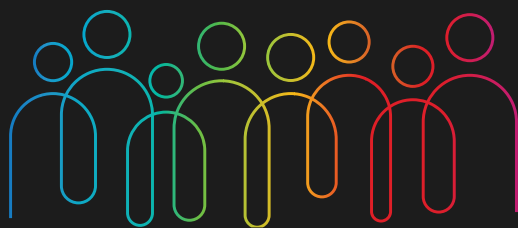


## Sample Pages from Monologues for All

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# MONOLOGUES FOR ALL

ALL  
MONOLOGUES  
FROM PUBLISHED  
PLAYS!

All gender monologues for  
competition & classroom study



Edited by Lindsay Price

Monologues for All  
Edited by Lindsay Price  
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website: [www.theatrefolk.com](http://www.theatrefolk.com)

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# PERMISSIONS

There are some monologues in this resource that have a gender implied (for example, by the name of the character). These monologues are included because the content doesn't have details that suggest a specific gender. Why should a good monologue not be performed by all who want to?

As the author of all the monologues in the book, I give my **explicit permission** to any individual who chooses a monologue from this book to change the name (some have been suggested), gender, or pronouns of a character.

Beyond that, the text of the monologue is to remain as is.

All plays mentioned in this collection can be found at [theatrefolk.com](http://theatrefolk.com).  
All plays mentioned in this collection are written by Lindsay Price.

# DO THESE MONOLOGUES COME FROM PLAYS? AND OTHER QUESTIONS ANSWERED

**Do these monologues come from published plays?**

Yes. Every monologue comes from a published play. Each monologue entry lists the name of the play and all the plays can be found at [www.theatrefolk.com](http://www.theatrefolk.com).

**Why isn't the gender specified in these monologues?**

Actors have permission to infer the gender from the monologue that best fits with their own interpretation of the piece. This includes any gender beyond the binary. Actors also have permission to change the name of the character to fit the chosen identity of the character. The sky's the limit to your character development. There is no reason you can't do these monologues because they're "supposed" to be done by a certain gender.

**What does it mean that the monologues are for competition and classroom study?**

The monologues are between 30 seconds and 2 minutes and require no additional props or costume pieces to perform. This makes them perfect for competition. All the monologues come with character development questions and staging suggestions. There are three [character development worksheets](#) at the end of the book. This gives students the opportunity to really study the character, which makes it great for the classroom.

**Are the monologues appropriate for high school or middle school performers?**

Some monologues are identified as "young teen," but ultimately, it depends on you, your students, and any school policy when it comes to subject matter. None of the monologues have any explicit language or talk of sex. Every situation is different so you will have to determine what's appropriate; you know your students and their level of maturity best.

**Do my students have to read the play to do this monologue?**

In many cases, students will give a better performance if they do. They'll learn about their character and that's always going to help. Having said that, some of the monologues in this resource are stand-alones; the monologue is the only time the character appears in the play. These are identified as such.

**What if students don't have time to read the play?**

Each entry comes with a synopsis, staging suggestions, character questions and a description of the moment before. It's not the same as reading the whole play, but students will get an understanding of the character and where they are coming from before they start to speak.

**What else do students need to do?**

Enjoy! Monologues are an excellent project for students. They provide an opportunity to apply theatrical techniques and step into someone else's shoes for an extended time. Students can work on self-confidence and public speaking and apply these skills outside the classroom.

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# Com, teen

## Play

Characters Behaving Badly

## Synopsis

The character has been grounded for receiving an A– instead of an A in a class. They are rebelling in the only way they know how and in a way they know will upset their mother the most.

## Staging Suggestions

This character is sitting for the whole monologue but that doesn't mean there isn't any action. They are "eating" and that will have to be mimed. They are speaking to their "mother" who isn't with them in the scene. But even if she isn't there, she is present, because she's the kind of mother who's hard to get away from, whose voice is always in your ear. That should be taken into consideration with the staging. This monologue also represents the last straw for the character, who has always been good and strived to be the best and has had it with having their efforts ignored. That energy should be addressed in the staging. Is there a time when the character can't help but stand up, where their energy propels them to their feet? Further, think about the difference between when the character is singing and when they are speaking to their mother. How do the different moments affect the character physically? Lastly, this piece is a comedy. Have fun with the monologue and the journey of the character.

## Character Questions

- How old is this character? What clues does the monologue give you?
- What is the relationship between the character and their mother?
- What does the mother look like? Describe her visual and personality traits.
- Are there any other family members? How does the character get along with them?
- Why is the mother so focused on the character getting As?
- What is this character's bedroom like? Describe it using the five senses.
- Why is this moment the turning point for the character?
- What is this character like on a typical day? What are they like at school?
- What is the tone of the monologue? Is it a comedy or a drama?
- What are the main personality traits of this character?
- Based on the language of the character, how would you physicalize them?

- Compare your thoughts on parents' expectations for grades with the character's.
- How would you visualize this character? What clues does the monologue give you about their appearance?

## The Moment Before

The character was grounded for receiving an A- in a class. This is the last straw for the character. This is a stand-alone monologue in the play.

*(singing to the tune of "The Farmer in the Dell")* I'm eating on the couch. I'm eating on the couch. It's the nice one in the front room, I'm eating on the couch. My mother doesn't know, My mother doesn't know, I'll get in so much trouble, I'm eating on the couch. *(speaking to "Mom" who isn't there.)* Hey mom, I'm eating food WITH condiments! Messy, messy condiments! Ketchup. Mustard. I thought about tomato sauce, that stuff is hard to get out. I thought about grease. *(to self)* Grease stains would drive her mental. Men-tal. Veins in her forehead. *(sighing)* But fried food upsets my stomach. *(singing)* I'm eating on the couch, I'm eating on the couch. *(speaking)* Hey mom, I'm eating a cheese burger! With ketchup, mustard and mayo! *(singing)* I'm not allowed saturated fat, I'm eating on the couch. *(speaking)* I think you were completely unfair. It was an A minus. An A MINUS. So I didn't get an A in Spanish, that was grounds for grounding? Because I'm not "applying myself." I'm not "reaching" my "potential." *(to self)* Why am I getting upset, she's not even here. *(calling out)* I'm not getting upset mom. You know what I'm doing? *(singing)* I'm eating on the couch, I'm eating on the couch... *(speaking)* Whoops, I got ketchup on my hands and *(singsong)* I forgot a napkin. And this is one of those flimsy paper plates Aunt Kelly brought to the BBQ last summer that you hated and told her so. *(scoffing)* Not reaching my potential. All day long, all I'm thinking about is "my potential." You've burned it into my brain. Tattooed it backwards on my forehead so it's the first thing I see when I look in the mirror. I have had it. You know what? You know what? I might even get a B plus in Spanish next semester. *(singing)* I'm eating on the couch, I'm eating - *(cuts self off)* Probably not, I like As. But you know what else I like, mom? Credit for my work. Credit for the fact that Spanish doesn't come easy and I got an A minus, mom. Credit for the fact that I could have trashed my room and I didn't because it's really nice and I'd clean it up afterward and that, I feel, would depart from the point. *(singing low)* I'm eating on the couch, I'm eating on the couch... I wonder if baking soda would get that out... I'm eating on the couch...

# Teaching Resources

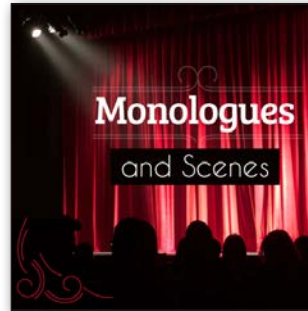
Quality resources to use in your drama classroom



## The Drama Classroom Companion

*The Drama Classroom Companion* is filled with articles and exercises to build the skills needed for theatrical performance as well as real world skills like creative thinking, critical thinking, collaboration, and communication.

[theatrefolk.com/companion](http://theatrefolk.com/companion)

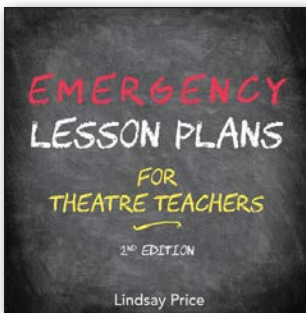


## Monologue and Scene Collections

Whether it's for classwork, competitions or auditions, these collections of student-appropriate monologues and scenes can help you find what you're looking for.

All monologues and scenes come from published plays and include running-times, descriptions, character notes and staging suggestions.

[theatrefolk.com/collections](http://theatrefolk.com/collections)



## Emergency Lesson Plans For Theatre Teachers

*Emergency Lesson Plans For Theatre Teachers, 2nd edition* gives you the tools and resources you need to confidently leave your class in the hands of a substitute teacher. Customize your lesson plans to suit the specific needs of your class when you can't be there.

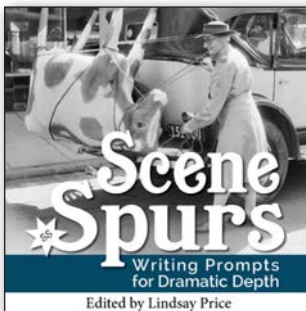
[theatrefolk.com/elp](http://theatrefolk.com/elp)



## The Student Director's Handbook

Help students take their show from first audition to opening night with *The Student Director's Handbook*. This easy-to-use ebook is full of guidelines, tips and templates designed to help students create a vision, circumvent problems and organize rehearsals on their way to a successful production.

[theatrefolk.com/student-director](http://theatrefolk.com/student-director)



## Scene-Spurs: Writing Prompts for Dramatic Depth

*Scene Spurs* is a collection of photo-based writing prompts developed by playwright Lindsay Price. The set includes 35 different Spurs along with an instruction guide to integrate them into your drama classroom.

[theatrefolk.com/spurs](http://theatrefolk.com/spurs)

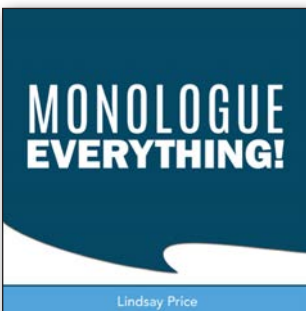


## Write Your Own Vignette Play

Your students want to write and perform an original play. You want to include a playwriting unit in your program. But where to start? What if your students have never written a play before? What if you've never written before?

*Write Your Own Vignette Play* will answer all your questions and more

[theatrefolk.com/write\\_vignette](http://theatrefolk.com/write_vignette)



## The Monologue Everything Program

Want your students to write their own monologues? Have you tried to incorporate monologue units into the classroom with less-than-satisfactory results?

[theatrefolk.com/monologue-everything](http://theatrefolk.com/monologue-everything)



## Competition Material

Plays, monologues, and scenes for drama competitions including royalty information and exemptions.

[theatrefolk.com/competition](http://theatrefolk.com/competition)



## Practical Technical Theater: The Complete Solution for Technical Theater Classrooms

This series of instructional DVDs is perfect for the teacher who feels more at home with a prompt book than a hammer, and would welcome a new, visually oriented teaching tool for their tech classes and production crews.

[theatrefolk.com/ptt](http://theatrefolk.com/ptt)



[www.theatrefolk.com/resources](http://www.theatrefolk.com/resources)