

PROGRAMME EXAMPLES FOR ACTING

GRADE 4

ACTING



At Grade 4 the maximum programme time is 6 minutes for two contrasting play extracts and 6 minutes for two original scenes based on the play extracts, one must show a character with a relevant object. The plays must contrast in either language style, genre, or the period in which the piece was written. The requirement to rework scenes gives the candidate a chance to engage with the material from another viewpoint.

TOP TIPS

- ▮ Candidates are expected to have read, and be familiar with, the whole play at this grade in order to reflect on context and show understanding.
- ▮ Reading a modern language version of a period play can help to ensure an understanding of meaning and mood, and start to work on characterisation before approaching the actual text.
- ▮ Encourage candidates to think about integrating their skills - ensuring vocal and physical impulses are connected.
- ▮ Encourage candidates to interpret the material rather than replicate another performance, and bring their own creativity to the reworking task to ensure ownership.

All pieces are available in published versions. A variety are also available online or in the [Trinity Anthology](#).

EXAMPLE PROGRAMME 1

This programme shows the examiner a range of dramatic styles and writing, and the contrast between inner torment and delighted excitement.

WHAT

Play extract

Secret Diary of Adrian Mole by Sue Townsend
Act 2, Adrian

First line: 'My precious love leaves these shores tomorrow.'

WHY

In this is a diary extract a lovelorn Adrian is feeling sorry for himself as his girlfriend goes on holiday. With some audience address, and opportunities to re-enact the story physically, the scene will benefit from humorous exaggeration as he attempts to write romantic poetry, followed by the final emotional reunion.

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Play extract <i>Twelfth Night</i> by Shakespeare Act IV scene 3, Sebastian First line: 'This is the air; that is the glorious sun;' 	Contrasting in period and tone, Sebastian's outburst is filled with delight and amazement at what has just happened.
Character Development An original scene showing one of the characters from Tasks 1 or 2 working with an object that is relevant to the character. <i>Twelfth Night</i> Object: an ornate robe, such as royalty might wear.	Sebastian imagines that Olivia has left him a wedding present, a really smart robe which she would like him to wear, but it is too big and uncomfortable and he hates it. Sebastian will have to work out whether he will wear it to keep her happy or tell her the truth.
Character Development (candidate's own choice) <i>Secret Diary of Adrian Mole</i>	Adrian Mole imagining that Pandora died tragically whilst she was away, and Adrian is speaking at her funeral. An opportunity to further explore Adrian's tendency to over-dramatise and give him a chance to talk about Pandora and his feelings.

EXAMPLE PROGRAMME 2

This programme shows the examiner physical and tonal contrast around the theme of the after-effects of a destructive event at sea.

WHAT	WHY
Play extract <i>The Tempest</i> by William Shakespeare, Ariel Act I scene 2 First line: 'To every article.' 	An androgynous character, spirit-like, thus with opportunities to explore physical characterisation. Period writing in iambic pentameter.
Play extract <i>A History of Breathing</i> by Daniel MacDonald, Kai First line: 'The first thing we did was create panic' 	This scene requires emotional maturity and a commitment to the dark subject matter, using vocal expression and pace to give the sense of terror and menace.
Character Development An original scene showing one of the characters from Tasks 1 or 2 working with an object that is relevant to the character. <i>A History of Breathing</i> Object: a soft toy such as a teddy-bear.	Kai, has found a children's toy which triggers all sorts of memories, some are disturbing but others that remind him of his own childhood favourites.

Character Development (candidate's own choice)

The Tempest

Ariel using colloquial language in an editing suite of a TV station choosing footage of the shipwreck and rehearsing a news item about it. A contrast in style to the original speech, describing the shipwreck as a modern piece of journalism aimed at gaining maximum attention, and deciding which parts of the story to focus on.

EXAMPLE PROGRAMME 3

This programme shows the examiner a range of dramatic styles from comic to pastoral, and creative use of space.

WHAT

WHY

Play extract

Dags by Debra Oswald, Gillian

First line: 'All right. I'm going to admit something...'

A comic monologue by Gillian who sees herself as a nerd and lives in the shadow of her much more socially confident sister. The candidate can build the environment of Gillian's bedroom, or enact the images of being at school and on the bus.

Play extract

A Midsummer Night's Dream by William Shakespeare Act II scene 1, Fairy

First line: 'Over hill, over dale.'

A period piece, with an opportunity to explore the character through physicality and the poetic language.

Character Development

An original scene showing one of the characters from Tasks 1 or 2 working with an object that is relevant to the character.

Dags

Object: book

Gillian could explore her conflicted feelings as she attempts to revise for an upcoming test. She wants to do well, whilst also wanting to go out to the local shopping centre with some friends and see if she can catch a glimpse of Adam, the boy she has a crush on.

Character Development (candidate's own choice)

A Midsummer Night's Dream

The Fairy relaying information as a really reluctant and grumpy character who resents both her job and the stereotypical perception of a fairy. This contrasts well with the original, showing a different interpretation of the character and giving the candidate an opportunity to use their physicality, energy and voice.

PREPARE TO PERFORM

PRACTICAL ACTING SKILLS
FOR ASPIRING PERFORMERS

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