



## AUDITION MONOLOGUES

They're all about the same length (16 lines) and quite rich. Students should not feel any pressure to choose a monologue that aligns with their own gender identity, but rather pick whichever one they feel most connected to and comfortable with regardless of the character's gender identity:

### DRAMATIC

JULIET (Romeo and Juliet)

O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.  
'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee  
Take all myself.

ANTONY (Julius Caesar)

That I did love thee, Caesar, O, 'tis true:  
If then thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death,  
To see thy thy Anthony making his peace,  
Shaking the bloody fingers of thy foes,  
Most noble! in the presence of thy corse?  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood,  
It would become me better than to close  
In terms of friendship with thine enemies.  
Pardon me, Julius! Here wast thou bay'd, brave hart;  
Here didst thou fall; and here thy hunters stand,  
Sign'd in thy spoil, and crimson'd in thy lethe.  
O world, thou wast the forest to this hart;  
And this, indeed, O world, the heart of thee.  
How like a deer, stricken by many princes,  
Dost thou here lie!

## COMEDIC

ARMADO (Love's Labours Lost)

I do affect the very ground, which is base, where  
her shoe, which is baser, guided by her foot, which  
is basest, doth tread. I shall be forsworn, which  
is a great argument of falsehood, if I love. And  
how can that be true love which is falsely  
attempted? Love is a familiar; Love is a devil:  
there is no evil angel but Love. Yet was Samson so  
tempted, and he had an excellent strength; yet was  
Solomon so seduced, and he had a very good wit.  
Cupid's butt-shaft is too hard for Hercules' club;  
and therefore too much odds for a Spaniard's rapier.  
The first and second cause will not serve my turn;  
the passado he respects not, the duello he regards  
not: his disgrace is to be called boy; but his  
glory is to subdue men. Adieu, valour! rust rapier!  
be still, drum! for your manager is in love; yea,  
he loveth. Assist me, some extemporal god of rhyme,  
for I am sure I shall turn sonnet. Devise, wit;  
write, pen; for I am for whole volumes in folio.

ROSALIND (As You Like It)

And why, I pray you? Who might be your mother,  
That you insult, exult, and all at once,  
Over the wretched? What though you have no beauty,--  
As by my faith, I see no more in you  
Than without candle may go dark to bed,--  
Must you be therefore proud and pitiless?  
Why, what means this? Why do you look on me?  
I see no more in you than in the ordinary  
Of nature's sale-work. O's my little life!  
I think she means to tangle my eyes too.  
No, faith, proud mistress, hope not after it:  
You foolish shepherd, wherefore do you follow her,  
Like foggy south puffing with wind and rain?  
You are a thousand times a properer man  
Than she a woman: 'tis such fools as you  
That make the world full of ill-favour'd children.