

Resource Appendix

Appendix A (LP 6)

Names: _____

Reimagining/Deconstructing the “Balcony Scene”: Performance Guidelines

Directions: Reimagine the balcony scene! In other words, this scene doesn't have to be about romantic love unless you want it to be. Using **Act 2, Scene 2** (lines 1-148), you will choose **5-15 lines** from the text to include in your performance, and you should use these lines to support your new vision of the scene.

- **Add your own language** and adapt the scene as you see fit to support your new interpretation.
- You should plan for these performances to be about **2 minutes** in length.
- You may use your lines and notes while you perform, but your actions, tone, and overall delivery should convey meaning and support your group's interpretation of the text.

WRITE DOWN YOUR SELECTED LINES AND ANY PERFORMANCE NOTES, AS THESE WILL BE COLLECTED.

You should consider the following guidelines and questions while you plan your performance:

- You may want to discuss the interpretations from today's journal prompt to start off. For your new vision of the scene, consider the following: the **location** the scene takes place in, **the lines you choose** may alter the focus/direction of the performance, the **relationship** between the characters in your scene, the “roles” of group members, and whether or not you consider the balcony necessary to the scene.
- Considering what we've already discussed about **power and agency**, how are these enacted in your scene? How does power influence this scene and your characters' positions on the stage?
- Who will play what character? If there aren't enough characters in your text for each group member to perform, will you create a narrator to convey information to the audience? Will others create props or form **visuals** to support the scene?
- **Everyone in your group should contribute** to the selection of lines and the performance piece.
- How will you stand and deliver your lines in order to bring across **personality, emotions, and tone**?

If you get stuck, here's a list of potential options or “lenses” for your vision. Please feel free to think beyond these and come up with your own interpretation.

- ✓ Juliet mocking Romeo (or vice versa)
- ✓ Romeo talking to his friends about Juliet
- ✓ Juliet as indifferent to Romeo's confession
- ✓ A romantic relationship in the works, but with a twist! ♥

Reimagining/Deconstructing the “Balcony Scene”: Example

Juliet is tutoring her classmate Romeo in algebra when he confesses to her. She is standing while he is sitting, illustrating that Juliet is in power here.

Juliet (pointing to his homework): Does this make sense now?

Romeo (aside, to audience): She speaks, yet she says nothing (2.2.12). Math is not on my mind. I can only think of my feelings for her!

Juliet (louder, growing impatient): Where art thou Romeo? (2.2.36) Pay attention to me!

Romeo (aside, to audience): Oh! I cannot bear it any longer. (To Juliet) Oh, you are my lady! O, it is my love! (2.2.10).

Juliet (shocked): A lover's confession? We're here because you suck at math. Do not swear at all! (2.2.118)

Romeo (frustrated with self): I have lost her. I am too bold. (2.2.14).

Appendix B (LP 6)

Prezi Presentation: <http://prezi.com/dcq-ovl0ccwv/kosinski-act-2-scene-2-lesson-plan/>

Appendix C (LP 6)

Overview of Blocking

The ways in which performers move, stand, and interact with each other can have powerful implications for the characters and their relationships. Thoughtful, deliberate blocking often reveals significant power dynamics and underlying tensions among characters.

Definition of Blocking: Blocking is the process of planning where, when, and how actors will move about the stage during a performance.

Position on the Stage:

- Placement on the stage matters.
 - Where are the characters standing? Are the characters interacting on equal levels, or are some characters placed above/below the others?
 - Characters who are placed higher in relation to others often have more power or control in the scene. Similarly, characters who are physically lower on the stage often have less power or control in the scene.
 - Characters placed in the center of the stage often command more of the audience's attention.

Body Language:

- The body language of characters often reflects their personalities, concerns, and goals.
 - In what ways do the characters express themselves? What are the characters' gestures and movements? What do these actions suggest?
 - A character in command may use authoritative gestures to capture audience attention.
 - A character with power and agency may take up more space on the stage through their actions and gestures. Similarly, characters with less power and agency may restrain their movements or use of space on the stage.
 - Consider the position of characters' bodies and how they relate to each other. For instance, a character who *stands over* a *sitting* or *reclined* character likely has more power in the scene.