



AN IMMERSIVE EDUCATION GUIDE

**AFTER THE SHOW**



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# AFTER THE SHOW

Created by iTheatrics

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-  **What's Wrong with Being Confident** .....5
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# THANK YOU

## FOR COMING TO THE SHOW

### REFLECTION



#### TEACH STUDENTS THE 3 RS: A GUIDE TO REFLECTION!

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

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

To begin, ask students to examine the following:

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

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

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

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

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

**RELATE:** Connect *& JULIET* to your life.

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

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

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

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

# PRODUCTION THEMES

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

## OOPS!...WE DID IT AGAIN

### LOVE, IDENTITY & FATE



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

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

#### LOVE

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

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



#### ROMEO

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

#### JULIET

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

#### ROMEO

Have not saints lips, and holy palmers too?

#### JULIET

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

#### ROMEO

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

#### JULIET

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

#### ROMEO

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



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

#### IDENTITY

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

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



#### JULIET

O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father, and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

#### ROMEO

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

#### JULIET

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



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

### FATE

Another major theme in *Romeo and Juliet* is fate. Read aloud the Prologue in *Romeo and Juliet*:



Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.



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

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

### Classroom Connections - Common Core State Standards Initiative:

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





# HEAR ME ROAR

## EMOTIONS THROUGH MUSIC



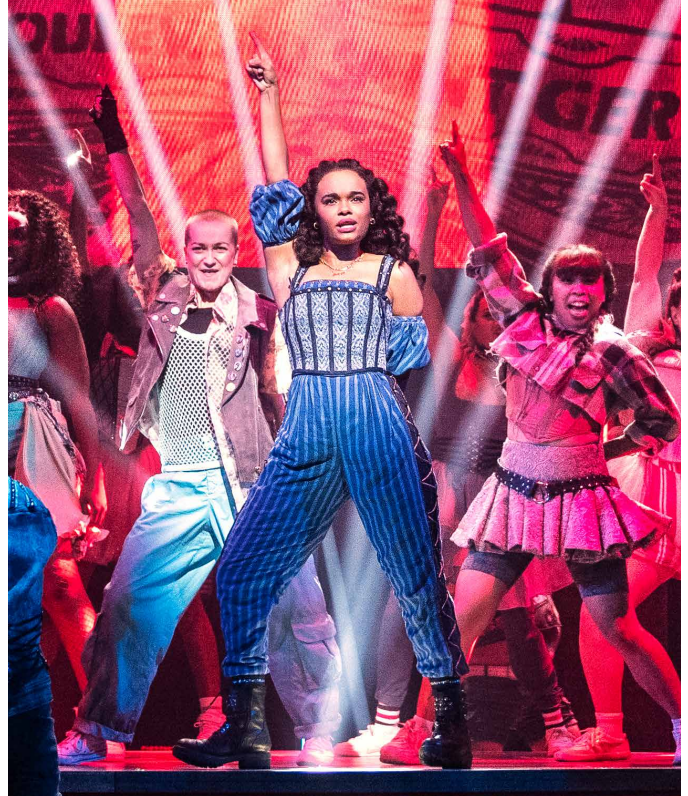
### USE MUSIC TO EXPLORE SELF-AWARENESS IN TWO ACTIVITIES!

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

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

#### Classroom Connections - National Arts Standards:

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



## RECLAIM YOUR VOICE

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

#### Classroom Connections - National Arts Standards:

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

# TAKE OUT YOUR QUILL

## JOURNALING



### EXPLORE JOURNALING AS A TOOL FOR SELF-MANAGEMENT.

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

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

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

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

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

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

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

### Classroom Connections - Social and Emotional Learning (SEL):

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

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

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

# & I REALLY LOVE ME

## WHAT'S WRONG WITH BEING CONFIDENT?



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

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

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

### Classroom Connections - National Arts Standards:

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

PRODUCTION PHOTOGRAPHY BY MATT MURPHY FOR MURPHYMADE

BEHIND THE SCENES PHOTOS BY JENNY ANDERSON

LORNA COURTNEY (JULIET)

PAULO SZOT (LANCE)

BETSY WOLFE (ANNE)

STARK SANDS (SHAKESPEARE)

JUSTIN DAVID SULLIVAN (MAY)

MELANIE LA BARRIE (ANGELIQUE)

BEN JACKSON WALKER (ROMEO)

PHILIPPE ARROYO (FRANCOIS)

BRANDON ANTONIO (RICHARD)

MICHAEL IVAN CARRIER (THOMAS)

NICO DEJESUS (CUTHBERT)

NICHOLAS EDWARDS (LORD CAPULET / SLY / BOUNCER)

VIRGIL GADSON (AUGUSTINE)

BOBBY "POCKET" HORNER (RUMOUR)

JOOMIN HWANG (KEMPE)

MEGAN KANE (LUCY / HELENA)

ALAINA VI MADERAL (GWYNNNE)

DANIEL J. MALDONADO (FLETCHER)

JOE MOELLER (HENRY / BATHROOM ATTENDANT)

BRITTANY NICHOLAS (VIOLA)

VERONICA OTIM (LADY CAPULET / NELL)

JASMINE RAFAEL (IMOGEN)

MATT RAFFY (GREGORY)

TIERNAN TUNNICLIFFE (ELEANOR / BENVOLIO / PORTIA)

RACHEL WEBB (JUDITH / ROSALINE)

EDUCATION PACKET DESIGN BY AKA

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

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

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

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

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

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

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

[iTheatrics.com](http://iTheatrics.com)

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