

# PRELIM INARY NOTES

**LB** LA BOITE  
THEATRE COMPANY

**QUT** creative  
industries

## ROMEO AND JULIET

By William Shakespeare



V1.0

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## LA BOITE AND QUT

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WHO  
WE ARE



### ABOUT LA BOITE

Your Voices. Your Stories. Your Theatre.

La Boite holds a unique place in the hearts and minds of artists and audiences in Queensland. For more than 90 years, La Boite has represented the adventurous and alternative. There has always been a strong focus on the development of new work and artists, and today is no different.

The stories, ideas and voices of our city and country are many and varied and as such La Boite seeks to represent and engage in this beautiful and rich diversity; the diversity of form, ideas, ethnicity, gender – of identity.

Theatre has the capacity to embrace difference in so many ways. La Boite push the boundaries of form by collaborating with some extraordinary partners to stretch theatrical, physical and musical boundaries. La Boite plays with contemporary circus, visual theatre, opera and cabaret, classical text, the theatrical and extraordinary international talents. This varied menu aims to enliven and inspire our existing audiences and draw new audiences to share in the La Boite experience – the experience and magic of live performance in our unique Roundhouse Theatre.

### ABOUT QUT

QUT deeply values the opportunity to engage our actors in this 'real world' experience, working with some of Australia's most cherished actors and a team of the county's most inspiring creatives.

shake & stir produces an annual season of in-scThis initiative exemplifies the value that QUT Acting places on industry engagement and we thank the cast and creatives and the team at La Boite for providing such meaningful mentorship.

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# "THESE VIOLENT DELIGHTS HAVE VIOLENT ENDS." WILLIAM SHAKESPEARE

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# PLAY OVER — VIEW



## SYNOPSIS

A 21st century re-imagining of Shakespeare's iconic love story, La Boite's production of *Romeo and Juliet* takes no prisoners in its version of theatre's infamous star-crossed lovers.

Two families at war, two teenagers in love, a three-day affair that ends in six deaths.

Did Romeo and Juliet love too much, too hard, too soon? Did their union even stand a chance? And why do we still care?

Under the gripping direction of Todd MacDonald, the ongoing partnership between La Boite and QUT promises to pack a punch. Brisbane's best emerging actors perform alongside an ensemble of incomparable senior artists in La Boite's take on this enduring Shakespearean love story.

## CAST AND CREATIVES

**DIRECTOR** Todd MacDonald

**ASSOCIATE DIRECTOR** Lucas Stibbard

**LIGHTING DESIGN** Katie Sfetkidis

**CAST INCLUDES** Lucas Stibbard with Jackson Bannister, Grady Ferricks-Rosevear, Darcy Gooda, Nicole Hoskins, Nikhil Singh and Wei Lan Zhong

## ESTIMATED RUNNING TIME

90 minutes

## RECOMENDED FOR

Grade 10-12

## WARNINGS

Please note these will be confirmed closer to production.

- Some adult themes
- Fight Choreography
- Death on stage and discuss initial responses.

## SUBJECT MATTER

First Love, Parents and their children, Friendship, Family, Love and hate

## PURPOSE

To challenge, provoke, celebrate classical texts in contemporary contexts and to entertain.

## CONTEXT

Historical, Cultural, Real: To reimagine a classic text for a contemporary audience while showcasing an intergenerational cast of professional and emerging artists including QUT third year acting students.

## FORM, STYLE & CURRICULUM LINKS

Elizabethan Theatre, Contemporary Performance, Physical Theatre, Large Ensemble Cast

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## Q&A WITH ASSOCIATE DIRECTOR AND PERFORMER LUCAS STIBBARD

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# DRA —MATIC MEANING



### WHY ROMEO AND JULIET IN 2018?

1. It's a timeless tale - possible the most performed of the plays. Why? Because it still speaks to us. We all know, or have known, that level of drive, or urge, that time in your life when EVERYTHING is magnified and every moment is life or death. Despite the teenager being an invention of the middle of last century I would argue the Shakespeare was pretty spot on. That means it is one of the most accessible works by one of our greatest poets. Forget the histories of kings, or tales of assassination of autocrats - this is a very real and vital play.
2. It is a story about a group of young people whose actions are informed by a framework of toxic masculinity and the failures of the previous generation and they eventually have to die to break that cycle. If that doesn't resonate with a generation that have seen #timesup #metoo and an entire youth movement in the USA driven by the failures of the leaders to act and stop the violence and shootings in schools...
3. It is a writer at the top of their game taking a tale as old as the Greeks and Romans and shaping it into a roller-coaster that starts as a swashbuckling romantic comedy and ends in a tragedy. The modern analogue is a playwright setting a version of a well-known romance that has been sharpened and honed to brilliance in the coolest place in the world (Italy was the place in the late 1500's) and using the popular verse form of the time (sonnets - which pop up through the play had been around about 40-50 years at this point - the same as hip-hop culture is to us).
4. This play has it all: sword-fights and dazzling physicality, brilliant ruminations on the nature of love, infatuation, lust, desire, a ton of very funny jokes, a massive party and a truly tragic story and warning about the enmity and negativity that our young people can inherit.

### WHAT THINGS ARE YOU HOPING TO INVESTIGATE IN THIS PRODUCTION?

I love this play, I've made three different formal investigations of it - one here at La Boite half a decade ago. I'm interested in making this vital, physical play full of big language and making sure that it speaks to the people that are coming. That doesn't mean updating the language and it doesn't mean giving people suits and guns. It means making the text, once cut down to a modern edit of about 90 minutes straight through and having removed the bits that just don't carry anymore (do you even know the musicians scene? Or Peter the Capulet servant?). I want as I said, a roller-coaster, one that moves like lightning and takes you from laughter and sword-fights, through the excitement of young love and then into that death-made tragedy before you realise what has happened.

I have spent 20 years working with Bell Shakespeare, on my own projects and on works like Attenborough's Macbeth and time at the International Shakespeare Conference honing my ideas around Shakespeare, and this play - combining my interests in Theatricality, Imagination, Play and Physicality as well as teaching and working with young actors at universities and in ensembles across the country and I just keep coming back to this play as the best place to put it all together.

In addition Todd and I will be experimenting with a less traditional way of working in the room sharing the responsibilities of direction as well as me taking on Friar Lawrence so that I will be both in and outside the work. Interestingly this is a style of working that sits closer to the way the Elizabethans worked...

*continued ...*

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## Q&A WITH ASSOCIATE DIRECTOR AND PERFORMER LUCAS STIBBARD

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# DRA —MATIC MEANING



### HOW ARE YOU PLANNING ON TRANSFORMING THE ORIGINAL TEXT TO WORK FOR A CONTEMPORARY AUDIENCE?

1. Working with these young actors so that they really, really understand this play, as well as the time and pressures that formed it and how that can and does relate to us.
2. Getting them fit with this language - the size of it and the way it asks us to play in a way that extends us and brings us up to these amazing words.
3. Really we are cutting the work down - getting it back to something that sits within the attention spans of of a modern audience the length of an average blockbuster about 90 minutes. Streamlined -as I said earlier - cut the dead weight - also, this was written for performing in the afternoon to an mostly illiterate audience who stood, ate, drank, chatted and managed to keep up with the plot by using a lot of repetition that an audience in a modern theatre with a very different level of literacy and a rich understanding of narrative doesn't need.
4. Agency for Juliet - let's talk for a moment about how we treat young women and how we treat young men and the problems inherent in this and use this piece of brilliant text as a lens for that discussion.

## KEY RESEARCH POINTS

# THINGS TO PONDER



### WHAT DO YOU KNOW?

Begin a brainstorm of all the key things, images, ideas, connections, intertextual references, songs etc. that your students have about Shakespeare, Elizabethan theatre and about *Romeo and Juliet* before you begin to work.

### SYNOPSIS BY SHAKESPEARE BIRTHPLACE AND TRUST

The classic story of boy meets girl; girl's family hates boy's family; boy's family hates girl's family; boy kills girl's cousin; boy and girl kill themselves.

**ACT I** *Romeo and Juliet* begins as the Chorus introduces two feuding families of Verona: the Capulets and the Montagues. On a hot summer's day, the young men of each faction fight until the Prince of Verona intercedes and threatens to banish them. Soon after, the head of the Capulet family plans a feast. His goal is to introduce his daughter Juliet to a Count named Paris who seeks to marry Juliet.

Montague's son Romeo and his friends (Benvolio and Mercutio) hear of the party and resolve to go in disguise. Romeo hopes to see his beloved Rosaline at the party. Instead, while there, he meets Juliet and falls instantly in love with her. Juliet's cousin Tybalt recognises the Montague boys and forces them to leave just as Romeo and Juliet discover one another.

**ACT II** Romeo lingers near the Capulet house to talk with Juliet when she appears in her window. The pair declare their love for one another and intend to marry the next day. With the help of Juliet's Nurse, the lovers arrange to marry when Juliet goes for confession at the cell of Friar Laurence. There, they are secretly married (talk about a short engagement).

**ACT III** Following the secret marriage, Juliet's cousin Tybalt sends a challenge to Romeo. Romeo refuses to fight, which angers his friend Mercutio who then fights with Tybalt. Mercutio is accidentally killed as Romeo intervenes to stop the fight. In anger, Romeo pursues Tybalt, kills him, and is banished by the Prince. Juliet is anxious when Romeo is late to meet her and learns of the brawl, Tybalt's death, and Romeo's banishment. Friar Laurence arranges for Romeo to spend the night with Juliet before he

leaves for Mantua. Meanwhile, the Capulet family grieves for Tybalt, so Lord Capulet moves Juliet's marriage to Paris to the next day. Juliet's parents are angry when Juliet doesn't want to marry Paris, but they don't know about her secret marriage to Romeo.

**ACT IV** Friar Laurence helps Juliet by providing a sleeping draught that will make her seem dead. When the wedding party arrives to greet Juliet the next day, they believe she is dead. The Friar sends a messenger to warn Romeo of Juliet's plan and bids him to come to the Capulet family monument to rescue his sleeping wife.

**ACT V** The vital message to Romeo doesn't arrive in time because the plague is in town (so the messenger cannot leave Verona). Hearing from his servant that Juliet is dead, Romeo buys poison from an Apothecary in Mantua. He returns to Verona and goes to the tomb where he surprises and kills the mourning Paris. Romeo takes his poison and dies, while Juliet awakens from her drugged coma. She learns what has happened from Friar Laurence, but she refuses to leave the tomb and stabs herself. The Friar returns with the Prince, the Capulets, and Romeo's lately widowed father. The deaths of their children lead the families to make peace, and they promise to erect a monument in Romeo and Juliet's memory.

### USING THE SYNOPSIS

- You could have your students in groups and have them perform key moments from each act. You could also have them perform a one minute version etc.
- Once they feel confident about the story you could decide key moments as a group and then have each group play with devising these key moments using different forms or style as a way of exploring contemporary performance techniques.

### CONTEMPORARY PERFORMANCE

**TECHNIQUES** Fragmentation, Intertextuality, Site-Specific Performance, Hybridity, Mediatized Performance, Hypertextuality, Physical Theatre, Non-Linear Form

## KEY RESEARCH POINTS

# THINGS TO PONDER



### ELIZABETHAN TECHNIQUES

Work with the list below. You could look at ways to showcase each technique, or use pieces from the text to highlight the way these are used in *Romeo and Juliet*. Or give students another text, perhaps song lyrics, or a film and have them apply these techniques to the new context.

Heightened Emotion and Action, Iambic Pentameter, Soliloquy, Direct Address, Aside, Poetic Image, Presentational Acting

### SOME RESOURCES

- Soliloquy in *Romeo and Juliet* by Lit Charts: [www.litcharts.com/blog/shakespeare/soliloquy-in-romeo-and-juliet](http://www.litcharts.com/blog/shakespeare/soliloquy-in-romeo-and-juliet)
- The full list of soliloquies in *Romeo and Juliet*
  - Romeo: Act II, Scene II
  - Juliet: Act II, Scene II
  - Friar Lawrence: Act II, Scene III
  - Juliet: Act II, Scene V
  - Juliet: Act III, Scene II
  - Juliet: Act IV, Scene III
  - Nurse: Act IV, Scene V
  - Romeo: Act V, Scene I
  - Paris: Act V, Scene III
  - Romeo: Act V, Scene III

- Aside in *Romeo and Juliet* by Karen Harker for Study.com: [www.study.com/academy/lesson/aside-in-romeo-juliet.html](http://www.study.com/academy/lesson/aside-in-romeo-juliet.html)

Soliloquy	The Reality	The Unknown
No one else hears	No one else hears	Other characters can hear and respond
Character speaks directly to self	Character speaks directly to audience	Character speaks directly to other characters
Character sometimes speaks to audience	Character sometimes speaks to self	Other characters may react
Longer speech	Shorter speech	Longer speech
Similar to monologue	One or two lines	Similar to soliloquy
Reveals internal conflict	Reveals short judgments about other characters	Explains or tells a story
Reveals secrets or moral dilemmas	Reveals brief reaction to events	Advances action of the play

By Jule Romans via: Soliloquy, Aside, Monologue, Dialogue: What is the difference? [www.owlcation.com/humanities/Soliloquy-Aside-Monologue-Dialogue](http://www.owlcation.com/humanities/Soliloquy-Aside-Monologue-Dialogue)

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## KEY RESEARCH POINTS

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# THINGS TO PONDER



### CHARACTERS

#### ROMEO

*"Teach me how I should forget to think"* (Act 1 Scene 1). Romeo is the only son of Lord and Lady Montague. Today, the name 'Romeo' is synonymous with love and lovers. In the play, Romeo's passion drives him to kill himself when he believes that his love, Juliet, is dead. It is the overwhelming power of Romeo's love that clouds his character, making him far more complex than his peers. His intensity of emotion is reflected in his extreme actions throughout the play. Love compels him to creep into the Capulet garden to see Juliet, anger compels him to fight and to kill, and despair compels him to suicide. Romeo is a lover of women and a lover of poetry. His love is by no means a simple or straightforward matter. At the beginning of the play, Romeo pines for Rosaline, 'Out of her favour where I am in love' (Act 1 Scene 1). He proclaims her beauty, 'O, she is rich in beauty ...' (Act 1 Scene 1). He explains her lack of interest in him 'She is too fair, too wise, wisely too fair/ To merit bliss by making me despair' (Act 1 Scene 2). He then continues, in his outburst on love, to proclaim the extremities of his emotion. Here, on his first appearance, pre-empting the later events of the play, 'Do I live dead, that I live to tell it now.' (Act 1 Scene 1)

Romeo's love for Rosaline disappears in the instant he sees Juliet. Romeo's passion for poetry is reflected in his language in Act 1 Scene 1. Yet his manner of speech here could suggest his emotion is somewhat put on or artificial. Considering Shakespeare's use of metaphor and imagery, this language denotes Romeo's all-encompassing emotion. Perhaps initially he is a self-indulgent and inexperienced teenager but after first kissing Juliet, she tells him 'you kiss by th' book', (Act 1 Scene 5). His love for Juliet develops beyond the crush felt for Rosaline. Juliet's clarity of observation challenges Romeo beyond his superficial love to result in an intense passion. This is revealed through the development of his language later in the play.

#### JULIET

*"A rose by any other name would smell as sweet"* (Act 2 Scene 2). Juliet is the only daughter of Lord and Lady Capulet. She is nearly fourteen when she is told by her mother that girls of her age must marry, as Lady Capulet did. Capulet has

agreed that Paris should woo Juliet, and Juliet tells her mother that she will try to love Paris. Unlike Romeo, Juliet has no friends of her own age. She is isolated and entrapped in the world of the Capulets. In the few days between meeting Romeo and her death, Juliet is transformed from child to woman. Juliet is able to criticise Romeo's actions and decisions, while being profoundly in love with him. She keeps her wits about her and does not blindly follow Romeo after he kills Tybalt. She demonstrates immense courage, strength and willpower in her choices and actions. Juliet releases herself from her Capulet entrapment by following the Friar's plan, which will reunite her with Romeo in the tomb. Waking to find Romeo's dead body, Juliet chooses the path of suicide, not out of loss and weakness but out of intense love for Romeo.

#### FRIAR LAWRENCE

*"Wisely and slow; they stumble that run fast"* (Act 2 Scene 4). Friar Lawrence is the main religious figure in the play and a friend and mentor to Romeo. He shows compassion in his willingness to assist the young lovers, in marrying them and assisting with their escape. This act may seem careless but it is the most political maneuver in the play and born from seemingly honourable intentions. The Friar's mystical knowledge in the sleeping potion plan is unusual for a religious figure and the reason for this diversity in his character is unclear. In the final scene, Friar Lawrence explains everything to the bereft parents, admitting his own part in the tragic story.

#### MERCUTIO

*"Prick love for pricking and you beat love down"* (Act 1 Scene 4). Mercutio is Romeo's quick-witted friend and a relation of Prince Escalus. He first appears in the play with Romeo in Act 1, Scene 4 where he mocks his lovelorn friend. Mercutio jokes frequently but is by no means a light character, as the complexity of his language, however crude, is socially perceptive and functions on many levels. He cares deeply for Romeo and constantly tries to free him from the bounds of romantic love. Mercutio's death at the hands of Tybalt enrages a formerly peaceful Romeo. Mercutio dies cursing the feuding families.

*continued ...*

## KEY RESEARCH POINTS

### SOURCES

Taken from: Bell Shakespeare Learning Resources 2016: [www.bellshakespeare.com.au/wp-content/uploads/2014/08/BellShakespeare\\_Romeo-Juliet\\_Characters.pdf](http://www.bellshakespeare.com.au/wp-content/uploads/2014/08/BellShakespeare_Romeo-Juliet_Characters.pdf)

You could also use these Spark Note character descriptions: [www.sparknotes.com/shakespeare/romeojuliet/characters/](http://www.sparknotes.com/shakespeare/romeojuliet/characters/)

# THINGS TO PONDER



### TYBALT

*“What, drawn and talk of peace? I hate the word As I hate hell, all Montagues, and thee”* (Act 1 Scene 1). Tybalt is Juliet’s cousin and the beloved nephew of the Capulet household. He is known as a quick, adept and avid fighter who possesses a hot temper and never let’s go of a grudge. Tybalt’s skills are acknowledged by Mercutio in Act 2 Scene 4. From Tybalt’s own lines we know he is ready and willing to fight: ‘Turn thee, Benvolio, look upon thy death’. (Act 1 Scene 1) He despises the Montagues, and his comments reflect a blind hatred, giving the audience no insight into the origin of the Capulet – Montague feud. He seems to care little for authority and struggles at the Capulet party when he is reprimanded by Juliet’s father. He kills Mercutio in a street brawl and is, in turn, killed by Romeo. His death is mourned heavily by Juliet’s Nurse.

### CAPULET

*“Hang! Beg! Starve! Die in the streets!”* (Act 3 Scene 5). Capulet is Juliet’s father and the head of the household. He has long been feuding with Montague (Romeo’s father) but there is no suggestion in Shakespeare’s script as to the grounds for the feud. The Prince states it was ‘Born of an airy word’ (Act 1 Scene 1). We can see that Capulet commands respect when he reprimands Tybalt: “I’ll make you quiet!” His temper is on display both with Tybalt and later with Juliet, when she refuses to marry Paris. He appears to truly love his daughter but believes he knows what is best for her. At the end of the play, having realised the extent of his loss, he is remorseful and makes his peace with Montague, “O brother Montague, give me thy hand” (Act 5 Scene 3). We see more of the Capulet parents than the Montague parents during the course of the play.

### LADY CAPULET

Lady Capulet is Capulet’s wife and Juliet’s sometimes distant mother. She reveals that she married at an even younger age than Juliet’s current age: ‘By my count,/ I was your mother much upon these years/ That you are now a maid’ (Act 1 Scene 3). Lady Capulet leaves the mothering and child-rearing to the Nurse and tends to coax Juliet through social expectation and obligation. We see at many points throughout the play that her relationship with her husband is somewhat strained.

### THE NURSE

The Nurse is employed by the Capulet family to be Juliet’s caretaker but as she has reared her since birth she is also her friend and confidant. She is the person closest to Juliet and is the only member of the household complicit in her relationship with Romeo.

### BENVOLIO

Benvolio is Montague’s nephew and Romeo’s cousin and friend. The name Benvolio derives from the Latin root meaning benevolent, good and charitable. He is a thoughtful character who tries to defuse violent scenes in public places: ‘I drew to part them’ (Act 1 Scene 1). However, Mercutio accuses Benvolio of having a nasty temper when in private. PRINCE ESCALUS As the Prince of Verona he holds the position of political power and is therefore concerned with maintaining the public peace at all costs. He appears in Act 1 Scene 1 where he proclaims, ‘Rebellious subjects, enemies to peace,’ (Act 1 Scene 1) speaking against those who have begun the fight in the street. He banishes Romeo for killing Tybalt and then is seen again at the end of the play, delivering the final line: ‘For never was a story of more woe/ Than this of Juliet and her Romeo’. (Act 5 Scene 3)

### PARIS

He is the man Capulet would like Juliet to marry and is fittingly a kinsman to the Prince. Paris becomes quite presumptuous in his manner after Capulet has promised Juliet will marry him. He refers to Capulet as father: ‘My father Capulet will have it so’ (Act 4 Scene 1) and greets Juliet as ‘my lady and my wife!’ (Act 4 Scene 1) He is killed by Romeo outside the Capulet family tomb.

### ABRAHAM AND GREGORY

They are two servants, Gregory a Capulet and Samson a Montague. They start a fight at the beginning of the play, revealing the rivalry between the two households.

## KEY RESEARCH POINTS

# THINGS TO PONDER



### CONTEMPORISING SHAKESPEARE

Create character descriptions for the key young characters in *Romeo and Juliet*; e.g. Romeo, Juliet, Mercutio, Tybalt, Benvolio and work on creating the following as a way of exploring who they are in 2019.

- Create six Instagram posts for a character of your choice – what are they posting? What is important to them? How many followers do they have? Is their account public or private? How does their bio read?
- If they had a youtube channel what would their videos be of?
- If they were snapchatting each other what would they be saying?
- Create a text or messenger chat between two characters.
- What would be on their current Spotify playlist?
- What would be in their online shopping wish list?
- What would their Tinder profile page look like?

What other social media or popular culture links could you create for these characters?

There are some excellent text message conversations between Romeo and Juliet characters online that you could use as pretexts or examples. Google Image search: Romeo and Juliet text message.

### ROMEO AND JULIET PERFORMED BY THE REDUCED SHAKESPEARE COMPANY AS PART OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE ABRIDGED

Watch the Reduced Shakespeare Company's version of *Romeo and Juliet*: [www.youtube.com/watch?v=qT7YduT4grU](http://www.youtube.com/watch?v=qT7YduT4grU)

### LOVE STORY

**PERFORMED BY** Taylor Swift

**SONGWRITERS:** Carl Sigman / Francis Lai

**LYRICS** © Sony/ATV Music Publishing LLC

You could use these lyrics to create new content, or use as a launching point to discuss intertextuality, other stories that may have been informed by *Romeo and Juliet*, or ways to discuss the story set in contemporary setting.

We were both young when I first saw you / I close my eyes and the flashback starts / I'm standing there on a balcony in summer air / See the lights, see the party, the ball gowns / See you make your way through the crowd / And say hello / Little did I know / That you were Romeo, you were throwing pebbles / And my daddy said, "Stay away from Juliet" / And I was crying on the staircase / Begging you, please, don't go / And I said, / "Romeo, take me somewhere we can be alone / I'll be waiting, all that's left to do is run / You'll be the prince and I'll be the princess / It's a love story, baby just say yes / So I sneak out to the garden to see you / We keep quiet 'cause we're dead if they knew / So close your eyes, escape this town for a little while / 'Cause you were Romeo, I was a scarlet letter / And my daddy said "Stay away from Juliet" / But you were everything to me, I was begging you, please, don't go / And I said Romeo take me somewhere we can be alone / I'll be waiting, all there's left to do is run / You'll be the prince and I'll be the princess / It's a love story baby just say yes / Romeo save me, they're trying to tell me how to feel / This love is difficult, but it's real / Don't be afraid, we'll make it out of this mess / It's a love story, baby just say "Yes" / Oh, oh / I got tired of waiting / Wondering if you were ever coming around / My faith in you was fading / When I met you on the outskirts of town / And I said / "Romeo save me, I've been feeling so alone / I keep waiting for you but you never come / Is this in my head? I don't know what to think" / He knelt to the ground and pulled out a ring and said / "Marry me, Juliet, you'll never have to be alone / I love you and that's all I really know / I talked to your dad, go pick out a white dress / It's a love story, baby just say yes" / Oh, oh, / Oh, oh / 'Cause we were both young when I first saw you.

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## FURTHER READING

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CHECK  
IT OUT



- Bell Shakespeare, Online Resources, Romeo and Juliet  
[https://www.bellshakespeare.com.au/wp-content/uploads/2018/07/BELL0035\\_ROMEO\\_JULIET\\_ONLINE\\_RESOURCES\\_DE01.pdf](https://www.bellshakespeare.com.au/wp-content/uploads/2018/07/BELL0035_ROMEO_JULIET_ONLINE_RESOURCES_DE01.pdf)
- Shakespeare's Globe – Globe Education  
<http://2013.playingshakespeare.org/teachers-notes.html>
- Royal Shakespeare Company Synopsis  
<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/school-synopses/edu-romeoandjuliet-schoolsynopsis.pdf?sfvrsn=2>
- Royal Shakespeare Company Teacher Notes  
<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-romeoandjuliet-teacherpack-2010.pdf?sfvrsn=2>  
<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-romeoandjuliet-teacherpack-2008.pdf?sfvrsn=2>
- No Fear Shakespeare  
<https://www.biloxischools.net/cms/lib07/MS01910473/Centricity/Domain/440/No%20Fear%20Shakespeare%20-%20Romeo%20and%20Juliet.pdf>
- Spark Notes: Romeo and Juliet  
<https://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=2f4e01c7-48ec-4407-a440-9320591b14bb&SearchScope=Teacher>
- Romeo and Juliet on Facebook  
<https://www.buzzfeed.com/paulj2/romeo-and-juliet-on-facebook-85a>



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