



# Drama

GCSE

**Drama**

Monologues

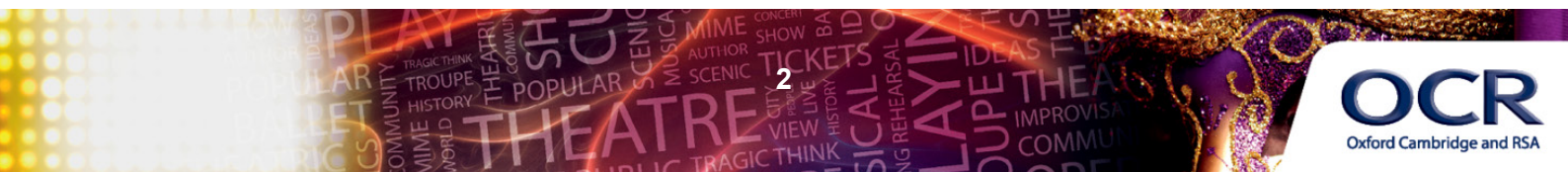
June 2015

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*This activity offers an opportunity for English skills development.*



# Monologue

## Introduction

This topic exploration pack will consider the use of monologue both in its written and performed forms, with the focus on monologues as part of Unit A582: Drama in the Making, although it can be used for any of the three units.

For Unit A582: Drama in the Making, candidates need to prepare three items for workshop presentation. One of these items must be an improvisation; the other two can be chosen from a range of options fulfilling the Performer, Deviser, Director or Designer brief.

One of the options within the Deviser brief is writing a monologue and one of the options within the Performer brief is performing a monologue.

For Unit A581: Page to Stage, candidates may choose to or you may guide them to work individually to perform a monologue from the scripted play you are working on.

For Unit A583: Concept to Creation, candidates may choose to or you may guide them to work individually, either as a Performer where they may perform a devised monologue or as a Deviser where they may write their own monologue as part of a longer scene.

Based on recent examiners' reports highlighting misconceptions or weaknesses with relation to tackling performance or devised elements within the Drama in the Making unit, the following should be considered:

- Items 2 and 3 should generally evolve from the work completed for item 1 by taking the investigation further and showing clear development. If item 1 was not successful a new approach can be attempted, if explanation is given for this.
- Script work needs to pay attention to the conventions of scriptwriting, such as establishing and having closure. Monologues should demonstrate an awareness of context and stage directions.
- Writing a monologue for one item and then performing it for the next is not permitted. Each item needs to generate new material.

The written/performed monologue should demonstrate the candidate's knowledge of the Areas of Study. For example demonstrating how the genre or style of the performance is echoed through it or how it would work with and complement design elements such as set or lighting.

## Teaching Activities

### Unit Preparation

Teachers should familiarise themselves with the marking criteria for the appropriate unit and the aspects which are particularly pertinent for performance or devising elements. The three activities included are designed to support students to write and if applicable perform an effective monologue, in addition to enabling them to link their ideas to the areas of study. The activities are purposefully generalised so that they can be adapted to suit the text or stimulus chosen by teachers.

### Activity 1

#### Aims and Objectives

- To develop a character
- To explore how to write an effective monologue
- To create a monologue.

#### Creating a monologue

This activity consists of students developing a character, exploring how to write an effective monologue and then applying these skills to write their own monologue.

This activity would be beneficial to students who are writing or performing a monologue as part of unit A582 or A583. Some students who are performing a monologue may prefer to devise through improvisation, rather than write a script and learn it. Recording their monologue will allow them to experiment and develop vocal techniques and blocking more effectively.

Students should begin by deciding on the character they are going to write a monologue for and creating a 'Role-on-the-wall' for this character (Resource 1), adding as much detail as possible.

Discuss the importance of the character having a purpose for talking; that the monologue should reveal something about the character to the audience. Students should consider what their character's motivation is – the information that they trying to convey to the listener. Students can then be hot-seated by the rest of the group, to draw out information about their character which can be used in their monologue. Each student should begin by identifying to the group what their motivation is.

Show students a variety of different play texts, to demonstrate the information that is given to establish context and give closure.

Get students to consider what to include e.g. information about setting, lighting, sound, costume and movement. Discuss how it is important to structure a monologue as you would a play; with a clear start, middle and end.

Students should then begin to create their monologues, either by drafting them straight away or by improvising and then documenting.

### Resources

- Resource 1
- Paper
- Pens.

### Activity 2

#### Aims and Objectives

- To experiment with using a range of vocal techniques
- To apply vocal techniques to a written monologue.

#### Experimenting with vocal techniques

This activity consists of students experimenting with a range of vocal techniques, applying these to a written monologue and then performing them.

This activity would be beneficial to students who are writing a monologue as part of their A582 or A583 assessment as well as those who are performing a monologue for any of the three units. The annotation of the monologue is important as it demonstrates their ability to envisage how it would be realised into a performance, which is part of the marking criteria for both these assessments.

Begin by encouraging the students to experiment with using their voice. Start by asking students to suggest a fruit and a vocal technique. Then have a conversation with a partner, experimenting with that vocal technique but only using the name of the fruit as the dialogue. E.g. if a student suggested a pear as a fruit and another student suggested the vocal technique of pace then the students would have a conversation with their partner using only the word 'pear', whilst varying the pace.

Students should then take their written monologue, either a published script or one they have written themselves and apply these techniques.

Each student should be given a range of coloured highlighters which they can use to highlight sections of their monologue where they will apply a vocal technique; each colour being applied to a different vocal technique e.g. yellow for volume and blue for tone. This then needs to be annotated to imply what will be done with that vocal technique e.g. if a word was highlighted in blue, stating what tone of voice would be used.

Students should then rehearse their monologue implementing the vocal techniques. This should then be performed to a partner or the group and peer feedback given.

### Resources

- Monologue
- Highlighters
- Pens.

### Activity 3

#### Aims and Objectives

- To explore how blocking can communicate meaning
- To experiment with different ways to block a monologue

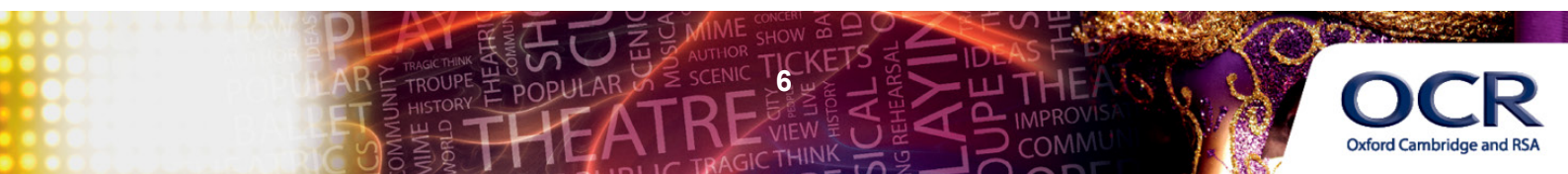
#### Experimenting with blocking

This activity consists of students exploring how blocking can communicate meaning and experimenting with different ways to block their monologue.

This activity would be beneficial to students who are writing a monologue as part of their A582 or A583 assessment as well as those who are performing a monologue for any of the three units, as the annotation of the monologue demonstrates their ability to envisage how the monologue would be realised into a performance, which is part of the marking criteria for both these assessments.

Begin by discussing means of movement or blocking in a performance i.e. standing still, walking, kneeling, lying down and bending over. Record these ideas on the board.

Ask for volunteers and give each student one line from Resource 2. Each student must say the line whilst doing a movement listed on the board, but each must pick a different action. Ask the rest of the students if they think that this is the movement which best fits the line; encourage them to justify their reasoning. Help the students to understand that well-chosen movement will help communicate the meaning of their pieces.





When each student has had a chance to try blocking their line, get the students to perform the lines one after another, freezing when they have finished speaking. Ask the next student in the line to mirror the previous student's image before starting their own line and blocking.

Discuss how you would decide when to change your blocking in a monologue - change of emotional state/topic of conversation or an outside influence for example. Students should then look at their own monologues and mark where natural changes of blocking could occur.

Each student should then begin to block their monologue, improvising and experimenting, in order to discover what works most effectively. Give them the following things to think about:

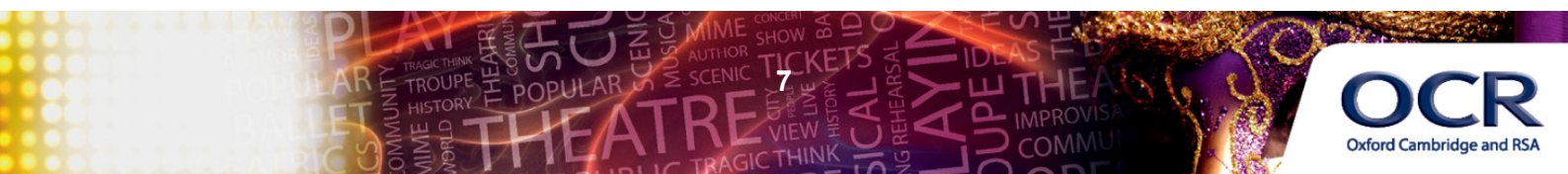
- Focus – Who are you talking to? Where are you looking?
- Setting – What set and props can you handle to show where and who you are?
- Physical Action – Where do you move? What gestures do you include?

Students should then annotate their monologues with their blocking decisions.

Finally, give each student a copy of Resource 3. Get them to work in pairs and watch their partner's blocked monologue, charting their movement. Students should then feedback to their partner about the effectiveness of their decisions.

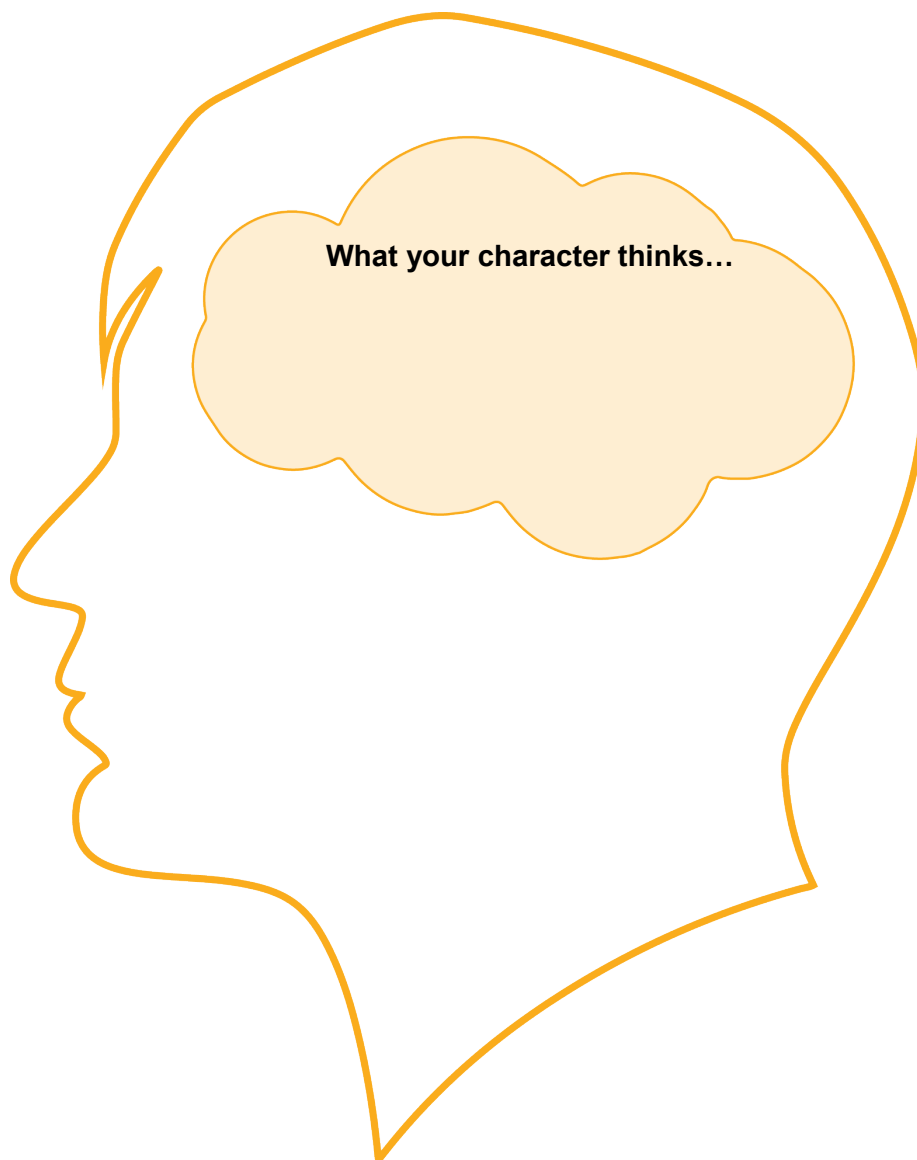
### Resources

- Monologue
- Pens
- Resources 2 and 3.

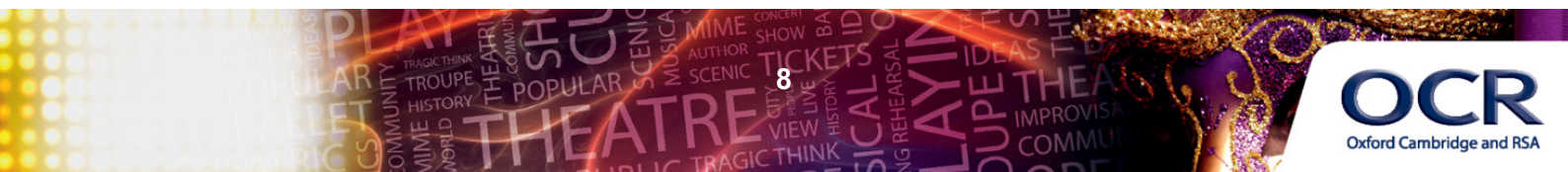


## Resource 1

**Facts about your character...**



**What your character's personality is like...**





## Resource 2

“Get away from me.”

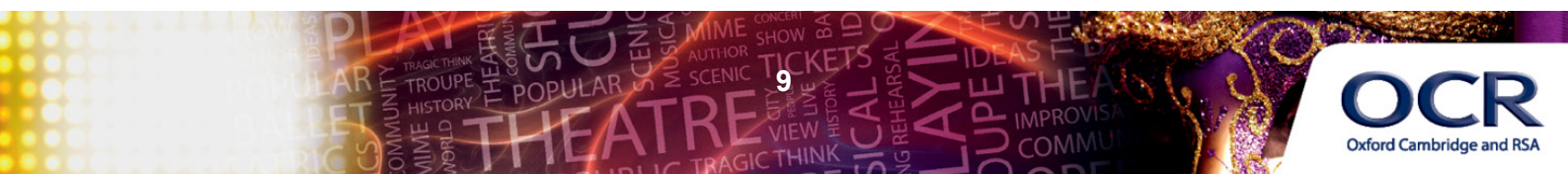
“I didn’t expect you to come back.”

“You mean so much to me.”

“This is hard for me to admit... I was wrong.”

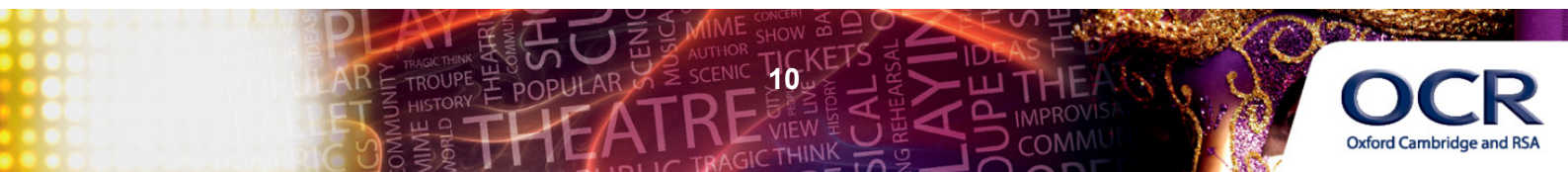
“Why are you always telling me what to do?”

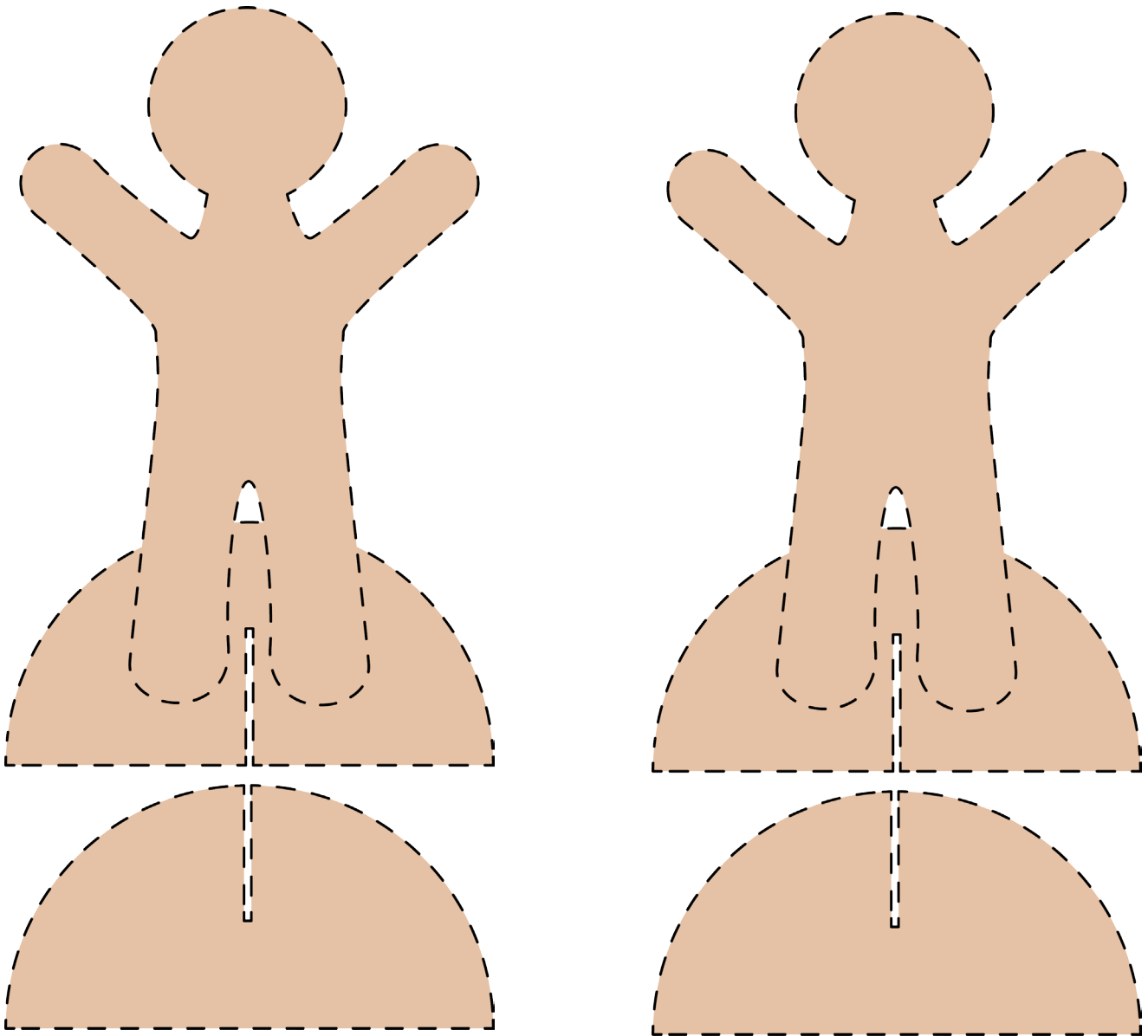
“I swear I will kill you next time we meet.”



### Resource 3

USR	UCS	USL
CSR	CS	CSL
DSR	DCS	DSL





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