

AN IMMERSIVE EDUCATION GUIDE

EXPERIENCE THE SHOW

DIVE DEEPER INTO *& JULIET*



TEACHER WORKBOOK

Includes a step-by-step Rehearsal Guide with warm-ups, techniques,
and best practices to run an effective rehearsal



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Created by iTheatrics

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SPOILER ALERT WARNING

Teachers please note:

The below synopsis is included within the Student Workbook as well. Feel free to leave it there as is or remove it prior to distributing the Student Workbook so as not to give too much away if the students will be seeing & *JULIET* in the future.



& JULIET SHOW SYNOPSIS

ACT 1

& *JULIET* is a musical comedy that imagines an alternate ending to *Romeo and Juliet* in which William Shakespeare, under the influence of his wife, Anne Hathaway, decides to save Juliet from a tragic demise and offer her a second chance at life and love – her way.

A jukebox appears onstage, and the show opens with WILLIAM SHAKESPEARE and his PLAYERS, who form the show's ensemble, welcoming the audience to the first performance of *Romeo and Juliet* (*Larger Than Life*). Shakespeare's wife, ANNE HATHAWAY, is attending the show on a rare outing from their home in Stratford-Upon-Avon. Shakespeare announces that he's written the ending to *Romeo and Juliet*... except, he's the only one who likes it. Anne suggests that, maybe, Juliet doesn't end her own life to be with Romeo and convinces Shakespeare to let her rewrite the ending (*I Want It That Way*).

In Anne's version, the play begins when Juliet wakes up and finds Romeo dead. She considers the dagger but chooses to live (*...Baby One More Time*). At Romeo's funeral, Juliet discovers Romeo's other romances, including ROSALINE, PORTIA, and HELENA. CAPULET and LADY CAPULET, Juliet's parents, announce that they are sending her to a nunnery (*Show Me the Meaning of Being Lonely*).

Back at home, Juliet's nurse, ANGÉLIQUE, tries to cheer her up as Juliet questions her fate. Juliet's nonbinary best friend, MAY, joins her. When Shakespeare questions May's name and identity, Anne puts him in his place by reminding Shakespeare that he basically invented gender-bending and May's gender is really none of his business. Anne then casts herself as another one of Juliet's friends: APRIL. Though Angélique is reluctant, Juliet and her friends decide to leave Verona for an adventure (*Domino*). They decide

on Paris, and Anne writes their travel into the script (*Show Me Love*). When they arrive, they decide to attend a Renaissance Ball, thrown for FRANCOIS DUBOIS by his father, LANCE. Francois is being forced by his father to either wed or join the army like the rest of his family.



Anne gets their group into the party, past a FRENCH BOUNCER, and they take over the dance floor (*Blow*). Francois and May meet before Juliet grabs onto the chandelier, and the party erupts.

In line for the bathrooms, May has an unpleasant experience with the ATTENDANT commenting on their gender identity and then admits to Juliet that they made a connection with a guy on the dance floor, but they don't want to get their hopes up (*I'm Not A Girl, Not Yet A Woman*). Juliet assures them that she doesn't think of them as a girl or a boy – just her best friend.

On the way back from the bathroom, Juliet finds Francois alone. They bond over having controlling parents (*Overprotected*), and Juliet vows to help him stand up to his father. As Lance loses control of his party, he recognizes Angélique. Carried away, Juliet kisses Francois just as May returns (*Confident*).

The next morning, Angélique wakes up in Lance's room, and the audience learns of their

romantic history. Lance wants to begin again with Angélique, but she worries about Juliet (*Teenage Dream*). Lance encourages her to consider her own happiness (*Break Free*).

Meanwhile, Francois, nicknamed “Frankie” by Juliet, decides to propose. Juliet isn’t ready to jump into anything serious but accepts the proposal to avoid being sent back to Verona by her parents (*Oops!... I Did it Again*).

Lance arranges the wedding for the next day, and Anne argues with Shakespeare that the new story is the same as the old one. Once again, Juliet is rushed into marriage with someone she barely knows.

Francois and May’s connection is undeniable (*I Kissed a Girl*). Anne returns just in time for Shakespeare to inform her that Romeo is alive, and arrives in Paris to a shocked Juliet (*It’s My Life*).



ACT 2

Romeo confesses his love to Juliet (*Love Me Like You Do*), but she’s unimpressed. They argue, and BENVOLIO informs Romeo that Juliet has moved on with someone else (*Since U Been Gone*). Shakespeare thinks that Juliet is being too hard on Romeo, but Anne disagrees. She’s angry with Shakespeare for changing the story to bring Romeo back, but he points out that he created conflict, which all good stories need. Anne snaps his quill in half and leaves.

At DuBois castle, May confronts Francois about their feelings for each other (*Whataya Want From Me*), but Francois won’t break his promise to Juliet. Romeo and Juliet have a heart-to-heart (*One More Try*). Romeo tells Juliet that, if she can tell him she doesn’t love him, he’ll leave. Juliet tells him she can’t love him, and he goes, but they are both struggling to understand their feelings (*Problem/Can’t Feel My Face*). Romeo is ready to walk away, but Shakespeare intervenes. Disguised as the carriage driver, he promises to get Romeo into Francois and Juliet’s wedding. Shakespeare and Romeo masquerade as Francois’s brothers,

and they set off to find one more “brother” so the family band can sing at the wedding. Angélique proposes to Lance.

Juliet admits to Anne that she’s still in love with Romeo, but she doesn’t want to let Francois down. Anne encourages her not to settle and shares the struggles in her own marriage to Shakespeare (*That’s the Way It Is*).



Lady Capulet whisks Juliet away to the wedding, where Francois, Shakespeare, Lance, and Romeo are preparing to perform as their family band. At the last minute, Shakespeare recruits May as the fifth member of the band. Though Francois expresses his doubts to Lance, the show goes on (*Everybody aka Backstreet’s Back*).

Lady Capulet enters with Juliet and Francois sings his vows, serenading her (*As Long As You Love Me*). Juliet is not impressed. Lance asks if there are any objections to the two being wed, and both Juliet and Francois voice objections. Francois confesses his love, not for Juliet, but for May (*It’s Gonna Be Me*).

The Capulets threaten to take Juliet back to Verona, but Romeo reveals himself. Shakespeare declares that Juliet must return to Romeo, but Juliet disagrees, calling out her parents for trying to control her, May and Francois for lying to her, and Romeo for assuming she would just get back together with him (*Stronger*). Upset, she leaves. Lance apologizes to Francois and May (*Shape of My Heart*).

Angélique comforts Juliet, saying that she’ll always be by her side, and Juliet encourages her nurse to live her own life (*F****N’ Perfect*). May and Francois apologize to Juliet, who resolves to be confident in herself and her decisions going forward. Juliet, triumphant, rises on the balcony as she and the Players belt out the final number (*Roar*). Shakespeare and Anne finish the story by reflecting on the play and their love (*I Want It That Way – Reprise*).

& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS

JULIET (20s) The overprotected daughter of the Capulets, limited in her experience of love, but also an unfailingly optimistic rebel-in-waiting. Juliet will challenge social conventions of female modesty and decorum—not a docile, obedient girl but a confident, independent woman—as she learns to own her choices and love herself for who she truly is.

.....

SHAKESPEARE (30s) Handsome, famous, and endlessly aware of his own wit, William Shakespeare is the egotistical leader of his company of Players, until his wife Anne begins to question his authority. Shakespeare enjoys the lively competition that ensues and brings a mischievous spirit to re-writing with Anne, until it becomes clear that much more than the fate of his play is at stake, and he is forced to reexamine his priorities.

.....

ANNE (30s-40s) The strong-willed wife of Shakespeare who doubles as Juliet's best friend. Older than her husband, and in many ways wiser, she is his biggest fan, but also his sharpest critic. Recognizing the parallels between *Romeo and Juliet* and her own life, Anne's determination to see Juliet persevere and make her own choices is deeply personal. As she writes herself into the new play as "April," we see the fun-loving side of Anne that she hasn't explored in years.

.....

ANGÉLIQUE (40s) Juliet's nurse and confidante who has cared for her since she was a baby and is closer to Juliet than Juliet is to her own mother. Boisterous, bawdy, and full of surprising sensuality that has long been repressed for Juliet's sake. As Angélique becomes the unexpected focus of a reignited romance, she struggles, for the first time, to put her own needs first.

MEET THE CHARACTERS

FEATURING THE ORIGINAL
BROADWAY CAST OF & JULIET



& JULIET CHARACTER DESCRIPTIONS

PRINCIPLE CHARACTERS, CONTINUED

MAY (20s-30s) May is Juliet's best friend who is on their own journey of self-discovery and lives outside of binary gender labels. An ideal companion for a trip to Paris, May sees an opportunity to start fresh and finds a newfound strength while fighting for a life-changing relationship.

.....

FRANCOIS (20s-30s) A misunderstood French musician with a playful sense of humor. Like Juliet, Francois is inexperienced in the ways of love and is dealing with an overly controlling parent. Through Juliet, he develops the courage that will open a world of possibilities.

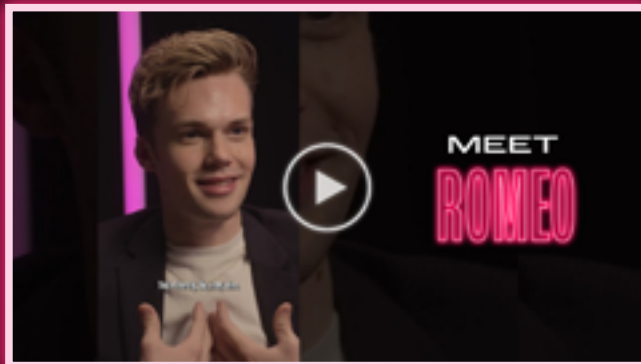
.....

LANCE (40s-50s) Francois' father, a burly former soldier. As a widowed single parent, Lance only wants a better life for his son, but the weight of his expectations is driving a wedge between them. This changes, however, when an unexpected reunion with an ex-lover restores the twinkle to Lance's eye, and he is reminded of the complicated nature of finding true love.

.....

ROMEO (20s) Juliet's first love is a notorious womanizer, in love with love, and above all, a drama queen, but he is also a true romantic whose feelings for Juliet go beyond anything he has experienced before. As he comes to terms with mistakes of the past, he, too, is longing for a second chance.

MEET THE CAST



& JULIET CHARACTER DESCRIPTIONS

SUPPORTING CHARACTERS

Prologue:

Shakespeare's Players, **JUDITH, RICHARD, LUCY**, and **ELEANOR**, welcome the audience to the show. They give Shakespeare feedback on the ending of *Romeo and Juliet* and are ready to go along with Anne's new ideas.

Scene 2:

Romeo's Exes, **ROSALINE, PORTIA**, and **HELENA**, are unpleasant surprises for Juliet – especially when she realizes that Romeo has used the same lines on all of them!

LADY CAPULET and **CAPULET** are Juliet's controlling parents.

Scene 5

The **FRENCH BOUNCER** gives Juliet and her friends trouble when they try to get into the Renaissance Ball, but they slip past him with no issue.

Scene 6

The **BATHROOM ATTENDANT** is judgmental and unkind to May.

Scene 7

Party Guests **PHILLIP, CELIA**, and **MADELINE** intrude on Francois and Juliet's conversation with gossip about Romeo.

Scene 13

BENVOLIO, Romeo's cousin, breaks the news to Romeo that Juliet has moved on to another relationship. Benvolio is played by a female ensemble member dressed as a man.

At the start of the show, some of the Players wear T-shirts from other Shakespeare productions. We can assume these actors have a long history doing his work, and that's why they got cast again. And crucially, all the T-shirts are for plays that Shakespeare wrote before he wrote *Romeo and Juliet*.

FUN FACT

All of the Players have names, which isn't always true of ensemble characters in a musical. All their names are inspired by performers in Shakespeare's real-life acting company, members of his family, or characters from his other plays.

SHAKESPEARE'S DAUGHTERS

SUSANNA

JUDITH

SHAKESPEARE'S ACTING COMPANY

RICHARD

(Richard Burbage)

CUTHBERT

(Cuthbert Burbage, Richard's brother)

HENRY

(Henry Condell)

AUGUSTINE

(Augustine Phillips)

FLETCHER

(Lawrence Fletcher)

SLY

(William Sly)

KEMPE

(William Kempe)

THOMAS

(Thomas Pollard)

GWYNNE

(Nell Gwynn)

SHAKESPEARE'S WORK

GREGORY

(Capulet servant in *Romeo*)

NELL

(Nell Quickly, from the Henry plays)

ELEANOR

(the wife of the Duke of Gloucester in *Henry VI*)

IMOGEN

(the daughter of King Cymbeline in *Cymbeline*)

VIOLA

(*Twelfth Night*)

MARGARET

(Queen Margaret, *Henry VI*)

RUMOUR

(*Henry IV*)

LUCY

(the potential "Dark Lady" in Shakespeare's sonnets)

THE PLAYERS ARE **ALL OF US.**

They're an ensemble of characters who want something better for Juliet when she suffers, and they're also a group of pop music fans who go wild when they hear their favorite songs. They're so connected to the story and the music in **& JULIET** that they're like another version of the audience.

And just like those of us in the seats, they're people of all ethnicities, sexualities, body types, and gender identities. In Shakespeare's time, actors used to come on stage before the show began and interact with the audience, and the Players do the same thing in **& JULIET**. They talk to us. They encourage us to get as excited about the performance as they are. The Players belong in the story, and they remind us that we do, too.



KEY VOCABULARY

TO LEARN BEFORE REHEARSALS BEGIN

ACTOR: A person who performs as a character in a play or musical.

AUTHOR: A person who writes or creates a literary work. This can include books, articles, and other written work like plays and musicals. A writer of a play or musical is also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

BLOCKING: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

BOOK WRITER: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

CAST: The performers in a show.

CHEATING OUT: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

CHOREOGRAPHER: A person who creates and teaches the dance numbers in a musical.

COMPOSER: A person who writes music for a musical.

CREATIVE TEAM: The author(s), director, choreographer, music director and designers for a play or musical.

CROSS: When an actor onstage moves toward or away from another actor or object.

DIALOGUE: A conversation between two or more characters.

DIRECTOR: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

DOWNSTAGE: The portion of the stage closest to the audience. The opposite of upstage.

HOUSE: The area of the theater where the audience sits to watch the show.



HOUSE LEFT: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

HOUSE RIGHT: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

LINES: The dialogue spoken by the actors.

LYRICIST: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

LYRICS: The words of a song.

MONOLOGUE: A dramatic speech by one actor.

MUSIC DIRECTOR: A person who oversees teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

MUSICAL: A play with songs that are used to tell a story.

OBJECTIVE: A goal or purpose to be achieved.

OFF-BOOK: The actor's ability to perform their memorized lines without holding the script.

OFFSTAGE: Any area out of view of the audience. Also called backstage.

ONSTAGE: Anything on the stage and within view of the audience is said to be onstage.

OPENING NIGHT: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

PLAY: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

PREVIEW PERFORMANCES: The first preview performance is the first performance that people have bought tickets to and the very first time that the production is performed in front of a real audience. During preview performances, the creative team and actors experience how the audience reacts and may choose to make changes to the production that can include anything from adding or removing a song to changing the dialogue in a scene. Sometimes updates are made to the production, rehearsed for the first time during the day, and then performed in front of the audience that very same night.

PRODUCER: A person who oversees all aspects of launching a theatre production. They are like a Chief Executive Officer (CEO) of the production – uniting the creative team, raising the financial investment, finding the theatre, and guiding the show every step of the way. No show happens without a Producer.

PROTAGONIST: The main character in a musical. The action centers around this character.

RAKED STAGE: A stage which is raised slightly upstage so that it slants towards the audience.

REHEARSAL: A meeting during which the cast learns and practices the show.

SCRIPT: 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

SPEED-THROUGH: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

STAGE DIRECTIONS: Words in the script that describe the actions of the characters.

STAGE LEFT: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

STAGE MANAGER: A person responsible for handling all rehearsal and production schedules as well as calling the show during the performances.

STAGE RIGHT: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

UPSTAGE: The part of the stage farthest from the audience. The opposite of downstage.

WARM-UPS: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.





REHEARSAL MATERIALS

SCENE 22: "ROAR"

OUTSIDE THE CASTLE. CONTINUOUS.

May and Francois enter, looking
for Juliet, concerned.

MAY
Juliet, I am so sorry. We should have told you
sooner.

JULIET
(affectionately)
I mean, yes, you should have. But I know that
none of this has been easy, and both of you
deserve to be with the person who's perfect for
you. A good friend of mine told me that you
should never settle.

ANNE
(re-entering)
That's me. I'm the good friend she's talking
about.

FRANCOIS
(to Juliet)
You told me to be confident. I'm trying.

JULIET
I know. I need to be confident, too. In fact,
from this point forward, I vow to be confident.

ANGÉLIQUE
That's my girl!

JULIET
I vow to not let anyone tell me what I'm gonna
do about my destiny.

MAY
Yes! Get it.

JULIET
I'm gonna make decisions based on what I want,
and not what I'm afraid of.

FRANCOIS
Much better than my vows.

JULIET
I believed that there was something hanging in
the stars, but if this is it? Then I gotta
say... the stars are full of shit.



This is a moment when Juliet takes control of the play. She's got her own version of Shakespeare's quill emerging from her chest as she roars.

PALOMA YOUNG
COSTUME DESIGNER

ANNE
I am living for this.

JULIET
I know who I am, and where I'm from, and what I've done, and I really love me.

Juliet begins "Roar," backed up by her circle of friends:

JULIET
I USED TO BITE MY TONGUE AND HOLD MY BREATH
SCARED TO ROCK THE BOAT AND MAKE A MESS
SO I SAT QUIETLY, AGREED POLITELY
I GUESS THAT I FORGOT I HAD A CHOICE
I LET YOU PUSH ME PAST THE BREAKING POINT
I STOOD FOR NOTHING, SO I FELL FOR EVERYTHING

YOU HELD ME DOWN, BUT I GOT UP (HEY!)
ALREADY BRUSHING OFF THE DUST
YOU HEAR MY VOICE, YOUR HEAR THAT SOUND
LIKE THUNDER, GONNA SHAKE YOUR GROUND
YOU HELD ME DOWN, BUT I GOT UP (HEY!)
GET READY 'CAUSE I'VE HAD ENOUGH
I SEE IT ALL, I SEE IT NOW

The Ensemble gradually re-enters, loving this.

JULIET
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME ROAR!

William, increasingly desperate, tries to shut things down:

WILLIAM
Okay, I think we've heard just about enough from this one--

JULIET
Hey! I'm not done!

ANNE
LIGHTS OUT!

The stage is plunged into darkness.

JULIET/ENSEMBLE
ROAR... ROAR... ROAR.... ROAR... ROAR!

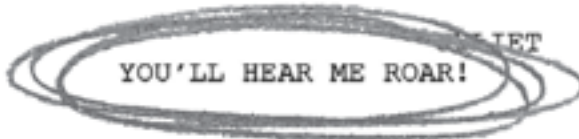
In an explosion of light, Juliet
belts out the chorus, triumphant:

JULIET/ENSEMBLE
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!

Juliet rises up on a beautiful
Juliet balcony.

JULIET/ENSEMBLE
YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME

YOU'RE GONNA HEAR ME
YOU'RE GONNA HEAR ME (YOU'LL HEAR ME ROAR)
YOU'RE GONNA HEAR ME ROAR



Lights out.

The confetti that rains over the audience during this number represents the shredded pages of Shakespeare's original script. Juliet doesn't need that story anymore. We go through a lot of confetti, so we made a deliberate choice to make sure it was as environmentally sustainable as possible.

LUKE SHEPPARD
DIRECTOR



ROAR

Rehearsal score prepared by
BILL SHERMAN,
DOMINIC FALLACARO,
PATRICK HURLEY,
and HALEY BENNETT

Epic Pop ♩ = 90

2 JULIET:

1

I used to bite my tongue and hold my breath, scared to rock the boat and make a mess.

3

p *f* Cm7

4

So I sat qui - et-ly, a - greed po-lite - ly. I guess that I for - got I had a choice.

5 6

Gm7 Eb(add9) Bb

7

I let you push me past the break - ing point. I stood for noth - ing, so I fell for ev - 'ry-thing. You

8 9

Cm7 Gm7 Eb(add9)

10

held me down, but I got up, Al - read - y brush - ing off the dust. You hear my voice, you hear that sound

Hey!

11

12

13

like thun - der gon - na shake the ground. You held me down, but I got up,

Hey!

14

Chords: B $\flat$, Cm7, Gm7, E $\flat$ (add9), B $\flat$

15 Get read - y 'cause I've had e - nough. I see it all, I see it now. I got the eye of the ti -

16

17

18 - ger, a fight - er, danc - ing through the fire. 'Cause I am a cham - pion and

19

20

21 you're gon - na hear me roar. Loud - er, loud - er than a li - on 'cause I

22

23 Loud - er, loud - er than a li - on 'cause I

S A

T B

E $\flat$ (add9)

f B $\flat$ /F

G $\flat$ Maj7(#5)

24 25 26

— am a cham - pion and you're gon - na hear me — roar.

S
A

T
B

Gm Eb(add9)

sub. *p*
Bb

27 28

Now I'm float - ing like a but - ter - fly Sting - ing like a bee, I earned my stripes

mf
Bb

Cm7

29 30 31

I went from ze - ro to my own he - ro Held me down, but I got up,

S A T B

Hey!

Gm7 Eb⁶ Bb

32 33

Al - read - y brush-ing off the dust. You hear my voice, you hear that sound____

Cm7 Gm7

34 like thun-der gon-na shake the ground. 35 You held me down, but I got up,

S A Hey!

T B

E $\flat$ 6 B $\flat$

36 Get read-y 'cause I've had e-nough. 37 I see it all, I see it now. 38 I got the eye of the ti -

S A I got the eye of the ti -

T B

Cm7 Gm7 E $\flat$ 6

39

40 41 42

- ger, a fight - er, danc - ing through the fire. ____ 'Cause I ____ am a cham - pion and you're gon - na hear me roar.

S
A

- ger, fight - er, danc - ing through the fire. ____ 'Cause I ____ am a cham - pion and you're gon - na hear me roar.

T
B

B $\flat$ Cm7 Gm7 E $\flat$ $\flat$ ⁶

43 44 45 46

____ Loud - er, loud - er than a li - on 'cause I ____ am a cham - pion and you're gon - na hear me ____ roar.

S
A

____ Loud - er, loud - er than a li - on 'cause I ____ am a cham - pion and You're gon - na hear me ____ roar,

T
B

B $\flat$ Cm7 Gm7 E $\flat$ $\flat$ ⁶

47

48 49 50

oh, oh, you're gon - na hear me__ roar, _

S A

T B

B $\flat$ Cm7 Gm7 E $\flat$ $\flat$ ⁶₉

51 52 53

S A

T B

sub. p B $\flat$ Cm Gm

54

55 56 57

Roar, _____ roar, _____ Roar! _____ I got the eye of the ti -

S
A

Roar, _____ Roar, _____ roar. _____ I got the eye of the ti -

T
B

mf *f*

F

58

59 60 61

- ger, _____ danc - ing through the fire. _____

S
A

- ger, fight - er, danc - ing through the fire. _____ 'Cause I _____ am a cham - pion and you're gon - na hear me roar.

T
B

B $\flat$ Cm7 Gm7 E $\flat$ 6

62 63 64 65

Oh, lou - der. and you're gon-na hear me roar,

S A Loud - er, loud - er than a li - on 'cause I am a cham-pion and You're gon-na hear me roar,

T B

B $\flat$ Cm7 Gm7 E $\flat$ $\flat$

66 67 68 69

You'll hear me roar. You're gon-na hear me roar.

S A oh, oh, You're gon-na hear me roar,

T B You'll hear me roar! You're gon na hear me roar,

B $\flat$ Cm7 Gm7 E $\flat$ $\flat$

70 71 72

You're gon - na hear me__ roar.

__ You're gon na hear__ me__ You're gon na hear__ me__ roar.

oh, oh,

You're gon na hear__ me__ You're gon na hear__ me__ roar.

oh, oh,

B $\flat$ /F G $\flat$ Maj7(#5) Gm

73 74 75

You're gon - na hear me__ roar. You'll hear me

You're gon - na hear__ me. You're__ gon - na hear me. You're__ gon - na hear__ me. You're

E $\flat$ B $\flat$ /D Gmin7 Cmin7 F7sus B $\flat$ /D

76 77 78

roar. _____ You'll hear me roar!

S
A
T
B

— gon - na hear me. You're gon - na hear me roar, oh _____

Gmin7 Cmin7 Eb(add9) Bb/Ab

79 80

S
A
T
B

Bb

REHEARSAL GUIDE



Miniam-Teak Lee (Juliet) and the original West End Cast of **& JULIET** in rehearsal.

Welcome to your step-by-step guide to running an effective rehearsal with students. A rehearsal is a meeting during which the cast learns and practices the show. Rehearsals are made up of five sections: Warm-up, Learn, Work, Review, and Wrap-up & Reflection. This rehearsal guide will share techniques and best practices. This guide even provides options for rehearsal schedules that break the activities into shorter rehearsals or one longer rehearsal.

WARM-UPS

Warm-ups are an essential element in every rehearsal and serve many purposes: assist in building community; prepare the body for movement, the voice for singing, and the mind for creativity; and introduce new skills.

Always begin rehearsals by setting an objective for your time together. Some rehearsals may have the simple goal of cleansing the students

of whatever happened before your rehearsal began so they are focused and ready to learn. Other objectives can be connected directly to what techniques and skills you will be focusing on during rehearsal. This warm-up does a little of both! Before students even look at sheet music, you can teach them parts and elements of the songs during warm-ups. Use the following warm-ups, which apply to physicality, breathwork, posture, range, diction, and storytelling, to teach “Roar” easily and in a fun way. Here are three different warm-ups for you to try!

RANGE

In a circle, ask your students to sing notes ascending and descending on the following numbers: 1, 2, 3, 4, 5, 4, 3, 2, 1. You can think of it in solfège as Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do. (Sing “Do-Re-Mi” from *The Sound of Music* for a reminder on solfège.) To warm up the voice, move the starting pitch up by half steps and

repeat the sequence. Next, ask your students to sing the following phrase using either numbers or solfege: 1, 1, 2, 3, 5, 3 OR Do, Do, Re, Mi, Sol, Mi. Encourage them to use their hands to reflect where the pitches land for them in space, moving them up or down to suggest pitch direction. Ask students to suggest physicalizing this phrase with different parts of their bodies. Once students are comfortable with this phrase, ask them to trade out the numbers/solfege syllables for the lyrics “so I sit quietly” and “agreed politely.” Once the students are comfortable with these phrases, you can use this strategy to teach the first two lines of the verse as well by using: 5, 5, 5, 5, 5, 5, 3, 2, 1, 1 OR Sol, Sol, Sol, Sol, Sol, Sol, Mi, Re, Do, Do (“I used to bite my tongue and hold my breath” and “Scared to rock the boat and make a mess.”)

Now you have introduced your students to the repeated musical phrases that resurface in each verse while at the same time warming up their instruments.

TAKE INVENTORY

Starting at the bottom of the vocal range, ask students to do a siren over the course of an octave (or as low as you can go to as high as you can go) on the syllable “Roh.” A siren starts on one pitch and then tries to touch upon every pitch the voice can hit (like an ambulance siren) to work through registers, or different sounds, the voice can produce. Take note of when the texture of your voice changes. Everyone’s range is different, and the voice “cracks” at different places. A crack isn’t a bad thing; it just gives you information about where your own personal voice is on any given day. Change up the vowels to see how it changes up the sound. Use “Ree,” follow with “Rah,” and then go back to “Roh”. How do different vowels change the color of the sound?

DICTION

Ask students to form a circle. Use the following section as a call-and-repeat diction exercise. Speak each of the four phrases one at a time in the rhythm of the song and encourage over-the-top diction.

- Phrase 1: “You held me down, but I got up (hey)”
- Phrase 2: “Already brushing off the dust”
- Phrase 3: “You hear my voice, you hear that sound”
- Phrase 4: “Like thunder gonna shake the ground”

In your circle, designate four groups of students, and assign one phrase per group. Point to each

group and ask them to speak the phrase in rhythm one after the other. Encourage them to speak the phrase at different volume levels. Finally, try a call-and-response where you sing the melody of each phrase. Remember, students don’t need music in hand yet to learn!

STORYTELLING

Using call-and-response, teach the four different phrases of the chorus (“I got the eye of the tiger, a fighter, dancing through the fire, ‘cause I am a champion and you’re gonna hear me roar. Louder, louder than a lion, ‘cause I am a champion and you’re gonna hear me roar.” Teach all parts to all your students. You don’t need a piano; just use your voice. Once they are comfortable with the words and the melody, ask your students to move the way they would to tell the story of each phrase while they sing. Ask them how successful they were on a scale of 1-10 by raising their fingers. Have them try again, aiming higher!

Now, ask students to split into four groups. Assign each group one phrase of the chorus. Review each phrase with each group. Then ask each group to take 5 minutes and develop choreography or movement for the phrase they have been assigned. Come back together and ask each group to share their movement while singing for the rest of the students. Then have all students face the imaginary audience. Each group then performs their phrase in rhythm with the music. **USE THIS TRACK!**

To take it one step further, have one person from each of the four groups teach the rest of the class their choreography so by the end, the entire class has the chorus learned vocally and physically!



LEARN

LEARN THE MUSIC AND CHOREOGRAPHY TO “ROAR”!

LEARN MUSIC

Listen to the song once through [WITH THE TRACK](#). Ask students: What did you notice? Does anything sound familiar?

Students should recognize elements from the verse, the pre-chorus, and the chorus from the warm-ups. What parts of the song are they still unfamiliar with? Do some of them know the parts you didn't touch upon from listening to this popular song on their own? Could they perhaps review those parts for the class?

Once you've touched upon every element of the song, sing through it again with the track and the sheet music. Have students move their bodies the way the music inspires them to move and do the choreography they learned during the storytelling activity. Lastly, drop the cast vocals and have the students execute the song to [THIS INSTRUMENTAL TRACK](#). Even if students forget words, encourage students to act like the professionals do: keep going!

LEARN CHOREOGRAPHY

Learn the original choreography from Jennifer Weber and members of the *& JULIET* cast by [watching a tutorial by Playbill](#). You, the educator,

can watch the video and teach it to your students, a student choreographer can watch and teach the video, or your whole group can watch and learn together.

LEARN BLOCKING

The “Roar” choreography that students will learn is only a portion of the song. Stage the scene leading into the soloist section at the top of “Roar.” Staging, also known as “blocking,” describes the physical arrangement of the actors onstage and their movements (that aren't dancing). These movements include entrances, exits, or crossing from one side of the stage to the other. Think of blocking as building the walls of a house: you need the structure to be solid right from the start. Then, get creative by painting and decorating and redecorating once the structure is complete.

In this case, a portion of the choreography is already built, so you can begin by blocking the scene and work to connect the scene into the choreography. The scene begins outside the castle with JULIET and ANGÉLIQUE. As more characters join, consider the focus of the scene. Focus refers to where the audience and actors onstage are giving their attention. Using focus as a tool, actors can attract and center the audience's attention for the story's benefit. Actors can also pull focus negatively, removing the audience's attention from the story. Encourage all actors that enter the scene



to give their focus to JULIET with their eyes, body direction, and stillness once JULIET's vow begins. Even though ANNE, MAY, and FRANCOIS have interjections, the focus should remain on JULIET.

Once the song starts, don't be afraid of stillness for JULIET's first verse. Have multiple students try the role of JULIET. Have the students perform this section as a monologue to influence movement. Note that solos can easily be over choreographed, and this may be a nice moment to have your student act in one area to allow the song to build into the choreography.

Following JULIET's first verse, use the stage directions as a guide for the ensemble's entrance. Encourage students to think about making tableau pictures upstage, with JULIET downstage center. If you have not explored making tableaux with students, look at **Shakespeare Says** and **Magic of Collaboration Ensemble Tableaus** in the *& JULIET* "Before the Show" Immersive Education Guide under Luke Sheppard; Director. From their tableaux, you can build students gradually into a triangle for the choreography.

WORK

CONNECT THE SCENE INTO THE SONG!

SCENE INTO SONG

Put it all together by running the scene into the song. Improve the storytelling by layering

more and more directives, one directive at a time. Overall, keep the tone positive by referring to the improvements as enhancements. Prior to running the number again, make just one additional enhancement or directive. Try to never make more than two, as that may confuse the students. Finally, remember to focus on storytelling in the work section while maintaining students' creative input in their tableaux and stage pictures.

REVIEW

TIME TO PUT IT ALL TOGETHER!

ONE MORE TIME

Towards the end of this rehearsal, run all material that was taught and worked that rehearsal period. This will give the students a sense of accomplishment while simultaneously highlighting areas where more work is needed. Here's a trick for reviewing at the end of rehearsal. Let the students know they will run the number one last time. Ask student to identify the key directives given during rehearsal. Not only does this help remind the entire cast of how much was achieved, but it also serves as a reminder of key enhancements and directives that were worked. Ask students to imagine they are performing the show for an audience. This will help you evaluate what the students are able to achieve and adjust accordingly in future rehearsals.



REFLECTION

ENCOURAGE STUDENTS TO SELF-EVALUATE AND REFLECT ON HOW THEY ARE FEELING.

WRAP-UP & REFLECTION

Always end rehearsal with a reflection no matter the amount of time you have. This is like beginning rehearsal with a warm-up. You need both. This is a time to give any announcements and reinforce community.

ONE-WORD REFLECTION

Ask the students to gather and relax. Congratulate students on a job well done. Encourage them to come up with a word that describes how they feel right now. Go around in a circle sharing these words. Remind them they can pass or even say the same word as someone else, just so long as it is one word. Share a few examples, like excited, exhausted, confused, proud. After the students go around the circle sharing a word, the instructors add a last word to end the activity.

Use the information the students reveal in One-Word Reflection to refine future rehearsals. For example, if the students repeatedly say the word “exhausted,” you may be working them too hard. If the students all had a positive rehearsal, reflect on the elements that made the rehearsal successful. How can you work to model future rehearsals in the same manner?

APPLE & SEED

This reflection gives students the opportunity to elaborate in detail how they are feeling about the overall process. Ask students to share their apple and seed of the rehearsal process. Apple represents a finished product that they feel proud of personally or as a group. Seed represents something they would like to continue to work on and grow as an artist.

This information can be useful for students to reflect personally on their own mindset and work within the rehearsal process.

SCHEDULING REHEARSALS

The rehearsal time needed to teach the song, choreography, and scene for “Roar” is approximately three hours.

- Hour 1: Warm-up & Learn Music
- Hour 2: Learn Choreography and Learn Blocking
- Hour 3: Work, Review, Wrap-Up & Reflect

If you need to split the rehearsal period over three days, split the Learn phase of the rehearsal process. For example:

- Rehearsal 1: Warm-up, Learn Music, Work, Review, Wrap-Up & Reflect
- Rehearsal 2: Warm-up, Learn Choreography, Work, Review, Wrap-Up & Reflect
- Rehearsal 3: Warm-up, Learn Blocking, Work, Review, Wrap-Up & Reflect

The split schedule requires a change to the daily rehearsal warm-ups after rehearsal 1. Here are a few suggestions: For rehearsal 2, try a physical warm-up that includes stretching and warming up isolations to a Max Martin playlist. For rehearsal 3, revisit creating tableaus using pictures from a newspaper. Give students a newspaper and ask them to find a photograph to recreate the story of the final image we see in the paper by creating three tableaus. Tableaus one and two should tell the story leading into tableau three, the picture from the paper.



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

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