

RSL Level 6 Diploma

Indicative Repertoire List

This list is designed to help you to select appropriate repertoire for the following RSL Level 6 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, grand jet)
- Turns and pirouettes - all variations, eg. single, double, triple, stylised and different levels, barrel rolls, c axel 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/bridge.
- 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 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, narrative and theme
- Improvisation

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JAZZ DANCE

NUMBER	ARTIST	STYLE	WHY IS THIS LEVEL 6?	LINK TO MUSIC / SONG
Sing Sing Sing	Benny Goodman	Traditional Jazz, Swing, Big Band	High energy, happy, instrumental, with interesting changes in mood and dynamic. Requires highly accomplished use of interpretative skills, expression, dynamic variation, technique and excellent stamina!	LINK
Parisiene Walkways	Gary Moore Phil Lynott	Blues Rock	Atmospheric, passionate, tingling and lyrical - a dance to this song requires highly accomplished use of dynamics, flexibility, control, strength and stamina, along with interpretive and improvisational skills.	LINK
Rich Man's Frug	From the musical <i>Sweet Charity</i>	Fosse Jazz	Fosse's distinct sinuous style should be clearly demonstrated, characterised by the slow, angular sensuality that establishes an air of unattainability and fluidity in the body.	LINK
Feeling Good	Nina Simone	Rhythm & Blues, Jazz, Soul	Sensual and dynamic, a dance to this song could demonstrate accomplished flexibility, control, strength and control. Requires advanced and detailed use of dynamics, expression, interpretive skills and improvisation.	LINK
Chandelier	Sia	Electropop	A sad and dark theme about "the glitter and fatigue of a party girls' life, and "toeing the line between celebration and self-destruction". A dance to this song would require highly accomplished and sensitive interpretation, along with advanced use of acting and improvisational skills. An opportunity to demonstrate breadth of movement, patterns, use of space, flexibility, elevation and travel.	LINK
Proud Mary	Tina Turner	Pop Funk/Soul Roots Rock	The song, which is over 5 minutes long, starts with a slow soulful tone, which Tina introduces as "nice and easy" but then says it will finish "nice and rough". Dancers should consider the emotional and metaphorical journey – the low-wage earner who leaves a job in the city and hitches a ride on the steamboat 'Proud Mary'. The mood and meaning should be clearly communicated, along with demonstrating accomplished technique, and of course excellent energy and stamina is required.	LINK
Sparkling Diamonds	From the musical <i>Moulin Rouge</i>	Burlesque, Jazz	Burlesque Jazz number, incorporating moves with high impact and precision An opportunity to demonstrate accomplished and detailed understanding of specific moods and style.	LINK

The Fox	Niki and the Dove	Indie, Alternative dance, Synthpop	This unusual song tells a fascinating story and the dance should reveal accomplished interpretative skills both in the choreography and expressive content. An opportunity to demonstrate a wide variety of advanced techniques, along with dynamic variation and interesting use of space.	LINK
All That Jazz	Chicago	Fosse Jazz	Candidates should be able to capture Fosse's unique jazz dance style, demonstrating his sensual and sophisticated dance trademarks such as turned-in knees, sideways shuffling, and rolled shoulder movements. An accomplished demonstration of character work is required for this dance.	LINK
Back To Black	Amy Winehouse	Soul Rhythm & Blues	A dance to this song requires accomplished use of dynamics, flexibility, control, strength and stamina, along with a sensitive and thoughtful interpretation, stylistic awareness, expression and characterisation.	LINK

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, narrative and theme
- Improvisation

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STREET DANCE

NUMBER	ARTIST	STYLE	WHY IS THIS LEVEL 4?	LINK TO MUSIC / SONG
Man In The Mirror	Michael Jackson	Pop, Soul	<p>This song by Michael Jackson is not a traditional street dance song but it gives the learner the change to use all styles of street dance to really express the narrative of this story.</p> <p>'Man In The Mirror' is about making a change, not just on the outside but starting from within. The depth of narrative should be portrayed through the dance, really considering expression through movement, body and face. The variation of tempos enables the dancer to show control and fluidity, but also express emotion and characterisation.</p>	LINK
The Scotts (Clean Edit)	Kid Cudi & Travis Scott	Hip Hop, Electronic	<p>This song gives the opportunity to express in any street style, from relaxed lyrical or freestyle to strong, harsh street demonstrating isolations and hitting the beat with power. It also gives the chance to show explosive or implosive dance technique, thinking about where the movements land and whether the power of the step comes before or after. Changing the rhythm of counts can offer texture in this song.</p>	LINK
Bounce (Clean Edit)	Iggy Azalea	Hip Hop, Electric Dance Music	<p>A dance to this song requires accomplished use of intricate footwork, precision and stamina. This offers the possibility for dancers to incorporate other various styles of street eg. waaking, voguing and commercial. A brash and saucy attitude would bring a believable character.</p>	LINK
Turn Down For What	DJ Snake & Lil Jon	Trap, Electric Dance Music, Hip Hop, Rap	<p>Atmospheric, busy and harsh beats, this song is ideal for demonstrating a battle style routine. Originating from the urban streets of New York and the Bronx this dance needs to encapsulate the vernacular culture and origin. Aggressive, strong and determined whilst demonstrating advanced technique and reactive freestyle skill.</p>	LINK
Manolo	Trip Lee feat. Lecrae	Hip Hop, Rap	<p>This aggressive and powerful track lends itself to an authentic battle style that was created at the birth of street dance. The idea of two groups competing against each other represents the metaphorical fight and portrays the struggle the urban community sometimes faced in this era. Powerful, committed and convincing movement will reflect the strength of the dancer and the understanding of the history of street dance.</p>	LINK

Finesse (Remix)	Bruno Mars feat. Cardi B	New Jack Swing, Hip Hop, Soul, Funk	The fusion of hip hop, dance-pop and R&B creates the sound of New Jack Swing, giving the piece an easy listening and chilled vibe. Although intentionally performed the style should be relaxed and not overly choreographed. Convincing yet casual.	LINK
Switch	Will Smith	Hip Hop	A song from the 90s; new jack swing, urban freestyle, bounce and double bounce evident, constant rhythm to show a strong variation of moves, giving the candidates the chance to really demonstrate the foundations of what creates hip hop dance.	LINK
Work It Out	Lightbulb Thieves	R&B, Soul	Starting off with the traditional sound of ballet this song fuses the rhythms of modern street with a balletic undertone. This unusual mix enables the dancer to be imaginative in the creation of the choreography, expressing dynamics and texture and also the difference in style through posture and alignment.	LINK
I Got You (I Feel Good)	James Brown	Soul, Funk, R&B	A classic funk song by the legend James Brown. The style of the dance should depict the era of the 1960s. Expression with a sense of comedy and tomfoolery in this song gives opportunity for a lot of characterisation.	LINK
Wavey	CliQ	Dance, Electronic	A modern electric dance track released in 2017 gives the freedom to demonstrate styles of street dance such as waacking, derived from the 70's with distinguishable rotational arm movements and emphasis on expression and posing. Fast tempo, definition of moves and lines, poised and refined, crisp variations and combinations to be demonstrated.	LINK
I'm Here	The Color Purple	Musical, Lyrical	From the musical 'The Color Purple', the story follows an African- American women called Celie in the American South from the early to mid 20th century. The song is at the place in the show where Celie realises for the first time she has come to love herself for who she is. Candidates have the opportunity to interpret this in their own way and show they can put their skill set to any style song. As the song progresses the music grows in strength and power and that should be mirrored through movement and character showing a range of dynamics. The lyrics are powerful giving the dancer chance to connect to the words and express the meaning to an advanced level. Strong but fluid, heart felt and moving. Flexibility, mood, melody and strong transitioning should be evident.	LINK
Tiny Dancer (Hold Me Closer)	Ironik feat. Elton John & Chipmunk	R&B, Hip Hop	Originating from the Bronx, 'breaking' became one of the most popular styles of street dance. Top rock variations, floor work, flips and spins will all contribute to creating a dance to this track perfectly fitting for this style, remixed from the Elton John hit.	LINK

Musical Theatre (Dance)

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

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- Turns and pirouettes - all variations, eg. single, double, triple, stylised and different levels, barrel rolls, c axel turns.
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- Flexibility – eg forward, side and circular kicks, splits, jazz splits, leg lift and tilt, body tilt/bridge.
- 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

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- Phrasing
- Musicality
- Confidence
- Communication of choreographic intent, including mood, meaning, narrative and theme
- Style

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MUSICAL THEATRE (DANCE)

NUMBER	MUSICAL	STYLE	WHY IS THIS LEVEL 4?	LINK TO TRACK
All That Jazz	Chicago	Fosse, Jazz	Candidates should be able to capture Fosse's unique jazz dance style, demonstrating his sensual and sophisticated dance trademarks such as turned-in knees, sideways shuffling, and rolled shoulder movements. An accomplished demonstration of character work is required for this dance.	LINK
America	West Side Story	Latin-American style, Jazz	An opportunity to present elaborate and challenging dance moves, showing the competition and seductive playfulness between the Puerto Rican men and women. A clear sense of narrative power should be told in the dance, to convey the backstory of the musical.	LINK
Footloose	Footloose	Rock n Roll, Jazz	A fast paced and energetic style, illustrating the rebellion that Ren brings to the small town that has banned dancing and rock music. The Footloose free and celebratory dance steps should have a self-assertive attitude that accentuates the divide between generations and signifies the evolution of culture.	LINK
Greased Lightnin'	Grease	Jive, Balboa, Boogie Woogie, Collegiate Shag, East Coast Swing, Lindy Hop, Rock n Roll	An opportunity to showcase the dance styles of the 1950s and the more risqué styles of the 1960s in the 'Rock-And-Roll' era. Specific movements such as the T-Bird Strut and The Windmill Snap can be presented.	LINK
Rich Man's Frug	Sweet Charity	Fosse, Jazz	Fosse's distinct sinuous style should be clearly demonstrated, characterised by the slow, angular sensuality that establishes an air of unattainability and fluidity in the body.	LINK
Memory	Cats	Lyrical, Jazz	A sophisticated performance that orientates towards the dancer's emotional responses, using movement to express lyrics and strong emotions, such as love, joy, romantic yearning or anger. Leaps and turns should be fluid and graceful, with the dancer flowing seamlessly from one move to another. This song also gives candidates the chance to express character work through conveying feline movements and tendencies.	LINK
Steam Heat	The Pyjama Game	Fosse, Jazz	An opportunity to combine the codified movement of Fosse's style with comedy and entertainment. The light-heartedness of the piece can be explored through quick thrusts of the chin, the rise of the bowler hats, bouncy steps and scoots combined with limp feet and expressive hands.	LINK

Thoroughly Modern Millie	Thoroughly Modern Millie	Charleston, Jazz	A high-spirited, Charleston dance designed to depict the height of the Jazz Age in New York City, when “moderns” were bobbing their hair, raising their hemlines, entering the workforce, and rewriting the rules of love.	LINK
Diamonds Are A Girls Best Friend or Sparkling Diamonds	Gentlemen Prefer Blondes/ Moulin Rouge	Burlesque, Jazz	A traditional upbeat, toe-tapping Burlesque Jazz number, incorporating moves with high impact and precision, whilst appreciating mood and style.	LINK
My Shot	Hamilton	Jazz, Hip Hop, Swing, Jitterbug	The revolutionary Blankenbuehler choreography in Hamilton, is a mash-up of styles, incorporating everything from jazz to hip hop to swing to jitterbug. Candidates at Level 6 should place an emphasis on these styles, incorporating creativity, body isolations and control. Each movement should be presented as a way in which to illustrate the story.	LINK
Step in Time	Mary Poppins	Jazz	A Musical Theatre classic, providing a compelling variation of rhythm and tempo, allowing candidates to demonstrate a refined awareness of facial and physical expression in delivery.	LINK
Singin' In the Rain	Singin' In the Rain	Show Tap, Jazz	Typically performed in the 'Show Tap' style of Gene Kelly. With or without tap shoes, the candidate would need to display a full sense of mood and content to capture the light- hearted depiction of Hollywood in the late 1920s.	LINK

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MUSICAL THEATRE (MOST SUITED TO FEMALES)

SONG	MUSICAL	CHARACTER	WHY IS THIS LEVEL 6?	VOCAL TYPE	SHEET MUSIC
A Change In Me	Beauty And The Beast	Belle	This song requires ability to manage changing dynamics key change with advanced breath control while telling a convincing story.	Soprano	LINK
And I Am Telling You I'm Not Going	Dream Girls	Effie White	This power ballad requires immense stylistic awareness with advanced techniques and phrasing and flawless range management.	Soprano	LINK
Never Enough	Greatest Showman (Film)	Jenny Lind	This song will need advanced technique to portray emotion and dynamic build-up with clarity of lyrics and story.	Alto	LINK
Rose's Turn	Gypsy	Rose	Character song which needs advanced acting skills and vocal skills to maintain story and rhythmic phrasing.	Mezzo-Soprano	LINK
As Long As He Needs Me	Oliver!	Nancy	A torch song which requires emotional portrayal of character with consistent vocal techniques and dynamics.	Mezzo-Soprano	LINK
You Don't Know This Man	Parade	Elle	Short character song with expression and dynamics build-up with advanced techniques throughout.	Mezzo-Soprano	LINK
Think Of Me	Phantom Of The Opera	Lucille Frank	Consistent placement and stylistic awareness needed to sing this song with high notes and lyrical phrasing convincingly.	Soprano	LINK
I'm Here	The Color Purple	Celie	Powerhouse vocals needed for this character with advanced techniques and dynamic and rhythmic phrasing and conviction.	Mezzo-Soprano	LINK
Defying Gravity	Wicked	Elphaba	One of the most demanding songs to sing with melodic leaps and dynamic changes and advanced vocal technique.	Alto	LINK
I Will Prevail	Wonderland	Alice	Dramatic build-up and character ability needs to be portrayed with conviction and confident range management especially on high notes.	Soprano	LINK

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MUSICAL THEATRE (MOST SUITED FOR MALES)

SONG	MUSICAL	CHARACTER	WHY IS THIS LEVEL 4?	VOCAL TYPE	SHEET MUSIC
I'd Do Anything For Love	Bat Out Of Hell	Meatloaf	Stylistic awareness and advanced techniques with confident dynamic changes and higher range management.	Baritone	LINK
For Forever	Dear Evan Hansen	Evan	This song needs strong story and character portrayal with advanced breath control and technique.	Tenor	LINK
Guns And Ships	Hamilton	Lafayette	Rap style song with long sustained phrases and fast paced vocals, demanding flawless diction and rhythmic phrasing.	Tenor, Baritone	LINK
Confrontation	Jekyll & Hyde	Jekyll/Hyde	Dramatic build-up with advanced dual character portrayal requires change in tone positioning and phrasing.	Tenor, Baritone	LINK
I Only Want To Say (Gethsemane)	Jesus Christ Superstar	Jesus	Advanced techniques required to sing this song convincingly with dramatic and dynamic build-up and extreme range management.	Tenor	LINK
Sugar Daddy	Hedwig And The Angry Inch	Hedwig	Stylistic awareness with confident dynamic changes and complete range management and lyrical conviction.	Tenor	LINK
Bring Him Home	Les Misérables	Valjean	Wide vocal range and ability needed for this classic character with strong story-telling and dynamics.	Tenor, Baritone	LINK
The Music Of The Night	Phantom Of The Opera	The Phantom	Classic song with big register leaps and rhythmic phrasing and powerful high register techniques needed.	Tenor,	LINK
One Song Glory	Rent	Roger	Strong story telling with rock style tone and sustained notes and rhythmic phrasing with tempo changes.	Tenor	LINK
I'll Be There	The Pirate Queen	Tiernan	Expressive and upbeat ballad with soaring dynamic and strong expressive vocal tone throughout.	Tenor, Baritone	LINK

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. "Antigone") 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.

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ACTING MONOLOGUES (MOST SUITED TO FEMALES)

CHARACTER	PLAY & SCENE	PLAYWRIGHT	GENRE	WHY IS THIS LEVEL 6?
Medea	"Medea" (from: "God and God's Justice, and ye blinding Skies")	Euripides	Period Drama Ancient Greek	Comprehensive use of advanced acting techniques required, including awareness of the verse form and rhythm, appropriate breath control, varied and sensitive use of expression, body language and vocal modulation to convey Medea's emotions, objectives and power convincingly
Juliet	"Romeo and Juliet" Act IV Scene III	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 Juliet's emotions, objectives and reactions convincingly.
Lady Macbeth	"Macbeth" Act I Scene IV	William Shakespeare	Period Drama Elizabethan	Whole scene. Advanced acting techniques required, including awareness of the verse form and rhythm, appropriate breath control, varied use of expression and modulation to convey Lady Macbeth's power, status, objectives and emotional development through the scene.
Mrs Arbuthnot	"A Woman of No Importance" Act 4 (from "I do not know it.")	Oscar Wilde	Period Drama Victorian 1893	A detailed understanding of the style and historical period required, conveyed through varied and expressive use of vocal modulation, diction and body language and a sense of fluidity. Her objectives, emotions and status should be convincing throughout.
Miss Julie	"Miss Julie" (towards the end of the play from "Kill me")	August Strindberg	Period Drama 1888	Requires detailed awareness of Miss Julie's relationship with Jean, sensitive use of acting techniques to ensure naturalism, and including vocal modulation and body language to convey context and status.
Martha	"Who's Afraid of Virginia Woolf" Act Three (from the start)	Edward Albee	Modern Drama 1962	Requires advanced and comprehensive use of expression, body language, pace, and vocal phrasing to convey Martha's emotional state, objectives and subtext. A sense of spontaneity and awareness of the writer's naturalistic style is essential.
Shirley	"Shirley Valentine" Act Two, Scene One	Willy Russell	Contemporary Comedy Drama 1988	One-woman play. Choose a section of at least 6 to 10 minutes in duration. Written to be performed with a Liverpool accent, although another appropriate, regional accent may be used. Requires varied and expressive use of voice and body language, with a full awareness of comedy timing and fluidity. Her objectives, emotions and reactions should be convincing throughout.

Clarissa	"Little Light" (towards the end of the play from "I'm standing on a beach")	Alice Birch	Contemporary Drama 2015	Requires advanced technique, including comprehensive and effective use of expression, body language, movement and vocal phrasing to convey context and subtext. Naturalism and a sense of spontaneity essential, along with an awareness of the writer's style and effective use of the stage.
Lucy	"What We Know" Final scene	Pamela Carter	Contemporary Drama 2010	Requires advanced and comprehensive use of expression, body language, pace, and vocal phrasing to convey Lucy's emotional state, objectives and subtext. A sense of spontaneity and awareness of the writer's naturalistic style is 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. "Antigone") 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.

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ACTING MONOLOGUES (MOST SUITED TO MALES)

CHARACTER	PLAY & SCENE	PLAYWRIGHT	GENRE	WHY IS THIS LEVEL 6?
Jason	"Medea" (from "In speech at least, meeseemeth I must be ...")	Euripides	Period Drama Ancient Greek	Wide range of advanced acting techniques required for this lengthy monologue, including comprehensive awareness of the form and rhythm, with appropriate breath control. Varied and sensitive use of expression and vocal modulation to convey Jason's objectives interpret his meaning. Note it is possible to find a non-verse translation which is also appropriate for this level.
Macbeth	"Macbeth" Act V Scene V	William Shakespeare	Period Drama Shakespearean	Whole scene. Advanced and comprehensive range of acting techniques needed, including awareness of the verse form and rhythm, appropriate breath control, varied use of expression and modulation to convey the development of Macbeth's thoughts, objectives, and emotions.
Faustus	"Doctor Faustus" (final scene, from "Ah Faustus, Now hast thou but one bare hour to live,")	Christopher Marlowe	Period Drama Elizabethan	Wide range of advanced acting techniques required, including stylistic and comprehensive awareness of the verse form and rhythm, with appropriate breath control. Varied and sensitive use of expression and vocal modulation to convey Faustus's objectives and emotional turmoil convincingly.
Titus	"Titus Andronicus" Act III Scene II	William Shakespeare	Period Drama Elizabethan	The whole scene could be performed, with another actor playing the role of Marcus. Alternatively, a challenging monologue, up to "know thy meaning". A comprehensive range of advanced acting techniques required, including awareness of the verse form and rhythm, appropriate breath control, varied and sensitive use of expression and vocal modulation to convey his emotions, objectives and increasing instability.
Helmer	"A Doll's House", Act III (From "Do you understand what you have done?" to "Have you changed your things?")	Henrik Ibsen	Period Drama 1888 (translation required)	Requires advanced and comprehensive use of expression, body language, pace, and vocal phrasing to convey status, context, subtext, reactions to the situation and a sense of spontaneity. Sensitive use of acting techniques to ensure Ibsen's naturalistic style.

Inquisitor	"The Lark" Part Two (from" "Do you hear, my masters?")	Jean Anouilh	Modern Drama 1915	Lengthy and challenging monologue (to include Joan's one line" I shall never wish to undo") requiring advanced and comprehensive use of expression, body language, diction, and vocal phrasing to convey context, status, objectives and subtext.
Jimmy	"Look Back In Anger" Act I, from "Don't try and patronise me"	John Osborne	Modern Drama 1967	Requires detailed and effective use of expression, pace, pause and phrasing to convey context and subtext, along with Jimmy's objectives, weaknesses, often violent outward anger, and inner despair.
Doug	"Keeping Tom Nice" Scene Nineteen	Lucy Gannon	Contemporary Drama 1990	Lengthy and extremely challenging monologue requiring advanced, comprehensive and sensitive use of facial expression, body language, pace, and vocal phrasing to convey context, subtext, and Doug's emotions and objectives.
Teddy	"Little Light" (whole final monologue)	Alice Birch	Contemporary Drama 2015	Lengthy monologue requiring advanced and comprehensive use of expression, body language, pace, and vocal phrasing to convey context and subtext, along with Teddy's deep sense of loss. A sense of spontaneity and awareness of the writer's naturalistic style is essential.