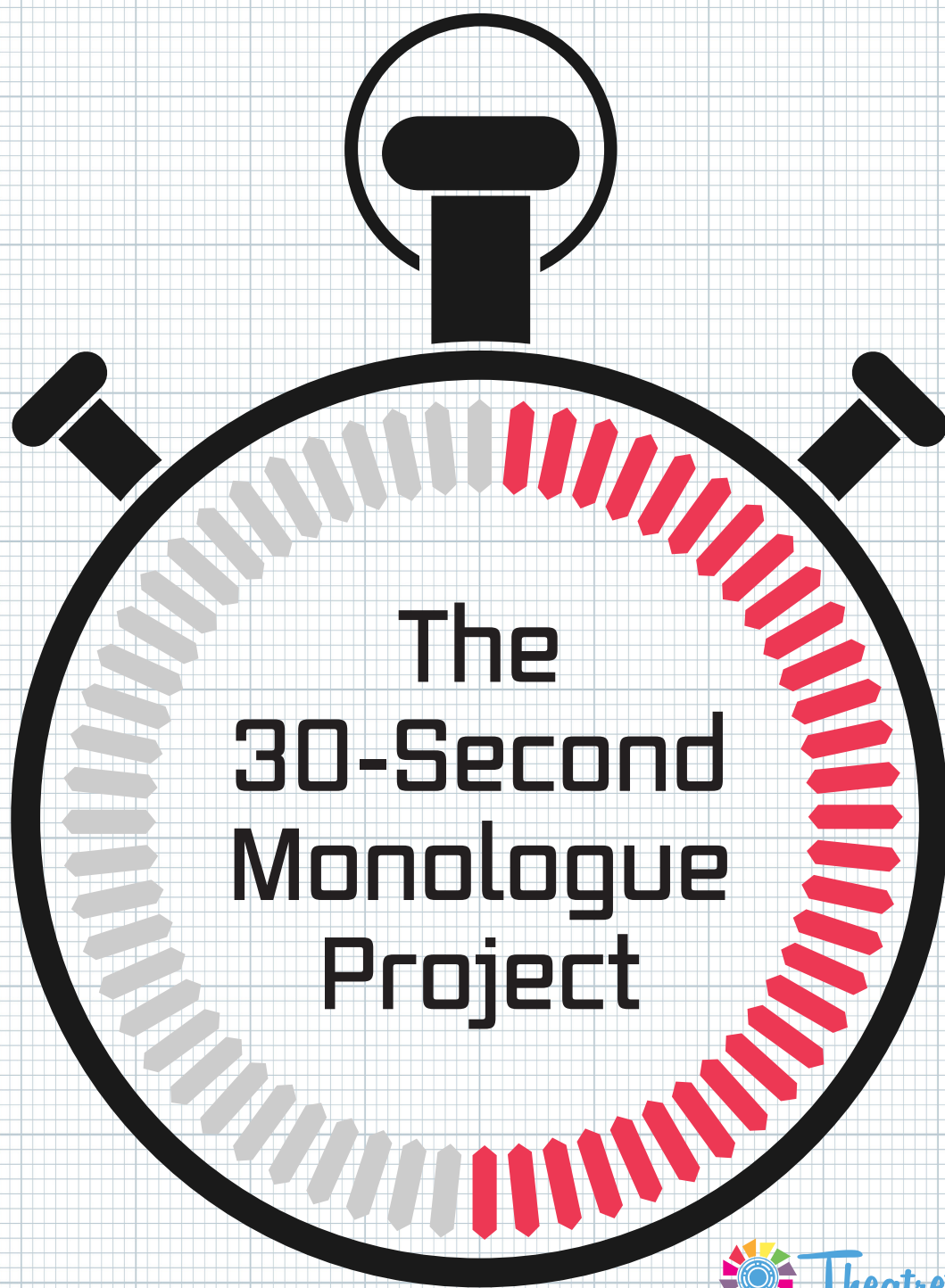




## **Sample Pages from The 30-Second Monologue Project**

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the resource to see whether or not you it will be useful to your classroom. You can't print this document.

Visit <https://tfolk.me/p346> for pricing and ordering information.



By Lindsay Price

The 30-Second Monologue Project  
Copyright © 2018 Lindsay Price & Theatrefolk

CAUTION: This book is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention.

No part of this book covered by the copyrights hereon may be reproduced or used in any form or by any means - graphic, electronic or mechanical - without the prior written permission of the author.

Published by:  
Theatrefolk Inc.

e-mail: [help@theatrefolk.com](mailto:help@theatrefolk.com)  
website: [www.theatrefolk.com](http://www.theatrefolk.com)

**Photocopying / Multiple Copies**

The sole owner of this book may copy the Lesson Plans for his or her class for educational purposes. All other purposes for duplication and/or distribution are prohibited.

# The 30-Second Monologue Project

---



A monologue unit is an excellent way for students to demonstrate learned skills: vocal skills, movement skills, memorization skills, character development. It also touches on soft skills such as communication, confidence, and attitude.

That being said, monologues are not easy. A typical monologue is two minutes long. That is a lot of text to memorize, block, and develop into an engaging presentation. Two minutes can be a long time when you're watching a poorly executed monologue. How often have you sat through a bad monologue performance with little to no characterization, wandering blocking, and a tenuous grasp of the lines?

Performing a monologue is a learned skill. And the best way to learn a skill is in steps. Instead of starting with the end goal – that two-minute piece – start at the beginning. In this eBook you'll find a four-lesson unit that will take students up the ladder toward that goal.

Once they get to the final project, students will be ready to tackle a longer monologue with the confidence, skills, and tools they need to present an engaging piece.

Lindsay Price



# Table of Contents



## LESSONS

Lesson One: Non-Verbal Monologue .....	1
<ul style="list-style-type: none"> <li>An entrance, an action, and an exit that tell a story without dialogue.</li> </ul>	
Lesson Two: One-Line Monologue .....	6
<ul style="list-style-type: none"> <li>An action in a location and a single line. How do you create a physical and vocal expression for a character in a single sentence?</li> </ul>	
Lesson Three: Three-Line Monologue .....	12
<ul style="list-style-type: none"> <li>Monologues need a designed beginning and end. This lesson introduces the concept of character-driven blocking with a three-line monologue.</li> </ul>	
Lesson Four: 30-Second Monologue .....	24
<ul style="list-style-type: none"> <li>The 30-second monologue is only a few more lines, but everything that students do in a two-minute monologue, they can do in 30 seconds: specific character-driven blocking, a designed beginning and end, and now we add vocal variety.</li> </ul>	

## APPENDICES

Appendix A .....	32
<ul style="list-style-type: none"> <li>A few physical warm-up games to include at the beginning of each class.</li> </ul>	
Appendix B.....	34
<ul style="list-style-type: none"> <li>30-second monologues for Girls, Guys, and Any Gender that you can use for the 30-Second Monologue activity.</li> </ul>	



# Three-Line Monologue Worksheet



Name: \_\_\_\_\_

ONE: You and I are supposed to be in the same boat. We're supposed to be in the same boat with the leaky bottom, bailing as fast as we can, laughing, sinking – together. Why am I alone in the boat?

## QUESTIONS

Answer these questions in order to prepare and plan out your monologue.

### Who

1. What is your character's name?
  
2. Who are they talking to?

### The Beginning

3. Where does the monologue take place? Will you show the location? How?
  
4. What action could you do in this location? Will you show it? How? What emotion will you use?
  
5. What is your character's physical expression? What descriptors/mannerisms come to mind?





# Lesson Four: 30-Second Monologue



## OBJECTIVE

To apply learned concepts in a 30-second memorized monologue.

## DESCRIPTION

Students will apply what they have learned in previous lessons to a 30-second memorized monologue. They will pick their own monologue to perform, design a beginning and end, create the character's physical expression, and decide on their matching/opposing movement. They will add their thoughts on vocal variety. Finally, students will complete a post-performance monologue Reflection.

## TIME MANAGEMENT

This lesson will take three class periods: two classes to prepare and one to perform. A class period is defined as 75 minutes. If your classes are longer or shorter, please adjust accordingly.

## MATERIALS

- Monologue Samples (Appendix B)
- 30-Second Monologue Worksheet
- 30-Second Monologue Reflection
  - Includes Rubric

## INSTRUCTION – CLASS ONE

1. Warm-Up (5 minutes)
  - Take five minutes to do your favourite physical warm-ups. You can also find warm-up suggestions in **Appendix A**.
2. 30-Second Monologue Introduction (5 minutes)
  - Let students know that they will be working on their own 30-second monologue for assessment. If you want, you can hand out the 30-Second Monologue Worksheet and 30-Second Monologue Rubric at this time and go through it.
  - The 30-second monologue is only a few more lines, but everything that students do in a two-minute monologue, they can do in thirty seconds: specific character-driven blocking, a designed beginning and end.
  - Before they start work, there's one more thing to talk about: vocal variety.



### 3. Character Voice/Vocal Variety (10 minutes)

- **Model:** Perform the three-line monologue from the previous lesson. Yell all three sentence at the exact same volume and with the exact same tone. Do it again, but this time cry during each line. And then one more time where you're very, very quiet with each line. Make sure it's all monotone too, no specific character voice.
- Ask students what it was like to watch/listen to the different versions. Hopefully they'll react negatively and point out that there was no variety and no character voice.
- Tell students: *You have to know how a character uses their voice. How do they sound?* And once you know how a character uses their voice, just as we worked on creating variety with character-driven movement, you can also create vocal variety.
- Have students speak the first sentence from the previous monologue: "You and I are supposed to be in the same boat."
  - Speak the line with anger.
  - Speak the line with sadness.
  - Speak the line with a three-second pause after "You and I..."
  - Speak the line with a laugh.
  - Speak the line with fear.
  - Speak the line with boredom.
- Ask students about the different variations: *What was it like to speak the line with the different tones? Which one was the most effective? Which one was the least effective?* Remind students: You don't change your voice for the sake of changing your voice. It has to be character-driven, just as the movement has to be character-driven. Just as you can identify movement that matches and opposes a character, you can identify vocal qualities that match and oppose your character. How does this character speak? What kind of vocal quality would match their character? What kind of vocal quality would oppose or be out of character?
- Ask students: *Why would someone say "You and I are supposed to be in the same boat" with sadness? What could be the scenario? Why would someone speak the line with a laugh? What could be the scenario?*
- A change in emotion in a monologue shows a journey for a character. And this is something that can be done vocally.
- Demonstrate with the three-line monologue. Speak the first line with a laugh. The character can't believe their situation and is treating it lightly. Speak the second line playfully. Pause for three seconds and then speak the third line sadly. The character realizes the truth: they are alone. Not just in the moment, but in life. Ask students: *How did the vocal variety change the monologue?*

- Tell students: When you plan your monologue, map out the vocal variety and the reasons why you're making those choices. What is the character's voice like? When does your character speak in a way that matches their vocal qualities or opposes their vocal quality?

#### 4. 30-Second Monologue Preparation (the rest of this class period)

- Students will prepare and present a 30-second memorized monologue.
- The first step is for students to choose their monologue. Look in **Appendix B** for a selection of monologues, or chose your own.
- Once students have chosen their monologues, they are to fill in the 30-Second Monologue Worksheet.
- When students have completed the 30-Second Monologue Worksheet, have them show you their work. Decide if their work is substantial enough and, if so, students can begin practicing their monologue.
- Have students practice in pairs as they did for previous monologues. By doing this, they can show their work to each other and give feedback.
- Students have the rest of class to complete their 30-Second Monologue Worksheet and start practicing their monologue.

## INSTRUCTION – CLASS TWO

### 1. Warm-Up (5 minutes)

- Take five minutes to do your favourite physical warm-ups. You can also find warm-up suggestions in **Appendix A**.

### 2. 30-Second Monologue Preparation (rest of class period, minus 5 minutes)

- Students have the rest of the class to work on their monologue. They will perform next class for assessment. The monologue must be memorized.
- Students practice in pairs, show their work to each other, and give feedback.
- You can also combine pairs into groups of four so they can show each other their work. Or change up the pairs so that students have a new person to work with.
- Observe students as they work. Who is engaged and putting forth effort?
- Remind students that their monologue must be memorized. If they feel they are finished and prepared, they can always work on memorization.

### 3. Debrief (5 minutes)

- Use the final five minutes of class to discuss the process: *Who feels ready to perform? What was it like to prepare? Do you feel you have applied what you planned out on your Worksheet to your monologue? Why or why not?*

## INSTRUCTION – CLASS THREE

### 1. Warm-Up (5 minutes)

- Take five minutes to do your favourite physical warm-ups. You can also find warm-up suggestions in **Appendix A**.

### 2. 30-Second Monologue Performance

- Students perform their monologues. The monologues are to be memorized. In a successful performance there should be a designed beginning and end. There is character driven-movement and vocal variety.

### 3. Reflection

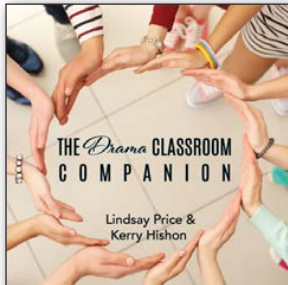
- Students complete the 30-Second Monologue Reflection. They hand this in with their 30-Second Monologue Worksheet.

## ASSESSMENT

- There is a Rubric included for the monologue. The Rubric has points for the Reflection and for a completed 30-Second Monologue Worksheet.
- On the Rubric:
  - 10: Exceeds expectations
  - 8: Meets expectations
  - 5: Partially meets expectations
  - 2: Does not meet expectations

# Teaching Resources

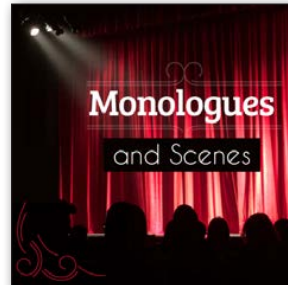
Quality resources to use in your drama classroom



## 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)

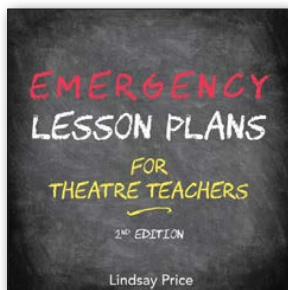


## Monologue and Scene Collections

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.

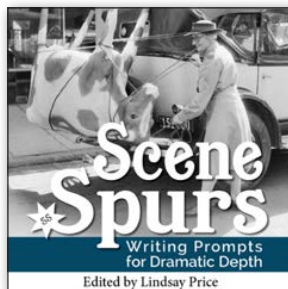
[theatrefolk.com/elp](http://theatrefolk.com/elp)



## 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)

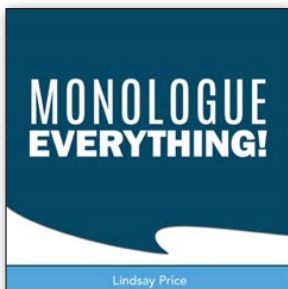


## Write Your Own Vignette Play

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)