

***SWEET SORROW: ROMEO AND JULIET IN VIRTUAL REALITY***

**WORKSHEET 1**

*ROMEO AND JULIET*: SPACE, MEDIA, AND PERFORMANCE

In this lesson, you will study the physical aspects of Elizabethan theater and participate in a Virtual Reality production of *Romeo and Juliet* with the goal of learning how to identify and assess the functions of space, medium, and performance choices in Shakespearean drama.

All students will take turns cycling through three stations: VR, Text, and Theater. When you are at the Text and Theater stations, complete the worksheet below. When everyone has completed all three, you will complete the Post-Activity Section of the Worksheet.

**PART 1: TEXT STATION**

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| **Read: *Romeo and Juliet,* Act 3, scene 5** (text at the bottom of this worksheet)  While today we mostly encounter Shakespeare’s plays in school, through reading them, the playwright really intended for them to be performed, not just read. Conventions for playwriting were very different in Shakespeare’s day; you might notice there are not very many stage directions in his plays. Instead, there are cues within the lines that give actors ideas for how to move, speak, and interact while performing.  Read through Act 3 Scene 5 of *Romeo and Juliet* and answer the questions below:   1. Where do you see cues for **movement** in Juliet or Romeo’s lines? Write at least 2 lines below and circle/highlight the cues. 2. Where do you see cues for a certain **way of speaking** in Juliet or Romeo’s lines? Write at least 2 lines below and circle/highlight the cues. 3. Where do you see cues for **interaction** between Juliet and Romeo in their lines? Write at least 2 lines below and circle/highlight the cues. |

**PART 2: THEATER STATION**

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| **Watch: Globe *Romeo and Juliet*, Act 3, scene 5:** <https://youtu.be/0FFGrm_MYv0>  The scene from a production of *Romeo and Juliet* that you watched was filmed in the reconstruction of a different theater from Shakespeare’s time: the Globe. This theater is large, round, and outdoors. You probably noticed that, unlike most modern theaters, there is a very minimal set, and that the audience is visible. These differences mean that the actors make very different choices than they might in an indoor or modern theater.   1. What do you notice about either Juliet or Romeo’s **movements** across the Globe stage? Name at least two things. 2. What do you notice about the way these actors **spoke their lines**? Name at least two things. 3. What did you notice about the **interactions** between Juliet and Romeo? Name at least two things. 4. What role does the **audience** play at the Globe Theater? |

**PART 3: POST-ACTIVITY QUESTIONS**

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| You were playing Juliet in this VR program, *Sweet Sorrow.* You have now played Juliet, read her lines, and watched another performance of this role. Below, answer some questions about your performance compared to what you read and watched.   1. How do the following aspects factor into the choices you were inspired to make as Juliet in this scene…  * Your **movement** on the stage?   *Continued on next page*   * Delivery of your **lines**? * Your interaction with the avatar playing **Romeo**? * Your interaction with the **audience**?  1. You watched a VR tour of the reconstructed Blackfriars Playhouse, which is the same space your VR performance took place in. You also watched a scene from a production of *Romeo and Juliet* from a different sort of theater space.  * How does this scene in *Romeo and Juliet* change when it is staged indoors or outdoors? Discuss the aspects of performance we have been looking at so far: **movement, actor delivery of lines,** and **interactions between characters and with audiences.** |

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| **FEEDBACK**  Once you have completed your Worksheet, please fill out this feedback form for the Shakespeare VR project: <https://forms.gle/BFrKw95ABVBgrz5B8> |

**ROMEO AND JULIET**

**ACT III. SCENE V. Capulet’s orchard.**

*Enter ROMEO and JULIET above, at the window.*

**JULIET**

Wilt thou be gone? It is not yet near day:  
It was the nightingale, and not the lark,  
That pierced the fearful hollow of thine ear;  
Nightly she sings on yon pomegranate tree:  
Believe me, love, it was the nightingale.

**ROMEO**

It was the lark, the herald of the morn,  
No nightingale: look, love, what envious streaks  
Do lace the severing clouds in yonder east:  
Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain tops.  
I must be gone and live, or stay and die.

**JULIET**

Yon light is not day-light, I know it, I:  
It is some meteor that the sun exhales,  
To be to thee this night a torch-bearer,  
And light thee on thy way to Mantua:[[1]](#footnote-1)  
Therefore stay yet; thou need’st not to be gone.

**ROMEO**

Let me be ta’en, let me be put to death;  
I am content, so thou wilt have it so.  
I'll say yon grey is not the morning's eye,  
'Tis but the pale reflex of Cynthia’s brow;  
Nor that is not the lark, whose notes do beat  
The vaulty heaven so high above our heads:  
I have more care to stay than will to go:  
Come, death, and welcome! Juliet wills it so.  
How is’t, my soul? Let’s talk; it is not day.

**JULIET**

It is, it is: hie hence, be gone, away!  
It is the lark that sings so out of tune,  
Straining harsh discords and unpleasing sharps.  
Some say the lark makes sweet division;  
This doth not so, for she divideth us:  
Some say the lark and loathed toad change eyes,  
O, now I would they had changed voices too!  
Since arm from arm that voice doth us affray,  
Hunting thee hence with hunt’s-up to the day,  
O, now be gone; more light and light it grows.

**ROMEO**

More light and light; more dark and dark our woes!

*Enter Nurse, to the chamber.*

**Nurse**

Madam!

**JULIET**

Nurse?

**Nurse**

Your lady mother is coming to your chamber:  
The day is broke; be wary, look about.

*Nurse exits.*

**JULIET**

Then, window, let day in, and let life out.

**ROMEO**

Farewell, farewell! One kiss, and I'll descend.

*Romeo goes down from the window.*

**JULIET**

Art thou gone so? love, lord, ay, husband, friend!  
I must hear from thee every day in the hour,  
For in a minute there are many days:  
O, by this count I shall be much in years  
Ere I again behold my Romeo!

**ROMEO**

Farewell!  
I will omit no opportunity  
That may convey my greetings, love, to thee.

**JULIET**

O think’st thou we shall ever meet again?

**ROMEO**

I doubt it not; and all these woes shall serve  
For sweet discourses in our time to come.

**JULIET**

O God, I have an ill-divining soul!  
Methinks I see thee, now thou art below,  
As one dead in the bottom of a tomb:  
Either my eyesight fails, or thou look’st pale.

**ROMEO**

And trust me, love, in my eye so do you:  
Dry sorrow drinks our blood. Adieu, adieu!

*Romeo exits.*

**JULIET**

O fortune, fortune! all men call thee fickle:  
If thou art fickle, what dost thou with him.  
That is renown’d for faith? Be fickle, fortune;  
For then, I hope, thou wilt not keep him long,  
But send him back.

1. Romeo has been banished to Mantua for slaying Tybalt, Juliet’s cousin. [↑](#footnote-ref-1)