

Dramatic monologues.

“She loves me – she loves me not...” looking over the scene to give the audience the impression that the person might jump as the women they love does not love them anymore because they believe that they are not worthy to be with the one they love. “Well, of course she doesn’t.” the camera cuts to black and the next scene then plays to make you believe that the person who is giving this internal monologues has jumped giving up their life. Within the next mise en scene we see the person the monologue is in love with in full colour but the rest of the scene is without colour to build on the line “She wants to live and love and dress in light colours, and there am I,”. “When the curtain goes up, and there, in a room with three walls lit by artificial lighting because it’s always evening,” view of an empty theatre with actors on the stage practicing a routine for a play lighting up the stage but the rest of the theatre in darkness to create a divide between the two worlds, the one he is in and the world that she loves and he can’t be apart of. For the film there could be a monologue for the main actor but the monologue is internal and external as the monologue becomes dialogue between the characters inner thoughts and themselves something like Fight Club (Fincher, 1999).

Archaeology of the uncanny.

Amnesia victim rediscovering who they are everyday example of this idea would be 50 first dates (Segal, 2004). However to add a psychology elements would make the person discover dark secrets about themselves like they are a killer who forgets everything after every kill. The rosehill Quarry could be used as the place where the person killed or left their victim. Shot POV with a voice over which could tie into the monologues of the person remembering and confessing to the audience.

Monster within.

With each change of society and time we have to look towards psychology to help tell a story so that we can understand the inner workings of the audience’s minds so we know as storytellers what will scare the audience. With Hannibal (Kane, 2013) he is a great example of a monster within as from the outside he was normal and civilized but as a result Hannibal became the favourite of all the characters within the audience and fans of the show as the writers were able to make their audience hate and love the monster within Hannibal. A lot of modern shows and movies have adapted to this new way of making the villain of their story seem not someone to fully hate but someone to empathise with to have love and hate for the villain. Which is what we should do as storytellers write characters that are not black and white but gray characters the audience can feel for whether they are the good or the bad guy within the story.