

MONOLOGUE PERFORMANCE

PART ONE: CHARACTER ANALYSIS

Overview

To fully comprehend a Shakespearean character through monologue preparation and performance. This activity is to be performed after studying the play.

Objective

Students will demonstrate their understanding of a Shakespearean character by completing a Character Analysis Sheet.

Description

Students will complete the exercises on the Character Analysis Sheet to gain deeper understanding of their character and as a first step to preparing their monologue.

Materials

- Copy of *Romeo and Juliet*
- Monologue Sheet (Romeo: Act II, scene ii / Juliet: Act III, scene ii)
- Character Analysis Sheet
- Access to Dictionaries, or dictionary.com

Instruction

1. Warm up Journal Prompt: What makes a character believable? Time: Two Minutes.
2. Discuss with students: What makes a character believable? Do the "rules" of believability differ between modern and Shakespearean characters? What steps can an actor take to make the preparation of a Shakespearean character easier?
3. Explain to students that they will be preparing to perform a Shakespearean monologue. Part One of this preparation is character development.
4. Students receive a copy of either the selected Romeo monologue or the Juliet monologue.
5. Read through the two monologues. Choose students to read one line at a time.
6. Discuss with students their concerns about preparing this monologue.
7. Students receive a copy of the Character Analysis Sheet.
8. Explain to students that they are to complete the exercises on the Character Analysis Sheet for their character – either Romeo or Juliet. Read through the exercises on the Sheet.
9. Discuss how the Character Analysis Sheet can help students prepare their monologue.
10. Students are given class time to start work on the Character Analysis Sheet. They will complete the exercises for homework or be given a second class period.

Assessment

Completed Character Analysis Sheet.

Continued Over...

MONOLOGUE PERFORMANCE

PART TWO: PERFORMANCE



Objective

Students will prepare a Shakespearean monologue for performance.

Description

Students will discuss and then follow through with the necessary steps to prepare a Shakespearean monologue for performance.

Materials

- Copy of *Romeo and Juliet*
- Monologue Sheet (Romeo: Act II, scene ii / Juliet: Act III, scene ii)
- Completed Character Analysis Sheet

Instruction

1. Warm-up. Journal Prompt: What is your opinion of your character? Would you be their friend? Why or why not? Time: Two Minutes.
2. Discuss with students: How has the Character Analysis Sheet helped your understanding of the character? How can you use what you have learned from the Character Analysis Sheet in performance?
 - Example: Establishing the location can affect how the character speaks. Romeo's monologue is delivered in his enemy's garden and he doesn't want anyone to find him there. This will help determine the energy, the blocking, and the volume.
3. Explain to students that they will independently prepare, memorize and block their monologue.
4. Discuss with students: What are the steps needed to prepare a monologue?
5. Explain to students what they will be assessed on
 - Comprehension. Does the student understand the text?
 - Memorization. Is the monologue fully memorized?
 - Focus. Is the student focused during the performance?
 - Characterization. Is the character fully developed, and fully believable?
 - Vocal Delivery. Is the student speaking clearly and with volume?
 - Physical Delivery. Is the monologue blocked? Is there character-driven movement?
 - Energy. Is the monologue performed enthusiastically? Is the student trying to connect with the audience, making eye contact?
 - Overall. How does the performance succeed as a whole?
6. Students are given two class periods to prepare, memorize and block their monologue.
7. Students perform their monologue.
8. Students write a one page reflection. What was it like to prepare and perform Shakespeare? How did the Character Analysis Sheet help? What was it like to see others perform the same monologue? Which performance did you like the best? Why?

Assessment

Performance Rubric

Continued Next...

ROMEO AND JULIET

ACT II, SCENE ii

CAPULET'S ORCHARD



Romeo

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

Continued Over...

ROMEO AND JULIET

ACT III, SCENE ii

JULIET'S BEDROOM



Juliet

Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;
But, O, it presses to my memory,
Like damned guilty deeds to sinners' minds:
'Tybalt is dead, and Romeo--banished;'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentations might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banished,' to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banished!'
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.

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ROMEO AND JULIET CHARACTER ANALYSIS SHEET



Name: _____ Character: _____

Complete the following exercises to demonstrate a full understanding of the character, the monologue and the monologue's significance in the play.

Character Facts

List the facts about your character. Facts are the unchangeable details, such as name, age, etc. Emotions, for example, are not facts because they change.

Character Assumptions

What can you assume about the character, given how they act, what they say, and what others say about them? What is their most common emotional state?

Commonly Used Words

List the five words your character uses most.

Vocabulary

List any words you don't understand and then define them.

You and Your Character

Reflect on the similarities and differences between you and this character.

Moment Before

What happened in the moment before this monologue?

Location

Where does this monologue take place? How is the location significant to your character?

Audience

Who is your character talking to? Who is your character talking about? How is this significant to your character?

Paraphrase this Monologue

Write out a modern English version of your monologue.

Most Important Line

What is the most important line in this monologue? Why is it important?

Author's Intention

What is Shakespeare trying to say with this monologue?

Character's Intention

What does the character want in this monologue?

Monologue Relevance

What about this monologue is relevant to the present day? What isn't?