



WHAT MAKES A DYNAMIC MONOLOGUE?

Anyone can write a monologue. It's simply a **single speaker** talking to a **single listener**. But how can we write a monologue which is **active, interesting, and dynamic**? A monologue that an actor **can't wait** to perform, and a monologue an audience **can't wait** to hear?

1. We, as an audience, become **invested** in the speaker
 - We can **love** or **hate** the speaker, but we must become emotionally involved in the speaker's story/problem/life/relationship.
2. We are clear, at least by the end, **whom** the speaker is speaking to
 - The speaker can **name** the listener: "I have to tell you how I feel, *Harry*."
 - The speaker can **identify** the listener: "You're *my big brother*, so ____."
3. There is **urgency** in the monologue - these words **must** be spoken, and they must be spoken **in this very moment**
 - What makes **today** different than **any other day**?
 - What happened **today** that makes the saying of these words **urgent**?
 - Why **must** these words be spoken **in this moment**?
4. There is a **problem** in the monologue. It is not necessarily **solved** by the end of the speech, but it must be **explored**
 - The problem can be **stated**: "I need to stop drinking."
 - The problem can be **left open** at the **end** of the monologue: "I need to stop drinking. But I'll just have one last drink today and stop drinking **tomorrow**."
 - A character can make a **decision** to take an **action**: "I'm going to **kill** him."
 - A character can have an emotional journey: "I **hated** her, but now I **love** her."
5. The most dynamic monologues have a **turn**, which **changes** things dramatically from the beginning of the speech through the end of it.
 - It can be something **unexpected**: "I need to quit drinking... *human blood*."
 - It can be some new **information** which is **revealed**: "When I said I drink human blood, I actually meant that I've *travelled here from the future*."
6. What is the speaker **DOING**:
 - Your speaker can be doing a **physical action**: running, sneaking, lifting weights, cooking, playing a sport, etc
 - Your speaker can be **in the middle of something**: searching, on a date, in class, preparing for a presentation, driving, etc
7. In many great monologues, the speaker **wants** something, and there is usually at least one thing **stopping them** from getting what they **want**
 - Often, this intense sense of **unfulfilled wanting** creates urgency
 - **Wanting something you can't have is a universal human crisis**