

## **Sample Pages from BIPOC Voices and Perspectives Monologue Resource**

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# BIPOC VOICES & PERSPECTIVES: MONOLOGUE RESOURCE

**Original Monologues written by BIPOC  
(Black, Indigenous, and People of Colour) students**



BIPOC Voices and Perspectives: Monologue Resource  
Edited by Lindsay Price  
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The monologues in this book were selected out of over 350 BIPOC (Black, Indigenous, and People of Colour) student submissions. We received submissions from around the corner and around the world encouraging students to share their voice, their story, their community, and their culture. Topics range from race, identity, BLM, home, addiction, family, friendship, pride, joy, hope, and so many more. Our youngest submitter was a Grade 4 student and our oldest submitters were in Grade 12.

## THANK YOU TO...

- Every student who took the time to write.
- All the teachers who took the time to submit their students' work.
- All the teachers of our chosen students who patiently received so many emails...
- Our readers Vincent Terrell Durham and Nick Pappas.
- The Theatrefolk Equity, Diversity and Inclusion Advisory Panel: Michael Avila, Michelle LoRizzo, Jamaal Solomon, Kimberly Thompson, and Quincy Young.

## A COUPLE OF NOTES

- Each author has been consulted on a variety of permitted uses of their monologue. As such, each monologue includes a Legend for its permitted usage. Please consult the **Appendix** for more information. Please do not go against the wishes of these authors.
- Be aware some of these pieces do not conform to the traditional monologue form.
- Be aware that some of these pieces contain intense subject matter and language. This is the choice of the author, and must not be censored. If a monologue cannot be performed as-is, **choose another piece**.
- Be aware that some pieces contain subject matter that may be triggering for some students. Give them the space they need to respond or reflect on certain subjects.
- Want to know how to use these pieces in your program? Check out our article **Using BIPOC Voices and Perspectives in the Drama Classroom**.
- We hope that this collection encourages you to explore your own students' voices. Please check out the article **Student Choice | Student Voice**.

Enjoy the monologues in this collection. We are amazed at the quality, the variety, and the insight of these pieces. These are voices that don't often end up in monologue books. It's time they did.



# USING BIPOC VOICES AND PERSPECTIVE MONOLOGUES IN THE CLASSROOM

We encourage you to use this collection of monologues in the classroom. Have students read, recite, and analyze how these BIPOC authors share their voice using the monologue form.

## IDENTIFY, ANALYZE, DISCUSS

The monologue form has a set of ingrained traditional rules. But there is more than one way to write a monologue, and a number of the pieces in this collection illuminate how many different ways there are to explore the form. Introduce students to material that goes beyond the rules, be it through content, form, pacing, or characterization.

1. Have students identify the common traditions of the form. What are the traditional rules of the monologue form? Some sample rules may be:
  - a. A monologue shares insight into a character with a specific want.
  - b. A monologue has a specific listener.
  - c. A monologue has a clear beginning, middle, and end.

A monologue in this collection that conforms to all three of these rules would be *Dancing Queen*.

2. Analyze how the monologues in this collection go beyond the traditional monologue form. Example:
  - a. Analyze the formatting in *Young Black Boy* or *But hey, that's my opinion*.
  - b. Analyze the imagery in *Color Me Brown*, *Peace Entry: More than Dream*, or *Mom*.
  - c. Analyze the characterization in *The Gift*.
3. Discuss the outcome. How do these authors choose to share their voice? What is the impact? What makes these monologues non-traditional? How do these monologues break from tradition? Ask students: How would you choose to express your voice?

## READ ALOUD, ANALYZE, DISCUSS

One of the most important elements of a monologue is that they are written to be performed. How do these authors use oral techniques to impact the sound of their monologue? For example, have students read aloud and then analyze the impact of the following:

1. The tone of pride in *See Me, My Identity*.
2. The tone of defiance in *You Do You*, *The Truth Behind Blackness*, and *Only Half*.
3. The use of repetition in *Do I scare you yet?*, *You Do You*, and *The Lights*.
4. The use of a specific cultural background in *My Hijab, My Culture, Dear Diary...*, *Bittersweet*, and *An Indian's Prayer*.
5. The impact of sentence structure and punctuation on pace in *Their Faces*.
6. The impact of formatting on pace in *The Lights* and *Young Black Boy*.

## CHARACTER COMPARE AND CONTRAST

This collection represents the thoughts, ideas, concerns, joys, issues, habits, and life events of BIPOC youth. For some classrooms, the experiences of the characters in the collection will be unfamiliar.

Have students choose a monologue, analyze the experience of the character (which should include research of any unfamiliar words, terms, or actions) and identify what they learned. How did the monologue present a narrative counter to their preconceived notions? Students then compare and contrast their own experiences to that of the character.

## CLOSE READING QUESTIONS

Each monologue is accompanied by a series of close reading questions that asks the reader to think about what is happening in the monologue, how it's happening from a technical perspective, and why the author made certain choices.

These questions can be used as small group or class discussion starters or as written reflection prompts.

## MODEL AND WRITE

Student writers often assume they can't write because they never see material that fits their organic and instinctual writing style. Identify for students that while there are traditional rules for writing in the monologue form, there are certainly times when it is appropriate to break them. There is more than one way to write a monologue.

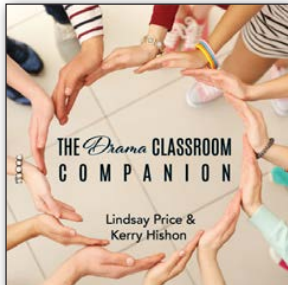
Share the monologues in this collection with students as models of pieces that do follow the form (*I can Explain...*, *Clone Sister*) and models that don't conform to a traditional structure (*Identity*) or rhythm (*By hey, that's my opinion*). Share with students examples of character-based monologues (*N.E.R.D*) and examples of pieces that centre on individuals sharing a counternarrative (*My Identity*). Use the monologues as an example of a cultural response (*Bittersweet*) and as an example of a specific voice (*The Truth Behind Blackness*, *Home*).

And then have students write! For some suggestions on how to approach that process, refer to the article at the end of this resource, **Student Voice | Student Choice**.



# Teaching Resources

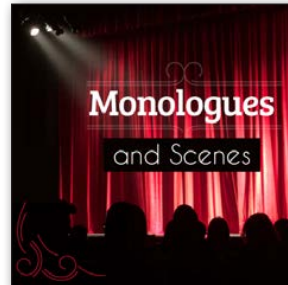
Quality resources to use in your drama classroom



## The Drama Classroom Companion

*The Drama Classroom Companion* is filled with articles and exercises to build the skills needed for theatrical performance as well as real world skills like creative thinking, critical thinking, collaboration, and communication.

[theatrefolk.com/companion](http://theatrefolk.com/companion)

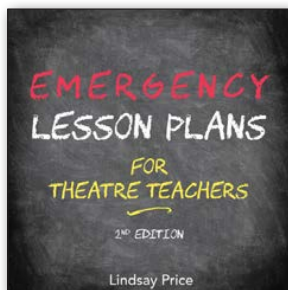


## Monologue and Scene Collections

Whether it's for classwork, competitions or auditions, these collections of student-appropriate monologues and scenes can help you find what you're looking for.

All monologues and scenes come from published plays and include running-times, descriptions, character notes and staging suggestions.

[theatrefolk.com/collections](http://theatrefolk.com/collections)



## Emergency Lesson Plans For Theatre Teachers

*Emergency Lesson Plans For Theatre Teachers, 2nd edition* gives you the tools and resources you need to confidently leave your class in the hands of a substitute teacher. Customize your lesson plans to suit the specific needs of your class when you can't be there.

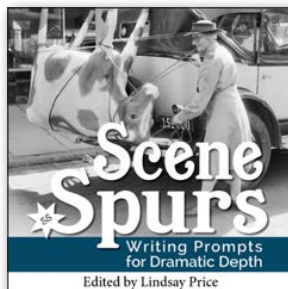
[theatrefolk.com/elp](http://theatrefolk.com/elp)



## The Student Director's Handbook

Help students take their show from first audition to opening night with *The Student Director's Handbook*. This easy-to-use ebook is full of guidelines, tips and templates designed to help students create a vision, circumvent problems and organize rehearsals on their way to a successful production.

[theatrefolk.com/student-director](http://theatrefolk.com/student-director)



## Scene-Spurs: Writing Prompts for Dramatic Depth

*Scene Spurs* is a collection of photo-based writing prompts developed by playwright Lindsay Price. The set includes 35 different Spurs along with an instruction guide to integrate them into your drama classroom.

[theatrefolk.com/spurs](http://theatrefolk.com/spurs)

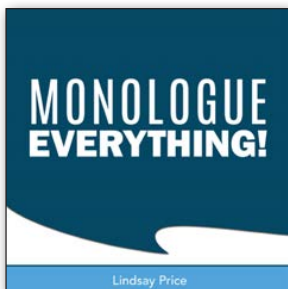


## Write Your Own Vignette Play

Your students want to write and perform an original play. You want to include a playwriting unit in your program. But where to start? What if your students have never written a play before? What if you've never written before?

*Write Your Own Vignette Play* will answer all your questions and more

[theatrefolk.com/write\\_vignette](http://theatrefolk.com/write_vignette)



## The Monologue Everything Program

Want your students to write their own monologues? Have you tried to incorporate monologue units into the classroom with less-than-satisfactory results?

[theatrefolk.com/monologue-everything](http://theatrefolk.com/monologue-everything)



## Competition Material

Plays, monologues, and scenes for drama competitions including royalty information and exemptions.

[theatrefolk.com/competition](http://theatrefolk.com/competition)



## Practical Technical Theater: The Complete Solution for Technical Theater Classrooms

This series of instructional DVDs is perfect for the teacher who feels more at home with a prompt book than a hammer, and would welcome a new, visually oriented teaching tool for their tech classes and production crews.

[theatrefolk.com/ptt](http://theatrefolk.com/ptt)



[www.theatrefolk.com/resources](http://www.theatrefolk.com/resources)