

# RSL Level 4 Diploma

## Indicative Repertoire List

This list is designed to help you to select appropriate repertoire for the following RSL Level 4 Diploma units:

- Advanced Repertoire and Technical Skills – Double Unit
- Advanced Repertoire and Technical Skills – Single Unit

You may select repertoire from this list if you wish to do so but no marks are awarded for this.

Once you have selected your repertoire you will need to submit it to RSL for approval. This list is indicative and not exhaustive. You may use the suggestions provided to inform your own selections.

Any links to music tracks or songs are included for your reference. It is not a requirement that you purchase songs from these retailers. Other sources of the songs or music listed in this resource are available from alternative retailers.

# Jazz Dance

Your dances need to include advanced technical skills, which could include the following, although this is not mandatory:

- Elevation and travel: eg. drag runs, jumps, leaps (all variations eg split leaps, stag leaps, grand jeté)
- Turns and pirouettes - all variations, eg. single, double, stylised and different levels, barrel rolls, chaîné turns.
- Sustained and controlled moves – eg développé, leg held at highest point, controlled relevé, balances, controlled turns.
- Flexibility – eg forward, side and circular kicks, splits, jazz splits, leg lift and tilt, body tilt.
- Dynamic variation - eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, fluid/sharp, contraction/release.
- Interesting use of space - levels, directions, breadth of movement, patterns.
- Isolations - use of different body parts, eg rib cage, hips, wrist.
- Style – you could include any Jazz dance style, appropriate to your chose of music/theme. If the dance is influenced by a dance practitioner, eg Fosse, movements should be stylistically accurate, however the dance could include a fusion of styles.

**NB. Dancers must ensure they are properly warmed up before attempting technical skills and choreography**

You may consider including the following expressive content:

- Dynamics and Projection
- Fluency, focus and commitment
- Spatial awareness
- Facial expression
- Phrasing
- Musicality
- Confidence
- Communication of choreographic intent, including mood, meaning, style and theme
- Improvisation

# RSL LEVEL 4 Diploma

## JAZZ DANCE

NUMBER	ARTIST	STYLE	WHY IS THIS LEVEL 4?	LINK TO MUSIC / SONG
A Million Miles Away	Rihanna	Jazz	A dance to this song could demonstrate advanced control, musicality, expression, dynamics, contraction/release and balance, along with detailed communication of narrative and emotional content.	<a href="#">LINK</a>
Mein Herr	From Cabaret	Fusion	To show an appreciation of the Fosse style, such as shoulders hunched forward and knees bent inwards to give a clear example of Fosse's signature stance and the use of small gestures to represent mood and melody. A sophisticated awareness of role and context should be evident in delivery.	<a href="#">LINK</a>
That Man	Caro Emerald	Blues/Rock	Optimistic and energetic, with a toe-tapping beat, this dance should be performed with an air of joy and abandon, acting the role through the dance using both face and body, and effectively communicating the mood, humour, character and style. Opportunity to showcase intricate footwork and a range of dynamics.	<a href="#">LINK</a>
Candlelight	Imogen Heap	Progressive Metal	A dance to this song could demonstrate advanced use of dynamics, fluidity, alignment, contraction/release and balance. It is lyrical, contemporary and with a strong pulse, ideal for communicating passion, narrative and acting through dance.	<a href="#">LINK</a>
Jazz Baby	Carol Channing, from the musical "Thoroughly Modern Millie"	Neo-Classical	This song is full of brash and saucy character, highlighting the "thoroughly modern" 1920s era. A dance to this song should include advanced use of control and fluidity, along with expression, humour, characterisation and interpretative skills.	<a href="#">LINK</a>
She's Like The Wind	Patrick Swayze, from the film "Dirty Dancing"	Instrumental Melodic Rock	A love song, sung for a woman who doesn't know she's loved. Fluid, sad, graceful and full of meaning, yet also down to earth and highly relatable to an audience. All these qualities should be evident in performance, through advanced use of varied dynamics, projection, musicality and expression.	<a href="#">LINK</a>
Moneygrabber	Fitz and The Tantrums	Progressive Rock	With a strong rhythm, this song is happy and upbeat yet bold and full of attitude. A dance to this song would require accomplished rhythmic awareness, musicality, dynamics, expression and confidence.	<a href="#">LINK</a>
I'm Shakin'	Little Willie John	Instrumental Rock	With a strong rhythm & blues pulse, and emphasis on character and style, this could be an highly entertaining addition to an advanced jazz dance repertoire. Requiring accomplished interpretative skills, rhythmic and stylistic awareness, expression and characterization.	<a href="#">LINK</a>

Fighter	Christina Aguilera	Boogie Rock	A dance to this song could allow demonstration of advanced techniques including dynamics, flexibility, control, strength, stamina, isolations, and characterisation. The dance should be strong, punchy and proud, including clear narrative and emotional content.	<a href="#">LINK</a>
Almost Like Being In Love	Nat King Cole	Shuffle Blues	Light and happy, a dance to this song would require accomplished use of fluidity, facial expression, style, and rhythmic awareness. Choreography should be convincing yet casual, with evidence of individuality and characterisation to fully engage the audience.	<a href="#">LINK</a>

# Street Dance

Your dances need to include advanced technical skills, which could include the following, although this is not mandatory:

- Travel: eg using floor work and flips and spins to use the space.
- Flips, spins - all variations, spin down sweep, back spin, double spin.
- Flexibility – eg splits, jazz splits, flips, body tilt/bridge, break dance.
- Dynamic variation - eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, fluid/sharp, explosive/implosive
- Interesting use of space - levels, directions, breadth of movement, formations
- Isolations - use of different body parts, eg rib cage, hips, wrist.
- Style – you could include any Street dance styles such as Locking, House, Breaking, Waacking, New Jive Swing, Popping,
- Freestyle, Hip Hop, appropriate to your choice of music/theme. If the dance is influenced by a certain style, movements should be stylistically accurate, however the dance could include a fusion of styles.

## **NB. Dancers must ensure they are properly warmed up before attempting technical skills and choreography**

You may consider including the following expressive content:

- Dynamics and Projection
- Fluency, focus and commitment
- Spatial awareness
- Facial expression
- Phrasing
- Musicality
- Confidence
- Communication of choreographic intent, including mood, meaning, style and theme
- Improvisation

# RSL LEVEL 4 Diploma

## STREET DANCE

NUMBER	ARTIST	STYLE	WHY IS THIS LEVEL 4?	LINK TO MUSIC / SONG
Pass Out (Radio Edit)	Tinie Tempah	Hip Hop, Drum & Bass, Electronic	A typical street dance song with strong rhythm and beat. An electronic production on the track and a variation of tempo which allows the candidates to show a variety of moves especially 'popping'. Isolation, focus, confidence and assurance of style are some of the skills that should be evident.	<a href="#">LINK</a>
Yeah 3x (Radio Edit)	Chris Brown	Pop	This upbeat pop song has a prominent, consistent beat and rhythm. The candidate should represent the fun mood, with cheeky character and expression.	<a href="#">LINK</a>
Badman Riddim (Radio Edit)	Vato Gonzalez feat. Foreign Beggars	Dirty House	Encapsulating the raw vibe of improvised street battling. Bringing all of the flips and tricks you have up your sleeves, the battles where were dancers used to give their all to be crowned the best. Angry, determined, brash but technically advanced, showing all styles of street especially breaking using both top rock and floor work.	<a href="#">LINK</a>
Godzilla	Eminem feat. Juice WRLD	Hip Hop	An opportunity to show advanced skill by hitting every beat, this will demonstrate an accomplished level of dance. By using moves such as 'tutting' will help illustrate the narrative. Focus on hands and gestures to tell this story in a modern way.	<a href="#">LINK</a>
Dancing On My Own	Calum Scott	Pop	A change of tempo for this track giving a lyrical and expressive mood and theme with inspiration from commercial street dance. This is a chance for candidates to concentrate on choreography related to the words portraying narrative and emotion. Fluency, phrasing and musicality should be present combined with balance, control and advanced technical skill.	<a href="#">LINK</a>
Break Free	Ariana Grande feat. Zedd	Electro house, Synth-pop, Electric Dance Music	Dynamics and texture are the main focus for this track. The time signatures and prominent beats changing throughout provides a compelling variation for phrasing. Concentrating on the rotational arm movements, posing and emphasis on expressiveness to encapsulate the distinguishable styles of waacking and voguing.	<a href="#">LINK</a>

Good Time	Owl City & Carly Rae Jepsen	Dance-Pop	A free and easy song of young people living in the moment and just having a 'good time'. With this in mind, choreography should be convincing yet casual, inclusive of commercial style movement alongside a freestyle approach. The joy and happiness that they feel from this song should be portrayed through body and face.	<a href="#">LINK</a>
Shape Of You (Remix)	Ed Sheeran & Major Lazor feat. Nyla & Kranium	Dancehall, Pop, House	A modern pop song remixed to dance hall. This song tells a tale between a young couple getting to know each other. It gives a consistent light beat ideal for footwork to land, considering steps from 'house' and 'waacking'. Electronic undertones also give the possibility for performing strong isolations.	<a href="#">LINK</a>
This Is How We Do It	Montell Jordan	New Jack Swing, Hip Hop, Soul, R&B	An old school classic for the street dance community. This is a song that would allow the candidate to focus on the foundations of hip hop. Intricate footwork, breaking, top rock and floor work are all elements that would capture the atmosphere and style of the era. This is the chance to demonstrate flips and tricks. Relaxed with a slower tempo, this is an opportunity to experiment with phrasing and improvisation.	<a href="#">LINK</a>
Uptown Funk (Radio Edit)	Mark Ronson feat. Bruno Mars	Funk-pop, Soul, Boogie	This popular song is full of fun and bounce with a strong funk rhythm and pulse. Giving opportunity to use locking and freestyle expression to encapsulate the feeling of dancing in the street. This is the chance for dancers to show a sense of dancing within the community.	<a href="#">LINK</a>
The World's Greatest (Radio Edit)	R. Kelly	R&B	Opportunity to show control and fluidity. This song tells a story, starting with a slow tempo, gradually building showing determination and belief, "I'm the world's greatest". The communication of character is extremely important to portray the story and journey that the lyrics tell.	<a href="#">LINK</a>
Ease On Down The Road	The Wiz (Diana Ross & Michael Jackson)	R&B, Soul, Disco	Taken from the musical and motion picture 'The Wiz', this song tells a story of the journey of Dorothy and friends. With a joyful disco rhythm it gives dancers the chance to tell a story considering travelling steps and expression through face, body and movement. Taken inspiration from the New Jack Swing era this song has a great party feel with soul and motown vibes.	<a href="#">LINK</a>
Get Up Offa That Thing	James Brown	Funk	A chart hitting song from the 1970's. James Brown wrote and sang this song to encourage audiences to get up off their chairs and 'dance til they feel better'. The choreography in this dance needs to convey this meaning, using locking combinations and top rock moves of breaking to give a freestyle party feel. With a constant tempo this song gives the candidates the chance to experiment with the phrasing.	<a href="#">LINK</a>

# Musical Theatre (Dance)

Your dances need to include advanced technical skills, which could include the following, although this is not mandatory:

- Elevation and travel: eg. drag runs, jumps, leaps (all variations eg split leaps, stag leaps, grand jetè)
- Turns and pirouettes - all variations, eg. single, double, stylised and different levels, barrel rolls, chaîné turns.
- Sustained and controlled moves – eg développé with leg held at highest point, controlled relevés, balances, controlled turns.
- Flexibility – eg forward, side and circular kicks, splits, jazz splits, leg lift and tilt, body tilt.
- Dynamic variation - eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, fluid/sharp.
- Interesting use of space - levels, directions, breadth of movement, patterns.
- Isolations - use of different body parts, eg rib cage, hips, wrist.
- Style – you could include any Musical Theatre dance style, appropriate to your chose of music/theme. If the dance is influenced by a dance practitioner eg Fosse, movements should be stylistically accurate. However, the dance could include a fusion of styles.

**NB. Dancers must ensure they are properly warmed up before attempting technical skills and choreography**

You may consider including the following expressive content:

- Dynamics and Projection
- Fluency, focus and commitment
- Spatial awareness
- Facial expression
- Phrasing
- Musicality
- Confidence
- Communication of choreographic intent, including mood, meaning, narrative and theme
- Style



# RSL LEVEL 4 Diploma

## MUSICAL THEATRE (DANCE)

NUMBER	ARTIST	STYLE	WHY IS THIS LEVEL 4?	SHEET MUSIC
Anything Goes	Anything Goes	Jazz, Tap Dance	This show is widely known for its vigorous dance numbers scattered throughout the performance. Whilst the other dance routines are mostly a combination of jazz and ballet styles, this title number is performed as a major tap number. Whichever way presented at Level 4, the dance should show a strong sense of musicality, technical style and tell a story about the character and era.	<a href="#">LINK</a>
Mein Herr	Cabaret	Fosse, European, Jazz Dance	To show an appreciation of the Fosse style, such as shoulders hunched forward and knees bent inwards to give a clear example of Fosse's signature stance and the use of small gestures to represent mood and melody. A sophisticated awareness of role and context should be evident in delivery.	<a href="#">LINK</a>
City of Stars	La La Land	Lyrical, Jazz Dance	This dance should be performed with an air of joy and abandon, where Jazz choreography must be convincing yet casual and individual enough to not feel overly technical. In the film, movements include a Fosse-esque forced-arch and layout, and a fluid take on the inwardly-rotated (heels out) flappers' Charleston. The challenge is to act through song and to dance not only with body but also with soul in order to captivate.	<a href="#">LINK</a>
And You Don't Even Know It	Everybody's Talking About Jamie	Commercial, Street, Jazz Dance	An upbeat, commercial style of today's jazz movement should be performed here. High energy should be sustained throughout, oozing a full sense of attitude and expression in delivery.	<a href="#">LINK</a>
Fat Sam's, Grand Slam	Bugsy Malone	Charleston	A visit to a 1920s dance party should be conveyed with this number. Here, the Charleston should enable both men and women to express themselves fully with 'breakaway' steps, exuding high energy, high kicks and arm swings.	<a href="#">LINK</a>
Flash, Bang, Wallop	Half a Sixpence	Jazz Dance	A fully animated portrayal of mood and meaning should be displayed in the choreography. Expressive use of character work and farcical movement should clearly tell the story and create a humorous performance.	<a href="#">LINK</a>
Get'cha Head In the Game	High School Musical	Commercial, Street, Jazz Dance	An urban and athletic jazz dance style should be conveyed here. Movement should be delivered with a strong sense of focus and determination.	<a href="#">LINK</a>
Get Happy	Summer Stock	Jazz, Tap Dance	A vintage, 1950s jazz dance style should be fully demonstrated in this routine. Movement should be expressive and sophisticated to capture mood and meaning. Use of a hat could be incorporated into the choreography and even tap dance could be included.	<a href="#">LINK</a>

Supercali fragilistic expialidocious	Mary Poppins	Jazz Dance	Supercalifragilisticexpialidocious should be presented as an engaging, energetic, larger-than-life performance revealing clear characterisation and technical skill. A key moment to showcase is when the song speeds up encouraging the sharp staccato choreography to speed up, allowing the whole number to accelerate.	<a href="#">LINK</a>
Razzle Dazzle	Chicago	Fosse, Jazz Dance, Burlesque	A poised and sophisticated demonstration of character work is required for this dance. Candidates should be able to capture Fosse's unique jazz dance style, using sensual and refined dance features such as turned-in knees, sideways shuffling, and rolled shoulder movements.	<a href="#">LINK</a>
I Dreamed a Dream	Les Miserables	Lyrical	This lyrical number should reveal the dancer's emotional qualities through the use of face, physicality and movement that flows seamlessly from one move to another.	<a href="#">LINK</a>
You Can't Stop The Beat	Hairspray	Jazz Dance	The New York Times deemed this number a "contagiously elating finale", The Boston Herald deemed it "joyous". This up-beat, high-energy song should contain a variety of vibrant and fast - paced jazz steps to infect and exalt an audience. "You Can't Stop the Beat" is a symbol of following dreams, self-confidence, and, at the very core of the music, overcoming systematic oppression on all levels. This feeling should be reflected in the routine and give a nod to the 1960's dance style.	<a href="#">LINK</a>

# RSL LEVEL 4 Diploma

## MUSICAL THEATRE (MOST SUITED TO FEMALES)

SONG	MUSICAL	CHARACTER	WHY IS THIS LEVEL 4?	VOCAL TYPE	SHEET MUSIC
Music & The Mirror	A Chorus Line	Cassie	This song needs consistent technique and range management with strong story conveyed.	Soprano	<a href="#">LINK</a>
It's All Coming Back To Me Now	Bat Out Of Hell	Celine	Iconic power ballad with advanced vocal technique and strong upper range and stylistic awareness.	Soprano	<a href="#">LINK</a>
All That Jazz	Chicago	Velma	Confident character singing required for this song with stylistic and rhythmic awareness and confidence.	Alto	<a href="#">LINK</a>
Don't Cry For Me Argentina	Evita	Eva	This song needs to display a lot of emotion and theatrical character with dynamics and vibrato and breath control on longer notes.	Mezzo-Soprano	<a href="#">LINK</a>
Speechless	Aladdin (Film)	Jasmine	Ability to maintain power and energy throughout this song with consist vocal tone and technique.	Soprano	<a href="#">LINK</a>
So Much Better	Legally Blonde	Elle	Tempo and key changes with a strong character and vocal ability needed to perform this song convincingly.	Mezzo-Soprano	<a href="#">LINK</a>
Love Never Dies	Love Never Dies	Christine	Consistent placement and stylistic awareness needed to sing this song with high notes and lyrical phrasing convincingly.	Soprano	<a href="#">LINK</a>
Take Me Or Leave Me	Rent	Maureen	Upbeat song with well-articulated diction and stylistic phrasing (first part/Maureen only).	Mezzo-Soprano	<a href="#">LINK</a>
Too Beautiful For Words	The Color Purple	Shug	Powerhouse vocals needed for this mature character with stylistic awareness and conviction.	Alto	<a href="#">LINK</a>
Pulled	The Addams Family Musical	Wednesday	Excellent song to portray ability to manage complex range changes and storytelling with projected tone.	Soprano	<a href="#">LINK</a>

# RSL LEVEL 4 Diploma

## MUSICAL THEATRE (MOST SUITED FOR MALES)

SONG	MUSICAL	CHARACTER	WHY IS THIS LEVEL 4?	VOCAL TYPE	SHEET MUSIC
Pity The Child	Chess	Freddie	Strong character portrayal and dynamic build- up with tempo changes and stylistic conviction.	Tenor	<a href="#">LINK</a>
Waving Through A Window	Dear Evan Hansen	Evan	This Pop style song needs well-managed breath control with flawless register changes and phrasing.	Tenor	<a href="#">LINK</a>
Sit Down You're Rockin' The Boat	Guys And Dolls	Nicely	This well-known song needs strong character portrayal with convincing story and well-managed tempo changes.	Tenor	<a href="#">LINK</a>
Wait For It	Hamilton	Hamilton	Sung Rap style song with demanding rhythmic and articulated phrasing.	Tenor, Baritone	<a href="#">LINK</a>
This Is The Moment	Jekyll & Hyde	Jekyll	This intense ballad needs conviction in story-telling and vocal management with advanced breath technique.	Tenor	<a href="#">LINK</a>
The Impossible Dream	Man Of La Mancha	Don Quixote	This popular song needs dynamic build-up which requires advanced breath-control and range management.	Baritone	<a href="#">LINK</a>
On The Street Where You Live	My Fair Lady	Freddy	Convincing and stylistic tone with strong character portrayal and storytelling and projected higher notes.	Tenor	<a href="#">LINK</a>
You've Got To Be Carefully Taught	South Pacific	Cable	Strong character portrayal with urgent and believable lyrical story context needed.	Tenor, Baritone	<a href="#">LINK</a>
Not While I'm Around	Sweeney Todd	Toby	Confident tone and register management with soaring long notes in chorus required.	Tenor	<a href="#">LINK</a>
Something's Coming	West Side Story	Tony	Upbeat and rhythmic phrasing with dynamic build-up and advanced breath technique.	Tenor	<a href="#">LINK</a>

# Acting Monologues (Most suited to females)

Your repertoire may consist of soliloquys and/or monologues/scenes involving another character or characters. If the latter, you may perform solo, directing your speech to imagined character(s) as appropriate. Alternatively, these characters may be played by one or more other actors, ensuring that your character is clearly the main focus of the scene.

Your chosen monologues/scenes must be taken from published plays or screen plays. The entire text of the play from which the monologue/scene has been taken must be read, in order to fully convey character, mood, context and subtext.

For non-English texts (e.g. "Miss Julie") any published translation is acceptable.

Speakers of languages other than English may perform in their own language, but must supply a written translation of the text.

Each piece should be briefly introduced, announcing the play title, author, character and a brief outline of the context of the chosen scene. Note that introductions are not assessed. Introductions could be done by yourself, or another person, (for example, if you would prefer to prepare for your next role).

If introductions are spoken in languages other than English, you must supply a written translation.

Any links to copies of plays are included for your reference. It is not a requirement that you purchase plays from these retailers. All plays listed in this resource are available from alternative retailers.

# RSL LEVEL 4 Diploma

## ACTING MONOLOGUES (MOST SUITED TO FEMALES)

CHARACTER	PLAY	PLAYWRIGHT	GENRE	WHY IS THIS LEVEL 4?
Queen Margaret	"Henry VI, Part III" Act I, sc. 4 (line 66)	William Shakespeare	Period Drama Elizabethan	Advanced acting techniques needed, including awareness of the verse form and rhythm, appropriate breath control, varied use of expression and modulation to convey Queen Margaret's power and status, along with the development of her thoughts, objectives, and emotions.
Juliet	"Romeo and Juliet" Act III Scene II	William Shakespeare	Period Drama Elizabethan	Advanced acting techniques needed, including awareness of the verse form and rhythm, appropriate breath control, varied and sensitive use of expression and modulation to convey mood and meaning, along with Juliet's objectives and emotions.
Mrs Candour	"The School For Scandal" Act I Scene I	Richard Brinsley Sheridan	Period Drama Post Restoration 1777	A detailed understanding of the 'comedy of manners' style and historical period required, conveyed through voice, body language, mannerisms and comedy timing, as well as a 3-dimensional character and sense of fluidity.
Duchess of Berwick	"Lady Windermere's Fan" Scene I	Oscar Wilde	Period Drama Victorian 1892	A detailed understanding of the style and historical period required, conveyed through voice, body language, mannerisms and comedy timing, as well as a 3-dimensional character and sense of fluidity.
Nina	"The Seagull"	Anton Chekhov Act IV	Period Drama Victorian 1896	Requires detailed and sensitive use of acting techniques to ensure a sense of spontaneity, including of vocal modulation, phrasing, expression and body language to convey character, context and subtext.
Blanche DuBois	"A Streetcar Named Desire" (Scene six, from "He was a boy")	Tennessee Williams	Modern Drama 1947	Advanced acting techniques required, including sensitive use of vocal modulation, convincing accent, and body language to convey context, subtext, status and objectives, along with awareness of historical period.
Norma Hubley	"Plaza Suite – A Visitor From Forest Hills"	Neil Simon	Modern Comedy 1969	Requires detailed and effective use of expression, body language and vocal modulation to convey Norma's emotions, situation and reactions convincingly. A sense of spontaneity essential, along with an awareness of the writer's comedy style. New York accent required.
Sheila	"A Day in the Death of Joe Egg" (from "I join in these jokes...")	Peter Nichols	Modern Drama 1967	A direct address to the audience, requires detailed and effective use of expression, pace, pause and phrasing to convey context and subtext, along with Sheila's emotions, strength and fervent hopes for Joe.

Dido	"The Wardrobe" Scene Six	Sam Holcroft	Contemporary Drama 2014	Soliloquy. Requires detailed and effective use of expression, body language and vocal modulation to convey Dido's increasing frustrations and sense of injustice. Naturalness and a sense of spontaneity essential.
Girl With Shoulder Pads	"Girls Like That"	Evan Placey	Contemporary Drama 2013	Advanced acting technique required, including effective use of expression, body language, voice, and phrasing to convey context and subtext. Naturalness and a sense of spontaneity essential.

# Acting Monologues (Most suited to males)

Your repertoire may consist of soliloquys and/or monologues/scenes involving another character or characters. If the latter, you may perform solo, directing your speech to imagined character(s) as appropriate. Alternatively, these characters may be played by one or more other actors, ensuring that your character is clearly the main focus of the scene.

Your chosen monologues/scenes must be taken from published plays or screen plays. The entire text of the play from which the monologue/scene has been taken must be read, in order to fully convey character, mood, context and subtext.

For non-English texts (e.g. "Miss Julie") any published translation is acceptable. Speakers of languages other than English may perform in their own language, but must supply a written translation of the text.

Each piece should be briefly introduced, announcing the play title, author, character and a brief outline of the context of the chosen scene. Note that introductions are not assessed. Introductions could be done by yourself, or another person, (for example, if you would prefer to prepare for your next role).

If introductions are spoken in languages other than English, you must supply a written translation.



# RSL LEVEL 4 Diploma

## ACTING MONOLOGUES (MOST SUITED TO MALES)

CHARACTER	PLAY	PLAYWRIGHT	GENRE	WHY IS THIS LEVEL 4?
Creon	"Oedipus, King of Thebes" (Page 34 of the linked translation)	Sophocles	Period Drama Ancient Greek (Circa BC425)	A wide variety of acting techniques required, including detailed understanding of the context, verse form and rhythm, appropriate breath control, and varied use of expression, vocal modulation and phrasing, to convey Creon's controlled anger, along with his pleading of his innocence. Note that a non-verse translation is also available.
Romeo	"Romeo and Juliet" Act III Scene III (from "Ha banishment")	William Shakespeare	Period Drama Elizabethan	Strong acting techniques needed, including awareness of the verse form and rhythm, appropriate breath control, varied use of expression and modulation to convey Romeo's thoughts, objectives, reactions to Friar Lawrence and increasing emotions.
Antony	"Julius Caesar" Act III Scene II	William Shakespeare	Period Drama Elizabethan	Strong acting techniques needed, including awareness of the verse form and rhythm, appropriate breath control, varied and sensitive use of expression and modulation to convey Antony's emotions and objectives convincingly.
Harpagon	"The Miser"	Molière	Period Comedy 1668	A detailed understanding of the comedic style and historical period required - conveyed through voice, face, body language, diction, mannerisms and comedy timing, as well as a 3-dimensional character and sense of fluidity.
Trigorin	"The Seagull", Act II (from "I hear you talking about fame and happiness")	Anton Chekhov	Period Drama 1896	Requires detailed and sensitive use of acting techniques to ensure total naturalism, including detailed use of vocal modulation, phrasing, expression and body language to convey character, context and subtext.
Algernon	"The Importance of Being Earnest" Act I (from: "Literary criticism is not your forte ...")	Oscar Wilde	Period Comedy 1895	A detailed understanding of the style and historical period required, conveyed through voice, body language, mannerisms and comedy timing, as well as a 3-dimensional character and sense of fluidity.
Charles	"Blithe Spirit"	Noël Coward	Modern Comedy 1941	A full understanding of the style and historical period required, conveyed through voice, body language, diction, mannerisms and comedy timing, as well as a 3-dimensional character and sense of fluidity. Detailed attention to staging and Charles's reactions essential.

Chris	"All My Sons" Act I (from: "It takes a little time to toss that off")	Arthur Miller	Modern Drama 1947	Advanced acting skills required, including sensitive use of expression, vocal modulation, phrasing and body language to convey context, subtext, and objectives.
Jack	"Dead of Night"	Peter Whalley	Contemporary Thriller 1990	Advanced acting skills required, including facial expression, body language, vocal modulation and phrasing to convey Jack's sense of self-importance, along with his objectives and subtext.
Jim	"Chatroom"	Edna Walsh	Contemporary Drama 2007	Requires detailed and sensitive use of acting techniques, including vocal modulation, phrasing, facial expression and body language to convey character, context and subtext.