

Monologue Scoring

Scoring a Script

This means to mark it up in order to make specific choices about way you are going to perform a character. Actors score their scripts because it forces them to slow down their brain, think about making deliberate choices, and not being onstage to “just talk”.

As a character, you ALWAYS WANT SOMETHING FROM SOMEONE. You are never just saying things for the heck of it. Words are your weapons to achieve what you want.

Terms to Know

Spine (Super-Objective)	What your character wants deep-down more than anything else in the world. This is the thing that drives most of the character’s decisions. It is a primal (basic, animal) need. This never changes. Examples: Your father’s love. Your child’s safety. Security. A legacy that will live on after you die. Revenge. Security. To be safe. To be free. For your mother to finally approve of you.
Objective	What your character wants to get FROM ANOTHER PERSON in a particular scene or monologue. You may not always achieve your objective, but you definitely want it badly. At times the objective can change midway through the scene. Examples: To get my wife to stay with me. To convince the boss to hire me. To persuade my son to give me another chance. To trick my friend into going to the surprise party. To make my mom get out of my business. To make my boyfriend tell me the truth.
Tactic	What you DO to get the other person to give you what you want. With every beat, your tactics change. If one thing doesn’t work, you try something else. Tactics must always be ACTION VERBS (persuade, intimidate, coax) that you do to the other person with your words. They should never be adjectives (angry, sad, excited)
Beat	Every time you pause, shift what you are feeling or thinking about, have a realization, or try a new tactic; that is a new beat.

Markings

/ = beat, change	// = beat, short pause	/// = beat, long pause
> = emphasis	_____ = word to define	action verbs = tactics your character is taking

Action Verbs

Reason with	Threaten	Trick	Hurt
Persuade	Intimidate	Lie to	Sooth
Convince	Guilt-trip	Belittle	Command
Coax	Bribe	Reject	Befriend
Caress	Flatter	Shut out	Ignore
Beg	Appeal to	Infantilize	Charm
Suck up to	Seduce	Attack	Include
Share with	Get ____’s attention	Provoke	Exclude
Bully	Educate	Antagonize	Show
Confront	Explain	Force	Reveal to
Get ____’s help	Touch	Get ____ on my side	Scare

Example

Objective: My objective in this monologue is to get Troy to recognize that he needs to recommit to our relationship.

Command his attention

I been standing with you! I been right here with you, Troy. / I got a life too. I gave

Appeal to his sympathy

eighteen years of my life to stand in the same spot with you. / Don't you think I ever

Provoke

wanted other things? Don't you think I had dreams and hopes? / Don't you think it ever

crossed my mind to want to know other men? That I wanted to get caught up somewhere and

forget about my responsibilities? That I wanted someone to make me laugh so I could feel

Confront

Reveal

good? / You not the only one who got wants and needs. / But I held on to you, Troy. I took

Caress

all my feelings, my wants and needs, my dreams...and I buried them for you. / I planted a

Reject

seed and watched and prayed over it. / And it didn't take me no eighteen years to find out

the soil was hard and rocky and it wasn't never gonna bloom.