



*Written by  
Cora Alley*

## “The Samaritan Woman’s Monologue”

**Scripture:** John, chapter 4

**Dramatic Category:** Monologue

*\*NOTE: Please see “The Ten Commandments of Oral Interpretation and Monologues” that follows this monologue. In it you will find helpful hints to maximize this intimate art form that reveals so much individual emotion.*

**Topic:** Disillusionment with life and relationships

**Performance Time:** 3 minutes

**Number of Players:** 1 woman

**Sound Needs:** 1 wireless microphone, hidden in her clothing.

**Lighting Notes:** A spotlight anywhere on stage

**Set Suggestions:**

Surround her spotlight with silk trees and plants around the edge of the light pool, to suggest an oasis. Build a small mound of rocks up, to indicate the location of a well, down stage, so she delivers her monologue from behind the rock pile, out toward the audience.

**Props:** One water flask, skin, or good-sized clay water jug.

**Costume Needs:** Dress her in biblical attire befitting a woman of Samaria

**SPOTLIGHT UP:** SHE STEPS INTO THE LIGHT.

## The Monologue:

### The Samaritan Woman:

At least I can draw water in peace out here at Jacob's well. It's quiet here. There are no eyes peering at me with their disapproving looks and sanctimonious judgments.

They don't know what life has been like for me. So I've had five husbands...I haven't had one worth keeping. Not one has been kind, or loving, or made me feel like anything more than a maidservant.

Oh, who cares about a woman anyway! We're just a step above the cattle and the sheep...that's all, just another piece of property. Did I say a step "above" the sheep and the cattle? No, the animals are valued more because they don't talk back.

But I do, I'll talk back until my dying day. I'll talk about hatred...hatred between races: I am called a Samaritan half-breed by those pious Jews who worship just 40 miles north of here in Jerusalem. Jews don't talk to Samaritans even though we come from the same father, and even now I stand at Jacob's well near the tomb of Joseph whose bones were carried out of Egypt to rest here on this sacred ground. But is it sacred to the Jews? No...it is cursed because it is in the land of Samaria.

I'll talk about inequality for women. I could have had ten husbands with divorce laws what they are these days. "Divorce for Any Reason," do you know what a law like does to a woman? Don't speak to a woman in public; don't touch a woman...(whispering) "She's unclean." As though men were such sacred beings! Well, I'm not getting married again. I'll try out a few at a distance, but I'm not giving my heart to another man. No, not ever! The one I live with now is better than living alone, but he'll not own me. Nobody will.

*(She dips her bucket into the water.)* Looking for love is an act of futility....like drawing water. Dip the bucket, quench the thirst, thirst again, dip the bucket again....and so it goes.

I'm just going to accept the fact that my life is a stagnant pool; just like the water in this well. It doesn't flow like running water.....with love and laughter...with adventure or joy. The water of my life is still....it has no life.

### Option #1:

*She walks out of the light pool as the LIGHT FADES OUT SLOWLY.*

### Option #2:

*She freezes in a comfortable position. The Pastor steps into the light pool and talks about her feelings and the eventual conversation she will have with Jesus when He arrives at the well. After this introduction to his sermon, the LIGHTS FADE as he steps out of the light pool, and the Samaritan woman leaves the stage.*

# The Ten Commandments of Oral Interpretation and Monologues

**#1: Thou shalt know the purpose of Oral Interpretation.**

*The “Oral Interpreter” is a human bridge between the author and the audience, conveying the author’s purpose for writing the selection. One who delivers a “monologue,” is one who actually becomes the character and represents his/her inner-most thoughts to the audience.*

**#2: Thou shalt know how to select an appropriate passage.**

*Select a passage that has impacted you profoundly and is 3-5 minutes in length. Poetry, prose, comedy, or drama is fine, but it must have had a significant impact on your life in order to be worthy of being read; scripture is, of course, the most important material to read and deserves the greatest application of all of these principles. Some other sources include: The Chicken Soup Series, the works of Max Lucado, Chuck Swindoll, C.S. Lewis, etc. Some Children’s stories and fables are also extremely effective in preparing the audience for receiving a Christian messages.*

**#3: Thou shalt prepare the selection properly.**

*Divide it into phrases for breathing & timing. Re-type it in phrases. Bind it into a small black notebook, 3-hole punch it, and highlight the words of emphasis. If this interpretation is a “monologue,” be sure to memorize it completely and internalize each phrase so that you are becoming the character speaking, not merely representing the author.*

**#4: Thou shalt use eye contact.**

*Make eye-contact with the audience. Look up from your manuscript 2/3rds of the time. Scan the audience from left to right; make everyone feel included. If this is a “monologue,” speak directly to the audience as though they were eavesdropping on an intimate time of “true confession.”*

**#5: Thou shalt use voice inflection.**

*Use all of your vocal options. Vary the pitch (high/low); vary the pace (fast/slow); vary the volume (loud/soft); vary the tone (emotion: satire, mystery, joy, etc.)*

**#6: Thou shalt maintain an impressive appearance.**

*Dress up (church clothes) for this presentation. Dress in costume if this is a “monologue.”*

**#7: Thou shalt use facial expression.**

*Your voice is your least effective tool. Your body and face are more expressive. Use your eyes, mouth, eyebrows, nose, everything to communicate.*

**#8: Thou shalt use gestures for emphasis.**

*When the body moves, people notice. Use gestures wisely, for emphasis of a word or a mood. Do not let the free hand lie limp at your side. Hold the notebook in either your right or your left hand; brace it by placing your little finger in the spine, so it does not flop around. Restrict movement. Imagine that one foot is nailed down & the other can move one step to the left or right of center. For “monologues” move freely across the stage as though you were alone in a room.*

**#9: Thou shalt know the selection.**

*Rehearse this over & over & over, until you know it so well that you don’t have to have your nose in the book, except to glance down occasionally for added confidence. Monologues require tremendous practice. (Here’s a hint: story board out your monologue in stick figures, then place the series of pictures on the floor. The audience will never see it, but you will! Glance down if your mind goes blank; the pictures will help you remember what comes next. Remember, if you make a mistake in a “monologue,” you are the only one who know it, so move on to your next confident point, and don’t get flustered. Plan your gestures & pauses. Read it before some peers for practice. Sit your audience 25 ft. away & practice projecting to them.*

**#10: Thou shalt craft an interesting introduction.**

*Tell us why you chose this piece, then introduce it by title and author. (20 sec. into)  
For “monologues,” have someone else introduce you or set the stage for your presentation.*