

8-2011

Setting the Scene: Adapting Romeo and Juliet to the 21st Century

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UNDERSTANDING BY DESIGN

Unit Cover Page

Unit Title: **Setting the Scene: Adapting Romeo and Juliet to the 21st Century**

Grade Level: 7th and 8th

Subject/Topic Area(s): Theatre Arts, Language Arts

Designed By: Erika Barker and Veronica Peña-Montalvo

Time Frame: 6 Weeks

School District: NEISD

School: Barbara Bush Middle School and Frank M. Tejeda Jr. Middle School

School Address and Phone:

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1500 Evans Rd.
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(210) 491-8450

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Brief Summary of Unit (Including curricular context and unit goals):

A six week unit designed to teach play structure and understanding, culminating in a scene adaptation to a different era with the addition of a musical number. Students will learn how to effectively identify Aristotle's Six Elements of a Play as well as practice a variety of character analysis techniques. They will also understand how language is a reflection of an era and can be used to 'set the scene'. While this unit has been designed around Shakespeare's Romeo and Juliet, it is our goal that it be used with any play from any time period.

Unit: Play Analysis using Shakespeare's Romeo and Juliet
Grade: 7th & 8th

Stage 1: Desired Results

Established Goals (Standards)

TEKS or Scope & Sequence

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to:

- (A) improvise, using emotional and sensory recall;
- (C) create expressive movement and pantomime to define space and characters;
- (D) express thoughts and feelings, using effective voice and diction;
- (E) compare dramatic performances to life; and
- (F) create setting, character, and plot in improvised and scripted scenes.

(2) Creative expression/performance. The student interprets characters, using the voice and body expressively, and creates dramatizations. The student is expected to:

- (A) demonstrate safe use of the voice and body;
- (B) analyze life interactions, choices, and responses to describe character motivation;
- (C) portray characters through familiar movements and dialogue; and
- (D) create, improvise, and record individually and collaboratively characters, setting, dialogue, and actions that have tension and suspense and that reflect a beginning (exposition), middle (climax), and ending (denouement, resolution).

(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

- (B) create visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression);
- (C) identify the director's role as a unifying force, problem-solver, interpreter of script, and collaborator; and
- (D) direct brief dramatizations.

(5) Response/evaluation. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

- (A) analyze and practice appropriate audience behavior at various types of live performances;
- (B) define the terminology and process of evaluation (intent, structure, effectiveness, value) and apply this process to performances, using appropriate theatre vocabulary;

Understandings

Students will understand that...

- A play's structure is important to comprehend the message of the play.
- There are specific techniques for analyzing characters and plays.
- The style of language we use communicates information about who we are.
- A play can be adapted to another era or location without losing its integrity.
- In musical theatre the song lyrics have a direct effect on the plot.

Essential Questions

Students will keep considering...

- What makes a play a 'play'?
- Why is it important to have an in depth understanding of characters in a play?
- How is language a reflection of the time period? The location?
- What needs to change for the play to fit your chosen era? (Ex: style of language, costume, culture, set)
- What effect can a song (with lyrics) have on a scene?

Knowledge

Students will know...

- Plot structure
- Aristotle's 6 Elements of a Play
- William Shakespeare's Romeo and Juliet
- Songs in a musical can further the action, show a character's feelings, or foreshadow an event.

Skills

Students will be able to...

- Identify elements of plot structure
- Critique a performance based on Aristotle's 6 Elements of a Play
- Analyze a character from a script
- Write a script adaptation
- Include a song in a script

Stage 2: Assessment Evidence

Performance Task:

Students will independently use their learning to...

- Adapt (re-write) a scene from Romeo and Juliet into the style of language of a particular era, including a written analysis of the importance of the scene within the plot structure.
- Perform their own adaptation with the musical theatre element.

Other evidence:

(quizzes, tests, academic prompts, self-assessments, etc.)

note – these are usually included where appropriate in Stage 3 as well)

- Play Structure/Aristotle's 6 Elements of a Play Quiz
- Family Tree poster with symbols
- Memorization Quiz
- Performance Critiques
- Personal project reflection
- "Script to Screen" Comparison Chart

Stage 3: Learning Activities

(Steps taken to get students to answer Stage 1 questions and complete performance task)

Week 1

1. Hook: Short story breakdown. Students evaluate sections of a story to determine the appropriate order of events. Teacher lead discussion on how they came to their conclusion, "why?" events go in that order. Discuss "beginning, middle, and end" as the basic way stories are written.
2. EQ 1: What makes a play a "play"? Introduce Play Structure: introduction, exposition, opposing forces, point of attack, rising action (complications), crisis, climax, denouement, resolution. Group activity identifying elements using popular fairy tales.
3. (Optional: Brief background information of playwright or important historical information)
4. Teach Aristotle's Six Elements of a Play: plot, character, thought, diction, melody, and spectacle. Discussion of Elements as relates to R&J
5. Begin reading Romeo & Juliet (selected play) stopping to identify and analyze play structure or important events as appropriate.

Week 2

6. Watch Sparknotes video of Romeo and Juliet as a summary:
<http://www.sparknotes.com/sparknotes/video/romeojuliet> Students fill out play structure flow chart
7. Quiz on play structure and Aristotle's elements
8. Computer lab OR magazines: In groups, students create dual family tree of Montagues and Capulets using celebrity photos. Students will create a symbol to represent each of the families based on their knowledge of that family, ex: a family crest.
9. EQ 2: Why is it important to have an in depth understanding of characters in a play? Students will draw the name of a character from the play and create a character attribute web analyzing that character. Students get into groups (one of each character in each group) and present character analysis. Discuss how understanding where a character comes from, what they want, and their feelings on other characters or events help you when acting as that character.
10. Character analysis improvisation. Students draw characters names out of

Progress Monitoring
Assess basic knowledge and application

Identify elements in play on flow chart

Quiz

Poster

Attribute Web

<p>a hat. They begin reading a scene, teacher calls “freeze” then interviews each character individually about what is happening according to their point of view newscaster style. Talk show variation: Student is Jerry Springer and hosts a Capulet vs. Montague show down.</p> <p>Weeks 3-6</p> <p>11. <u>EQ 3: How is language a reflection of the time period? The location?</u> Watch first fight scene from Romeo and Juliet (1968) and Romeo + Juliet (1996). Create “T” chart comparing versions. Discuss how the 1996 version was adapted to modern times/particular audience.</p> <p>12. Teacher introduces performance project and expectations. Talk about how music plays a really important part in 1996 version so they can relate to their audience. Expand on musical theatre and how each song is written to: move the action forward, show how a character feels, or foreshadows an event.</p> <p>13. As a class, adapt the prologue into modern language.</p> <table border="1" data-bbox="203 667 1203 961"> <tr> <td data-bbox="203 667 699 961"> <p>Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife.</p> </td> <td data-bbox="699 667 1203 961"> <p>Our story takes place in beautiful Verona where there are two families of equal social standing. They've hated each other for a long time and the younger generation is carrying on their parents' war. They are constantly in trouble with the police because they are fighting in the streets. The daughter of one family and the son of the other end up falling in love at first sight. Unfortunately, they kill themselves. When their parents discover what has happened, they decide to bury the hatchet.</p> </td> </tr> </table>	<p>Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife.</p>	<p>Our story takes place in beautiful Verona where there are two families of equal social standing. They've hated each other for a long time and the younger generation is carrying on their parents' war. They are constantly in trouble with the police because they are fighting in the streets. The daughter of one family and the son of the other end up falling in love at first sight. Unfortunately, they kill themselves. When their parents discover what has happened, they decide to bury the hatchet.</p>	<p>T-Chart comparison</p>
<p>Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife.</p>	<p>Our story takes place in beautiful Verona where there are two families of equal social standing. They've hated each other for a long time and the younger generation is carrying on their parents' war. They are constantly in trouble with the police because they are fighting in the streets. The daughter of one family and the son of the other end up falling in love at first sight. Unfortunately, they kill themselves. When their parents discover what has happened, they decide to bury the hatchet.</p>		
<p>14. <u>EQ 4: What needs to change for the play to fit your chosen era?</u> Students cast themselves in pre-selected scenes of no more than 4 students. In groups, students read selected scene in character. Students select a particular time period/style from the available options and work together to adapt the scripted scene into the language of time period. Students can go on the internet to research period language/slang and events.*</p> <p>15. <u>EQ 5: What effect can a song (with lyrics) have on a scene?</u> Students select an era and thematically appropriate song to be integrated into the scene. The song must fit under one of the three headings of musical theatre songs.</p> <p>16. Students memorize lines and block the scene using imaginary set and props. Up to one chair per actor available for ‘safe’ use.</p> <p>17. Actors perform their assigned scene. Audience will provide a written critique for each performing group on the handout provided.</p> <p>18. Self-reflection on project and own performance in journal.</p> <p>19. Post-assessment: “Script to Screen” Students will view the entire video of the musical West Side Story. Using a blank sheet of paper, students will create a Venn diagram comparison chart. Using their knowledge from the reading of Romeo and Juliet students will identify elements that are similar as well as elements that have been adapted into the musical version. Students should include a character counterpart list for all the main characters. See teacher resource.</p>	<p>Scripted scene analysis</p> <p>Memorization Quiz</p> <p>Performance & critiques Self-reflection</p> <p>Venn Diagram Comparison</p>		

Cut out the following paragraphs (without numbers) and give to students to arrange into a plausible story.

A Scary Night

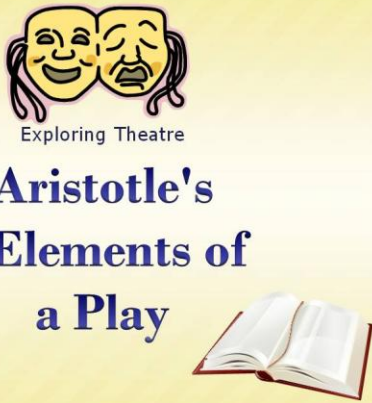
Story Copyright by Huang YiPeng

Written in February 1998

<http://www.vtaide.com/png/stories.htm>

1. It was a dark and stormy night. I was about to go to bed when I heard a tapping sound on my window. "Who's there?" I shouted. Suddenly there was a flash of lightning; I saw a face at the window. It looked like an alien ... an alien that I had seen on the television show, "the X files."
2. I felt very scared. I ran to my bed and pulled my blanket over my head. I started to shout for my parents but there was no reply. Then I remembered that they were at a fancy dress party.
3. I peeped out of my blanket but it was too dark to see anything. Then I heard footsteps. They were getting louder and louder. It was dark but I knew the way to my drawer where I kept my camera. I ran there and took out my camera and started to take pictures in the direction of the window. Soon the footsteps died off.
4. The grandfather clock struck It was 12 midnight. I went back to my bed and tried to sleep. But I could not sleep. I felt too frightened. I sat up, my mind was full of thoughts. Time passed ... one o'clock, two o'clock, three o'clock, four o'clock. Finally, I fell asleep.
5. I woke up only after eight and decided to investigate. I found some footprints outside my bedroom window. I measured them with a tape and found them to be exactly the same size as my father's shoes. The footprints ended at the door of my house. I then went to town to get the film developed. But when I saw the photos I was shocked. They were black and I could hardly see anything. Then I remembered that I did not use the flash.
6. When I reached home I told my father the whole incident and he started to laugh. I started laughing too when he told me that he had dressed up as an alien for the party. Today, I am still amused to think I was so afraid of my own father.

Use Grimm's Cinderella as an example, see Flow Chart



Exploring Theatre

Aristotle's 6 Elements of a Play

PLOT: arrangement of incidents in a play.

- **INTRODUCTION:** Introduces the setting and characters. Helps set the tone/mood of the play.
- **EXPOSITION:** Takes place at the beginning of the story, tells important background information.
- **POINT OF ATTACK:** Where the opposing forces meet and conflict for the very first time.

- **RISE ACTION:** (Complications) Events that further the suspense of the story.
- **CRISIS:** Where the opposing forces conflict for the last time
- **CLIMAX:** One opposing force wins and the other loses.
- **DENOUEMENT:** The wrapping up of loose ends
- **RESOLUTION:** A look at what will happen after the play is over

- **CHARACTER:** Personalities or figures in the play.
 - **Protagonist:** The principal character
 - **Antagonist:** character opposing the protagonist
(All other important characters will side with one of these two characters)
- **THOUGHT/THEME:** The basic idea or purpose of the play. It ties together all the characters and events.
- **DICTION/LANGUAGE:** The lines of the play and stage directions.

- **SONG/MUSIC:** Musical elements, including actor's voices, used to establish mood and enhance believability in a play.
- **SPECTACLE:** All visual elements of a production (scenery, properties, lighting, costumes, makeup, stage movement, and dance.)

Review 6 Elements of a Play

- What are the 8 elements of play structure (plot)?
- Describe the two types of characters in a play.
- Give an example of a thought/theme of a play.
- How is the language evident in plays?
- What effect can music have in a play?
- What are examples of spectacle in a play?

Protagonist:
Cinderella

Opposing Force 1

Opposing Force 2 **Antagonist:**
Evil Step-mother

Crisis

Where the opposing forces conflict for the last time
The prince comes to Cinderella's house to get her to see if the shoe fits any of the eligible girls there.
Step-mother claims only the Step-sisters live there and they try on the shoe.

Where the opposing forces meet and conflict for the very first time.
The Evil Step-mother gives Cinderella insurmountable tasks in order to be able to attend the ball, then forbids her to go altogether.

Point of Attack

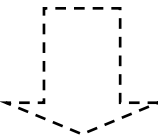
Rising Action (Series of complications)

Complications: Events that further the suspense of the story.

- Cinderella's Fairy Godmother comes to help, but she must leave the ball by midnight.
- Cinderella sees the prince and dances with him.
- The clock strikes midnight and she has to go.
- Cinderella leaves her glass slipper on the palace steps.
- Everyone wonders who the mysterious girl was (even the Step-mother and Step-sisters).

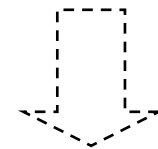
One opposing force wins and the other loses. The Prince finds out about Cinderella (varies depending on your version) and she tries on the shoe.
It fits!

Climax



Denouement

The wrapping up of loose ends
Cinderella and the prince get married
Depending on your version (we like Grimm's): Step-sisters get eyes pecked out by birds or Cinderella forgives everyone



Resolution

A look at what will happen after the play is over
"And they all lived happily ever after"

Exposition

Takes place at the beginning of the story, tells important background information.

Cinderella's mother died and her father remarried a horrible woman with two horrible daughters. The prince is looking for a bride and there will be a ball.

Introduction

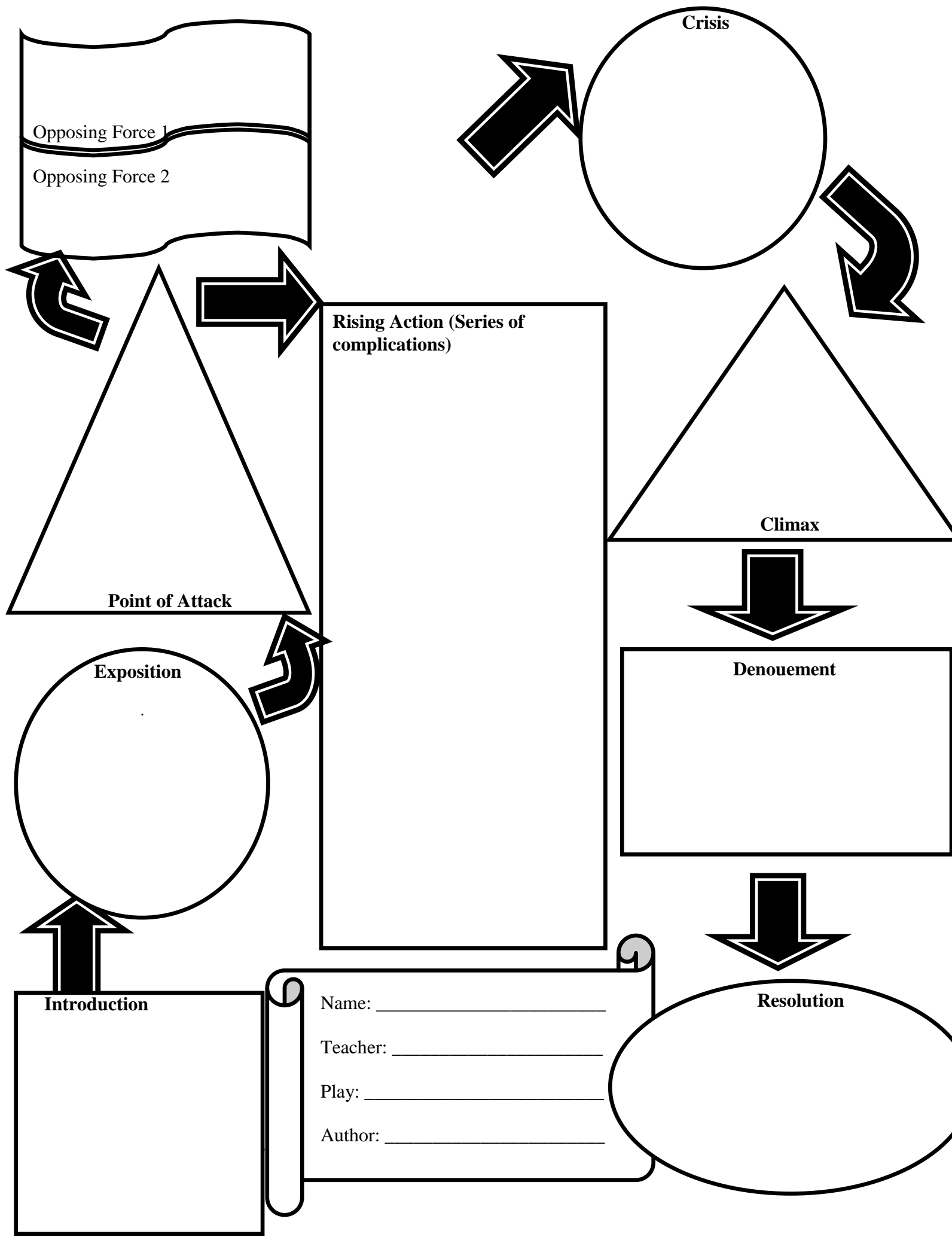
Introduces the setting and characters. Helps set the tone/mood of the play.
"Once upon a time" Basic information about each of the characters and how they relate to each other: Cinderella has to wear rags and clean; she sleeps by the hearth hence the name.

Name: Example

Teacher: _____

Play: Fairy Tale: Cinderella

Author: _____



Name:

Period:

Date:

Play Structure and Aristotle Quiz

(Each question is worth 5 points)

Match the following words with the definitions:

1. ____ Plot	A. The basic idea or purpose of the play.
2. ____ Character	B. The lines of the play and stage directions.
3. ____ Thought	C. The personalities or figures in a play
4. ____ Diction	D. All visual elements of the production.
5. ____ Music	E. Musical elements including actors voices
6. ____ Spectacle	F. Arrangement of incidents in a play

Using the fairy tale of Cinderella, match the following events with the parts of Play Structure.

7. ____ Introduction	G. Where the opposing forces meet and conflict for the very first time.
8. ____ Exposition	H. Events that further the suspense of the story.
9. ____ Opposing Forces	I. Where the opposing forces conflict for the last time
10. ____ Point of Attack	J. A look at what will happen after the play is over
11. ____ Complication	K. Introduces the setting and characters. Helps set the tone/mood of the play.
12. ____ Crisis	L. The wrapping up of loose ends
13. ____ Climax	M. One opposing force wins and the other loses.
14. ____ Denouement	N. Takes place at the beginning of the story, tells important background information.
15. ____ Resolution	O. The Protagonist and Antagonist

Label each event from Cinderella with the proper Play Structure terms.

16. _____ Cinderella can't go to the ball.
17. _____ The Step-mother and Step-sisters get their eyes pecked out by birds.
18. _____ The shoe fits!
19. _____ "And they all lived happily ever after"
20. _____ The Step-mother tells the prince that her daughters are the only girls in the house.

Answer Key

1. F	2. C	3. A	4. B	5. E	6. D	7. K	8. N	9. O	10. G
11. H	12. I	13. M	14. L	15. J	16. Point of Attack	17. Denouement	18. Climax	19. Resolution	20. Crisis

Attribute Web

Directions: The attribute web below is designed to help you gather clues the playwright provides about what a character is like. Fill in the blanks with words and phrases which tell how the character acts and looks, as well as what the character says and feels.

The diagram is an 'Attribute Web' consisting of a central rectangular box connected by lines to four surrounding rectangular boxes, each with a title and a list of four numbered lines for notes.

- Acts**
1) _____

2) _____

3) _____

4) _____

- Feels**
1) _____

2) _____

3) _____

4) _____

- Looks**
1) _____

2) _____

3) _____

4) _____

- Says**
1) _____

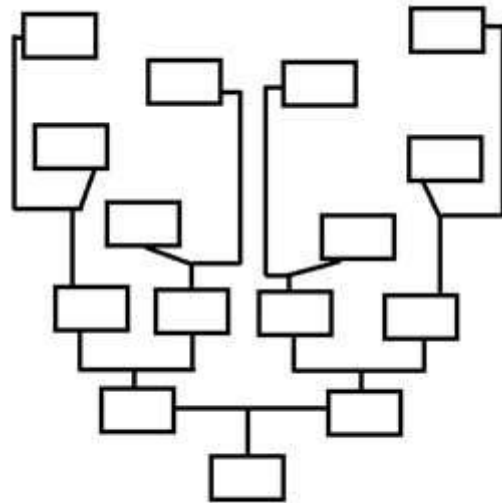
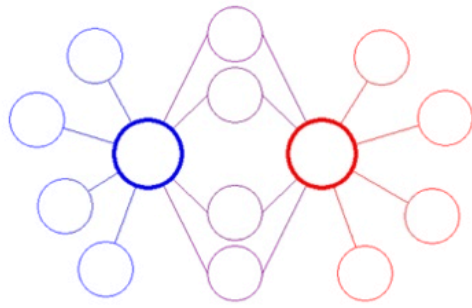
2) _____

3) _____

4) _____

<http://www.dowlingcentral.com/MrsD/assign/graphicorganizers/CharacterAnalysisGraphics1.htm>

Types of Family Trees and Examples of Family Crests



Bailey



Thegrownupchild.ca
Home.earthlink.net
Tvdrawing.com
www.pattern-diva.com
theeldreth.com
thewestbrookfamily.com

Name:
Period:
Date:

Romeo and Juliet Modern Adaptation T-Chart

Compare the scene you saw from *Romeo and Juliet* (1968) to the 1996 *Romeo + Juliet* adaptation. What changes were made to modernize the story?

Original 1968 Romeo & Juliet	How is it adapted to Modern times in Romeo + Juliet
Example: Weapons were swords “rapiers”	Example: Weapons were guns with the brand being “Rapier”



Scene Adaptation: Musical Theatre Style

- Assignment:** Re-write one scene from Shakespeare's ROMEO & JULIET according to a specific theme.
- Process:** You will work in groups (maximum 4 students). Each group will select one scene and one theme. As a group, you will re-write the character lines in your scene according to the theme you have selected. You will add a song for one or more characters to sing that fits with the events in the scene. You will need to choreograph the song and lip-sing as you perform.
- Era/Theme:** 1920s Gangster, 1930s Jazz Age, 1940s Big Band, 1950s "Grease", 1960s Motown, 1970s Hippie/Folk, 1980s Pop, any other eras must be approved by teacher.
- Music:** One song is to be incorporated into scene to enhance the mood or emphasize the scene events. The song must have lyrics. A copy of the lyrics must accompany project worksheet and must have appropriate language. You can choose to place song at beginning of scene, in the middle, or at the end. Your song needs to fall under one of the three types of musical theatre songs: furthering the story, expressing a character's feelings, foreshadowing an event(s).
- Costumes:** One costume piece for each student in group
- Props:** Optional
- Grades:** This is a group project. Everyone should work together so that each of you receives full credit and everyone should do his or her share of the work. You will be graded on originality and creativity AND your performance of your script. You will receive a grade for your script and a grade for the final performance.
- Script Components:**
Your typed script must include: header (5 pts.) including group members names, class period, and date; number each page (5 pts.); font size 12 or 14 (5 pts.); title (5 pts.) of the scene you re-wrote; setting and time (5 pts.); list of characters with description (10 pts.); cast list (5 pts.); stage directions in parenthesis and italics (5 pts.); skip a line after each character line (5 pts.); character names in capital letters (10 pts.); scene complete (10 pts.); plot structure element analysis (10 pts.) a paragraph explaining how the scene you chose fits in to the overall story of Romeo and Juliet using correct plot structure terms; copy of song lyrics for scene (10 pts.); turned in by due date (10 pts.).
- Scenes:**
- | | |
|----------------------------------|--|
| #2: Lady C, Nurse, Juliet | #4: Lord C, Tybalt, Romeo, Nurse, Juliet |
| #5: Romeo, Juliet | #7: Juliet, Nurse |
| #8: Ben, Mercutio, Tybalt, Romeo | #9: Lady C, Juliet, Lord C, Nurse |

Project Timeline

Week 1:

MON: Select partner/group; select scene (must be from the approved scenes); Fill out 'Musical Adaptation Project Worksheet'

TUES: Begin re-writing scene in selected style

WED: Continue re-writing scene

THURS: Bring musical selections to incorporate into scene (lyric sheet must be submitted for appropriateness)

FRI: Final decision must be made for song choice

Week 2:

MON: Typed re-write is DUE!

TUES: Begin rehearsal / memorization of lines

WED: Continue rehearsal / memorization

THURS: Choreography dance

FRI: Rehearse entire scene with choreography; **COSTUMES DUE!**

Week 3:

MON: Last day to practice and get necessary items/costumes in

TUES: CLASS PERFORMANCE (TEST)

WED: CLASS PERFORMANCE (TEST)

THURS: CLASS PERFORMANCE (TEST)

FRI: Project Self-Evaluation DUE!

♪ Musical Adaptation Project Worksheet ♪

Class Period: _____

Group Members: _____

Scene Selection: _____

Pages: _____

Cast of Characters: _____

Setting: _____ Time Period: _____

Style: _____

Costume Suggestions: _____

Song: _____

(Attach a copy of lyrics to this worksheet)

Explain why you chose this particular song and how it enhances the scene:

Performance Rubric	Excellent	Satisfactory	Needs Work
Era 40%	Language is consistent with selected era. Musical choice compliments the action. Song is from selected era.	Some language is consistent with selected era. Parts of song do not fit with story. Song is from selected era.	Language is not from selected era. Song does not fit in with the story. Song is not from selected era.
Performance 40%	90-100% of lines are memorized. Each character is clearly defined. Actors do not break character. Blocking is motivated.	70-89% of lines are memorized. Majority of characters are clearly defined. Very few character 'breaks'. Majority of blocking is motivated.	Less than 70% of lines are memorized. Actors often break character. Characters not defined. Little or no motivated blocking.
Group participation 20%	The student works with other students collaboratively and contributes to the group effort, listening, sharing, and combining personal ideas with those of others.	The student considers the ideas of others as having value to the group and attempts to incorporate them in the playing, contributing some original ideas.	The student monopolizes, withdraws from the group, or makes clearly inappropriate contributions..

Script Rubric

<p style="text-align: center;"><u>Playwriting Script Evaluation</u></p> <p>Group: _____</p> <p>Period: _____ Date: _____</p> <p>_____ Header (5 pts.)</p> <p>_____ Title (5 pts.)</p> <p>_____ Setting and time (5 pts.)</p> <p>_____ List of characters with description (10 pts.)</p> <p>_____ Cast List (5 pts.)</p> <p>_____ Stage directions in parenthesis and italics (5 pts.)</p> <p>_____ Skip a line after each character line (5 pts.)</p> <p>_____ Number each page (5 pts.)</p> <p>_____ Font size 12 or 14 (5 pts.)</p> <p>_____ Character names in capital letters (10 pts.)</p> <p>_____ Scene complete (10 pts.)</p> <p>_____ Plot structure element analysis (10 pts.)</p> <p>_____ Copy of song for scene (10 pts.)</p> <p>_____ Turned in by due date (10 pts.)</p> <p>_____ <i>TOTAL GRADE POINTS</i></p> <p><i>Notes:</i> _____</p>

Era Info Websites:

*Check out <http://www.fiftiesweb.com/> for 50s and 60s slang and music, <http://www.huffenglish.com/gatsby/slang.html> for 20s slang and <http://www.1920-30.com/> for 20s music.

Romeo and Juliet vs. West Side Story Teacher Resource http://en.wikipedia.org/wiki/West_Side_Story

Characters

Many of the key characters in *West Side Story* are based on counterparts in *Romeo and Juliet*:

- | | |
|--|---|
| • Tony/ Romeo | • Jets/ Montagues |
| • Maria/ Juliet | • Sharks/ Capulets |
| • Bernardo/ Tybalt | • Schrank & Officer Krupke/ Prince Escalus and Citizens |
| • Anita/ Nurse | • Action/ Sampson |
| • Riff/ Mercutio | • A-Rab/ Abraham |
| • Baby John/ Benvolio | • Anybodys/ Balthasar |
| • Doc/ Friar Laurence and the Apothecary | |
| • Chino/ Paris | |

Story parallels

- *Romeo and Juliet* starts out with a street fight between the [Montagues](#) and [Capulets](#); the Jets and the Sharks have a similar fight.
- The beginning fight is broken up by Krupke and Schrank, just as Prince Escalus breaks up the [Montague-Capulet](#) fight.
- Tony has a reoccurring dream, similar to Romeo like the one he tells Mercutio about.
- Juliet is betrothed to Paris, and Maria has been set up with Chino.
- Some Montague men crash the Capulet party in which [Romeo](#) meets [Juliet](#). In *West Side Story*, Maria and Tony see each other from opposite sides of the gym and are immediately attracted to each other.
- [Romeo](#) searches for [Juliet](#) and finds her at her balcony. After the dance, Tony finds Maria and uses the fire escape.
- Romeo and Juliet go to a Friar to get married; Maria and Tony role-play a wedding during their tryst in the bridalshop.
- In the big fight scene, Bernardo kills Riff like [Tybalt](#) kills [Mercutio](#); Tony avenges Riff's death by killing Bernardo, just as [Romeo](#) kills [Tybalt](#).
- The Capulet nurse is played around with and disgraced by Montague men, while Anita is taunted and attacked by the Jets.
- Both stories feature Maria/Juliet's false death and Tony/Romeo's suicidal response to his mistaken belief that his love is dead. An enraged Anita, following the attempted rape, deliberately tells the Jets that Chino has killed Maria, instead of conveying the original message of where Tony should meet with her. [Juliet](#) fakes her death, but an explanatory message sent to Romeo is delayed, causing him not to know her death is but feigned. Tony seeks out Chino in misery, wishing to die also. [Romeo](#) wishes to visit [Juliet's](#) grave to take poison and die with her.