

# PROGRAMME EXAMPLES FOR SPEECH AND DRAMA

GRADE 8



The candidate performs a continuous programme of three pieces of contrasting forms, moods, period and/or culture. The maximum programme time is 14 minutes. A candidate should demonstrate their accumulated knowledge and skilled use of performance techniques, an intelligent engagement with text, effective use of the space, confident communication in front of an audience and an understanding of a wide range of literature and dramatic material. The candidate may, also, use another performer for one piece or perform an unpublished piece.

## TOP TIPS

- ▶ Beware of using passages with lots of characters, or too much complexity – having to differentiate several different voices or negotiate multiple clauses within complex sentences may confuse the listener and make the technical challenge in performance too great.
- ▶ It is acceptable to edit material to improve the flow of the extract or to bring it into the required time allowance, but make sure these edits are clearly marked on the copy for the examiner.
- ▶ Extracts from long narrative poems, often conveniently divided into long stanzas, can have sufficient structure to stand alone as a performance piece.
- ▶ Each piece should create an appropriate and individual relationship with the audience e.g. non-fiction informative writing would be delivered differently to the suspenseful opening of *Great Expectations*.
- ▶ Accuracy is key in poetry speaking – small errors unbalance the rhythm and do a disservice to the poet who has made specific choices about the placing of words.

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

## EXAMPLE PROGRAMME 1

This programme would suit a candidate who wants to focus on the drama elements of the syllabus. It provides them with the opportunity to show the examiner contrasts in writing styles and periods, a switch in vocal patterns, and variety of types of communication with the audience (i.e. an awareness of audience in the dramatic extracts but direct contact in the narrative). If choosing the duologue, it also shows rapport with another performer.

| WHAT  | WHY   | EXAMPLES   |
|---|---|--|
| Monologue or duologue from a contemporary published play in modern language using natural speech rhythms, with a light-hearted or comic feel. | <p>Using a published piece with natural speech rhythms means that the candidate can work on nuanced interpretation, on intention, and they can showcase their natural strengths.</p> <p>At this level we are assessing accuracy and respect for the writer's choice of words, syntax and rhythm.</p> <p>Working on a duologue gives an opportunity to build dramatic tension in a scene, use the space creatively and persuasively, and to showcase rapport with another actor as well as character development and stage presence.</p> | <p>A play written post-1980:<br/> <i>Amy's View</i> by David Hare – Amy &amp; Esme<br/> <i>Jerusalem</i> by Jez Butterworth – Johnny &amp; Ginger<br/> <i>Home I'm Darling</i> by Laura Wade<br/> <i>Elmina's Kitchen</i> by Kwame Kwei-Armah<br/> <i>The Lieutenant of Inishmore</i> by Martin McDonagh</p> |
| Monologue from a published play which uses heightened or poetic language (including verse)  | <p>At this level, candidates should challenge themselves intellectually as well as technically. Working within different speech patterns will require secure memorisation, research and investigation of text and accuracy before the process of ownership of the performance can begin.</p>  | Late 16th to 19th century dramatists, Greek drama  |
| Narrative prose   | This gives an opportunity to tell a story in the third person, to demonstrate rapport with the audience, and to create dramatic tension.  | 19th or 20th century fiction or non-fiction  |

## EXAMPLE PROGRAMME 2

This programme would suit a candidate who wants to explore different types of texts. It provides them with the opportunity to show the examiner versatile use of vocal skills, good breath control and articulation. It demonstrates a knowledge of material from different centuries and showcases a candidate's own creative output.

| WHAT  | WHY   | EXAMPLES   |
|---|---|--|
| Monologue or duologue firmly rooted in different speech rhythms to the candidate's natural pattern (e.g. using an accent or Received Pronunciation), 20th or 21st century | This demonstrates vocal versatility, research and a detailed response to writing style. | Plays by:<br>Enda Walsh, Brian Friel, Marina Carr, David Greig, Tennessee Williams, Arthur Miller, Edward Albee, David Mamet, Tony Kushner, Eugene O'Neil, Neil LaBute |

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|---|---|---|
| Poetry – pre-20th century                   | Good poetry speaking demonstrates well-developed technical skills such as sustaining breath through complex sense phrases, understanding of rhythm, ability to connect imagery to vocal colour, and secure memorisation. It also gives opportunities for interpretation and development of thought. | 'Kubla Khan' by Samuel Taylor Coleridge<br>'Monna Innominata' by Christina Rossetti   |
| Unpublished writing – narrative short story | This is a perfect opportunity for a candidate to showcase their own writing.  | Pieces should present opportunities for different interpretations and for displaying the range of vocal and physical skills required at this grade. |

## EXAMPLE PROGRAMME 3

This programme would suit a candidate who wants to focus on the speech elements of the syllabus. If a candidate finds imaginative connection to character challenging and prefers not to do dramatic extracts, then different options are available. There may be fewer opportunities to use the space, but the candidate should aim to vary styles of delivery, to create environments and to ensure that a range of writing styles and genres is showcased.

This programme provides the candidate with the opportunity to show the examiner contrasts in relationship with an audience, a range of period language and writing style, a range of genres from serious and spiritual to dramatic storytelling in verse, and light-hearted journalism requiring good comic timing.

| WHAT   | WHY   | EXAMPLES   |
|--|---|--|
| Sermon (self-written or published) or speech for a religious ceremonial occasion post-1980 | Demonstrates skill in vocal technique, pacing and building dramatic tension to take the audience on a journey, a sensitivity to the spiritual nature or commitment to the charismatic style.          | Faith groups, websites   |
| Poetry – narrative 18th or 19th century  | Demonstrates well-developed technical skills, breath control, vocal colour, understanding of rhythm, secure memorisation and storytelling.  | Extract from:<br><i>Hiawatha</i><br><i>Idylls of the King</i><br><i>The Lady of Shallott</i><br><i>The Rime of The Ancient Mariner</i><br><i>Charge of The Light Brigade</i> |
| Journalism – comic or satirical  | Demonstrates a relaxed relationship with the audience, confiding and involving; skill in pacing for dramatic and comic effect; a multi-layered investigation of the text to achieve irony and impact. | David Sedaris, Jon Stewart, Charlie Brooker, local politicians, celebrities, etc   |

**PREPARE TO PERFORM**

**BRING TEXT TO LIFE**

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