _

S
A

T
B

B \flat Cm7 Gm7 E \flat 9

51

52 53

S
A

T
B

sub. p
B \flat Cm Gm

54

55 56 57

Roar, _____ roar, _____ Roar! _____ I got the eye of the ti -

S
A
T
B

Roar, _____ Roar, _____ roar. _____ I got the eye of the ti -

mf *f*

F

58

59 60 61

- ger, _____ danc - ing through the fire. _____

S
A
T
B

- ger, fight - er, danc - ing through the fire. _____ 'Cause I _____ am a cham - pion and you're gon - na hear me roar.

B \flat Cm7 Gm7 E \flat \flat

62 63 64 65

Oh, lou - der. and you're gon-na hear me roar,

S
A Loud - er, loud - er than a li - on 'cause I am a cham - pion and You're gon-na hear me roar,

T
B

B \flat Cm7 Gm7 E \flat \flat

66 67 68 69

You'll hear me roar. You're gon-na hear me roar.

S
A oh, oh, You're gon-na hear me roar,

T
B You'll hear me roar! You're gon na hear me roar,

B \flat Cm7 Gm7 E \flat \flat

70 71 72

You're gon - na hear me__ roar.

S A You're gon na hear me You're gon na hear me roar.

T B oh, oh,

You're gon na hear me You're gon na hear me roar.

oh, oh,

B \flat /F G \flat Maj7(#5) Gm

73 74 75

You're gon - na hear me__ roar. You'll hear me

S A You're gon - na hear me. You're gon - na hear me. You're gon - na hear me. You're

T B You're gon - na hear me. You're gon - na hear me. You're gon - na hear me. You're

E \flat B \flat /D Gmin7 Cmin7 F7sus B \flat /D

76 77 78

roar. _____ You'll hear me roar!

S
A
— gon - na hear me. You're gon - na hear me roar, oh _____

T
B

Gmin7 Cmin7 Eb(add9 Bb/Ab

79 80

S
A

T
B

Bb

PRODUCTION PHOTOGRAPHY BY MATT MURPHY FOR MURPHYMAD

BEHIND THE SCENES PHOTOS BY JENNY ANDERSON

LORNA COURTNEY (JULIET)

PAULO SZOT (LANCE)

BETSY WOLFE (ANNE)

STARK SANDS (SHAKESPEARE)

JUSTIN DAVID SULLIVAN (MAY)

MELANIE LA BARRIE (ANGELIQUE)

BEN JACKSON WALKER (ROMEO)

PHILIPPE ARROYO (FRANCOIS)

BRANDON ANTONIO (RICHARD)

MICHAEL IVAN CARRIER (THOMAS)

NICO DEJESUS (CUTHBERT)

NICHOLAS EDWARDS (LORD CAPULET / SLY / BOUNCER)

VIRGIL GADSON (AUGUSTINE)

BOBBY "POCKET" HORNER (RUMOUR)

JOOMIN HWANG (KEMPE)

MEGAN KANE (LUCY / HELENA)

ALAINA VI MADERAL (GWYNNNE)

DANIEL J. MALDONADO (FLETCHER)

JOE MOELLER (HENRY / BATHROOM ATTENDANT)

BRITTANY NICHOLAS (VIOLA)

VERONICA OTIM (LADY CAPULET / NELL)

JASMINE RAFAEL (MOGEN)

MATT RAFFY (GREGORY)

TIERNAN TUNNICLIFFE (ELEANOR / BENVOLIO / PORTIA)

RACHEL WEBB (JUDITH / ROSALINE)

EDUCATION PACKET DESIGN BY AKA

Founded in 2006 by educator and author Timothy Allen McDonald, and headquartered in New York City, iTheatrics is the world's leading authority on educational musical theatre.

iTheatrics adapts musicals for young performers and creates support materials that make the process of putting on a show achievable and accessible for all. iTheatrics shows are licensed worldwide by Music Theatre International (Broadway Junior titles) and Concord Theatricals (Youth Edition and Young Actors Edition titles). In North America alone, 36 million people see a musical adapted by iTheatrics each year, which is three times the number of people who attend a Broadway show annually. In fact, the majority of people who see a live production in North America are attending a show adapted by iTheatrics.

iTheatrics is committed to ensuring young people everywhere have the same access to the arts as they do athletics. iTheatrics is making impressive progress in achieving this mission through partnerships with the Shubert Foundation/MTI Broadway Junior Middle School Musical Theater Program, the President's Committee on the Arts and Humanities, Turnaround Arts, and the Educational Theatre Foundation (ETF). Each of these partnerships builds sustainable musical theatre programs in underserved schools. iTheatrics's proprietary approach provides teachers, with or without an arts background, the skills required to present a musical. iTheatrics measures success based on whether the school continues to present a musical after five years, and the efforts boast a sustainability rate of 92%.

Additionally, iTheatrics is proud to have partnered with former First Lady Michelle Obama to produce the first-ever White House Talent Show.

In 2017, iTheatrics published *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs*, the first textbook dedicated to creating sustainable and quality educational theatre programs in schools and after-school settings. The book is available for purchase on Amazon.

In addition, iTheatrics creates study guides and student-focused engagement initiatives for Broadway and West End shows, as well as the The Kennedy Center for the Performing Arts, The White House, The Jim Henson Company, and NBC Universal and more.

iTheatrics also produces Junior Theater Festivals and Celebrations in the USA, Europe, Australia, and New Zealand with an annual attendance of 15,000.

iTheatrics.com

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AN IMMERSIVE EDUCATION GUIDE

EXPERIENCE THE SHOW

DIVE DEEPER INTO *& JULIET*



TEACHER WORKBOOK

Includes a step-by-step Rehearsal Guide with warm-ups, techniques,
and best practices to run an effective rehearsal



AN IMMERSIVE EDUCATION GUIDE

EXPERIENCE THE SHOW

TEACHER WORKBOOK

Created by iTheatrics

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SPOILER ALERT WARNING

Teachers please note:

The below synopsis is included within the Student Workbook as well. Feel free to leave it there as is or remove it prior to distributing the Student Workbook so as not to give too much away if the students will be seeing & *JULIET* in the future.



& JULIET SHOW SYNOPSIS

ACT 1

& *JULIET* is a musical comedy that imagines an alternate ending to *Romeo and Juliet* in which William Shakespeare, under the influence of his wife, Anne Hathaway, decides to save Juliet from a tragic demise and offer her a second chance at life and love – her way.

A jukebox appears onstage, and the show opens with WILLIAM SHAKESPEARE and his PLAYERS, who form the show's ensemble, welcoming the audience to the first performance of *Romeo and Juliet (Larger Than Life)*. Shakespeare's wife, ANNE HATHAWAY, is attending the show on a rare outing from their home in Stratford-Upon-Avon. Shakespeare announces that he's written the ending to *Romeo and Juliet*... except, he's the only one who likes it. Anne suggests that, maybe, Juliet doesn't end her own life to be with Romeo and convinces Shakespeare to let her rewrite the ending (*I Want It That Way*).

In Anne's version, the play begins when Juliet wakes up and finds Romeo dead. She considers the dagger but chooses to live (*...Baby One More Time*). At Romeo's funeral, Juliet discovers Romeo's other romances, including ROSALINE, PORTIA, and HELENA. CAPULET and LADY CAPULET, Juliet's parents, announce that they are sending her to a nunnery (*Show Me the Meaning of Being Lonely*).

Back at home, Juliet's nurse, ANGÉLIQUE, tries to cheer her up as Juliet questions her fate. Juliet's nonbinary best friend, MAY, joins her. When Shakespeare questions May's name and identity, Anne puts him in his place by reminding Shakespeare that he basically invented gender-bending and May's gender is really none of his business. Anne then casts herself as another one of Juliet's friends: APRIL. Though Angélique is reluctant, Juliet and her friends decide to leave Verona for an adventure (*Domino*). They decide

on Paris, and Anne writes their travel into the script (*Show Me Love*). When they arrive, they decide to attend a Renaissance Ball, thrown for FRANCOIS DUBOIS by his father, LANCE. Francois is being forced by his father to either wed or join the army like the rest of his family.



Anne gets their group into the party, past a FRENCH BOUNCER, and they take over the dance floor (*Blow*). Francois and May meet before Juliet grabs onto the chandelier, and the party erupts.

In line for the bathrooms, May has an unpleasant experience with the ATTENDANT commenting on their gender identity and then admits to Juliet that they made a connection with a guy on the dance floor, but they don't want to get their hopes up (*I'm Not A Girl, Not Yet A Woman*). Juliet assures them that she doesn't think of them as a girl or a boy – just her best friend.

On the way back from the bathroom, Juliet finds Francois alone. They bond over having controlling parents (*Overprotected*), and Juliet vows to help him stand up to his father. As Lance loses control of his party, he recognizes Angélique. Carried away, Juliet kisses Francois just as May returns (*Confident*).

The next morning, Angélique wakes up in Lance's room, and the audience learns of their

romantic history. Lance wants to begin again with Angélique, but she worries about Juliet (*Teenage Dream*). Lance encourages her to consider her own happiness (*Break Free*).

Meanwhile, Francois, nicknamed “Frankie” by Juliet, decides to propose. Juliet isn’t ready to jump into anything serious but accepts the proposal to avoid being sent back to Verona by her parents (*Oops!... I Did it Again*).

Lance arranges the wedding for the next day, and Anne argues with Shakespeare that the new story is the same as the old one. Once again, Juliet is rushed into marriage with someone she barely knows.

Francois and May’s connection is undeniable (*I Kissed a Girl*). Anne returns just in time for Shakespeare to inform her that Romeo is alive, and arrives in Paris to a shocked Juliet (*It’s My Life*).



ACT 2

Romeo confesses his love to Juliet (*Love Me Like You Do*), but she’s unimpressed. They argue, and BENVOLIO informs Romeo that Juliet has moved on with someone else (*Since U Been Gone*). Shakespeare thinks that Juliet is being too hard on Romeo, but Anne disagrees. She’s angry with Shakespeare for changing the story to bring Romeo back, but he points out that he created conflict, which all good stories need. Anne snaps his quill in half and leaves.

At DuBois castle, May confronts Francois about their feelings for each other (*Whataya Want From Me*), but Francois won’t break his promise to Juliet. Romeo and Juliet have a heart-to-heart (*One More Try*). Romeo tells Juliet that, if she can tell him she doesn’t love him, he’ll leave. Juliet tells him she can’t love him, and he goes, but they are both struggling to understand their feelings (*Problem/Can’t Feel My Face*). Romeo is ready to walk away, but Shakespeare intervenes. Disguised as the carriage driver, he promises to get Romeo into Francois and Juliet’s wedding. Shakespeare and Romeo masquerade as Francois’s brothers,

and they set off to find one more “brother” so the family band can sing at the wedding. Angélique proposes to Lance.

Juliet admits to Anne that she’s still in love with Romeo, but she doesn’t want to let Francois down. Anne encourages her not to settle and shares the struggles in her own marriage to Shakespeare (*That’s the Way It Is*).



Lady Capulet whisks Juliet away to the wedding, where Francois, Shakespeare, Lance, and Romeo are preparing to perform as their family band. At the last minute, Shakespeare recruits May as the fifth member of the band. Though Francois expresses his doubts to Lance, the show goes on (*Everybody aka Backstreet’s Back*).

Lady Capulet enters with Juliet and Francois sings his vows, serenading her (*As Long As You Love Me*). Juliet is not impressed. Lance asks if there are any objections to the two being wed, and both Juliet and Francois voice objections. Francois confesses his love, not for Juliet, but for May (*It’s Gonna Be Me*).

The Capulets threaten to take Juliet back to Verona, but Romeo reveals himself. Shakespeare declares that Juliet must return to Romeo, but Juliet disagrees, calling out her parents for trying to control her, May and Francois for lying to her, and Romeo for assuming she would just get back together with him (*Stronger*). Upset, she leaves. Lance apologizes to Francois and May (*Shape of My Heart*).

Angélique comforts Juliet, saying that she’ll always be by her side, and Juliet encourages her nurse to live her own life (*F****N’ Perfect*). May and Francois apologize to Juliet, who resolves to be confident in herself and her decisions going forward. Juliet, triumphant, rises on the balcony as she and the Players belt out the final number (*Roar*). Shakespeare and Anne finish the story by reflecting on the play and their love (*I Want It That Way – Reprise*).

& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS

JULIET (20s) The overprotected daughter of the Capulets, limited in her experience of love, but also an unfailingly optimistic rebel-in-waiting. Juliet will challenge social conventions of female modesty and decorum—not a docile, obedient girl but a confident, independent woman—as she learns to own her choices and love herself for who she truly is.

.....

SHAKESPEARE (30s) Handsome, famous, and endlessly aware of his own wit, William Shakespeare is the egotistical leader of his company of Players, until his wife Anne begins to question his authority. Shakespeare enjoys the lively competition that ensues and brings a mischievous spirit to re-writing with Anne, until it becomes clear that much more than the fate of his play is at stake, and he is forced to reexamine his priorities.

.....

ANNE (30s-40s) The strong-willed wife of Shakespeare who doubles as Juliet's best friend. Older than her husband, and in many ways wiser, she is his biggest fan, but also his sharpest critic. Recognizing the parallels between *Romeo and Juliet* and her own life, Anne's determination to see Juliet persevere and make her own choices is deeply personal. As she writes herself into the new play as "April," we see the fun-loving side of Anne that she hasn't explored in years.

.....

ANGÉLIQUE (40s) Juliet's nurse and confidante who has cared for her since she was a baby and is closer to Juliet than Juliet is to her own mother. Boisterous, bawdy, and full of surprising sensuality that has long been repressed for Juliet's sake. As Angélique becomes the unexpected focus of a reignited romance, she struggles, for the first time, to put her own needs first.

MEET THE CHARACTERS

FEATURING THE ORIGINAL
BROADWAY CAST OF & JULIET



& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS, CONTINUED

MAY (20s-30s) May is Juliet's best friend who is on their own journey of self-discovery and lives outside of binary gender labels. An ideal companion for a trip to Paris, May sees an opportunity to start fresh and finds a newfound strength while fighting for a life-changing relationship.

.....

FRANCOIS (20s-30s) A misunderstood French musician with a playful sense of humor. Like Juliet, Francois is inexperienced in the ways of love and is dealing with an overly controlling parent. Through Juliet, he develops the courage that will open a world of possibilities.

.....

LANCE (40s-50s) Francois' father, a burly former soldier. As a widowed single parent, Lance only wants a better life for his son, but the weight of his expectations is driving a wedge between them. This changes, however, when an unexpected reunion with an ex-lover restores the twinkle to Lance's eye, and he is reminded of the complicated nature of finding true love.

.....

ROMEO (20s) Juliet's first love is a notorious womanizer, in love with love, and above all, a drama queen, but he is also a true romantic whose feelings for Juliet go beyond anything he has experienced before. As he comes to terms with mistakes of the past, he, too, is longing for a second chance.

MEET THE CAST



& JULIET CHARACTER DESCRIPTIONS

SUPPORTING CHARACTERS

Prologue:

Shakespeare's Players, **JUDITH, RICHARD, LUCY**, and **ELEANOR**, welcome the audience to the show. They give Shakespeare feedback on the ending of *Romeo and Juliet* and are ready to go along with Anne's new ideas.

Scene 2:

Romeo's Exes, **ROSALINE, PORTIA**, and **HELENA**, are unpleasant surprises for Juliet – especially when she realizes that Romeo has used the same lines on all of them!

LADY CAPULET and **CAPULET** are Juliet's controlling parents.

Scene 5

The **FRENCH BOUNCER** gives Juliet and her friends trouble when they try to get into the Renaissance Ball, but they slip past him with no issue.

Scene 6

The **BATHROOM ATTENDANT** is judgmental and unkind to May.

Scene 7

Party Guests **PHILLIP, CELIA**, and **MADLINE** intrude on Francois and Juliet's conversation with gossip about Romeo.

Scene 13

BENVOLIO, Romeo's cousin, breaks the news to Romeo that Juliet has moved on to another relationship. Benvolio is played by a female ensemble member dressed as a man.

At the start of the show, some of the Players wear T-shirts from other Shakespeare productions. We can assume these actors have a long history doing his work, and that's why they got cast again. And crucially, all the T-shirts are for plays that Shakespeare wrote before he wrote *Romeo and Juliet*.



FUN FACT

All of the Players have names, which isn't always true of ensemble characters in a musical. All their names are inspired by performers in Shakespeare's real-life acting company, members of his family, or characters from his other plays.

SHAKESPEARE'S DAUGHTERS

SUSANNA

JUDITH

SHAKESPEARE'S ACTING COMPANY

RICHARD

(Richard Burbage)

CUTHBERT

(Cuthbert Burbage, Richard's brother)

HENRY

(Henry Condell)

AUGUSTINE

(Augustine Phillips)

FLETCHER

(Lawrence Fletcher)

SLY

(William Sly)

KEMPE

(William Kempe)

THOMAS

(Thomas Pollard)

GWYNNE

(Nell Gwynn)

SHAKESPEARE'S WORK

GREGORY

(Capulet servant in *Romeo*)

NELL

(Nell Quickly, from the Henry plays)

ELEANOR

(the wife of the Duke of Gloucester in *Henry VI*)

IMOGEN

(the daughter of King Cymbeline in *Cymbeline*)

VIOLA

(*Twelfth Night*)

MARGARET

(Queen Margaret, *Henry VI*)

RUMOUR

(*Henry IV*)

LUCY

(the potential "Dark Lady" in Shakespeare's sonnets)

THE PLAYERS ARE **ALL OF US.**

They're an ensemble of characters who want something better for Juliet when she suffers, and they're also a group of pop music fans who go wild when they hear their favorite songs. They're so connected to the story and the music in **& JULIET** that they're like another version of the audience.

And just like those of us in the seats, they're people of all ethnicities, sexualities, body types, and gender identities. In Shakespeare's time, actors used to come on stage before the show began and interact with the audience, and the Players do the same thing in **& JULIET**. They talk to us. They encourage us to get as excited about the performance as they are. The Players belong in the story, and they remind us that we do, too.



KEY VOCABULARY

TO LEARN BEFORE REHEARSALS BEGIN

ACTOR: A person who performs as a character in a play or musical.

AUTHOR: A person who writes or creates a literary work. This can include books, articles, and other written work like plays and musicals. A writer of a play or musical is also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

BLOCKING: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

BOOK WRITER: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

CAST: The performers in a show.

CHEATING OUT: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

CHOREOGRAPHER: A person who creates and teaches the dance numbers in a musical.

COMPOSER: A person who writes music for a musical.

CREATIVE TEAM: The author(s), director, choreographer, music director and designers for a play or musical.

CROSS: When an actor onstage moves toward or away from another actor or object.

DIALOGUE: A conversation between two or more characters.

DIRECTOR: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

DOWNSTAGE: The portion of the stage closest to the audience. The opposite of upstage.

HOUSE: The area of the theater where the audience sits to watch the show.



HOUSE LEFT: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

HOUSE RIGHT: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

LINES: The dialogue spoken by the actors.

LYRICIST: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

LYRICS: The words of a song.

MONOLOGUE: A dramatic speech by one actor.

MUSIC DIRECTOR: A person who oversees teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

MUSICAL: A play with songs that are used to tell a story.

OBJECTIVE: A goal or purpose to be achieved.

OFF-BOOK: The actor's ability to perform their memorized lines without holding the script.

OFFSTAGE: Any area out of view of the audience. Also called backstage.

ONSTAGE: Anything on the stage and within view of the audience is said to be onstage.

OPENING NIGHT: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

PLAY: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

PREVIEW PERFORMANCES: The first preview performance is the first performance that people have bought tickets to and the very first time that the production is performed in front of a real audience. During preview performances, the creative team and actors experience how the audience reacts and may choose to make changes to the production that can include anything from adding or removing a song to changing the dialogue in a scene. Sometimes updates are made to the production, rehearsed for the first time during the day, and then performed in front of the audience that very same night.

PRODUCER: A person who oversees all aspects of launching a theatre production. They are like a Chief Executive Officer (CEO) of the production – uniting the creative team, raising the financial investment, finding the theatre, and guiding the show every step of the way. No show happens without a Producer.

PROTAGONIST: The main character in a musical. The action centers around this character.

RAKED STAGE: A stage which is raised slightly upstage so that it slants towards the audience.

REHEARSAL: A meeting during which the cast learns and practices the show.

SCRIPT: 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

SPEED-THROUGH: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

STAGE DIRECTIONS: Words in the script that describe the actions of the characters.

STAGE LEFT: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

STAGE MANAGER: A person responsible for handling all rehearsal and production schedules as well as calling the show during the performances.

STAGE RIGHT: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

UPSTAGE: The part of the stage farthest from the audience. The opposite of downstage.

WARM-UPS: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.





REHEARSAL
MATERIALS

SCENE 22: "ROAR"

OUTSIDE THE CASTLE. CONTINUOUS.

May and Francois enter, looking for Juliet, concerned.

MAY

Juliet, I am so sorry. We should have told you sooner.

JULIET

(affectionately)

I mean, yes, you should have. But I know that none of this has been easy, and both of you deserve to be with the person who's perfect for you. A good friend of mine told me that you should never settle.

ANNE

(re-entering)

That's me. I'm the good friend she's talking about.

FRANCOIS

(to Juliet)

You told me to be confident. I'm trying.

JULIET

I know. I need to be confident, too. In fact, from this point forward, I vow to be confident.

ANGÉLIQUE

That's my girl!

JULIET

I vow to not let anyone tell me what I'm gonna do about my destiny.

MAY

Yes! Get it.

JULIET

I'm gonna make decisions based on what I want, and not what I'm afraid of.

FRANCOIS

Much better than my vows.

JULIET

I believed that there was something hanging in the stars, but if this is it? Then I gotta say... the stars are full of shit.



This is a moment when Juliet takes control of the play. She's got her own version of Shakespeare's quill emerging from her chest as she roars.

PALOMA YOUNG
COSTUME DESIGNER

ANNE
I am living for this.

JULIET
I know who I am, and where I'm from, and what I've done, and I really love me.

Juliet begins "Roar," backed up by her circle of friends:

JULIET
I USED TO BITE MY TONGUE AND HOLD MY BREATH
SCARED TO ROCK THE BOAT AND MAKE A MESS
SO I SAT QUIETLY, AGREED POLITELY
I GUESS THAT I FORGOT I HAD A CHOICE
I LET YOU PUSH ME PAST THE BREAKING POINT
I STOOD FOR NOTHING, SO I FELL FOR EVERYTHING

YOU HELD ME DOWN, BUT I GOT UP (HEY!)
ALREADY BRUSHING OFF THE DUST
YOU HEAR MY VOICE, YOU HEAR THAT SOUND
LIKE THUNDER, GONNA SHAKE YOUR GROUND
YOU HELD ME DOWN, BUT I GOT UP (HEY!)
GET READY 'CAUSE I'VE HAD ENOUGH
I SEE IT ALL, I SEE IT NOW

The Ensemble gradually re-enters, loving this.

JULIET
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME ROAR!

William, increasingly desperate, tries to shut things down:

WILLIAM
Okay, I think we've heard just about enough from this one--

JULIET
Hey! I'm not done!

ANNE
LIGHTS OUT!

The stage is plunged into darkness.

JULIET/ENSEMBLE
ROAR... ROAR... ROAR... ROAR... ROAR!

In an explosion of light, Juliet
belts out the chorus, triumphant:

JULIET/ENSEMBLE
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!

Juliet rises up on a beautiful
Juliet balcony.

JULIET/ENSEMBLE
YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME

YOU'RE GONNA HEAR ME
YOU'RE GONNA HEAR ME (YOU'LL HEAR ME ROAR)
YOU'RE GONNA HEAR ME ROAR

JULIET
YOU'LL HEAR ME ROAR!

Lights out.

The confetti that rains over the audience during this number represents the shredded pages of Shakespeare's original script. Juliet doesn't need that story anymore. We go through a lot of confetti, so we made a deliberate choice to make sure it was as environmentally sustainable as possible.

LUKE SHEPPARD
DIRECTOR



ROAR

Arrangements by
BILL SHERMAN and
DOMINIC FALLACARO

Rehearsal score prepared by
BILL SHERMAN,
DOMINIC FALLACARO,
PATRICK HURLEY,
and HALEY BENNETT

Epic Pop ♩ = 90

2 JULIET:

1

I used to bite my tongue and hold my breath, scared to rock the boat and make a mess.

p *f* Cm7

4

So I sat qui - et-ly, a - greed po-lite - ly. I guess that I for - got I had a choice.

Gm7 Eb(add9) Bb

7

I let you push me past the break - ing point. I stood for noth - ing, so I fell for ev - 'ry-thing. You

Cm7 Gm7 Eb(add9)

10

11 12

held me down, but I got up, Al - read - y brush - ing off the dust. You hear my voice, you hear that sound

S
A

Hey!

T
B

B \flat Cm7 Gm7

Detailed description: This block contains the musical notation for measures 10, 11, and 12. It features a vocal line in treble clef with lyrics, and two vocal parts (Soprano and Alto in the first system, Tenor and Bass in the second) with a 'Hey!' interjection. The piano accompaniment is shown in grand staff with chords B \flat , Cm7, and Gm7. A large watermark 'For Educational Use Only' is visible across the page.

13 14

like thun - der gon - na shake the ground. You held me down, but I got up,

S
A

Hey!

T
B

E \flat (add9) B \flat

Detailed description: This block contains the musical notation for measures 13 and 14. It features a vocal line in treble clef with lyrics, and two vocal parts (Soprano and Alto in the first system, Tenor and Bass in the second) with a 'Hey!' interjection. The piano accompaniment is shown in grand staff with chords E \flat (add9) and B \flat . A large watermark 'For Educational Use Only' is visible across the page.

15 16 17

Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -

Cm7 Gm7 Eb

18 19 20

- ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and

mp cresc. w/ pedal Bb Cm7 Gm7

21 22 23

you're gon - na hear me roar. Loud - er, loud - er than a li - on 'cause I

S A Loud - er, loud - er than a li - on 'cause I

T B Loud - er, loud - er than a li - on 'cause I

Eb(add9) f Bb/F Gbmaj7(#5)

24 25 26

— am a cham - pion and you're gon - na hear me roar.

S
A
T
B

Gm Eb(add9) sub. p Bb

27 28

Now I'm float - ing like a but - ter - fly Sting - ing like a bee, I earned my stripes

mf Bb Cm7

29 30 31

I went from ze - ro to my own he - ro Held me down, but I got up,

S A

T B

Hey!

Gm7 Eb⁶ B^b

32 33

Al - read - y brush - ing off the dust. You hear my voice, you hear that sound____

Cm7 Gm7

34 35

like thun-der gon - na shake the ground. You held me down, but I got up,

S
A

T
B

Hey!

E \flat 9 B \flat

Detailed description: This block contains the first system of the musical score, covering measures 34 and 35. It features a vocal line for Soprano (S) and Alto (A), a vocal line for Tenor (T) and Bass (B), and a piano accompaniment. The vocal lines are in a key with two flats (B-flat major or D-flat minor). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled as E \flat 9 and B \flat . The lyrics are: 'like thun-der gon - na shake the ground. You held me down, but I got up,'. A 'Hey!' is written below the vocal lines at the end of measure 35.

36 37 38

Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -

S
A

T
B

I got the eye of the ti -

Cm7 Gm7 E \flat 9

Detailed description: This block contains the second system of the musical score, covering measures 36, 37, and 38. It features a vocal line for Soprano (S) and Alto (A), a vocal line for Tenor (T) and Bass (B), and a piano accompaniment. The vocal lines are in a key with two flats. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled as Cm7, Gm7, and E \flat 9. The lyrics are: 'Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -'. The vocal lines for Soprano and Alto end with 'I got the eye of the ti -' in measure 38.

39

40 41 42

- ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and you're gon - na hear me roar.

S
A

- ger, fight - er, danc - ing through the fire. 'Cause I am a cham - pion and you're gon - na hear me roar.

T
B

B \flat Cm7 Gm7 E \flat \flat

43 44 45 46

— Loud - er, loud - er than a li - on 'cause I am a cham - pion and you're gon - na hear me — roar.

S
A

— Loud - er, loud - er than a li - on 'cause I am a cham - pion and You're gon - na hear — me — roar,

T
B

B \flat Cm7 Gm7 E \flat \flat

47

48 49 50

oh, oh, you're gon - na hear me__ roar, _

S
A

T
B

B \flat Cm7 Gm7 E \flat 9

51

52 53

oh, oh, you're gon - na hear me__ roar, _

S
A

T
B

sub. p
B \flat Cm Gm

54

Roar, _____ 55 roar, _____ 56 Roar! _____ 57 I got the eye of the ti -

S
A
Roar, _____ Roar, _____ roar. _____ I got the eye of the ti -

T
B

mf *f*

F

58

- ger, _____ 59 danc - ing through the fire. _____ 60 61

S
A
- ger, fight - er, danc - ing through the fire. _____ 'Cause I _____ am a cham - pion and you're gon - na hear me roar.

T
B

B \flat Cm7 Gm7 E \flat \flat

62 63 64 65

Oh, lou - der. and you're gon-na hear me roar,

S
A Loud - er, loud - er than a li - on 'cause I am a cham - pion and You're gon-na hear me roar,

T
B

B \flat Cm7 Gm7 E \flat \flat

66 67 68 69

You'll hear me roar. You're gon-na hear me roar.

S
A oh, oh, You're gon-na hear me roar,

T
B You'll hear me roar! You're gon na hear me roar,

B \flat Cm7 Gm7 E \flat \flat

70 71 72

You're gon - na hear me__ roar.

__ You're gon na hear__ me__ You're gon na hear__ me__ roar.

oh, oh,

You're gon na hear__ me__ You're gon na hear__ me__ roar.

oh, oh,

B \flat /F G \flat Maj7(#5) Gm

73 74 75

You're gon - na hear me__ roar. You'll hear me

You're gon - na hear__ me. You're__ gon - na hear me. You're__ gon - na hear__ me. You're

E \flat B \flat /D Gmin7 Cmin7 F7sus B \flat /D

76 77 78

roar. _____ You'll hear me roar!

S
A
T
B

— gon - na hear me. You're gon - na hear me roar, oh _____

Gmin7 Cmin7 Eb(add9 Bb/Ab

79 80

S
A
T
B

Bb

REHEARSAL GUIDE



Miniam-Teak Lee (Juliet) and the original West End Cast of *& JULIET* in rehearsal.

Welcome to your step-by-step guide to running an effective rehearsal with students. A rehearsal is a meeting during which the cast learns and practices the show. Rehearsals are made up of five sections: Warm-up, Learn, Work, Review, and Wrap-up & Reflection. This rehearsal guide will share techniques and best practices. This guide even provides options for rehearsal schedules that break the activities into shorter rehearsals or one longer rehearsal.

WARM-UPS

Warm-ups are an essential element in every rehearsal and serve many purposes: assist in building community; prepare the body for movement, the voice for singing, and the mind for creativity; and introduce new skills.

Always begin rehearsals by setting an objective for your time together. Some rehearsals may have the simple goal of cleansing the students

of whatever happened before your rehearsal began so they are focused and ready to learn. Other objectives can be connected directly to what techniques and skills you will be focusing on during rehearsal. This warm-up does a little of both! Before students ever even look at sheet music, you can teach them parts and elements of the songs during warm-ups. Use the following warm-ups, which apply to physicality, breathwork, posture, range, diction, and storytelling, to teach “Roar” easily and in a fun way. Here are three different warm-ups for you to try!

RANGE

In a circle, ask your students to sing notes ascending and descending on the following numbers: 1, 2, 3, 4, 5, 4, 3, 2, 1. You can think of it in solfège as Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do. (Sing “Do-Re-Mi” from *The Sound of Music* for a reminder on solfège.) To warm up the voice, move the starting pitch up by half steps and

repeat the sequence. Next, ask your students to sing the following phrase using either numbers or solfege: 1, 1, 2, 3, 5, 3 OR Do, Do, Re, Mi, Sol, Mi. Encourage them to use their hands to reflect where the pitches land for them in space, moving them up or down to suggest pitch direction. Ask students to suggest physicalizing this phrase with different parts of their bodies. Once students are comfortable with this phrase, ask them to trade out the numbers/solfege syllables for the lyrics “so I sit quietly” and “agreed politely.” Once the students are comfortable with these phrases, you can use this strategy to teach the first two lines of the verse as well by using: 5, 5, 5, 5, 5, 5, 3, 2, 1, 1 OR Sol, Sol, Sol, Sol, Sol, Sol, Mi, Re, Do, Do (“I used to bite my tongue and hold my breath” and “Scared to rock the boat and make a mess.”)

Now you have introduced your students to the repeated musical phrases that resurface in each verse while at the same time warming up their instruments.

TAKE INVENTORY

Starting at the bottom of the vocal range, ask students to do a siren over the course of an octave (or as low as you can go to as high as you can go) on the syllable “Roh.” A siren starts on one pitch and then tries to touch upon every pitch the voice can hit (like an ambulance siren) to work through registers, or different sounds, the voice can produce. Take note of when the texture of your voice changes. Everyone’s range is different, and the voice “cracks” at different places. A crack isn’t a bad thing; it just gives you information about where your own personal voice is on any given day. Change up the vowels to see how it changes up the sound. Use “Ree,” follow with “Rah,” and then go back to “Roh”. How do different vowels change the color of the sound?

DICTION

Ask students to form a circle. Use the following section as a call-and-repeat diction exercise. Speak each of the four phrases one at a time in the rhythm of the song and encourage over-the-top diction.

- Phrase 1: “You held me down, but I got up (hey)”
- Phrase 2: “Already brushing off the dust”
- Phrase 3: “You hear my voice, you hear that sound”
- Phrase 4: “Like thunder gonna shake the ground”

In your circle, designate four groups of students, and assign one phrase per group. Point to each

group and ask them to speak the phrase in rhythm one after the other. Encourage them to speak the phrase at different volume levels. Finally, try a call-and-response where you sing the melody of each phrase. Remember, students don’t need music in hand yet to learn!

STORYTELLING

Using call-and-response, teach the four different phrases of the chorus (“I got the eye of the tiger, a fighter, dancing through the fire, ‘cause I am a champion and you’re gonna hear me roar. Louder, louder than a lion, ‘cause I am a champion and you’re gonna hear me roar.” Teach all parts to all your students. You don’t need a piano; just use your voice. Once they are comfortable with the words and the melody, ask your students to move the way they would to tell the story of each phrase while they sing. Ask them how successful they were on a scale of 1-10 by raising their fingers. Have them try again, aiming higher!

Now, ask students to split into four groups. Assign each group one phrase of the chorus. Review each phrase with each group. Then ask each group to take 5 minutes and develop choreography or movement for the phrase they have been assigned. Come back together and ask each group to share their movement while singing for the rest of the students. Then have all students face the imaginary audience. Each group then performs their phrase in rhythm with the music. **USE THIS TRACK!**

To take it one step further, have one person from each of the four groups teach the rest of the class their choreography so by the end, the entire class has the chorus learned vocally and physically!



LEARN

LEARN THE MUSIC AND CHOREOGRAPHY TO “ROAR”!

LEARN MUSIC

Listen to the song once through [WITH THE TRACK](#). Ask students: What did you notice? Does anything sound familiar?

Students should recognize elements from the verse, the pre-chorus, and the chorus from the warm-ups. What parts of the song are they still unfamiliar with? Do some of them know the parts you didn't touch upon from listening to this popular song on their own? Could they perhaps review those parts for the class?

Once you've touched upon every element of the song, sing through it again with the track and the sheet music. Have students move their bodies the way the music inspires them to move and do the choreography they learned during the storytelling activity. Lastly, drop the cast vocals and have the students execute the song to [THIS INSTRUMENTAL TRACK](#). Even if students forget words, encourage students to act like the professionals do: keep going!

LEARN CHOREOGRAPHY

Learn the original choreography from Jennifer Weber and members of the *JULIET* cast by [watching a tutorial by Playbill](#). You, the educator,

can watch the video and teach it to your students, a student choreographer can watch and teach the video, or your whole group can watch and learn together.

LEARN BLOCKING

The “Roar” choreography that students will learn is only a portion of the song. Stage the scene leading into the soloist section at the top of “Roar.” Staging, also known as “blocking,” describes the physical arrangement of the actors onstage and their movements (that aren't dancing). These movements include entrances, exits, or crossing from one side of the stage to the other. Think of blocking as building the walls of a house: you need the structure to be solid right from the start. Then, get creative by painting and decorating and redecorating once the structure is complete.

In this case, a portion of the choreography is already built, so you can begin by blocking the scene and work to connect the scene into the choreography. The scene begins outside the castle with JULIET and ANGÉLIQUE. As more characters join, consider the focus of the scene. Focus refers to where the audience and actors onstage are giving their attention. Using focus as a tool, actors can attract and center the audience's attention for the story's benefit. Actors can also pull focus negatively, removing the audience's attention from the story. Encourage all actors that enter the scene



to give their focus to JULIET with their eyes, body direction, and stillness once JULIET's vow begins. Even though ANNE, MAY, and FRANCOIS have interjections, the focus should remain on JULIET.

Once the song starts, don't be afraid of stillness for JULIET's first verse. Have multiple students try the role of JULIET. Have the students perform this section as a monologue to influence movement. Note that solos can easily be over choreographed, and this may be a nice moment to have your student act in one area to allow the song to build into the choreography.

Following JULIET's first verse, use the stage directions as a guide for the ensemble's entrance. Encourage students to think about making tableau pictures upstage, with JULIET downstage center. If you have not explored making tableaux with students, look at **Shakespeare Says** and **Magic of Collaboration Ensemble Tableaus** in the *& JULIET* "Before the Show" Immersive Education Guide under Luke Sheppard; Director. From their tableaux, you can build students gradually into a triangle for the choreography.

WORK

CONNECT THE SCENE INTO THE SONG!

SCENE INTO SONG

Put it all together by running the scene into the song. Improve the storytelling by layering

more and more directives, one directive at a time. Overall, keep the tone positive by referring to the improvements as enhancements. Prior to running the number again, make just one additional enhancement or directive. Try to never make more than two, as that may confuse the students. Finally, remember to focus on storytelling in the work section while maintaining students' creative input in their tableaux and stage pictures.

REVIEW

TIME TO PUT IT ALL TOGETHER!

ONE MORE TIME

Towards the end of this rehearsal, run all material that was taught and worked that rehearsal period. This will give the students a sense of accomplishment while simultaneously highlighting areas where more work is needed. Here's a trick for reviewing at the end of rehearsal. Let the students know they will run the number one last time. Ask student to identify the key directives given during rehearsal. Not only does this help remind the entire cast of how much was achieved, but it also serves as a reminder of key enhancements and directives that were worked. Ask students to imagine they are performing the show for an audience. This will help you evaluate what the students are able to achieve and adjust accordingly in future rehearsals.



REFLECTION

ENCOURAGE STUDENTS TO SELF-EVALUATE AND REFLECT ON HOW THEY ARE FEELING.

WRAP-UP & REFLECTION

Always end rehearsal with a reflection no matter the amount of time you have. This is like beginning rehearsal with a warm-up. You need both. This is a time to give any announcements and reinforce community.

ONE-WORD REFLECTION

Ask the students to gather and relax. Congratulate students on a job well done. Encourage them to come up with a word that describes how they feel right now. Go around in a circle sharing these words. Remind them they can pass or even say the same word as someone else, just so long as it is one word. Share a few examples, like excited, exhausted, confused, proud. After the students go around the circle sharing a word, the instructors add a last word to end the activity.

Use the information the students reveal in One-Word Reflection to refine future rehearsals. For example, if the students repeatedly say the word “exhausted,” you may be working them too hard. If the students all had a positive rehearsal, reflect on the elements that made the rehearsal successful. How can you work to model future rehearsals in the same manner?

APPLE & SEED

This reflection gives students the opportunity to elaborate in detail how they are feeling about the overall process. Ask students to share their apple and seed of the rehearsal process. Apple represents a finished product that they feel proud of personally or as a group. Seed represents something they would like to continue to work on and grow as an artist.

This information can be useful for students to reflect personally on their own mindset and work within the rehearsal process.

SCHEDULING REHEARSALS

The rehearsal time needed to teach the song, choreography, and scene for “Roar” is approximately three hours.

- Hour 1: Warm-up & Learn Music
- Hour 2: Learn Choreography and Learn Blocking
- Hour 3: Work, Review, Wrap-Up & Reflect

If you need to split the rehearsal period over three days, split the Learn phase of the rehearsal process. For example:

- Rehearsal 1: Warm-up, Learn Music, Work, Review, Wrap-Up & Reflect
- Rehearsal 2: Warm-up, Learn Choreography, Work, Review, Wrap-Up & Reflect
- Rehearsal 3: Warm-up, Learn Blocking, Work, Review, Wrap-Up & Reflect

The split schedule requires a change to the daily rehearsal warm-ups after rehearsal 1. Here are a few suggestions: For rehearsal 2, try a physical warm-up that includes stretching and warming up isolations to a Max Martin playlist. For rehearsal 3, revisit creating tableaus using pictures from a newspaper. Give students a newspaper and ask them to find a photograph to recreate the story of the final image we see in the paper by creating three tableaus. Tableaus one and two should tell the story leading into tableau three, the picture from the paper.



PRODUCTION PHOTOGRAPHY BY MATT MURPHY FOR MURPHYMAD

BEHIND THE SCENES PHOTOS BY JENNY ANDERSON

LORNA COURTNEY (JULIET)

PAULO SZOT (LANCE)

BETSY WOLFE (ANNE)

STARK SANDS (SHAKESPEARE)

JUSTIN DAVID SULLIVAN (MAY)

MELANIE LA BARRIE (ANGELIQUE)

BEN JACKSON WALKER (ROMEO)

PHILIPPE ARROYO (FRANCOIS)

BRANDON ANTONIO (RICHARD)

MICHAEL IVAN CARRIER (THOMAS)

NICO DEJESUS (CUTHBERT)

NICHOLAS EDWARDS (LORD CAPULET / SLY / BOUNCER)

VIRGIL GADSON (AUGUSTINE)

BOBBY "POCKET" HORNER (RUMOUR)

JOOMIN HWANG (KEMPE)

MEGAN KANE (LUCY / HELENA)

ALAINA VI MADERAL (GWYNNNE)

DANIEL J. MALDONADO (FLETCHER)

JOE MOELLER (HENRY / BATHROOM ATTENDANT)

BRITTANY NICHOLAS (VIOLA)

VERONICA OTIM (LADY CAPULET / NELL)

JASMINE RAFAEL (MOGEN)

MATT RAFFY (GREGORY)

TIERNAN TUNNICLIFFE (ELEANOR / BENVOLIO / PORTIA)

RACHEL WEBB (JUDITH / ROSALINE)

EDUCATION PACKET DESIGN BY AKA

Founded in 2006 by educator and author Timothy Allen McDonald, and headquartered in New York City, iTheatrics is the world's leading authority on educational musical theatre.

iTheatrics adapts musicals for young performers and creates support materials that make the process of putting on a show achievable and accessible for all. iTheatrics shows are licensed worldwide by Music Theatre International (Broadway Junior titles) and Concord Theatricals (Youth Edition and Young Actors Edition titles). In North America alone, 36 million people see a musical adapted by iTheatrics each year, which is three times the number of people who attend a Broadway show annually. In fact, the majority of people who see a live production in North America are attending a show adapted by iTheatrics.

iTheatrics is committed to ensuring young people everywhere have the same access to the arts as they do athletics. iTheatrics is making impressive progress in achieving this mission through partnerships with the Shubert Foundation/MTI Broadway Junior Middle School Musical Theater Program, the President's Committee on the Arts and Humanities, Turnaround Arts, and the Educational Theatre Foundation (ETF). Each of these partnerships builds sustainable musical theatre programs in underserved schools. iTheatrics's proprietary approach provides teachers, with or without an arts background, the skills required to present a musical. iTheatrics measures success based on whether the school continues to present a musical after five years, and the efforts boast a sustainability rate of 92%.

Additionally, iTheatrics is proud to have partnered with former First Lady Michelle Obama to produce the first-ever White House Talent Show.

In 2017, iTheatrics published *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs*, the first textbook dedicated to creating sustainable and quality educational theatre programs in schools and after-school settings. The book is available for purchase on Amazon.

In addition, iTheatrics creates study guides and student-focused engagement initiatives for Broadway and West End shows, as well as the The Kennedy Center for the Performing Arts, The White House, The Jim Henson Company, and NBC Universal and more.

iTheatrics also produces Junior Theater Festivals and Celebrations in the USA, Europe, Australia, and New Zealand with an annual attendance of 15,000.

iTheatrics.com

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