

# PROGRAMME EXAMPLES FOR SPEECH AND DRAMA

## GRADE 2



At Grade 2, candidates are developing their own responses to text and growing in confidence. The maximum programme time is 6 minutes, including introductions and titles.

## TOP TIPS

- ▶ Candidates with a natural flair for acting might enjoy a monologue and a mime, where as candidates still developing their physical and acting skills might prefer a passage of prose and a poem.
- ▶ Find opportunities for expression through facial expressions and body language, to ensure personal involvement, connection with and an understanding of the material.
- ▶ Try not to overload the candidate with memorisation of complicated words or concepts that they find difficult to relate to.
- ▶ Find opportunities for expression and humour to ensure they understand the material and develop a personal connection with it.
- ▶ A slightly shorter extract where something funny or dramatic happens can work better than something very long and difficult to learn.

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 contrast in mood and style (pathos and humour), creation of different environments, playful use of language, and varying pace and humour.

### WHAT

#### Monologue

*The Red Balloon* by Anthony Clark (adapted for the stage from a film by Albert Lamoriss),

Pascal

First line: 'It was an accident. It was raining, and I was running to get home...'

#### Poem

1. 'Don't' by Michael Rosen

or

2. 'Boogy Woogy Buggy' by Michael Rosen

### WHY

This piece gives the opportunity to create an imagined character on stage when Pascal is talking to his friend Raggedy. A sincere and sensitive monologue with a poignant end.

Both these poems by Michael Rosen are witty and easily relatable. The rhyme allows for easy memorisation and the candidate has ample opportunity to enjoy the humour.

## EXAMPLE PROGRAMME 2

This programme shows the examiner contrasts in style of writing and mood. There are opportunities to share the humour with the audience, create dramatic tension and incorporate some simple movement or gesture in the prose. The more serious tone in the poem allows for sensitive exploration of language and use of voice.

### WHAT

#### Prose

1. *George's Marvellous Medicine* by Roald Dahl
- or
2. *The Demon Headmaster* by Gillian Cross
- or
3. *Just William* by Richmal Crompton

#### Poem

1. 'Overheard on a Saltmarsh'  
by Harold Monro
- or
2. 'The Storm' by Sara Coleridge
- or
3. 'Hurt No Living Thing' by Christina Rossetti
- or
4. 'Rainforest' by Judith Wright

### WHY

Plenty of opportunities for humour, and to enjoy dramatic moments (eg granny growing, the hypnosis of the pupils by the headmaster, William meets Violet Elizabeth).

These lyrical poems are about nature but have a message too. There are opportunities for vocal expression and colour. They allow the candidate to begin to use poetry to approach serious subjects in an imaginative way.

## EXAMPLE PROGRAMME 3

This programme shows the examiner contrast in style of performance – the monologues require performers to imagine other characters in the scene and the mime is closer to their own experience of life (tidying their bedroom). There are opportunities to create dramatic tension and humour and to use space to create the environments.

### WHAT

#### Monologue

1. *Tom Kitten & His Friends* by Adrian Mitchell  
adapted from Beatrix Potter, Tabitha  
First line: 'Stop playing Kittens! Tom and Mittens! Stop it Moppet!'
- or
2. *Harry Potter and The Cursed Child*  
by Jack Thorne  
Act 2 scene 7 or scene 20, Ludo Bagman  
or Act 1 scene 11, Trolley Witch (with small cuts)

#### Mime

Sorting out the toy cupboard

### WHY

These are larger than life characters in writing that will be familiar to young people. There is an opportunity to show imaginative engagement and the ability to create the world of the play.

An opportunity to show a variety of expressions, discovering long-lost favourites, getting distracted by favourite cars or puppets, lifting heavy boxes, etc.

**PREPARE TO PERFORM**

BRING TEXT TO LIFE

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