

THE RYMAN HEALTHCARE SEASON OF

# Romeo & Juliet



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# Introduction

The creation of a new ballet is always a special time in the life of the Royal New Zealand Ballet, and especially so when that ballet is a new production of one of the world's great stories. Shakespeare's *Romeo and Juliet* has captured the hearts of audiences all over the world for more than 400 years, and has inspired artists, composers and choreographers to create their finest works.

It is 15 years since the RNZB commissioned a new *Romeo and Juliet*, and we are truly delighted that this version is created especially for the company by a member of the RNZB family, Francesco Ventriglia, and his talented group of artistic collaborators.

As well as a wide range of insights related to the production, this resource includes a collection of cross-curricular activities to introduce you and your students to the timeless world of *Romeo and Juliet*.



## Contents



<i>Romeo and Juliet</i> curriculum links	3
Theatre etiquette	4
New ballet based on Shakespeare's play and inspired by Franco Zeffirelli's film <i>Romeo and Juliet</i> (World Premiere)	5
The story of <i>Romeo and Juliet</i> : A brief synopsis of the ballet for the classroom	9
<i>Romeo and Juliet</i> Ballet Timeline	12
Sergei Prokofiev's music for <i>Romeo and Juliet</i>	13
<i>Romeo and Juliet</i> set and costumes by designer James Acheson	13
How to make a mask for the ball	17
Q&A with lighting designer: Jon Buswell	19
<i>Romeo and Juliet</i> Word Puzzle	21
Colour in your own <i>Romeo and Juliet</i>	22
Dance activity: Creating a fight or battle dance	23



# Romeo and Juliet

## curriculum links

### In this unit you and your students will:

- Learn about the elements that come together to create a ballet experience.
- Identify the processes involved in making a theatrical production.

### Curriculum links in this unit

#### Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

### Key competencies

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – Students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

### Learning objectives for Levels 7 & 8

#### Level 7 students will learn how to:

- **Understand dance in context** – Investigate and evaluate the effects of individual, social, cultural, and technological influences on the development of a variety of dance genres and styles.
- **Develop practical knowledge** – Extend skills in the vocabulary, practices and technologies of selected dance genres and styles.
- **Communicate and interpret** – Analyse, explain and discuss aspects of performance and choreography in a range of dance works.

#### Level 8 students will learn how to:

- **Understand dance in context** – Investigate, analyse, and discuss the features, history, issues, and development of dance in New Zealand, including the contribution of selected individuals and groups.
- **Develop practical knowledge** – Extend and refine skills, practices, and use of technologies in a range of dance genres and styles.
- **Communicate and interpret** – Critically analyse, interpret, and evaluate the artistic features and the communication of ideas in a range of dance works.

### NCEA

*Romeo and Juliet*, and the use of this resource, is ideal for NCEA level dance teachers and students who are learning to analyse and appreciate a dance performance.





# Theatre etiquette .....

- The School Matinee performance will begin promptly at 12.30pm and lasts approximately one hour and 30 minutes without an intermission.
- All public performances will last just under 3 hours, including two 20 minute intermissions.
- Let your students know in advance what behaviour is expected of them. This is a LIVE performance: unlike television or the movies, the performers are on stage dancing for the audience. Any noise distracts them. The performance will be exciting, but let your students know that they will be required to sit quietly in their seats for a fairly long period of time.
- Please plan to arrive at the theatre at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.
- No food, drink, chewing gum, skateboards, cameras, or recording equipment are allowed inside the theatre. If you plan to bring any of these items, please have your students leave them on the bus until after the performance has ended. We are unable to store these items at the theatre.
- Cell phones, iPods, electronic games, and other devices should all be turned off.
- No photography or recording is permitted during the performance.
- It is important to have your students visit the restrooms before the performance begins as toilet stops during the performance are disruptive for performers and other audience members. Children must be accompanied to the restroom by an adult and ushers will direct you to the restrooms.

We recommend that you provide your students with some guidelines about what to look for and listen to during the performance. You may also want to encourage your students to add to this list.

## Students should:

- A. Watch the dancers.
- B. Listen to the music.
- C. Look at the costumes and set designs.
- D. Laugh when they see the dancers do something funny.
- E. Clap to show the performers that they are enjoying the show when the dancing has finished. It is customary to applaud when the dancers take a bow.

## Students should NOT:

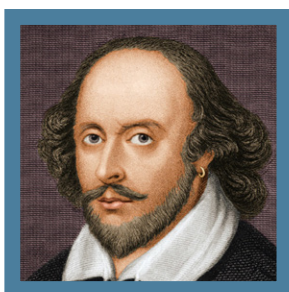
- A. Talk or make noise – they might miss something important.
- B. Chew gum or eat – it is disruptive and makes a mess in the theatre.
- C. Leave their seats before the lights go on because it is both dangerous and disruptive.
- D. Use iPods, cell phones, or other devices in the theatre because this is disruptive to the dancers and other members of the audience.
- E. Take photos or videos.



# New ballet based on Shakespeare's play and inspired by Franco Zeffirelli's film (1968)

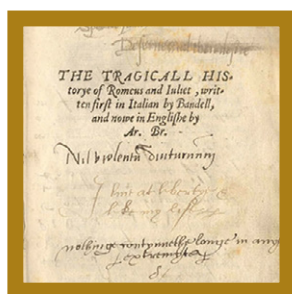


Shakespeare was undoubtedly the greatest playwright in the English language. He wrote 38 plays, most of which are still performed all over the world. Among his most famous plays are: *Hamlet*, *Otello*, *Macbeth*, *King Lear*, *The Tempest*, *A Midsummer Night's Dream*, *Twelfth Night* and *Romeo and Juliet*.



Born in 1564, Shakespeare died in 1616, at only 52. He produced most of his great works over a 24 year period. Shakespeare is considered a genius – still the best-known playwright ever. Not bad 400 years later!

## Romeo and Juliet – The Play



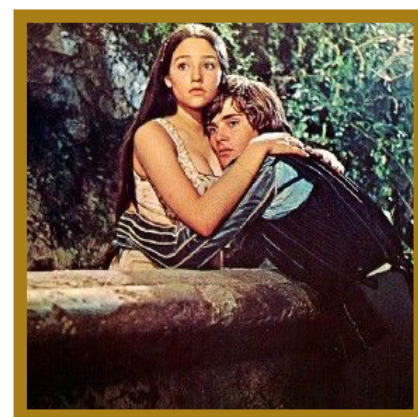
William Shakespeare wrote *Romeo and Juliet* in the mid-1590s, around the same time as *A Midsummer Night's Dream* and *The Merchant of Venice*. This tragedy, based on a narrative poem by Arthur Brooke, was among his most

popular plays during his lifetime and along with *Hamlet*, is one of his most frequently performed plays.

While artistic fashions have changed over the years, *Romeo and Juliet* has endured as one of Shakespeare's most loved plays, speaking afresh to each new generation of theatre lovers and transcending the stage to inspire great music, art, film and of course, dance.

## Romeo and Juliet – The Film

In the centuries after it was first performed in London, Shakespeare's *Romeo and Juliet* has inspired many new works of art; it has been adapted numerous times for stage, musical, opera and notably in the 20th century for film and ballet. There were several versions made in the era of film, but the Franco Zeffirelli's 1968 film caused a sensation, not least with the casting of 17 year old Leonard Whiting as Romeo and 15 year old Olivia Hussey as Juliet. Zeffirelli's film was perfectly in tune with the youth culture of the late 1960s.





# QUIZ TIME

## What did you learn?



1 Which famous English author wrote the play *Romeo and Juliet*?  
In which city was it premiered?

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2 List four different media for adaptations of the *Romeo and Juliet* story.

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3 The ballet is based on which play? And inspired by?

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4 In which country will this production be seen for the first time ever?

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# Romeo and Juliet

## (World Premiere)

**Choreography:** Francesco Ventriglia  
**Costume and Set Design:** James Acheson  
**Music:** Sergei Prokofiev  
**Lighting Design:** Jon Buswell  
**Dramaturg:** Mario Mattia Giorgetti  
**Choreographic Assistant:**  
Gillian Whittingham  
**Conductor:** Hamish McKeich

### From the choreographer

“My introduction to *Romeo and Juliet* was not the ballet, but the famous film made by my compatriot, Franco Zeffirelli, in 1968. I must have been about 12, and went to see the film with my parents. Then, I read the play in my English classes at high school, with my homework being to translate Shakespeare’s words into Italian.

When I was a student at La Scala, I saw Kenneth MacMillan’s ballet, with Alessandra Ferri as Juliet, her most iconic role – with Manuel Legris and then Julio Bocca as her Romeos. Once I joined the company, I was lucky enough to be cast as both Tybalt and Paris with Alessandra. I think I learned everything I know about drama from watching Act III of *Romeo and Juliet* from the wings at La Scala. The whole story turns on that moment.

I had been dreaming of choreographing my *Romeo and Juliet* for many years. In fact, I had



the opportunity to create this ballet earlier in my career, but I felt that I was not ready. Now, it feels like the right time. The real beginning came in 2015, when James Acheson, now our designer, said that he would like to work with me. Since then, I have been immersed in both Prokofiev’s music and Shakespeare’s text. The music is always my greatest inspiration, but connected very closely with the words of the play.

For the first time, I have created a ballet with the help of a dramaturg, Mario Mattia Giorgetti, whom I have known for many years. He knows every word of Shakespeare’s play, but more than that, he knows the historical background and the social context of Verona in the 15th century. He has helped me to understand the characters’ motivations, the connections between them, and the events, religious and political, that have led to the feud between the Capulets and the Montagues. The love between Romeo and Juliet is not the reason for the story, it is the result of the circumstances in which the characters live. Mattia has also helped me to respect the text. The words are always in





my mind and they've shaped the steps and the structure of the choreography. Moments like the 'Holy palmer's kiss' in Act I, and the parting at the end of the balcony scene are straight from the play. It's not enough just to make beautiful steps, they have to be true to the characters and the story.

The first scene I choreographed was the meeting of Romeo and Juliet in the Capulet ballroom, followed by the balcony scene, both in March this year, when we filmed short excerpts for our television advertisement. The balcony scene is so iconic, I really felt like an elephant in a crystal shop – it was scary! But after that, I felt very confident that I could create the whole ballet. Since then, I've been working through the scenes in order from the beginning of the play, and the last moment we will create in the studio will be the epilogue.

This is a classical ballet, in the 'grammar' of the steps and the way that the choreography is structured. In some of the ensemble dances, I have however tried to add a touch of the Renaissance, with choreography inspired by the *gavotte* (late Renaissance predecessor to the Baroque version) and the *moresca*.

My Juliet is a strong young woman, not a little doll. She drives the whole story from her bedroom; she's brave and wants to be free to make her own choices, not trapped in

an arranged marriage. In some ways, Romeo seems younger – he is in love with love, and never really makes a decision, he is just swept along by the action. Mercutio is a wonderful character: for me, he is a little older, he thinks deeply and is a visionary, hiding behind a mask of jests. And I love the complexity of Lady Capulet, her loneliness, her very different relationships with Juliet and with Tybalt. She's almost like Mercutio: she hides her true character.

I feel truly inspired making this ballet, very happy in the creative space at the Royal New Zealand Ballet and working in the studio with my 'dream team' – Gillian, Mattia and Frederic. Everything inspires me – Prokofiev's music, working with the dancers and observing them at work. Some moments of the choreography are technically difficult, but we are laughing a lot and creating the work together. Sometimes, it turns out even better than I had planned in my mind."

**FRANCESCO VENTRIGLIA, JULY 2017**

**Get a glimpse into the studio with our first *Romeo and Juliet* backstage video with insights from choreographer Francesco Ventriglia.**

**▶ Link: <https://www.youtube.com/watch?v=okl7zxVgQXE>**



# The story of Romeo and Juliet

## A brief synopsis of the ballet for the classroom



### Characters

**Romeo** – A young nobleman of Verona, son of Lord and Lady Montague

**Juliet** – Daughter of Lord and Lady Capulet, sworn enemies of the Montagues

**Mercutio** – Friend to Romeo, allied to the Montagues

**Benvolio** – Cousin to Romeo and friend to Mercutio, allied to the Montagues

**Tybalt** – Nephew to Lord and Lady Capulet, cousin to Juliet

**Paris** – A young nobleman, allied to the Capulets and a suitor to Juliet

**Lord Capulet** – Head of the House of Capulet, Juliet's father

**Lady Capulet** – His wife, Juliet's mother

**Lord Montague** – Head of the House of Montague, Romeo's father

**Lady Montague** – His wife, Romeo's mother

**Escalus** – Prince of Verona

**Friar Laurence** – Romeo's teacher, confessor, advisor and friend

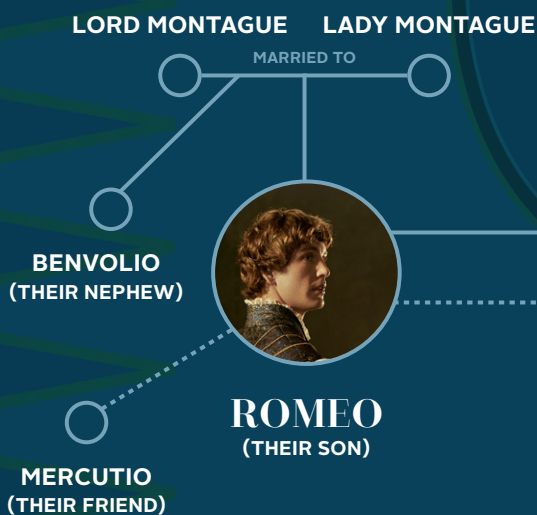
**The Nurse** – Juliet's nurse and closest confidante

### Other Characters:

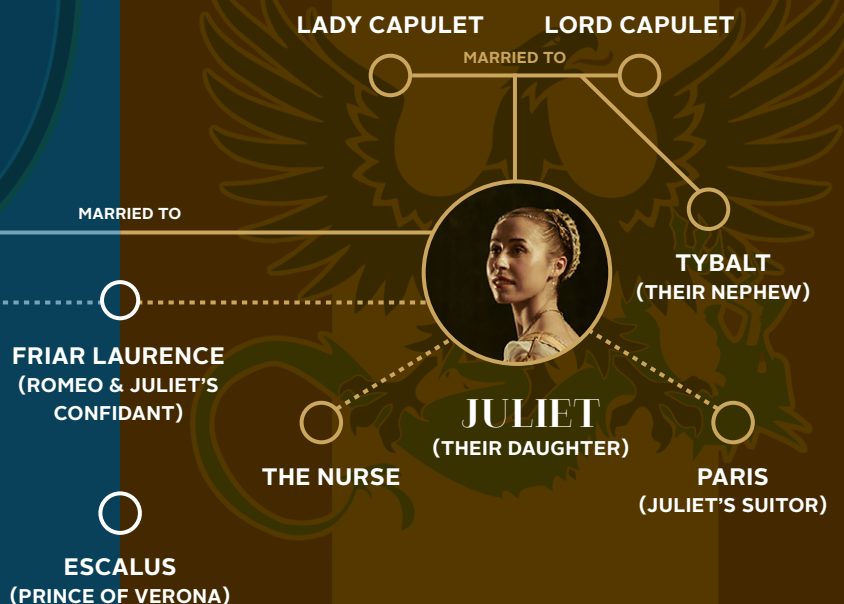
Capulets, Montagues, Harlots, Guests at the Capulets' ball, Juliet's Friends, Mandolin Dancers

## THE FAMILY TREE

### The Montagues



### The Capulets



# Synopsis

## Act I

It is morning in Verona's market square. A chance encounter between high-spirited young men from the Capulet and Montague families leads to a raging battle in the piazza, with all the townsfolk taking sides. Escalus, Prince of Verona arrives and admonishes Lord Montague and Lord Capulet to keep the peace, on pain of death. They do so, unwillingly.



Later in the day, Juliet prepares for her first ball, under the fond gaze of her childhood nurse. Her mother arrives with the news that it is time for Juliet to marry, and that her parents have chosen Paris as her husband.

As dusk falls, the guests arrive at the Capulets' palazzo for a grand masked ball. Tybalt and Paris are present as members of the Capulet clan. Romeo, Mercutio and Benvolio arrive in masks, joining the festivities to goad Tybalt. Romeo sees Juliet, and it is love at first sight for both of them: neither realising until it is too late that their families are sworn enemies. Tybalt recognises Romeo and is furious at the insult. Romeo leaves, only to return to the palazzo garden and Juliet's balcony, where the young couple meet again and fall ever deeper in love.



## Act II

The next morning, Romeo, Mercutio and Benvolio return to the market square. Romeo is preoccupied with thoughts of Juliet and does not join his friends at the carnival celebrations. Juliet's Nurse arrives with a letter from Juliet: if Romeo is sincere in his love for her, she will meet him that morning at Friar Laurence's church, so that they can be married. Romeo is overjoyed, and a short while later, Romeo and Juliet are joined together in holy matrimony by the Friar. Juliet returns home to await Romeo's visit to her bedroom that night.



Romeo leaves the church and is accosted by Tybalt, looking to avenge the insult of Romeo, Benvolio and Mercutio's unwanted attendance at Lord Capulet's party, and spoiling for a fight.

Romeo, knowing that he is now related to Tybalt by marriage and wanting no argument, tries to leave but is goaded by Tybalt and a fight soon breaks out. In the melee, Mercutio is fatally wounded by Tybalt. He dies, cursing the Montagues and Capulets for their senseless quarrel. Enraged at the death of his friend and forgetting his earlier desire to make peace, Romeo kills Tybalt. Romeo flees as Lord and Lady Capulet arrive, grief stricken at the death of their nephew, followed by Escalus, who proclaims that Romeo is now banished from Verona, on pain of death.

## Act III

As dawn breaks the next morning, Romeo and Juliet awaken in Juliet's bedroom, having spent their secret wedding night together. Romeo must leave; if he is found inside Verona's walls he will be executed. The Nurse enters followed by Lord Capulet with Paris: Lord and Lady Capulet have decided that, following Tybalt's death, Juliet's marriage to Paris must take place as soon as possible. Juliet is reluctant but, seeing no way out, gives in.

Desperate, Juliet runs to Friar Laurence. He gives her a potion that will give the appearance of death. She should drink it the night before her marriage to Paris, her parents will convey her lifeless body to the family crypt, where she will wake 42 hours later. Meanwhile, Friar Laurence will send word to Romeo, who will come and meet her as she wakes, so that they may leave Verona and be together. Alone in her bedroom, Juliet summons all her courage and drinks the potion.



The following morning, Juliet is discovered 'dead' in her bed and, dressed in her wedding gown, is laid to rest in the Capulet family crypt. Romeo, who has returned without receiving Friar Laurence's message with Juliet's plan, is maddened by grief and kills Paris, who has remained beside Juliet's bier. Rather than live without Juliet, Romeo takes poison, and breathes his last as Juliet wakes from her deathly sleep. Finding Romeo dead, she takes his dagger and stabs herself.



## Epilogue

As the Capulets and Montagues mourn their children, Escalus encourages them to forget their quarrel, forgive each other and make peace.





# Romeo and Juliet Ballet Timeline

Prokofiev's score has inspired many choreographers, and there are productions of *Romeo and Juliet* in the repertoire of ballet companies the world over.



**1940** Prokofiev's *Romeo and Juliet* ballet premiere in Leningrad (Russia).

**1953** Poul Gnatt (1923–1995) founds the Royal New Zealand Ballet (RNZB).

**1954** Poul Gnatt's *Romeo and Juliet* choreography with music by Tchaikovsky, first appears in the New Zealand Ballet's repertoire only a year after the company is founded.

**1955** Frederick Ashton creates a new version in Copenhagen.

**1958** John Cranko's *Romeo and Juliet* ballet is presented in Venice.

**1965** Kenneth MacMillan's new *Romeo and Juliet* ballet is premiered in London.

**1967** New ballet of *Romeo and Juliet* by Oleg Briansky on Tchaikovsky music is commissioned by the RNZB.

**1977** Choreographer Malcolm Burn creates his version of *Romeo and Juliet* on Prokofiev's music for the RNZB.

**1994** A new production by Ashley Killar is created on Prokofiev's music for New Zealand audiences; it is also Kerry-Anne Gilbert's farewell to the stage in the role of Juliet.

**1998** The St. James Theatre becomes the home of the RNZB.

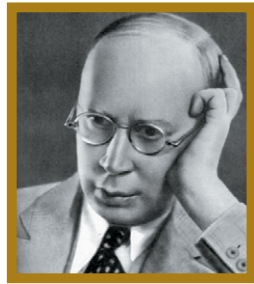
**2003** A new production of *Romeo and Juliet* is commissioned by Christopher Hampson to mark the 50th birthday of the RNZB.

**2004** The 2003 production tours to the UK and includes performances at London's Sadler's Wells.

**2008** Hampson's production is revived in New Zealand followed by a tour in China (2009) and Australia (2010).

**2017 16 August** Opening night of Francesco Ventriglia's new ballet of *Romeo and Juliet* for RNZB.

# Sergei Prokofiev's music for *Romeo and Juliet*



**Sergei Prokofiev** (1891–1953) composed ballets throughout his career, and they remain some of his most enduring and most popular works. From 1929–38, along with symphonies, piano concertos and scores for films, Prokofiev completed three major ballets: *The Prodigal*, *On the Dnieper* and *Romeo and Juliet*. This last, with the later *Cinderella*, is now his best-loved work, reaching out far beyond the world of ballet.

The score of *Romeo and Juliet* is quite possibly the most programmatic in the ballet repertoire. While other ballets have instantly recognisable melodies that are used and developed throughout the work, Prokofiev takes this feature to the limit. Each of the principal characters, except for Romeo, has their own thematic motif which evolves as the character's own storyline progresses.

The most important theme of the ballet is the Love theme of the title characters. As the name suggests, this sweeping melody, supported with rich orchestration, is heard almost every time we see the two lovers together. Prokofiev treats this fairly consistently throughout the ballet, only varying the orchestral timbre and length of the fragment as the mood requires.

To hear *Romeo and Juliet's* love theme, click on the link below:

▶ **Link:** <https://www.youtube.com/watch?v=8-HkYHCGLI4>

# Romeo and Juliet set and costumes by designer **James Acheson**



Born and trained in London, **James Acheson** has made a significant contribution to the arts as a designer for film, television and theatre, in a career spanning almost 50 years.

He has won three Academy Awards for his costume designs: for Bernardo Bertolucci's *The Last Emperor* (1987), Stephen Frears' *Dangerous Liaisons* (1988) and Michael Hoffman's *Restoration* (1996), together with British Academy Awards for *The Last Emperor* and *Dangerous Liaisons*.

His television credits include 36 episodes of *Dr Who*, and his film projects encompass work with Terry Jones (*The Meaning of Life*, *The Wind in the Willows*), Terry Gilliam (*Time Bandits*, *Brazil*) Bernardo Bertolucci (*The Last Emperor*, *The Sheltering Sky*, *Little Buddha*) and Sam Raimi (*Spiderman I, II and III*). His work has been seen in many of the notable fantasies and costume dramas created in the last 40 years, with other films including *Highlander*, *Wuthering Heights*, *Mary Shelley's Frankenstein*, *The Man in the Iron Mask*, *Daredevil*, *The Warrior's Way* and *Superman: Man of Steel*.

For the stage, James Acheson has created set and costume designs for Jonathan Miller's productions of *The Marriage of Figaro* for the Vienna State Opera (1991) and the Metropolitan Opera in New York (1999). In 1995 he designed sets and costumes for Jonathan Kent's *Hamlet* at London's Almeida, later transferred to Broadway.





## Imagining Verona

*Our inspirations for this Romeo and Juliet have come from Shakespeare, Prokofiev and Zeffirelli, but for our onstage Verona, we have turned especially to the art of the early Renaissance masters, and the architecture of the city itself. In some ways, the ballet is an homage to Italian art, with a painting inspired by Cimabue in Juliet's bedroom, and a crucifix after Giotto in the church where Romeo and Juliet marry. We were fascinated by the intuitive perspective found in early Renaissance art, and there's a moment at the opening of Act II that references this, with bold, geometric choreography creating the illusion of depth onstage.*

*I asked James Acheson to create a Verona that I would recognise, with the very distinctive colour and texture of the stone on the walls and in the piazza, and the effect of strong midday sun on the stone giving an intense, burning light. The church was at the heart of society in the 15th century – and indeed at the heart of the feud between the Montagues and Capulets – and so the church is at the centre of our stage in every scene. Even in the balcony scene, the façade of the Basilica of San Zeno can be seen beyond the garden wall, and there is the suggestion of a river running along the front of the piazza, just as there is in Verona.*

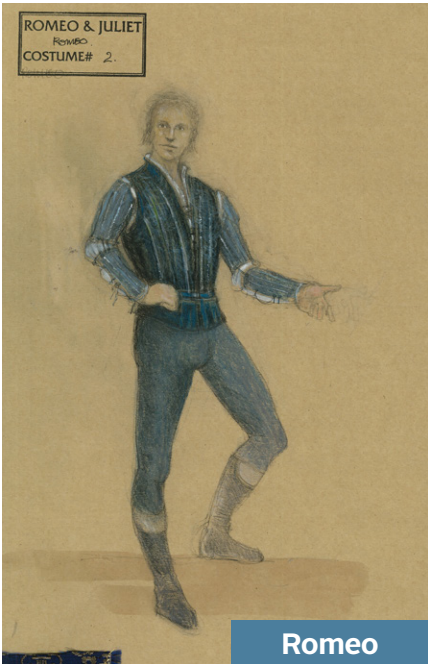
*The costume designs are as true as possible to the Renaissance as ballet costumes, created in the 21st century, can be. As in many productions, we have chosen to differentiate the Montagues and Capulets by colour. The Montagues are cool – greys, blues and greens – while the Capulets are all fire, in yellow, gold, red and orange.*

**Francesco Ventriglia**

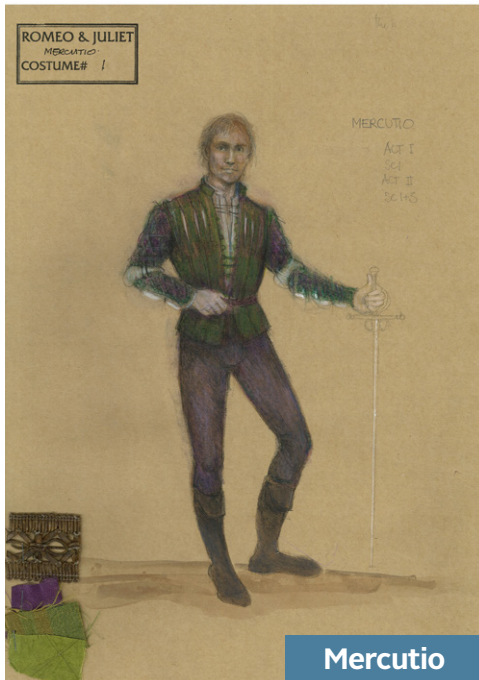




# Costume designs by James Acheson



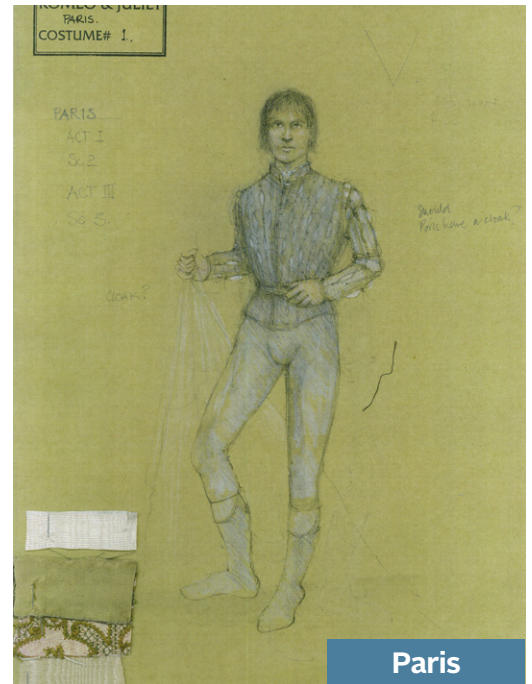




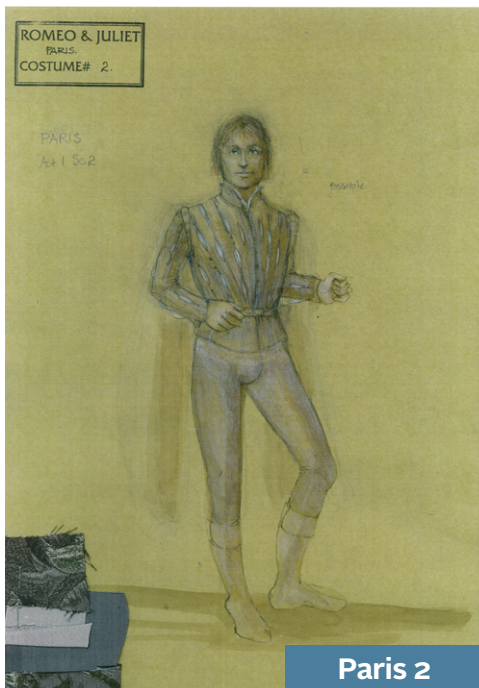
Mercutio



Nurse



Paris



Paris 2



Harlot 2



The Prince of Verona

## Fun Facts

Here are a few numbers to shine a light on how our wardrobe department has been working to bring to life all of the splendour and seduction of Renaissance Verona:

- ♥ Over 180 costumes across 3 casts
- ♥ Over 70 hours work per costume
- ♥ Juliet alone has 6 dresses
- ♥ Over 300 fittings to date
- ♥ Thousands of metres of silk velvet
- ♥ 17 students from Toi Whakaari
- ♥ 18 contractors





# How to make a mask for the ball

## Step by step instructions



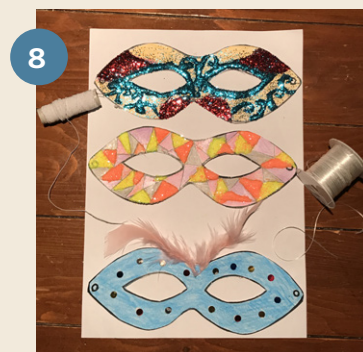
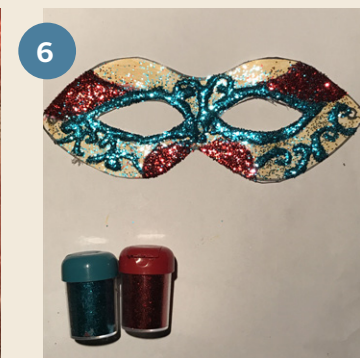
### What you need:

- Glue and a small paintbrush
- Colouring pens/pencils
- Scissors and cardboard
- Glitter
- Newspapers (to catch the glitter)
- Sequins/stars/sparkly items
- Feathers
- Elastic thread
- A hole punch

### What to do:

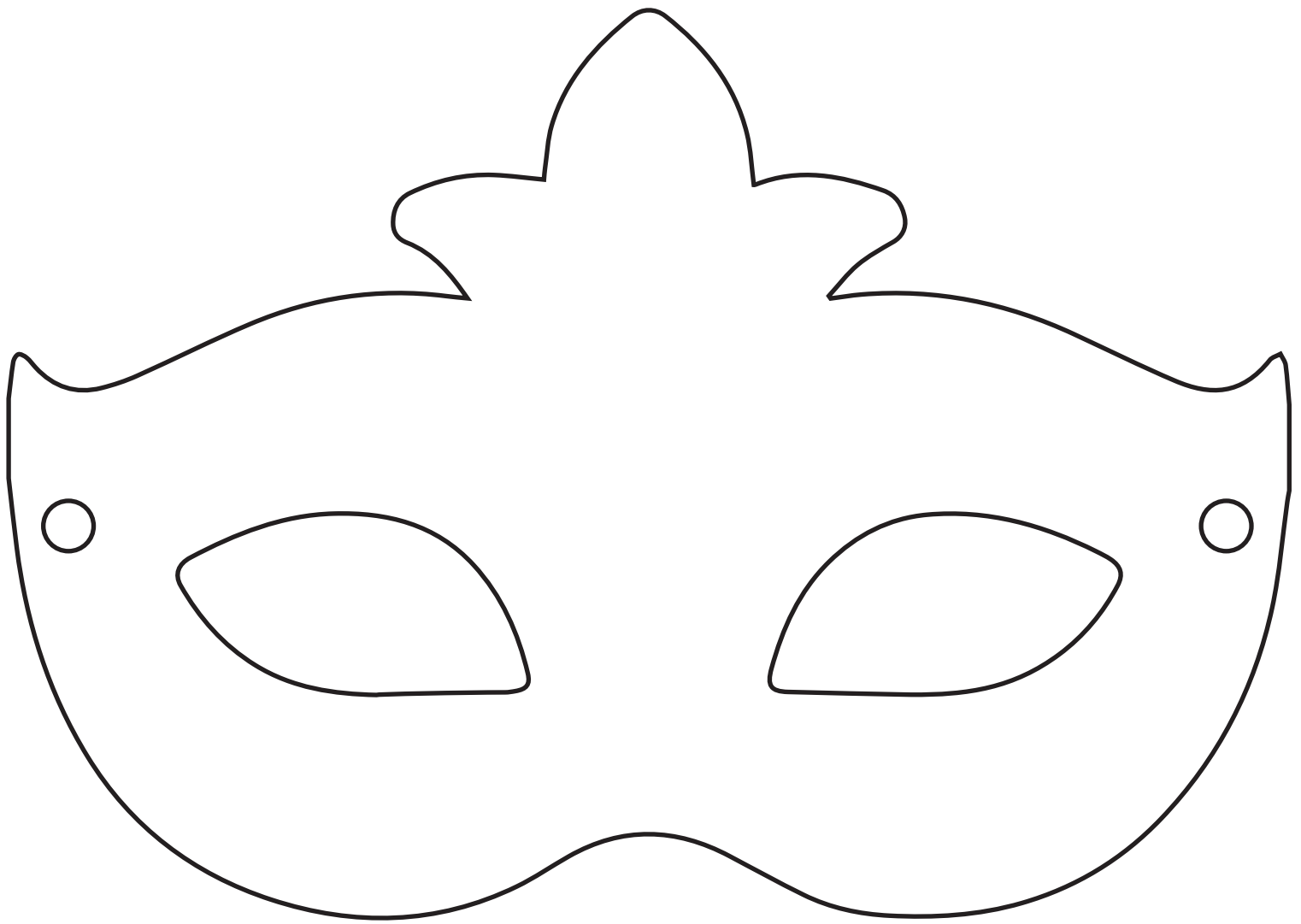
- 1 Cut out the mask template (see over the page) and trace onto a piece of cardboard
- 2 Colour in
- 3 Apply the glitter, colour by colour using the glue with the paintbrush
- 4 Stick on sequins/sparkly items
- 5 Stick on feathers and/or material
- 6 Leave to dry then push a whole on each side and tie the elastic thread across

Bellissimo! You are now ready to attend a grand masked ball.



**Note:** Check out the next page for a mask template to use...





# Q&A with lighting designer: Jon Buswell

Jon has designed lighting for well over one hundred productions in the UK, Europe and Australia. A graduate of Croydon School of Art near London, UK, Jon worked initially for the Royal Shakespeare Company before becoming a freelance designer in 1997. Since then he has enjoyed a highly successful career lighting a varied array of works in all disciplines of the performing arts.

Jon was the Technical Director of West Australian Ballet in Perth from 2008 – 2015 where he designed lighting for all the major repertoire. During this time he has also designed lighting for Black Swan State Theatre Company, the Royal New Zealand Ballet and various other companies. In July 2015 he took up the position of Technical Director at The Australian Ballet

In 2017 Jon's engagements outside the Australian Ballet include relighting *La Fille mal gardée* for Queensland Ballet, and *Don Quixote* and *Peter Pan* for West Australian Ballet.

## Dance in the light

**Jon Buswell**, Lighting Designer for The Ryman Healthcare Season of *Romeo and Juliet* has always had a strong connection with Shakespeare – his first job was working for the Royal Shakespeare Company in the UK.

**Q:** You recently came to NZ for a design meeting where the creative concept was presented for the RNZB's upcoming production of *Romeo and Juliet*. What were your thoughts following this meeting?

**JB:** My first day on this production was unusual in that I hadn't met either Francesco



*[Ventriglia] or James [Acheson] before. When we went through the model and costume*

*renders I was seeing everything for the first time. I think James has done an amazing job. It certainly wasn't what I expected and it was a pleasant surprise to see an architectural 3D model that is manipulated to make the different scenes rather than scenes which just appear. That means for me a different approach to the lighting hitting the set rather than trying to miss it!*

**Q:** You most recently lit the RNZB's production of *The Sleeping Beauty* back in 2011; what is it like to be working here again?

**JB:** I've lit quite a few productions for the RNZB – starting with the *Giselle* in 2006 so I have got to know the company fairly well in that time. I'm looking forward to it. From our meeting a few weeks ago it felt like it would be a good team.

**Q:** What is your design process likely to be for this production?

**JB:** Whilst I was visiting Wellington last time, I drew myself a plan and section which I will use to place lights on to as I go through the



scenes on paper and virtually 'light' each one. James is posting over some paint samples which will help me choose the colours to use for the scenes. The costumes are beautiful and have some rich colours so I'll be careful not to saturate the dancers in heavy colour.

Next, I'll come back to see rehearsals where I'll work with the Stage Manager to get the lighting cues in the prompt copy. Once we pack in to the theatre it's a bit of a race to get the lighting together so that degree of forethought and planning is necessary as there's no time to waste in production week.

**Q:** What will be your starting point for the design – e.g. the music/stage and costume design/choreography/written word? How do you see these components working in with your design?

**JB:** My starting point is the set and costume designs in this case as it anchors the production very strongly in a time and place. Next will be the choreography and music as

they are bound together. James will have designed to the music and choreography and Francesco clearly is choreographing the movement of the sets as well as the dancers.

**Q:** Are there any special effects or equipment that you are thinking of using and how do you think this will influence the mood and feel of the production?

**JB:** My first thought is that the lights need to be quite big. And because the set moves around, the lights will need to move too.

I was once asked why you would take a play from the world's greatest playwright and turn it into a dance without the words. Well, I guess because everyone knows the story, that it surrounds a set of human circumstances that still occur to this day, so in that regard, why not? Irrespective of where or when this story is set it is still relevant, which is why it has endured through the centuries in whatever form.



# Romeo and Juliet

## Word Puzzle

Check your  
answers on  
page 26

Can you find the following list of words in the puzzle below?

ROMEO	SHAKESPEARE	PROKOFIEV	MERCUTIO
JULIET	ZEFFIRELLI	MASK	CHURCH
CAPULETS	BALLROOM	FRANCESCO	JAMES ACHESON
MONTAGUES	LOVE	TYBALT	FAMILY CRYPT
VERONA	BALCONY	SWORD	POTION

W	J	S	H	A	K	E	S	P	E	A	R	E	F	B	W	H
A	M	T	P	D	X	Z	W	E	L	U	G	H	X	O	C	A
Q	H	N	A	R	K	C	O	W	R	Y	I	P	S	R	D	J
P	F	H	K	Z	C	B	R	M	N	V	X	L	U	J	G	A
O	R	D	A	O	U	T	D	E	Q	W	E	H	R	T	Y	M
T	U	O	I	O	P	A	S	D	F	G	C	H	J	K	L	E
I	Z	X	K	C	V	B	J	N	M	Q	A	Z	W	S	X	S
O	E	D	C	O	R	F	U	V	T	G	B	Y	H	N	U	A
N	J	M	I	K	F	M	L	O	L	P	Z	A	F	Q	X	C
Q	P	M	G	A	T	I	I	A	K	C	V	P	R	A	O	H
A	L	O	H	S	K	K	E	H	T	A	E	R	A	L	D	E
Z	M	N	M	A	J	F	T	V	R	P	R	H	N	B	S	S
B	W	T	W	G	J	D	J	E	J	U	T	J	C	A	L	O
A	O	A	H	V	S	I	X	R	Q	L	T	D	E	T	G	N
L	S	G	I	X	K	W	R	O	M	E	O	A	S	L	L	T
C	K	U	R	K	O	Q	E	N	U	T	F	N	C	A	H	J
O	M	E	A	L	A	V	U	A	F	S	B	V	O	B	N	M
N	E	S	K	A	E	H	O	A	J	X	C	X	I	Y	D	O
Y	R	A	E	F	A	M	I	L	Y	C	R	Y	P	T	S	K
X	C	I	O	I	P	A	K	O	R	O	M	E	L	D	A	Q
N	U	U	X	W	Q	S	A	H	B	A	L	L	R	O	O	M
E	T	Y	E	A	F	K	J	K	B	E	P	F	A	N	D	J
I	I	V	U	A	E	G	I	S	X	Z	B	K	F	P	R	S
D	O	G	A	S	B	T	Z	E	F	F	I	R	E	L	L	I
L	Z	E	F	F	T	W	P	L	F	X	B	A	L	D	Y	U



**Have a go!**  
Colour in your own  
*Romeo and Juliet*

THE RYMAN HEALTHCARE SEASON OF  
**Romeo**  
& Juliet



Touring Nationally  
**16 Aug – 24 Sep**

# Dance activity:

## Creating a fight or battle dance

In the ballet of *Romeo and Juliet*, there are a couple of very important fight scenes. Get your students to create a duo (or trio) that is using the idea of having a fight without making physical contact. The “disagreement” is shown by using contrasting levels, directions, movements and mirroring.

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**Put your class into pairs – if there is an odd number there can be a group of three.**

In the pairs, one of them will be **A**, and one will be **B**. In the three, either have two **A**s and one **B**, or the other way around.

With the tasks below, you can put them in any order or ask the students to decide which order to put them in. Some tasks have specific counts to fit into, but you don't have to stick with those timings.

- **A** strikes a high pose/shape and holds it for four counts, while **B** strikes a low pose/shape and holds it for four counts.
- Repeat the above task, but the other way around.
- Walk around each-other in a small circle, maintaining eye contact.
- **A** strikes a pose/shape that is moving or pointing towards **B** and holds it for four counts, while **B** strikes a pose/shape that is moving away from **A** and holds it for four counts.
- Repeat the above task, but the other way around.

- Gallop/shuffle in a semi-circle around each other, going right first, then left.
- **A** rolls while **B** jumps.
- Repeat the above task, but the other way around.
- **A** travels on a high level towards **B**, while **B** travels backwards away from **A** on a low level.
- Repeat the above task, but the other way around.
- **A** does a non-locomotor movement (a non-travelling movement) from their left to their right, in very slow motion, while **B** does the same thing but going from their right to their left.







- **A** turns/spins on the spot while **B** twists on the spot.
- Repeat the above task, but the other way around.
- Use shuffles/gallops or rolls and turns to move to a different space, but maintain as much eye contact as possible to keep the feeling of a fight or battle.

The above tasks can be done in any order, they can be repeated, you can give all of the tasks set counts, and your students can add any movements they may need to link the tasks together as long as they are staying within the theme of the dance. (The repeats swapping roles don't have to come immediately after each other).

You can develop the tasks by asking your students to play with different energy/dynamics, or adding more contrasts. For example, when doing the high and low shapes/poses, **A** could make their shape strong and extended while **B** makes their's closed or soft. Movements can have a pulse to them, where the first part of the movement is strong and fairly fast but then the remainder slows down and softens. You can ask the students to vary the speed of the tasks, or to move to two or three different places during their dance.

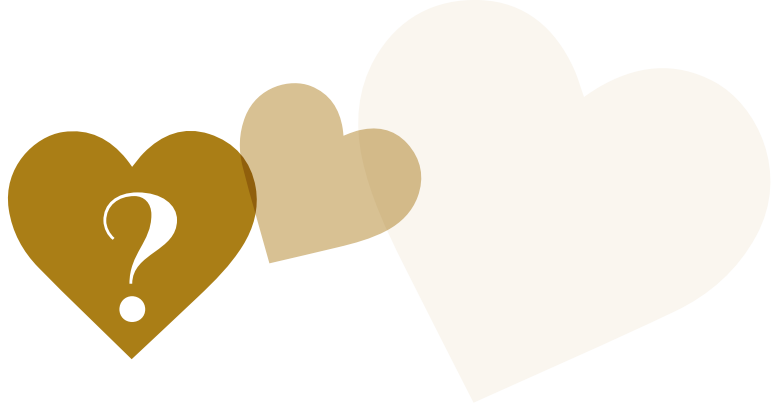
You can get your students to practise some of the movements they might use in their dance as part of a warm-up. You can play musical statues and ask the students to make high or low shapes when the music stops, extended or closed shapes, twisted shapes, galloping, rolling or turning when the music is on.

To get your students more comfortable with maintaining eye contact, you can play a game. Ask the class to stand in a circle. Get one student to start by looking at someone else who is not next to them then walk towards that person looking at them the whole time. Once the student has reached the other one, they take their place in the circle, and that student chooses someone else to look at, and walks towards them and takes their place, and so on. Try and make sure that everyone gets looked at and walked towards, and that each person only gets looked at once in each round. You can continue this game for a few rounds as people will keep changing places in the circle, and you can gradually speed it up too.



# QUIZ TIME

## Answers



- 1 Which famous English author wrote the play *Romeo and Juliet*?  
In which city was it premiered?

***William Shakespeare***

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***London***

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- 2 List four different media for adaptations of the *Romeo and Juliet* story.

***Play***

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***Film***

---

***Opera***

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***Ballet***

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- 3 The ballet is based on which play? And inspired by?

***Shakespeare's play: Romeo and Juliet***

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***Inspired by Franco Zeffirelli's film (1968)***

---

- 4 In which country will this production be seen for the first time ever?

***New Zealand***

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# Romeo and Juliet

## Word Puzzle

### Answers

W	J	S	H	A	K	E	S	P	E	A	R	E	F	B	W	H
A	M	T	P	D	X	Z	W	E	L	U	G	H	X	O	C	A
Q	H	N	A	R	K	C	O	W	R	Y	I	P	S	R	D	J
P	F	H	K	Z	C	B	R	M	N	V	X	L	U	J	G	A
O	R	D	A	O	U	T	D	E	Q	W	E	H	R	T	Y	M
T	U	O	I	O	P	A	S	D	F	G	C	H	J	K	L	E
I	Z	X	K	C	V	B	J	N	M	Q	A	Z	W	S	X	S
O	E	D	C	O	R	F	U	V	T	G	B	Y	H	N	U	A
N	J	M	I	K	F	M	L	O	L	P	Z	A	F	Q	X	C
Q	P	M	G	A	T	I	I	A	K	C	V	P	R	A	O	H
A	L	O	H	S	K	K	E	H	T	A	E	R	A	L	D	E
Z	M	N	M	A	J	F	T	V	R	P	R	H	N	B	S	S
B	W	T	W	G	J	D	J	E	J	U	T	J	C	A	L	O
A	O	A	H	V	S	I	X	R	Q	L	T	D	E	T	G	N
L	S	G	I	X	K	W	R	O	M	E	O	A	S	L	L	T
C	K	U	R	K	O	Q	E	N	U	T	F	N	C	A	H	J
O	M	E	A	L	A	V	U	A	F	S	B	V	O	B	N	M
N	E	S	K	A	E	H	O	A	J	X	C	X	I	Y	D	O
Y	R	A	E	F	A	M	I	L	Y	C	R	Y	P	T	S	K
X	C	I	O	I	P	A	K	O	R	O	M	E	L	D	A	Q
N	U	U	X	W	Q	S	A	H	B	A	L	L	R	O	O	M
E	T	Y	E	A	F	K	J	K	B	E	P	F	A	N	D	J
I	I	V	U	A	E	G	I	S	X	Z	B	K	F	P	R	S
D	O	G	A	S	B	T	Z	E	F	F	I	R	E	L	L	I
L	Z	E	F	F	T	W	P	L	F	X	B	A	L	D	Y	U

