

# PROGRAMME EXAMPLES FOR ACTING

## GRADE 1

ACTING



At Grade 1, candidates are learning to explore character and performance. The maximum programme time is 3 minutes for a monologue and 3 minutes for a mime. The monologue can come from a published play, a book of monologues or be adapted from a book. The mime should have a simple storyline that the candidate can relate to.

## TOP TIPS

- ▶ Try not to overload the candidate with memorisation of complicated words or concepts that they find difficult to relate to.
- ▶ Find opportunities for expression through facial expressions, body language and voice, to ensure personal involvement/humour, connection with and an understanding of the material.
- ▶ For the mime, give an outline for structure, but allow the candidate to explore the idea themselves
- ▶ Find a contrast in characters, mood, theme or style between the two pieces.
- ▶ Help the candidate to project their voice and feelings to an imagined audience.

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 use of space and the ability to create imagined environments as well as contrasting characters.

### WHAT

#### Monologue

*Holka Ploka* by D.M Larson, *Hilda*

First line: 'All right, you witches. We've got ourselves a PR problem here.'

### WHY

Hilda is speaking to her fellow witches trying to find a way to improve the reputation of the Witches in fairy tale land. There is comedy and an opportunity to play a baddie trying to be good.

#### Mime

The Treasure Map

Create a storyline with a map and an imagined environment such as a sandy beach, or a jungle, and then dig for treasure. The candidate can work on physicality (hot, tired, excited, disillusioned) and use the space creatively as they plot out where the map takes them.

## EXAMPLE PROGRAMME 2

This programme shows the examiner a contrast in character, from fiesty Ben to the more introspective and precise task of planting seeds in pots.

### WHAT

#### Monologue

*The Monster Under the Bed* by Kevin Dyer,  
Ben  
First line: 'Come on then.'

### WHY

Ben tries to coax the monster out from under his bed. This piece required a physical approach to character as well as a sense of humour. There is scope to use physicality to create the imagined environment and tension to see if the monster will appear.

#### Mime

Planting Seeds in Pots

Detailed work is needed to sort the seeds from the packets, put the soil into pots, water them and find a sunny position. Help the candidate to work on spatial consistency and focus, to bring the activity to life for the audience.

## EXAMPLE PROGRAMME 3

This programme shows the examiner a contrast in mood, with opportunities to use the space creatively.

### WHAT

#### Monologue

*Peter Pan* by J M Barrie Act 4, Peter  
'Who is that? ....And now to rescue Wendy!'

### WHY

The famous scene where Peter asks the audience to help Tinkerbell recover by believing in fairies requires both imaginative engagement to create the world of the scene and direct address to the audience. Help the candidate to work on physicality, covering the space with confidence, and moving between the moments of audience address and involvement in the scene.

#### Mime

Painting a Fence

An opportunity for humour - paint accidents, responding to the weather, changes of mood. Encourage the candidate to use their imagination and think of amusing accidents that could happen. This is an opportunity to be bold with physicality as well as thinking about environmental factors such as the weather, or the light.

**PREPARE TO PERFORM**

**PRACTICAL ACTING SKILLS  
FOR ASPIRING PERFORMERS**

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