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All my sons monologue kate

directed by Douglas Cooper audition dates are Sun, Aug 27 & Wed, Aug 30 7-9 pm callbacks Thur, Aug 31 7-9 pm Audition with a 1-2 minute dramatic monologue (need not be memorized). Please note, cold readings from the script reserved for the call back night only. ALL MY SONS tells the story of Joe Keller, a successful, self-made man, who committed a terrible and tragic act. He allows his business partner to take the rap, serving prison time for his crime, and successfully contrives his own innocence. Now, his son is about to marry his ex-partner to take the rap, serving prison time for his crime, and his lie is unraveled. Joe has spent his entire life in the single-minded pursuit of wealth for the sake of his family, an American Dream gone nightmarishly awry. This is a story about responsibility. Arthur Miller, who wrote this powerful play about all the compromises one is forced to make to live in a dishonest world and about a country's irrevocable loss of innocence at the hands of war. Character Descriptions as detailed in part by Miller himself: Joe Keller - nearing sixty, a heavy man of solid mind and build, a business man, but with the imprint of a laborer. When he reads, speaks, and listens, it is with the concentration of an uneducated man for whom there is still wonder in many commonly known things, a man whose judgement must be dredged out of experience and a peasant-like common sense. Joe defends his name and reputation by refusing to acknowledge the connection between himself and his actions. Kate Keller - in her early fifties, Miller prefers to call her Mother rather than Kate when providing her script dialogs. She is a woman of uncontrolled inspiration and an overwhelming capacity for love. The relationship between Son and Father may be the center of attention, but she holds the key to the action. She carries the authority in the household and defines what is reality, while struggling to deny truth and reject causality. For her nothing must change, the clock has stopped. Chris Keller - he is thirty-two, like his father, solidly built, a listener, a man capable of immense affection and loyalty. He sees himself as a martyr of sorts, an idealist; yet suspicion will grow that this is an image behind which he hides. Doubts are covered by a self-conscious presentation as an honest man, a self-denier only now able to assert his rights. He asserts an idealism that is at odds with his equally evident self-interest. Ann Deever - she is twenty-six, gentle but despite herself capable of holding fast to what she knows. She shares Chris's high ideals but believes he should not feel ashamed by his wealth. She has disowned her father whom she believes to be guilty of a crime. She has no wish to hurt anyone but is willing to do just that by exposing the truth about the Keller's oldest son if they remain opposed to her marrying Chris, he has been decorated for bravery. He follows Chris in accepting that his father is guilty. Now he reproaches Chris for (as he sees it) deceiving him. He is bitter because he has grown cynical about the ideals for which he sacrificed his own opportunities for happiness. Dr. Jim Bayliss - is nearing forty, a wry self-controlled man, an easy talker, but with a wisp of sadness that clings even to his self-effacing humor. In his youth, he shared Chris's ideals, but has been forced to compromise to pay the bills. He is fair to his wife, but she knows how frustrated Jim feels. Jim's is the voice of disillusioned experience. If any character speaks for the playwright (Arthur Miller), it is Jim. Sue Bayliss - is rounding forty, an utterly cynical woman. Believing Joe has "pulled a fast one"; she does not mind his awful crime, yet she dislikes Chris because his idealism, which she calls "phony", makes Jim feel restless. She is an embittered, rather grasping woman, whose ambittons are material wealth and social acceptance. She does not at all understand the moral values that her husband shares with Chris. Frank Lubey - is thirty-two and balding, a pleasant, opinionated man uncertain of himself, with a tendency toward peevishness when crossed, but always wanting it pleasant and neighborly. A materialist, he lacks culture, education and real intelligence, but has made money in business, and has courted Lydia while the younger men were fighting in the war. He dabbles in astrology lending support to Kate's refusal to acknowledge the truth about her oldest son. Lydia Lubey - is twenty-seven, robust, simple, warm and affectionate, rather a stereotype of femininity (she is confused by electrical appliances). Her life is in sharp contrast to what George and Chris have gone without. Her meeting with George (at one time her boyfriend) is painful to observe, she has the happy home life that he has forfeited. We understand why George declines her well-meant but tactless invitation to see her children. Bert - a child of eight or nine, full of energy and wonder, he's one of the kids from the neighborhood that believes Joe to be something of a hero, their chief of security, a vigilant protector of their small world. MOTHER was fast asleep, and — Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me... Mom, Mom I could hear him like he was in the room. Mom! ... it was his voice! If I could touch him I knew I could stop him, if I could only - I woke up and it was so funny - The wind ... it was like the roaring of his engine. I came out here. I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me - and I like - came awake. See? We should never have planted that tree. I said so in the first place; it was too soon to plant a tree for him. All my sons from Luna All my sons Introduction from missfyvie 'All My Sons' Pre-activities from Senem Öz 1. All Imagery Simile Simile - a figure of speech involving the comparison of one thing with another thing of a different kind. "The wind... It was like the roaring of his engine" (Kate talking about the storm, Act 1) "..they're cracked as coconuts." (Jim My Sons - Glossary of key Terms (created by year 13 class) talking about his patients, Act 3, p.73) "...he was crying like a child." (Kate about Joe, Act 3, p.74) All My Sons- 'I went to work with Dad, and that rat race again"- Chris "What ice does that cut?" (Joe to Kate, Act 3, p.76) Repeated image/idea - the characters references to 'hearts' in 'All MySons' George's character in All My Sons uses many interrogatives when approaching Chris and Keller. This represents him as a character which is unsure of the situation surrounding him. In addition to that, George believes he knows what is right, and that Keller did send out the faulty parts, this represents to the audience that the questions George is asking, he already knows the answers to. For example "Or are you afraid of the answer", "Annie, why isn't his name on it?" and "What'd expect him to think of you?" Tragic Flaw - the character defect that causes the downfall of the protagonist of a tragedy. Joe's pride? All My Sons - On page 14, Chris uses the pronoun 'she' which represents his as showing a lack of emotion towards the character. For example "She will come over here and beat your brains out", "She was out here when it broke". Turn Taking - refers to the process by which people in a conversation decide who is to speak next. Foreshadowing Something which gives an idea of what is to come later on in the play "I'm his father and he's myson, and if there's something bigger than that I'll put a bulletinmy head." Protagonist The leading character Joe Keller Emotive language The deliberate choice of wordsto elicit emotion "Yes sir.Larry. That was a boywe lost. Larry. A key moment within the play is at the end of Act One when she says "Corrupt my children...! Poison my home? It's not true! It could never, never be true!" when she is alone. This use of monologue represents the turning point that this scene holds. In All My Sons, it is typical of Kate's language to consist of large monologues, both when she is alone and also when she is around others. I believe she does this so as to distract herself from the truth, it makes her day-to-day life seem more surreal as if she is convincing herself that Larry is still alive. For example of page 20, she is describing her dream about Larry's tree in great detail and gets absorbed into this imagination. However, towards the end of the play, it is Joe Keller's speech that begins to consist of monologues more, and this may be because he is trying to justify his crime and defend himself against George and his son and from the truth. He is desperately trying to convince not only those around him but also himself that he is not a guilty man. Verb Definition: In All My Sons, Chris' speech consists of lots of verbs e.g. "talking", "accomplish" and "waiting". And this is because he is ready to move on from Larry's death and he wishes that his family will forget and move on also so that he can get married to Ann. Therefore his speech is very practical and based on actions. Reactive Definition: In All My Sons, Joe is a fairly reactive character - he never creates the situations but is obliged to react. Such as when Chris proposes to Ann and asks for his permission or when George accuses himof murder etc. This is because I think he wants to leave the past in the past and so instead of creating these situations he attempts to diffuse them. Filler Definition: a pause or hesitation in speech indicating spontaneous speech Mood is referred to as the atmosphere of a literary piece, as it creates an emotional situation that surrounds the readers. Mood is developed through various methods. It can be developed through various methods. It can be developed through various methods. It can be developed through setting, theme, tone and diction. Joe's soliloquy on page 32. Which can be interpreted as a monologue to himself to reinforce that sending off the faulty airplane cylinders was the right thing to do, to try and the rid the guilt he evidently feels. Noun- used to identify any object, places, or things common, All My Sons "Columbus" these are examples of proper nouns. Provocative- Provocative- Provocative- Provocative- Provocative language is when anger or other strong reaction is caused deliberately. This is used as a form of heightened language to raise the tensions within the two plays. An example of provocative language used in All My Sons, is George's provocative declarative to raise the tension within the play; "Because his Father destroyed your Family" Discourse Markers are used to shape the direction of the conversation. Which are used through particles such as - so, well, you know, actually, I mean. An example of Discourse Markers conveyed by Miller in All My Sons is "Well, No one told me it was Labor Day" Chris Keller. Register-Register helps to indicate the degree of formality in language use. In Comparison, to All My Sons where Miller projects the register of a dialect typical to Mid-Western families in 1940's America exemplified through "I aint Clever" Joe Keller. Climax- The point of the story where the protagonist's life is dramatically changed. All My Sons- 'Honorable profession'- Frank All My 'What the hell is the matter with you?'- Keller A Dolls House- 'And leave your home, your husband and your Children?' All My Sons- 'Every Sunday ought to be like this'- Frank In All My Sons Irony is used when the apple tree falls down.Kellersays,"He'd been 27 this month.And histree blows down."Ironic how it means so little to Keller.He reads the newspaper while saying, "Isn't it awful? The wind must've got it last night. You heard the wind, didn't you? "The falling symbolises that Larry is indeed missing or dead. Text Note: We are currently not able to display the full text for this monologue. However, to assist users who already have access to the script, starting and ending lines are presented below. Start: I was fast asleep, and ... [Raising her arm over the audience.] Remember the way he used to fly low past the house when he was in training? [...] End: The tree snapped right in front of me ... and I like ... came awake. See? We should never have planted that tree. I said so in the first place; it was too soon to plant a tree for him. For full extended monologue, please refer to clips or the script edition cited here: Miller, Arthur. All My Sons. Samuel French, 1947. All monologues are property and copyright of their owners. Monologues are presented on StageAgent for educational purposes only. Videos All monologues are property and copyright of their owners. Monologues are presented on StageAgent for educational purposes only. More about this monologue All My Sons takes place in a small American town in August, a few years after World War II. The events of the play occur on a single set, the back yard of the Keller home, where a tree has recently been torn down by a storm. The Kellers are solidly middle-class and have a working-class background. They are not rich, but they are financially comfortable, and there is a sense throughout the play that they worked hard to reach this state of stability. At curtain rise, Joe Keller and Dr. Jim Bayliss are in the yard. Keller is a middle-aged father, uneducated but sensible and generally unexceptional. Jim, the local doctor is making small talk with his neighbor. After some talk about the weather, another neighbor enters. Frank Lubey is younger, pleasant, and profoundly superstitious. Keller is reading the want ads in the Sunday paper, and he is quietly impressed by all the different types of business there are nowadays. Frank notices the broken tree, and Keller replies sadly that it fell the previous night. His wife has not yet seen it. Frank refers obliquely to the fact that the tree was planted in memory of Keller's son Larry, who would have turned 27 this month. Frank knows Larry's birthday because he has been preparing a horoscope for Larry at the request of Keller's wife Kate (referred to in the stage directions as "Mother" throughout). She wishes to know if November 25th, the day on which Larry went missing in the war, was a favorable day for her son. According to those who believe in these things (that is, Frank and Kate, but not Keller), it would have been fairly impossible for Larry to die on a favorable day. Keller mentions that a girl named Annie is upstairs sleeping, and the mention of her makes Jim and Frank excited. Jim is new to the neighborhood, so he has never met Annie, and Frank is eager to see an old acquaintance. Sue Bayliss, Jim's wife, stops by to tell Jim that a patient is on the phone. Jim implies that the patient in question is a hypochondriac, and Sue suggests that he should be happy to take his doctor's fee whether the patient is really sick or not. Sue mentions that Annie is still unmarried (she is). Lydia finds that hard to believe, and Keller replies bitterly that it is because of the war that Annie is single and that he has one son instead of two. She exits. Chris Keller enters. He is an affectionate young man of 32, who clearly adores his father. They wonder what Mother will say about the broken tree. A little boy named Bert runs in. He and Keller have an extended make-believe game in which Keller is the police inspector and Bert has been deputized to arrest other children in the town. After being told that there is a jail in the basement of the house, Bert leaves to continue his patrol. Chris saw his mother standing outside beside the tree when it cracked. She had been crying very hard and wandering around at night, like she did shortly after Larry died. Although Larry has been missing for several years, Mother still thinks that he is alive somewhere. Chris thinks it is dishonest that he and Keller allow her to hold onto this dream, while they themselves are rather certain that Larry is long dead. Keller is resistant to making this fact final, however, because they cannot prove that their son is dead, at least not to his wife, without a body or a grave. Chris sits him down and says that he asked Annie to visit because he is going to propose to her. Keller is lukewarm about the idea, because Annie was Larry's girl. From Mother's perspective, Larry is not dead, so Annie is not available to Chris. But Chris insists that there is no other girl for him, even though they have not seen each other since the war. He declares an ultimatum: if his parents will not accept his marriage to Annie, then he and Annie will just get married and move elsewhere. Keller is shocked that Chris would leave behind the family business. Mother appears. She is somewhat younger than her husband, and she is very loving. She says that it is funny that Larry's tree blew down in his birthday month, and this shows that he is coming back. Uncomfortable, Chris tries to change the subject and talk about how good Annie looks. Mother says that she loves Annie because she did not run off with another man as soon as her beau was declared missing. Mother has a headache, perhaps from a bad dream in which she saw Larry reaching to her from the cockpit of his plane. She sees this as more evidence that they had been hasty in putting a memorial tree up for him. Chris says that maybe they should be trying to forget Larry, and Mother is furious. Chris exits to get her some aspirin, and Mother says that if Annie is still single, that means that she has been waiting for Larry, and they dare not take her faith away. Mother gets somewhat hysterical, claiming that if Larry is not coming back, then she will kill herself. She says that Keller in particular should believe. Bert reappears, but Mother shoos him away, saying that they must end that jail business. Ann and Chris enter. She is beautiful and strongwilled. Their entrance cuts short the argument. Jim and Sue briefly enter and are introduced to Ann. Before she leaves, Sue tells Ann that she should never, not even in her mind, count her husband's money. Ann and the Kellers discuss their plans for the evening, and Mother mentions that the room Ann is staying in was Larry's room. She is shocked, because the closet is full of clothes and the shoes are shined. There is an awkward moment, and Mother pulls Ann aside to gossip. Ann says that her parents are not getting divorced. Mother asks if Ann goes out much, and Ann knows that she is really asking if she is still waiting for Larry. She says that she is not. Mother insists that deep in her heart she must think he is still alive. Ann asks why Mother still believes, and Mother says it is because "certain things can never be," not in a world with a God. Frank enters and asks Ann about her brother George, the lawyer. He also asks when her father expects parole, and Ann clams up. After Frank leaves, she is dismayed to realize that the town is still talking about her father, even though he has been gone and in prison for years now. Keller claims that no one talks about the case any more, because when he got out of prison he walked down the street with his head held high. It is slowly established that Keller and Ann's father Steve had been in business together during the war, and they had sold a shipment of cracked cylinder heads to the Air Force, which made twenty-one P-40s crash. The two were tried, and Steve was found guilty and sent to jail, but Keller does not hold any grudges against her father, even though her father had tried to blame the whole thing on him. Ann does hold a grudge, though; she has not spoken to her father since then. Chris agrees and calls Steve a murderer. For all they know, Ann says, one of those cracked cylinder heads could have been in the plane that crashed with Larry inside. Mother is angered by this remark, and she insists that it all has nothing to do with Larry. Keller says that Steve was a little man who followed orders when the army called for the cylinder heads, and that the incident was just a mistake, not murder. The parents exit, and Ann says that she will not stay. Chris changes her mind by confessing his love. But their embrace is unsatisfactory to Ann, and Chris explains that he feels uncomfortable in his happiness because he survived the war, while all the other men in his company did not. Ann says that Chris should be happy with his good fortune and proud of his money and his business. Keller enters and says that George is calling from Columbus, where his father's prison is. Keller is suspicious that George and Ann are trying to open up the case again, and Chris is angered by the insinuation. Keller changes the subject and says he wants to rename the business for Chris, but Chris is uneasy with the proposition. Keller suspects that Chris is angered by the insinuation. Keller suspects that Chris is angered by the insinuation. says that George will be coming that night. She and Chris leave. Mother enters and is shaken by the fact that George to take an airplane from New York to see him. Keller insists there is nothing, and Mother twice questions his resolve on that matter. Mother finishes with a warning that Keller ought to be smart. Analysis The important events in All My Sons have already transpired. The only action that occurs within the time frame of the narrative is the revelation of certain facts about the past, and it is important to track how the revelations change the relationships among the characters as well as their own self-definition. Arthur Miller carefully controls the flow of information rather than focusing on plot and action. Thus the play, influenced by the work of the playwright Ibsen, is paced by the slow revelation of facts. In the first act, not much is said that is unknown to the characters, but it is all new to the audience. Miller takes his time revealing the background information to the audience by having the characters obliquely refer to Larry and to his disappearance again and again, until all the necessary information has been revealed through insinuation and association. The first reference to Steve's incarceration occurs when Ann says that her mother and father will probably live together again "when he gets out." This does not mean much to the audience until Frank asks about Steve's parole. Therefore, Ann's estrangement from her father and the community's hostility and curiosity towards the man are established before the audience knows exactly where Steve is and how he got there. Miller's manipulation of the background information heightens the audience knows exactly where Steve is and how he got there. Miller's manipulation of the background information heightens the audience knows exactly where Steve is and how he got there. Miller's manipulation of the background information heightens the audience knows exactly where Steve is and how he got there. Miller's manipulation of the background information heightens the audience knows exactly where Steve is and how he got there. feelings of guilt for surviving the war and coming home to a successful business, and Mother learns that Ann has not exactly been waiting for Larry all these years. Yet Miller's skillful and carefully planned withholding of the characters' backgrounds prevents the first act from feeling like forty minutes of exposition--which, in function, it actually is. The slow pace of the first act also allows the horror of the crime to seep into the atmosphere, imbuing the audience with a sense that this idyllic, placid community has been injected with a slow poison. In addition, as in many plays and written works, Miller's choices in establishing the relationships in this fashion allow him to closely manipulate the audience's inferences and judgments about each character. (The effect is not unlike that of F. Scott Fitzgerald's The Great Gatsby, in which the first-person narrator, speaking after the events of the narrative tools of the novel at his disposal like Fitzgerald did. A playwright mainly employs dialogue. Therefore, readers and viewers should pay careful attention to the ways that Miller sets up the necessary details about each character and their relationships. Keller's insistence that Steve was not a murderer, and Chris's strong belief that patching those cracked airplane heads was morally reprehensible, are not just foreshadowing. They are essential elements of each character's personal trajectory, and these elements express the principal concept of the play: the past has an enduring influence on the present which never quite goes away. Fitzgerald's work leaves the reader with the message that one "can't repeat the past," and Miller's adds the caveat that one cannot ignore the past either. The first act also illustrates the tensions between the characters that will rise to the surface in the second and third acts. The Kellers seem like a happy family at first; it is even remarked that Chris is the rare sort of person who truly loves his parents. But there is resentment beneath the surface of their contented existence, resentment that reflects more than just grief at the loss of a son. Larry was clearly the favored of the Keller boys. Keller compares Larry's business sense to Chris's lack of it, and Chris complains that he has always played second fiddle to Larry in the eyes of his parents and of Ann, who was first betrothed to Larry. The family sometimes implies bitterness that Chris, not Larry, was the son who survived the war. Chris is too idealistic, too soft about business. Like Michael Corleone in Mario Puzo's The Godfather, Chris returned from the war with a new idealism that will not permit him to condone his father's shadier business practices. And like Vito Corleone, Keller believes that his actions are legitimate if he acts for the sake of his family. In the end, like Michael Corleone, Chris must compromise his values in order to protect his father and his own family. Mother's insecurities are expressed through her obsessive delusions about her dead son. She is anxious, suspicious of Ann, and highly superstitious. She cannot handle her husband's casual "jail" game with the neighborhood children, because there is something weighing on her conscience. Jail has been a real specter in this family. When Keller responds to her worries with "what have I got to hide?" we see the first clue that he does have something to hide after all--and Mother knows all about it--and it makes her sick with worry. Ann is more of a simple character, serving the purpose of the plot but not actually a focus of the plot b woman who brings destruction to the false calm of the Kellers' life by churning up a past that some of the family, in some ways, has tried to ignore. She and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama, but Miller keeps a tight focus, so Ann's and George have their own family drama and the family drama an tension between another son and a father who might be guilty.

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