



CHARACTER FRIEZE (LIVING SCULPTURES)

Overview

Activity

Through this exercise, varied representations of a particular character and his/her language are explored. Each group of students will create physical manifestations or “sculptures” to represent some of the lines spoken by one particular character in sequence through the play.

Grade Level	Subject Area	Curriculum Expectations and Learning Outcome			Time Needed	Space	Materials
All	English, Language, Drama	Identify such vocal effects as tone, pace, pitch and volume, and use them together with sound effects to communicate meaning.	Develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support these interpretations.	Engage in drama explorations and role play, with a focus on exploring drama structures, key ideas and pivotal moments of the play.	15–30 minutes	Open spaces for exploring the text	Lines from the play printed on individual slips of paper

THE ACTIVITY

- Divide the class into groups of seven or eight. Each group will work on lines from one character.
- Hand to each group the sheet of paper with the lines from one character. Each member of the group will pick one of the lines that interests them – make sure they all pick different lines.
- Next, ask them (as individuals) to become a living “sculpture” – a motionless representation of their line.
- When the students have finished rehearsing their sculpture/pose/line, assemble them into an “audience”; then ask each group in turn to present their character. Have the members of the group line up in the order in which the lines are spoken in the play (which is the order in which they are written on the page). Each person in turn strikes their pose and says their line.
- You can repeat the whole exercise as many times as you like, giving different characters to each group.

EXTENSIONS

- Have the group reassemble and rehearse a whole group sculpture – each individual statue must be connected to another in some way. Members of the group may pick new lines at this point if they wish (unless all the lines were used the first time); they can also choose to use just a word or part of the phrase on the page, and several students may choose to say the same line. When presenting, the group sculpture will form, with one group member at a time moving into the centre, saying their word or line and striking a pose – it no longer matters in which order the students speak. As a further extension, groups may wish to add movement to their piece.
- Choose one of the lines and write about what it means to you. What type of person might say that line? What situation might inspire them to say this? Does the character seem to change at all as s/he speaks? What might explain that?

ROMEO

- 1. Ay me, sad hours seem long.**
- 2. O, she doth teach the torches to burn bright.**
- 3. I ne'er saw true beauty till this night.**
- 4. It is my lady. O, it is my love.**
- 5. With love's light wings did I o'er perch these walls.**
- 6. My heart's dear love is set on the fair daughter
of rich Capulet.**
- 7. O, I am fortune's fool!**
- 8. More dark and dark our woes.**
- 9. I defy you, stars!**
- 10. Thus, with a kiss, I die.**

TYBALT

- 1. What, drawn and talk of peace?**
- 2. Have at thee, coward!**
- 3. Fetch me my rapier, boy.**
- 4. To strike him dead I hold it not a sin.**
- 5. This is a Montague, our foe.**
- 6. Thou art a villain.**
- 7. Turn and draw.**
- 8. Thou wretched boy!**

JULIET

- 1. You kiss by the book.**
- 2. My only love sprung from my only hate.**
- 3. 'Tis but thy name that is my enemy.**
- 4. O, be some other name!**
- 5. Dost thou love me?**
- 6. It is too rash, too unadvised, too sudden.**
- 7. Give me my Romeo.**
- 8. Can heaven be so envious?**
- 9. Did Romeo's hand shed Tybalt's blood?**
- 10. O happy dagger, this is thy sheath!**
There rust and let me die.

NURSE

- 1. Thou was the prettiest babe that e'er I nursed**
- 2. Go girl; seek happy nights to happy days.**
- 3. He that can lay hold of her shall have the chinks.**
- 4. I am so vexed that every part of me quivers.**
- 5. My young lady bid me inquire you out.**
- 6. My mistress is the sweetest lady.**
- 7. Fie, how my bones ache.**
- 8. Henceforward do your messages yourself.**
- 9. We are undone, lady, we are undone.**
- 10. O, lamentable day!**

MERCUTIO

- 1. If love be rough with you, be rough with love.**
- 2. O then I see Queen Mab hath been with you.**
- 3. I talk of dreams which are the children
of an idle brain.**
- 4. If love be blind, love cannot hit the mark.**
- 5. Alas, poor Romeo, he is already dead, stabbed
with a white wench's black eye.**
- 6. Here's my fiddlestick, here's that shall make
you dance.**
- 7. O calm, dishonourable, vile submission!**
- 8. Ask for me tomorrow and you shall find me
a grave man.**
- 9. A plague a' both your houses!**
- 10. They have made worms' meat of me.**

PARIS

- 1. What say you to my suit?**
- 2. Younger than she are happy mothers made.**
- 3. These times of woe afford no time to woo.**
- 4. I would that Thursday were tomorrow.**
- 5. Do not deny to him that you love me.**
- 6. Thy face is mine, and thou has slandered it.**
- 7. God shield I should disturb devotion!**
- 8. Most detestable Death, by thee beguiled.**
- 9. This is that banished haughty Montague.**
- 10. If thou be merciful, open the tomb,
lay me with Juliet.**