

# PROGRAMME EXAMPLES FOR SPEECH AND DRAMA

## GRADE 7



At Grade 7, candidates perform three pieces with a maximum prepared programme time of 13 minutes. Each piece must contrast in period and/or culture, and another performer may be involved in one of the pieces. Candidates may include a piece of unpublished writing.

## TOP TIPS

- ▶ For prose, the beginning or final moments of a chapter often work well – there are natural cadences in the writing that help the performer engage the audience.
- ▶ A cliffhanger can be an exciting place to finish, giving the candidate the opportunity to build to a climax and leave the audience wanting more.
- ▶ A small episode taken from a longer narrative can sometimes tell a complete story. e.g. in *Great Expectations* when Estella tells Pip that she will be marrying Mr Drummle, the extract encapsulates all of Pip's hopes and fears in one small passage.
- ▶ Ask candidates to do their own research around topics and themes to enable personal ownership.
- ▶ Select pieces with a wide range of emotions, characters, and styles to provide ample opportunities for contrasts in vocal and physical skills, staging, and audience engagement.

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 periods, moods and styles. The poems are sufficiently challenging for this grade, requiring good breath control and phrasing, and a response to the metre. The play extracts are powerfully dramatic, and there is an opportunity to encourage writing skills through the observational diary entry.

### WHAT

#### Play

*The White Devil* by Webster

Act 5 scene 4, Flamineo

First line: 'I have a strange thing in me.'

or

Act 4 scene 2, Vittoria

First line: 'What have I gained by thee  
but infamy?'

### WHY

This 17th century play written in verse gives the candidate an opportunity to portray one of two scheming characters and engage with the language and subjects of the play – love, politics, intrigue and revenge.

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### Unpublished writing

Prose containing direct speech from two or more characters

A humorous piece of self-written, observational prose or a diary entry. An opportunity to encourage a candidate to develop their prose writing skills within a clear framework and include dialogue between family members or friends etc.

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### Poem

1. 'Open Sea' by Pablo Neruda
- or
2. 'Walking Away' by Cecil Day Lewis

Both poems give an opportunity for the candidate to showcase the development of their technical skills (breath control, articulation, phrasing). They require a sensitivity to rhythm and emotional involvement.

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## EXAMPLE PROGRAMME 2

This programme shows the examiner a range of styles, periods and subjects, and technical skill in the poetry.

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### WHAT

### WHY

#### Play

Hard-hitting modern drama about control and abuse.

*Five Kinds of Silence* by Shelagh Stephenson, Billy

First line: 'I'm in bed, it's pitch dark, I'm holding my knees up to my chest.'

or Mary

First line: 'I'm 6 years old, walking home from school.'

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#### Poem

Lyrical poetry with sprung rhythm, demonstrating technical accomplishment, and connecting nature and belief.

'As Kingfishers Catch Fire'  
by Gerard Manley Hopkins

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#### Reportage

A report about young people's response to a young poet.

**Report** on Amanda Gorman's poem delivered at President Biden's inauguration.

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## EXAMPLE PROGRAMME 3

This programme shows the examiner a range of styles, periods, cultures and subjects. It shows an unusual example of a strong female character from in *Tamburlaine* and requires depth of research and understanding to bring du Sautoy's words to life persuasively or the opportunity to write a character study for performance; and a range of poetic styles.

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### WHAT

### WHY

#### Play

This is a speech given by a Turkish queen captured by Tamburlaine. It gives the candidate an opportunity to demonstrate their skill and understanding of speaking iambic pentameter. A strong female character, sometimes described as arrogant.

*Tamburlaine the Great*  
by Christopher Marlowe

Part 1 Act 5 scene 2, Zabina

First line: 'Let All the swords and lances...

Can quench or cool the torments of my grief.'

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### Prose

1. *What We Cannot Know*

by Marcus du Sautoy (opening section  
The First Edge, or The Fifth Edge, which  
explores time)

or

2. Self-written monologue with a contrast  
in character to Tamburlaine, eg a diary  
entry of an imaginary character

A non-fiction science book providing contrast in delivery and language to the play extract. The text is written in small accessible chunks by a professor of mathematics and interspersed with autobiography. Alternatively, the candidate could use a piece of their own writing.

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### Poem

1. 'The Sea Eats the Land' by Kofi Awoonor

or

2. 'A Prayer for the Unflummoxed Beaver'  
by Kei Miller

These poets are from Africa and Jamaica, responding to nature, its cruelty and living with death. Both need personal interpretation, understanding and technical facility.

**PREPARE TO PERFORM**

**BRING TEXT TO LIFE**

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