

PROGRAMME EXAMPLES FOR SPEECH AND DRAMA

GRADE 3



At Grade 3, candidates are developing their curiosity when exploring text and growing in confidence when sharing their performance with an audience. The maximum programme time is 7 minutes for two pieces of different forms.

TOP TIPS

- ▶ Performance material should give opportunities for candidates to show some choices of interpretation as well as memorisation.
- ▶ Try not to overload the candidate with complicated words or concepts that they find difficult to relate to.
- ▶ Choose prose extracts with some description as well as dialogue to allow a variety of pitch and tone.
- ▶ Mime scenarios should be structured with a clear narrative, providing the candidate opportunities to use the space and show involvement in the character.
- ▶ Select pieces that have a developing narrative, where the candidate can use pause and emphasis in the performance for dramatic effect.

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, contrast in style (verse and prose), research and personal involvement with the story in the prose.

WHAT

Poem

1. 'George' by Hilaire Belloc
- or
2. 'Colonel Fazackerly Butterworth Toast' by Charles Causley
- or
3. 'When Frankenstein Sat Down to Dine' by Kenn Nesbitt
- or
4. 'What to Do With a Dinosaur' by Kenn Nesbitt

Prose

1. *Wonder* by R J Palacio
- or
2. *The Boy in The Striped Pyjamas* by John Boyne

WHY

These poems give the candidate the opportunity to show memorisation and use of rhythm, a variety of tone and pace, and the ability to engage the audience with the humour.

These stories enable the candidate to show personal involvement with a serious subject, creating mood and pathos, and a connection with the audience in the delivery.

EXAMPLE PROGRAMME 2

This programme shows the examiner a contrast in use of space, an ability to inhabit a character, an understanding of audience awareness - from focused characterisation to direct audience address, as well as a variety of moods, physical and vocal skills.

WHAT

Mime

A scenario in which physical change happens, for example a surprise parcel arrives with a costume that makes you behave differently when you put it on (eg spaceman, animal, ballet dancer). How do you take it off?

Prose

1. Roald Dahl – *The Twits*, *The Witches* *George's Marvellous Medicine* etc

or

2. C S Lewis – *The Chronicles of Narnia* series

or

3. J K Rowling – *Harry Potter* series

WHY

The mime shows a physical response to mood change/circumstance change, creativity, confidence in the space and commitment to imaginative ideas.

These extracts require an ability to create a rapport with the audience, involve them with the story and showcase developing vocal skills of tone, articulation, emphasis, pace and breathing.

EXAMPLE PROGRAMME 3

This programme shows the examiner a contrast in the use of space, an ability to inhabit a character, an understanding of hidden meanings in the poem and an awareness of the audience and the integration of vocal and physical skills.

WHAT

Monologue

1. *Kensuke's Kingdom* by Michael Morpurgo (adapted by Stuart Paterson), Michael

First line: 'We need Mum to get better Stella.'

or

2. *Alice in Wonderland* by J M Barrie, Alice (stage adaptation)

First line: 'Why how impolite of him! I asked him a civil question...'

or

3. *The Mystery of the Pie and the Patty-Pan* (adapted from Beatrix Potter by Rona Laurie), Duchess (a dog)

First line: 'A letter for me? Thank you Postman.'

WHY

These monologues require an imaginative response to character and situation, a creative use of space and an ability to integrate voice and body to create mood and share meaning.

Poem

1. What A Shame You Lost Your Tail by John Agard

or

2. The Treasures by Clare Bevan

or

3. The Sound Collector by Roger McGough

These poem allow candidates to show an ability to develop a personal connection with the text and research themes. There are opportunities to develop atmosphere and imagery, to create a direct rapport with the audience and showcase developing vocal skills.

PREPARE TO PERFORM

BRING TEXT TO LIFE

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