

WILL POWER



EXPERIENCE GUIDE

EPISODE TWO

ROMEO AND JULIET

THEIR DANGEROUS WORLD

Romeo and Juliet's love is passionate! They fall in love at first sight, take risks to be together, defy their families, and allow their emotions to guide their actions. But their love is surrounded by other passions that are just as strong – violence, hatred, and power structures. This play is a tragedy because these conflicting passionate forces collide.



In Act 3, scene 1 the tensions between the young Capulet and Montague men explodes. Tybalt (Juliet's cousin) has been itching for a fight ever since Romeo crashed the Capulet party. He meets Mercutio and Benvolio on the street, asking for Romeo. Although Benvolio tried to diffuse the fight and reminds them that the Prince declared the death sentence for anyone caught fighting, Mercutio and Tybalt exchange heated words. When Romeo enters, Tybalt challenges him to a fight. But (unbeknownst to anyone else on stage) Romeo has already married Juliet. He tells Tybalt he has love for

him and doesn't wish to fight. Mercutio can't believe that Romeo won't defend his honor. So, Mercutio steps in to fight Tybalt on his behalf. The consequences are terrible. Tybalt kills Mercutio. And Romeo out of blind rage for loss of his friend, kills Tybalt.

HONOR: When Romeo speaks calmly and with kindness to Tybalt, Mercutio interprets this as Romeo showing a lack of self-respect. He can't believe that Romeo won't stand up for himself and will allow Tybalt to insult his honor. For Mercutio and Tybalt, honor takes priority over all things. But for Romeo, love matters more than honor.

How about you? How would you rank the following core values from highest to lowest priority? What do each of these words mean to you?

HONESTY	KINDNESS	JUSTICE	LOYALTY	HONOR
LOVE	BOLDNESS	WISDOM	RESPECT	STABILITY

MASCULINITY: The Elizabethan era was a patriarchal society – meaning that society was controlled by men. In *Romeo and Juliet*, we see Juliet's father making decisions for her about who to marry. And we see that there are expectations for how men are supposed to behave. It was believed that being too much in love made a man "effeminate" and less respectable. **Do you think today's society still has some of the same expectations for how men should behave or not?**

FATE: At the end of Act 3, scene 1, Romeo cries out, "Oh, I am fortune's fool!" He blames fate for having killed Tybalt. **Do you agree? Was it inevitable that Romeo would get caught up in the fighting or was there a possibility that reason and kindness could have prevailed?**

ACT THREE, SCENE ONE

Read through the opening lines for Act 3, scene 1 (and watch Will Power Episode 2 to see it in action!)
Where do you see the themes of Honor, Masculinity and Fate?

Enter Mercutio, Benvolio.

BENVOLIO

I pray thee, good Mercutio, let's retire.
The day is hot, the Capels are abroad,
And if we meet we shall not 'scape a brawl,
For now, these hot days, is the mad blood stirring.

MERCUTIO Thou art like one of these fellows that,
when he enters the confines of a tavern, claps me his
sword upon the table and says "God send me no
need of thee" and, by the operation of the second
cup, draws him on the drawer when indeed there is
no need.

BENVOLIO Am I like such a fellow?

MERCUTIO Come, come, thou art as hot a jack in thy
mood as any in Italy, and as soon moved to be moody,
and as soon moody to be moved.

BENVOLIO And what to?

MERCUTIO Nay, an there were two such, we should
have none shortly, for one would kill the other.
Thou wilt quarrel with having no other reason but
because thou hast hazel eyes. What eye but such an eye
would spy out such a quarrel? Thy head is as full of
quarrels as an egg is full of meat, and yet thy head hath
been beaten as addle as an egg for quarreling. Didst thou
not fall out with a tailor for wearing his new doublet
before Easter? And yet thou wilt tutor me from
quarreling?

BENVOLIO An I were so apt to quarrel as thou art, any
man should buy the fee simple of my life for an
hour and a quarter.

MERCUTIO The fee simple? O simple!

Enter Tybalt .

BENVOLIO By my head, here comes the Capulet.

MERCUTIO By my heel, I care not.

TYBALT Gentlemen, good e'en. A word with one of you.

MERCUTIO And but one word with one of us? Couple it
with something. Make it a word and a blow.

TYBALT You shall find me apt enough to that, sir, an
you will give me occasion.

MERCUTIO Could you not take some occasion without
giving?

TYBALT Mercutio, thou consortest with Romeo.

MERCUTIO Consort? What, dost thou make us
minstrels? An thou make minstrels of us, look to hear
nothing but discords. Here's my fiddlestick; here's
that shall make you dance. Zounds, consort!

BENVOLIO

We talk here in the public haunt of men.
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart. Here all eyes gaze on us.

MERCUTIO

Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter Romeo.

TYBALT

Well, peace be with you, sir. Here comes my man.

MERCUTIO

But I'll be hanged, sir, if he wear your livery.

TYBALT

Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none.
Therefore farewell. I see thou knowest me not.

TYBALT

Boy, this shall not excuse the injuries
That thou hast done me. Therefore turn and draw.

ROMEO

I do protest I never injured thee
But love thee better than thou canst devise

Till thou shalt know the reason of my love.
And so, good Capulet, which name I tender
As dearly as mine own, be satisfied.

MERCUTIO

O calm, dishonorable, vile submission!
Alla stoccato carries it away. *He draws.*
Tybalt, you ratcatcher, will you walk?

TYBALT What wouldst thou have with me?

MERCUTIO Good king of cats, nothing but one of your
nine lives, that I mean to make bold withal, and, as
you shall use me hereafter, dry-beat the rest of the
eight.

TYBALT I am for you. *He draws.*

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUTIO Come, sir, your passado. *They fight.*

ROMEO

Draw, Benvolio, beat down their weapons.
Romeo draws.

Gentlemen, for shame forbear this outrage!

(more fighting- Romeo manages to break them apart)

Tybalt! Mercutio! The Prince expressly hath
Forbid this bandying in Verona streets.

*(Mercutio shoves Romeo out of the way, turns to face Tybalt,
a breath-)*



YOUR TURN!

One of the main reasons this fight escalates is because Romeo doesn't reveal that he has already married Juliet.
Would things have turned out differently if Romeo told everyone the truth?

Write it: Rewrite this scene in your own words to show how Tybalt and Mercutio might have responded if Romeo had told them the whole story.

Improvise it: Choose actors to be Romeo, Tybalt, Mercutio and Benvolio. Improvise this scene in your own words, but imagine what would happen if Romeo told them he married Juliet.

W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.; RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.



WILL POWER TEAM:

Crystal Marie Stewart, Actor, video production, curriculum development

Christina Farrell, Curriculum development, stop motion animation

Rob Merritt, Video editing and production

Adam Knight, Riverside Theatre Producing Artistic Director

Irena Sarić, Riverside Theatre Managing Director

ACTORS:

Crystal Marie Stewart: Mercutio (Act 3.1), Juliet (Act 2.2)

Aaron Stonerook: Tybalt (Act 3.1), Romeo (Act 2.2)

Christina Sullivan: Benvolio (Act 3.1)

Ray Vanek: Romeo (Act 3.1)

Kevin Michael Moore, Fight Choreographer

Thank you to the **TCR Costume Department!**