

Monologue Options

If you are struggling to source monologues for your audition, here are a selection of options you can use and some pointers to consider. Good luck!

Some points to consider when preparing and performing your monologue:

1. **Have a Clear Objective** - decide what the character is trying to do — persuade, confess, explain, impress?
2. **Show an Emotional Journey** - let the monologue change as it goes — shifts in thoughts, feelings, or energy keep it alive.
3. **Use Voice and Body Purposefully** - vocal variety (pace, volume, tone) and simple, intentional movement help communicate the character clearly.
4. **Stay Connected and Truthful** - speak *to* someone (real or imagined) and keep the performance honest rather than “performed.”

Option 1

The Perks of Being a Wallflower (Stage Adaptation)

The Perks of Being a Wallflower (novel by Stephen Chbosky, 1999; film 2012) follows Charlie, a sensitive, introverted teenager, during their first year of high school. The story is told through letters they write as they try to understand friendships, trauma, growing up, and finding their place in the world.

Charlie:

I don't know if I will have the time to write anymore letters because I might be too busy trying to participate. So, if this does end up being the last letter, I just want you to know that I was in a bad place before I started high school and you helped me.

Even if you didn't know what I was talking about or know someone who's gone through it. You made me not feel alone.

Because I know there are people who say all these things don't happen. And there are people who forget what it's like to be sixteen when they turn seventeen. And know these will all be stories someday and our pictures will become old photographs and we'll all become somebody's mom or dad. But right now these moments are not stories.

This is happening. I am here and I am looking at her and she is so beautiful. I can see it. This one moment when you know you're not a sad story, you are alive. And you stand up and see the lights on buildings and everything that makes you wonder, when you were listening to that song on that drive with the people you love most in this world.

And in this moment, I swear, we are infinite.

Option 2

The Curious Incident of the Dog in the Nighttime by Simon Stephens

Chris's neurodiversity makes them a unique character to portray. This monologue is a moment of introspection as they reflect on the perks of being an astronaut and their dreams for the future in an endearingly matter-of-fact way.

Chris:

To be a good astronaut you have to be intelligent and I'm intelligent. You also have to understand how machines work and I'm good at understanding how machines work.

You also have to be someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobia or homesick or insane. And I really like little spaces so long as there is no one else in them with me. Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me and sit there and think for hours and it makes me feel very calm.

So I would have to be an astronaut on my own or have my own part of the spacecraft that no one else could come into. And also there are no yellow things or brown things in a spacecraft so that would be OK, too. And I would have to talk to other people from Mission Control, but we would do that through a radio link-up and a TV monitor so it wouldn't be like real people who are strangers but it would be like playing a computer game.

Also I wouldn't be homesick at all because I'd be surrounded by lots of things I like, which are machines and computers and outer space. And I would be able to look out of a little window in the spacecraft and know that there was no one else near me for thousands and thousands of miles.

Option 3

DNA by Dennis Kelly

In this scene L is talking to their friend PHIL and he does not respond.

L:

Are you happy?

No, don't answer that, Jesus, sorry, what's wrong with me, sorry - Are you?

No, I'm just wondering. I mean what is happy, what's happy all about, who says you're supposed to be happy, like we're all supposed to be happy, happy is our natural and any deviation from that state is seen as a failure, which in itself makes you more unhappy so you have to pretend to be even happier which doesn't work because people can see that you're pretending which makes them awkward and you can see that they can see that you're pretending to be happy and their awkwardness is making you even more unhappy so you have to pretend to be even happier, it's a nightmare. It's like nuclear waste or global warming.

Isn't it Phil? Phil? Isn't it, like nuclear....

Can you remember the happiest moment in your life? I know mine. I know my happiest moment. Week last Tuesday. That sunset. You remember that sunset? Do you? You don't do you. Oh my God, you don't.

Everything's much better, though. I mean really, it is. Everyone's working together. They're a lot happier. Remember last month, Dan threatened to kill Cathy? Well yesterday I saw him showing her his phone, like they were old friends. Last week Richard invited Mark to his party, bring a friend, anyone you like, can you believe that? Richard and Mark? Yep. Everyone's happier. It's pouring into the school, grief, grief is making them happier.

They say John Tate's lost it though, won't come out of his room. Bit odd. Maybe that's what's making people happier. Maybe it's just having something to work towards. Together. Do you think that's what it is. Are we really that simple?

Where will it stop? Only been four days but everything's changed.

Adam's parents were on telly again last night.

{Phil looks up}

Yeah another appeal. To the fat postman with bad teeth.

What have we done Phil?

Option 4

Listening Heaven by Torben Betts

G is struggling to process their brother's death and through their art, it leads to moments of intense, isolated reflection on their creative frustration and family dynamics.

G:

I just feel...so angry.

Everything. Everyone. People. People make me so angry. All the time. And Mum and Dad, they're just so... I mean, I can't work them out at all. I have absolutely no idea what's going on in their heads. Either of them. And at home... I keep thinking that there must be something wrong with me because as soon as I set foot outside my flat, as soon as I come across some drunk jabbering to himself...some idiot pushing onto the tube or spitting on the pavements... Oh, I don't know, I just get so incredibly...angry.

And the only time I can escape from all of it and feel remotely like a human being is when I'm up in my room, barricaded away, mixing up my paints and getting rid of it all. Through my work. And I feel free then. I feel...alive. But then, you see, this makes me so alone. I feel so alone a lot of the time. And then I worry that I care more about my work than I do about people because, you see, I think I do care about people. But most of them are so dull, aren't they? They just don't fire me up as much as my art does. And I can't help that, can I? Most people are just going through the motions, aren't they? Saying the same old things. Doing the same old things. And, you see, I won't give it up, Helen. I really won't give it up! And I know, you see, that a lot of what I'm doing is really quite beautiful. Painful, even. Painful to create and sort of painful to look at, really. And then I know that what I'm doing isn't a waste of time at all.

Art, Helen, is truly subversive.