

Speaker 1

Thinking back to the handout that I gave you on writing a dramatic monologue, what are some questions that we need to consider before writing or what is the stuff that we'll need to think about now about staging?

Speaker

Who it is.

Speaker 1

Who's speaking, yeah, okay, so who is speaking.

Speaker

Do you have to ask age and stuff?

Speaker 1

Sorry?

Speaker

To have to ask age and stuff?

Speaker 1

No, see, the thing with that kind of stuff is remember what I said about telling a story? Think about the news monologue. We don't know how old this teacher is but you gather it from what she tells us. She doesn't say, "I'm in my mid-20s." She says, "When I was at uni ..." so many years ago. So that's how you get it across if you need to tell it but sometimes age might not be important. Some monologues are ageless, okay? But this one on here, at the start, it said that she was in her 20s and we gather that from what she says, okay? So you guys can't just stand up there and go, "I am 31." It's not dramatic, okay? So, okay, Tayla, who's speaking?

Speaker

She's a young girl in the middle of the year.

Speaker 1

Okay, all right, so what other questions does she need to consider if we're going to get her up on stage thinking about this now? We've got an empty space here, what are we going to do with it?

Speaker

Who's there and what's there.

Speaker 1

Who's there and what's there? Okay, so do you have any props?

Speaker

Not as yet.

Speaker 1

No, so you don't need anything there?

Speaker

Not yet, no.

Speaker 1

So we've got an empty space to work with.

Speaker

Yeah.

Speaker 1

Good, excellent. Okay, is she talking to anyone else? Who's there?

Speaker

There's soldiers outside, so the way I've got it she's kind of hiding either under a bed or in a cupboard or something.

Speaker 1

All right, good. Let's get you up on stage. Where do you think you would start off?

Speaker

Well, she starts off saying that she's scared for her life, so I'd have her kind of hiding, maybe looking out through ... if she's under a bed she could be, I don't know, lifting the

covers up at some point and saying that she's scared, that she's hiding, or if she's in the cupboard she could be opening the door, same deal, just looking out to see if they're there, if they've found her yet or not.

Speaker 1

Okay, good. As audience members where do we think the bed should be? What would be interesting and engaging for us?

Speaker

Centre of the room and ...

Speaker 1

At the back, you think? Whereabouts, left, middle, right?

Speaker

Not in the middle.

Speaker

Probably at the side here.

Speaker 1

Okay, so ...

Speaker

Over here.

Speaker 1

... over that way? Why do we think that? How does that work?

Speaker

So that could be the outside.

Speaker

What else do you have?

Speaker 1

So this is the outside, do you think?

Speaker

Yeah.

Speaker

So far.

Speaker 1

You don't need an elaborate prop set up and everything.

Speaker

The invisible.

Speaker 1

We learn, exactly, the whole invisible theatre. We learn through what you're saying.

Speaker

Then [0:03:11.5].

Speaker 1

Yes, okay. Yes, [0:03:13.3 name]

Speaker

I think the best place for the bed is like in the middle, right in the front here, and then she can look at the audience as they're the soldiers, to better connect with the audience.

Speaker 1

Okay, so why do you think she needs to be that far forward?

Speaker

So that it's easier for, like, it's easier for her to connect to the audience. She's going to open the door and look at the audience as if they were soldiers and they're ...

Speaker 1

All right, so if we're thinking about it in that way, in terms of the distance that we're creating, if she is really close and we're the soldiers, as the audience members, what kind of ... do we want to get the feeling that they're really close or do we want her further back, so there's that bit of distance between them? How do we think that should work?

Speaker

I built this thing because if she's hiding from them, they really close, it's like they can see her.

Speaker 1

Okay.

Speaker

And it would be like, I don't know, it's [0:04:03.2].

Speaker 1

Okay, so what do you guys think? Linda thinks a bit of distance. [0:04:06.6 name] thinks that she should be far forward. Yes, [0:04:09.7 name].

Speaker

Where's she at, a room ...

Speaker 1

She's under a bed. Is that what you said, like hiding under a bed or something.

Speaker

Yeah, so like a room.

Speaker

In a room, yeah, yeah, in a room.

Speaker

In a room? But you wouldn't have soldiers in the room.

Speaker 1

No, they come in.

Speaker

But they did raids and stuff on the houses. So they came through and looked everywhere.

Speaker

Right, so they're in your house and you're in your room. That makes more sense.

Speaker 1

Okay, why don't we try it both ways and see what works. So we'll try it far forward, like [0:04:35.9 name] said, and then we'll get you to move back afterwards and see how that works, okay.

Speaker

So here?

Speaker 1

Yeah, so you're under the bed, are you?

Speaker

Yeah.

Speaker 1

All right, in position.

Speaker

Okay, "There's a war raging around me and I'm scared for my life. He's taken over, taking control of everything. The Jews, they're being hunted, slaughtered where they stand. I could be next. I can't sleep without seeing their faces, those red eyes that they have. They have no souls, only the ones they're taken. I don't want them to find me. I don't want to end up in one of those camps. I can't be there. I don't want to die yet." That's what I've got finished.

Speaker 1

Good, okay, so is she going to be under the bed the whole time?

Speaker

I don't know, so far, yes.

Speaker 1

You haven't decided yet, okay.

Speaker

So far, yes, I haven't finished writing it all but ...

Speaker 1

All right, if she's going to be under the bed the whole time, how can she engage the audience because obviously she's not going to be moving around.

Speaker

That's why I said that she's ... like, she's ...

Speaker 1

Like lifting ... she did have a ...

Speaker

Then she get up and trying to look if the soldiers are there or something.

Speaker

Yeah.

Speaker 1

She did have a bit of movement there. Like, it did look like, at one point, you were leaning forward to peak out and then she scuttled backwards. So she can do movement like that to make it interesting but if she's stuck under the bed the whole time, how are we going to create that tension? I mean, it's in what she's saying as well but this might be the equivalent of just sitting in a chair the whole time.

Speaker

Is the bed really ... are you really close to the bed? There are some beds that are up and there's some down.

Speaker

Yeah, probably lower down because to me that would be harder to get under but ...

Speaker

Maybe if you're in an awkward position.

Speaker

Yeah.

Speaker 1

So a bit claustrophobic.

Speaker

Yeah.

Speaker 1

Yeah, the feeling of claustrophobia, then would the rest of the stage be empty? Would we need the furniture to symbolize the bedroom, do you think, or would she just have a bed?

Speaker

It has to be because [0:06:58.2]

Speaker

Yeah, maybe like, I don't know, a desk or a chair or something just to make it look like there's ... it's in a house, it's in a bedroom.

Speaker

Not cupboards.

Speaker 1

You don't think the audience could get that from just a bed?

Speaker

No.

Speaker

No.

Speaker

You could have a bed in the background.

Speaker 1

No, okay.

Speaker

You could get that but it would just add more ... I think it might add more ...

Speaker 1

Okay.

[end of transcript]