

## After Juliet Connections

**This guide surveys the truly essential criticism of the play over the last four centuries, from 16th-century responses to the present day. Discussing key areas of debate, and a wide range of scholarship, Gillian Woods provides an invaluable introduction to the vast array of criticism surrounding one of Shakespeare's most popular plays. The tragedy of Romeo and Juliet - the greatest love story ever. Edited by the cocreator of the Guided Inquiry Design® (GID) framework as well as an educator, speaker, and international consultant on the topic, this book explains the nuances of GID in the high school context. It also addresses background research and explains guided inquiry and the information search process. • Enables teachers, school librarians, and other educational partners to simultaneously target outcomes that bring about deep understanding and address curricular goals • Offers a practical, concepts-based approach to inquiry learning, complete units of study in a variety of content areas, and a discussion of the role emotions in the learning process • Includes ready-to-implement Guided Inquiry Design® (GID) lesson plans written by practicing high school librarians and teachers who have been refining their GID curricula for years • Serves to heighten student engagement at the high school level by going beyond fact-finding to foster deeper understanding and knowledge creation • Provides an explicit structure for developing instructional partnerships and collaborative teams within the school and with the larger community**

**In Beverly Hills**

**With Connections**

**Critical Essays**

**Romeo and Juliet "Annotated" Readers Time**

**The Tragedy of Romeo and Juliet**

**A Dictionary**

*In the first of these two plays, a group of English teenagers investigates the mysterious disappearance of a girl during an eclipse and, in the second, conflicts develop among friends as they face their sexuality.*

*This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays.*

*Including over 350 entries, Alison Findlay shows the role of women within Shakespearean drama, their representations on the Shakespearean stage, and their place in Shakespeare's personal and professional lives.*

*We start off with a little action: a duel between the servants of two enemy families of Verona: the Montagues and the Capulets. After the swords are sheathed, Verona's Prince shows up to say that the next person who fights is going to get killed, and he means it this time. Along comes Romeo Montague, mooning over some chick named Rosaline. Meanwhile, Juliet Capulet, age thirteen, has just heard that Verona's most eligible bachelor Paris has his eye on her. They're*

*going to check each other out that night at a masquerade ball at the Capulets' house. Romeo and his friends have decided to crash the Capulet ball-in costume- because Rosaline is on the guest list. Things take a turn when Romeo meets Juliet. They fall instantly in love, obviously, but then-gasp!-find out they're from rival families. It's all very dire, but, being two crazy kids in love, they have a secret meeting and decide to get married. Vegas road trip, anyone? Oh wait. No Vegas. Instead, Romeo meets with Friar Laurence to arrange the marriage, and Juliet gets her nurse to be a go-between. The Nurse meets Romeo and his friend Mercutio (who thinks the whole situation is hilarious), and they arrange to get Juliet to Friar Laurence. Get ready for some more names: Benvolio, another member of the Montague posse, runs into Tybalt Capulet, who is angry about the Montagues crashing his family party the other night. Romeo, freshly married, strolls into the middle of a tense situation-which gets way tense when Tybalt kills Mercutio and Romeo promptly kills Tybalt in return. Romeo jets, but the Prince still shows up to banish him. (Hey, at least he's not going to be killed.) Juliet hears from the Nurse that her new husband has murdered her cousin, which is a major bummer-but not enough of a bummer to keep her from being super stoked about her wedding night. The Nurse finds Romeo hiding at Friar Laurence's, and the Friar hatches a plan. Romeo can spend his wedding night with Juliet, but then he has to leave town while the Friar finds some way to get the Prince of Verona to pardon Romeo. Meanwhile, back at the Capulet house, Lord Capulet decides a wedding (to Paris) is just the thing to distract Juliet from her grief. Oops. After Juliet's awesome, romantic wedding night, she finds out that she's supposed to marry Paris in two days. Even her nurse thinks she should marry Paris, since Romeo is "as good as dead" to her. Juliet runs over to Friar Laurence's, where she has a weird kiss with Paris and then threatens to kill herself. The Friar comes up with a plan that is 100% guaranteed to work and doesn't sound risky At All (not): giving her an herbal concoction that will make her appear to be dead for 42 hours. Yes, exactly 42. So, she runs home, agrees to marry Paris, and takes the poison so she can be taken to the Capulet tomb where Romeo can find her and everyone can live happily ever after. Sadly, Romeo is a little out of the loop off in Mantua, and the news of Juliet's "death" makes it to Romeo before word of the Friar's plan. He buys some poison so he can go to Juliet's grave and kill himself, which is obviously the mature response. But first, he murders Paris and then spends some time with Juliet's "dead" body. He drinks the poison and dies just in time for Juliet to wake up and find him dead. Argh missed connections. The Friar, who apparently shows up at some point, tries to convince Juliet to run away, but she refuses and kills herself with a dagger. Just then, literally everyone shows up to the tomb at the same time and finds the dead lovers. Friar Laurence confesses everything, and the two lords of the rival houses are moved by their dead children's love story and agree to end the feud.*

**Romeo and Juliet "Annotated" Gay Romance**

**Connecting Comics to Curriculum**

**Shakespeare and Social Theory**

**The Play of Great Ideas**

**Guided Inquiry Design® in Action: High School**

### ***Romeo and Juliet "Annotated" Legends Collection***

Presents articles discussing various themes in the play, including death, Catholicism, and the relationship between spectator and actor in Elizabethan theater.

We start off with a little action: a duel between the servants of two enemy families of Verona: the Montagues and the Capulets. After the swords are sheathed, Verona's Prince shows up to say that the next person who fights is going to get killed, and he means it this time. Along comes Romeo Montague, mooning over some chick named Rosaline. Meanwhile, Juliet Capulet, age thirteen, has just heard that Verona's most eligible bachelor Paris has his eye on her. They're going to check each other out that night at a masquerade ball at the Capulets' house. Romeo and his friends have decided to crash the Capulet ball--in costume--because Rosaline is on the guest list. Things take a turn when Romeo meets Juliet. They fall instantly in love, obviously, but then--gasp!--find out they're from rival families. It's all very dire, but, being two crazy kids in love, they have a secret meeting and decide to get married. Vegas road trip, anyone? Oh wait. No Vegas. Instead, Romeo meets with Friar Laurence to arrange the marriage, and Juliet gets her nurse to be a go-between. The Nurse meets Romeo and his friend Mercutio (who thinks the whole situation is hilarious), and they arrange to get Juliet to Friar Laurence. Get ready for some more names: Benvolio, another member of the Montague posse, runs into Tybalt Capulet, who is angry about the Montagues crashing his family party the other night. Romeo, freshly married, strolls into the middle of a tense situation--which gets way tense when Tybalt kills Mercutio and Romeo promptly kills Tybalt in return. Romeo jets, but the Prince still shows up to banish him. (Hey, at least he's not going to be killed.) Juliet hears from the Nurse that her new husband has murdered her cousin, which is a major bummer--but not enough of a bummer to keep her from being super stoked about her wedding night. The Nurse finds Romeo hiding at Friar Laurence's, and the Friar hatches a plan. Romeo can spend his wedding night with Juliet, but then he has to leave town while the Friar finds some way to get the Prince of Verona to pardon Romeo. Meanwhile, back at the Capulet house, Lord Capulet decides a wedding (to Paris) is just the thing to distract Juliet from her grief. Oops. After Juliet's awesome, romantic wedding night, she finds out that she's supposed to marry Paris in two days. Even her nurse thinks she should marry Paris, since Romeo is "as good as dead" to her. Juliet runs over to Friar Laurence's, where she has a weird kiss with Paris and then threatens to kill herself. The Friar comes up with a plan that is 100% guaranteed to work and doesn't sound risky At All (not): giving her an herbal concoction that will make her appear to be dead for 42 hours. Yes, exactly 42. So, she runs home, agrees to marry Paris, and takes the poison so she can be taken to the Capulet tomb where Romeo can find her and everyone can live happily ever after. Sadly, Romeo is a little out of the loop off in Mantua, and the news of Juliet's "death" makes it to Romeo before word of the Friar's plan. He buys some poison so he can go to Juliet's grave and kill himself, which is obviously the mature response. But first, he murders Paris and then spends some time with Juliet's "dead" body. He drinks the poison and dies just in time for Juliet to wake up and find him dead. Argh missed connections. The Friar, who apparently shows up at some point, tries to convince Juliet to run away, but she refuses and kills herself with a dagger. Just then, literally everyone shows up to the tomb at the same time and finds the dead lovers. Friar Laurence confesses everything, and the two lords of the rival houses are moved by their dead

children's love story and agree to end the feud.

Here is the essential guide for librarians and teachers who want to develop a quality, curriculum-based graphic novel collection—and use its power to engage and inform middle and high school students. \* Photos of school libraries, classrooms, and students \* Model template lesson plans by subject area \* A list of recommended resources, such as professional books, websites and blogs \* A glossary of common graphic novel terms \* Bibliographies of quality classic and contemporary graphic novel titles for libraries and classrooms, broken down into middle school and high school curricular areas

#### AN ANALYSIS OF SOME WORKS OF WILLIAM SHAKESPEARE

The Book of Days. A Miscellany of Popular Antiquities, in Connection with the Calendar

... Edited by R. Chambers

Nation, community, self

Romeo and Juliet

You've Reached Sam

After Juliet

**Originally published in 1993. Presenting excerpts and articles on the themes and characters from the most famous story of young lovers, this collection brings together scholarship relating to the language, performance, and impact of the play. Ordered in three parts, the chapters cover analysis, reviews and interpretation from a wide ranging array of sources, from the play's contemporary commenters to literary critics of the early 1990's. The volume ends with an article by the editor on the action in the text which concludes the final section of 8 pieces looking at the story as being a product of Elizabethan Culture. It considers the attitude to the friar, to morality and suicide, the stars and fate, and gender differences. Comparisons are made to Shakespeare's source as well as to productions performed long after the Bard's death.**

**American, European, political, and theological histories intersect in this important new exploration of the founding of the United States. The Covenant Connection examines the way in which the Protestant Reformation and federal covenant theology, which lay at the foundation of Reformed Protestantism in its Calvinist version, played a major role in shaping the political life and ideas of the colonies of British North America and ultimately the new United States of America. Contributors to the volume look at the most critical facets of this connection over nearly three centuries, from the beginning of the Reformation in sixteenth-century Zurich to the declaration of American independence and the writing of the U.S. Constitution. Individual chapters show how federal theology led to a revival of Biblical republicanism in Reformation Europe; how it was applied and modified in countries such as Switzerland, the Netherlands, Scotland, and England; and how it was carried across the Atlantic by the early settlers of North Americamost particularly the Puritans but also other groups such as the Dutch and the Scottishto form the matrix for American constitutionalism, democratic republicanism, and federalism. As a**

collection, **The Covenant Connection** provides an irrefutable analysis of the profound biblical and Reformation influences on the founding of America. **Audition Speeches for 6-16 Year Olds** offers a generous helping of carefully selected speeches that children can prepare for auditions. Each speech is introduced with commentary to set the scene and help the young actor.

### **THE BOY AND THE BARD**

**Mcdougal Littell Literature Connections**

**Romeo and Juliet "Annotated" Young Adult Age**

**Reading Strategies from Criticism, Editing and the Theatre**

**The Book of Days**

**From Federal Theology to Modern Federalism**

*Romeo and Juliet is the most famous love story of all time.*

*For seven centuries, the souls of Romeo and Juliet have inhabited the bodies of newly deceased people to battle to the death as sworn enemies, until they meet for the last time as two Southern California high school students.*

*This book provides a bridge between Shakespeare studies and classical social theory, opening up readings of Shakespeare to a new audience outside of literary studies and the humanities. Shakespeare has long been known as a "great thinker" and this book reads his plays through the lens of an anthropologist, revealing new connections between Shakespeare's plays and the lives we now lead. Close readings of a selection of frequently studied plays—Hamlet, The Winter's Tale, Romeo and Juliet, A Midsummer Night's Dream, Julius Caesar, and King Lear—engage with the texts in detail while connecting them with some of the biggest questions we all ask ourselves, about love, friendship, ritual, language, human interactions, and the world around us. The plays are examined through various social theories including performance theory, cognitive theory, semiotics, exchange theory, and structuralism. The book concludes with a consideration of how "the new astronomy" of his day and developments in optics changed the very idea of "perspective," and shaped Shakespeare's approach to embedding social theory in his dramatic texts. This accessible and engaging book will appeal to those approaching Shakespeare from outside literary studies but will also be valuable to literature students approaching Shakespeare for the first time, or looking for a new angle on the plays.*

*A Miscellany of Popular Antiquities in Connection with the Calendar, Including Anecdote, Biography, and History Curiosities of Literature and Oddities of Human Life and Character*

*Brokenville*

*Romeo and Juliet Annotated Story for School Going*

*Audition Speeches for Younger Actors 16+*

*Romeo and Juliet-nexttext Classic Retelling*

*Romeo and Juliet By William Shakespeare (Annotated Edition)*

**Through exciting and unconventional approaches, including**

critical/historical, printing/publishing and performance studies, this study mines Shakespeare's *Romeo and Juliet* to produce new insights into the early modern family, the individual, and society in the context of early modern capitalism. Inspired by recent work in cultural materialism and the material book, it also foregrounds the ways in which the contexts and the text itself become available to the reader today. The opening material on critical/historical approaches focuses on the way that readers have frequently read and played the text to explore issues that cluster around the family, marriage, gender and sexuality. Chapter two, on the ways that actors today inhabit character and create behaviour, provides intertextual comment on acting in the early modern period, and the connections between acting and social behaviour that inform self-image and the performance of identity both then and now. The third chapter on printing/publishing approaches to the text offers a detective story about the differences between Quarto One and Quarto Two, that focuses on the curious appearance in Quarto Two of material related to the law at word, phrase, line and scene level. The next three chapters integrate a close study of the language of the play to negotiate its potential significance for the present in the areas of: Family, Marriage, Gender and Sexuality; Identity, Individualism and Humanism; and the Law, Religion and Medicine. Among the startling aspects of this book are that it: - takes the part of Juliet far more seriously than other criticism has tended to do, attributing to her agency and aspects of character that develop the part suddenly from girl to woman; - recognizes the way the play explores early modern identity, becoming a handbook for individualism and humanism in the private domestic setting of early capitalism; and - brings to light the least recognized element in the play at the moment, its demonstration of the emerging structures of state power, governance by law, the introduction of surveillance, detection and witness, and the formation of what we now call the 'subject'. The volume includes on DVD a scholarly edition with commentary of the text of *Romeo & Juliet*, which re-instates many of the original early modern versions of the play. This book is an analysis of not only the literal merits of the bard but also the influences and impacts of his works on society, as well as the different incantations of the human mind and interpersonal relationships. From addressing the status of Jews in Venice, to the differences between fate and destiny, to the vainglorious villainy of Iago, it delves at times deep into human psyche. It addresses issues that were not only relevant then but seem to transgress the eons. Its significance lies in identifying and challenging beliefs of characters and conditions. Was Caesar heroic or was Brutus the great devil? What role did the essence of time and timing play in the tale of *Romeo and Juliet*? How was gender ambiguity presented in *The Tempest*? It examines the tiny sliver that separates hate and love and what it might take to unite or cross that divide. Reviews: "I am so impressed with your study of historical positions to contradict some of the playwright's assumptions. But equally awesome is your sensitive interpretation of communal bias in those times and Shakespeare's role in portraying it.

You will certainly have a great future as a scholar and writer.”

–Coomi Kapoor, Contributing Editor, The Indian Express “Extremely well-written blogs... You have brought out so clearly the role played by fate and destiny in this story of the star-crossed lovers while also drawing attention to the manner in which character determines the crucial choices made by the protagonists. Your analysis of the paradox of a love story interspersed with violence was also very interesting. You evidently have the ability and the inclination to look at Shakespeare’s plays critically. Wonderful and so unusual in a young person today. Do keep writing.” –Dr. Ranjana Kaul, Associate Professor, Delhi University

After Juliet Nelson Thornes

Female voices in scottish theatre from the late sixties to the present  
Romeo and Juliet "Fully Annotated" Classic Literature & Fiction  
Negotiating Shakespeare's Language in Romeo and Juliet  
The Tragedy of Romeo and Juliet with Connections  
Romeo and Juliet "Annotated" It's Time to Reading  
Shakespeare's Dramatic Structures

First published in 1986. The focus of this book is the dramatic strategies of scenic repetition and character separation. The author traces the way in which Shakespeare often presents recurring gestures, dramatic interactions, and complex scenic structures at widely separated intervals in a play - thereby providing an internal system of cross-reference for an audience. He also examines the way in which Shakespeare increases the dramatic voltage in central relationships by limiting the access key characters have to each other on stage. These strategies, it is argued, are indelible marks of Shakespeare's craftsmanship which survive all attempts to obliterate it in many modern productions.

An Instant New York Times Bestseller! If I Stay meets Your Name in Dustin Thao's You've Reached Sam, a heartfelt novel about love and loss and what it means to say goodbye. Seventeen-year-old Julie Clarke has her future all planned out—move out of her small town with her boyfriend Sam, attend college in the city; spend a summer in Japan. But then Sam dies. And everything changes. Heartbroken, Julie skips his funeral, throws out his belongings, and tries everything to forget him. But a message Sam left behind in her yearbook forces memories to return. Desperate to hear him one more time, Julie calls Sam's cell phone just to listen to his voice mail recording. And Sam picks up the phone. The connection is temporary. But hearing Sam's voice makes Julie fall for him all over again and with each call, it becomes harder to let him go. What would you do if you had a second chance at goodbye? A 2021 Kids' Indie Next List Selection A Cosmo.com Best YA Book Of 2021 A Buzzfeed Best Book Of November A Goodreads Most Anticipated Book

Star-crossed Romeo and Juliet are Shakespeare's most famous lovers. A staple of high school reading lists, the tragedy especially resonates with young adult readers who, like Romeo and Juliet, have experienced the exhilarating and perilous phenomenon of being in love. Given the tragic ending of the play, what does Shakespeare illustrate about his teen protagonists: Are they the hapless victims of fate, or are they responsible for the poor choices they make? Is their love the real thing, or is it self-indulgent passion run amok? These are some of the ever relevant questions discussed in this

critical edition of Romeo and Juliet.

Eclipse

Juliet Immortal

Novel/Drama Study Guides

William Shakespeare's Romeo and Juliet

Romeo and Juliet "Annotated" Family Share Historical Story

The Tragedy of Romeo & Juliet

Audition speeches for actors aged 16-18, selected by Jean Marlow. Includes advice from actors, casting directors and teachers

From the late 1960s until the present day, a significant number of women playwrights have emerged in Scottish theatre who have made a pioneering contribution to dramatic innovation and experimentation. Despite the critical reassessment of some of these authors in the last twenty years, their invaluable achievement in playwriting, within and outside Scotland, still deserves more thorough investigations and fuller acknowledgement. This work explores what is still uncharted territory by examining a selection of representative texts by Ann Marie di Mambro, Marcella Evaristi, Sue Glover, Jackie Kay, Liz Lochhead, Sharman Macdonald, and Joan Ure. The three macro-thematic areas of the book – the rewriting of the Shakespearean canon; the representation of female communities and minorities; and the conflicts between the self and society – find significant and paradigmatic expression in their dramas. All seven writers examined in this book have explored new theatrical methods, introduced aesthetic innovations and opened new perspectives to engage with the complexities of national, community and individual identities. This study will surely contribute to wider recognition of their achievement, so that their work can never again be described as “uncharted territory”.

A tense truce holds between the Capulets and the Montagues after the deaths of Romeo and Juliet. Benvolio, Romeo's best friend, is in love with Rosaline, Juliet's cousin, but Rosaline is bent on revenge. This play is written for a cast of 12, plus musicians and extras.

Romeo and Juliet "Annotated" Historic Romance

A Novel

The Covenant Connection

Shakespeare: Romeo and Juliet

Strategies for Grades 6-12

**Brokenville is written for a cast of 7. A group of survivors gather round a sleeping child to piece together its story and theirs. The Pilgrimage is for a cast of 13, plus chorus. It concerns two warring tribes, the shepherds and the goatherds.**

**Romeo and Juliet "Annotated" Classic Play**

**Audition Speeches for Young Actors 16+**

**Women in Shakespeare**