

PAA Screen Acting Graded Examinations – Teacher Guidance

This document is intended as further guidance for teachers when preparing students for PAA Screen Acting examinations. **It should be read in conjunction with the syllabus.**

There are five sections to the guidance, as follows:

Part 1: Introductions

Part 2: Definitions related to the PAA Screen Acting syllabus

Part 3: Acting in close up

Part 4: Guidance for choosing/adapting scenes

Part 5: Suggested repertoire

Part 1. Introductions

1. Prior to the performance of **each and every task (therefore each and every video)**, candidates state their name, the exam grade they are taking, and the task number, to camera. For younger candidates, this can be done by the camera phone operator. For example:
Solo candidate (spoken by the candidate or the camera phone operator):
“Ali Jones, Grade 4, Task 1”
Two candidates: (spoken by the candidates or the camera phone operator. Each candidate wearing their candidate number on the front of their clothing):
“Ali Jones is number 1, Ana Smith is number 2. This is Grade 4, Task 1”.
2. Prior to performing Task 1, Grades 6-8 candidates should clearly display valid photographic identification (such as Passport, Driving Licence, Student Union Card, ID Card) for at least ten seconds, in line with our policy.
3. Contextual Introductions (Grades 1-8): For Task 1, after introducing themselves, candidates should then introduce the scene, stating the title, author and character(s), and a brief outline of the context of the scene.
4. Note that, from Grade 4, contextual introductions are required for some other tasks. These are specified at each grade.
5. For exams with two candidates, the introduction may be shared as desired.
6. Introductions should be no more than 30 seconds in duration.
7. Note that the purpose of introductions is to assist the smooth-running of the exam – introductions are not assessed.

Contextual introductions should be kept straightforward. The following is a Grade 4 example for two candidates, and includes the full introduction for Task 1 (note that pseudonyms have been used):

Candidate 1: My name is Ali Jones.

Candidate 2: My name is Ana Smith.

Candidate 1: This is Grade 4, Task 1.

Candidate 1: This scene is adapted from “Pig Heart Boy” by Malorie Blackman.

Candidate 2: Cameron needs a heart transplant, but there are no matches available, and his only chance of survival is to have a pig’s heart transplanted. In this scene, Cameron confronts his friend Marlon, who he thinks has told the press about his operation.

Candidate 1: Ana will be playing Cameron and I will be playing Marlon.

8. Task 4 - Knowledge and Understanding video (Grades Debut – 8): Candidates state their name, grade, and say “Task 4” (as per point 1, above), then present their prepared responses to the questions directly to the camera.
For exams with two candidates, one Task 4 recording must be made - each candidate states their name and presents their prepared responses, in turn.

Part 2. Definitions:

The following definitions are intended as a guide for teachers and candidates, to give further guidance in relation to specific assessment criteria within the PAA Screen Acting syllabus.

The ability to adjust nuances of performance in relation to the proximity of the camera:

At Entry Level and Level 1 (Grades Premiere-3) candidates are expected to demonstrate some ability to adjust their performance in relation to the proximity of the camera, at Level 2 (Grades 4-5) a developing ability and at Level 3 (Grades 6-8) a full ability. To help them achieve this, candidates should be aware of the following:

Make sure you know the camera shot used for your scene so you have a good sense of how you need to adjust your performance. For example, a scene filmed as a close-up shouldn't be performed in exactly the same way as a wide shot.

Objective: The objective is what the character wants, or what the character's goal is. What is the reason for the character's intentions and/or actions? What is the character trying to achieve?

Intention: This is related to the objective, but is more specifically about the character's thoughts and/or intended actions related to the objective. For example, what the character **intends to do** to achieve their objective.

Super-objective: This is what the character wants more than anything throughout the play or screenplay. An overarching objective, which may be linked to the overall outcome in the play or screenplay. A character's objective in a scene may be directly linked to their journey towards their super-objective.

“Action” and “Cut”: The camera phone operator may say “Action” at the start and “Cut” at the end of Task 1, 2a, 2b, and 3 if preferred, although this is not a requirement.

Action: This is the director's cue for the actors to begin. As an actor, you should be in character from before the director says “Action” until after they say “Cut”.

Cut: This signals the end of a take and to stop the action. For PAA Screen Acting exams, it is important for the camera operator to know the scene well enough to call “Cut” at exactly the correct time.

Part 3. Acting in close up

Acting in close-up requires specialised acting skills. The closer you get to a camera, the more it is all about internalising your character's thoughts and feelings. The performance must be grounded in truth and believability. Of course, you may still use your body and voice, but you must be able to convey your thoughts and emotions with minimum movement, and mostly through your eyes. Consider the following:

- **Your inner thoughts are really important.** Anything that you are really thinking, feeling or seeing will come across, so avoid trying to “show” the audience what your character is feeling - it will look too big.
- Remember that even small movements like a glance aside, eye roll, or eyebrow raise could tell a story. Close-ups exaggerate everything.
- Your eyes are the most important feature in a close-up. Approach acting internally, and express thoughts through the eyes rather than the whole face. This will help eliminate unnecessary and distracting gestures. What you're doing with your eyes and your ability to tell your story through them is vital.
- In close-up scenes 'less is more', however this doesn't mean that you just have a blank face (unless the character's intention is to have a blank face!), because that would mean that you are not engaged and thinking in character. But remember that even tiny expressions are noticeable in close-up, so the maxim 'less is more' is important to consider.
- The closer you get to the camera, the faster you appear to go, so slow down and don't rush any powerful close-up moments.
- Listen. Even if you aren't speaking in a scene, listen intently to what's going on. Listening is interesting. Aim to listen with your eyes. One technique is to think of what you would say, but don't actually say it.

Part 4. Guidance for Choosing/Adapting Scenes (Grades 1-8)

PAA encourages creativity and does not make any compulsory recommendations for material selection for Task 1 (Grades 1-8), Task 3 (Grade 6) and Task 3a (Grade 7/8). However, this section is designed to support teachers and learners with tips on how to select appropriate repertoire. Firstly, in the syllabus you will find the following important information:

- **Each task must be filmed separately.** For full details, including a checklist of the number of videos to be submitted per grade, please see “Procedure and Filming Guidance” found here <https://www.rslawards.com/screen-acting-exams/>
- Each candidate must play only **one character** in the chosen scene - ie **solo candidates must perform a monologue and two candidates must perform a duologue.**
- **Candidates entering in twos must be taking the same grade.**
- Each scene must adhere to the required duration for the relevant grade and the number of candidates.
- Teachers should ensure that the content is suitable for the individual age and overall maturity of the candidate(s).

- Scenes should be selected carefully to ensure that they provide suitable opportunity for candidates to demonstrate the relevant assessment criteria.
- Candidates are reminded that if a chosen piece does not meet these requirements this may impact on the level of achievement possible within the examination.
- Monologues:
 - Solo candidates may choose to perform a soliloquy, or a monologue involving another character or characters. If you choose the latter, you should perform solo, directing your speech to the imagined character(s) as appropriate.
 - If a chosen monologue is a direct address to the audience, candidates should perform the monologue directly to the camera.
- When choosing duologues for two candidates, care must be taken to ensure that each candidate has a similar proportion of involvement in the scene.
- The content of the scenes must demonstrate a comparable level of technical and interpretative demand to those suggested in the PAA online catalogue of suitable material at each level.
- Use of accent/dialect: For Grades 1 to 5, it is not a requirement to use accents/dialect. However, Grades 6-8 candidates are required to employ the accent/dialect that reflects the author's intention.
- Published scenes may be edited if necessary, and dialogue spoken by other characters edited out, however the overall meaning of the scene must be maintained. Adding your own dialogue to scenes from published plays is not permitted.
- When adapting a scene from a novel, it is permissible to add dialogue, providing that the overall meaning, character, and style of the scene are maintained. For example, within the narrative there may be a description of a character's thoughts or feelings, which may be adapted into dialogue.
- When adapting a scene from a novel, it is advisable to consider the overall structure, including how it begins and ends, and the character's journey through the scene.
- Although it is not mandatory for candidates taking grades 1 to 5 to read the whole play, film screenplay or novel from which the scene has been taken, it is important that they have an awareness of the context of the scene. Grade 6-8 candidates should, however, read the entire text of any play or screenplay from which a scene has been chosen.

Further tips on choosing scenes

When selecting scenes for grades 1-3, the character(s), situation and mood of the scene should be clearly identifiable, although the character's feelings may develop or change through the scene, and/or there may be some degree of mood change within the scene. Either way, there is some opportunity for candidates to convey an awareness of the developing feelings of the characters they portray, along with an understanding of the situation.

Scenes for grades 4/5: Candidates should have the opportunity to convey some subtleties of character and emotion, so consider scenes in which the mood develops/changes and there is an opportunity for candidates to demonstrate character emotions, along with reactions to the situation, environment or other characters.

Scenes for grades 6-8: Consider scenes with greater challenge in terms of the situation, how the scene develops, the maturity of the characters and the emotional content. Scenes must provide candidates with an opportunity to convey subtleties of characterization and emotion, for example, conveying their character's inner thoughts and feelings through face and eyes.

Note that a scene adapted from dialogue in a novel is not permitted at grades 6-8.

Understanding the context of the scenes

It is recommended that all candidates are aware of the context of the scene in which they are performing. Candidates taking grades 1 to 5 are not required to read the whole play, screenplay or novel from which the scene has been taken, but should nevertheless, at all grades, have sufficient contextual awareness to enable them to understanding the character and situation, as well as providing suitable opportunity to demonstrate the relevant assessment criteria.

Anthologies of stand-alone monologues/scenes

Stand-alone monologues or duologues (ie monologues/duologues that are not part of a complete play or adapted from a novel, but have their own brief context) are permitted for grades 1 to 5 only. In this case candidates should be aware of the story behind the monologue/duologue. Most good anthologies of stand-alone monologues/duologues include an introduction to each scene, outlining the context as well as some background and character information. Candidates could even, if necessary, develop the given information further using their own ideas. If the stand-alone monologue/duologue does not include contextual or character background information, candidates could create their own, in order to enhance their understanding of the character and situation.

Grades 6-8: Candidates taking grades 6 to 8 are required to read the entire text of the play/screenplay from which scene have been chosen. This is in order to provide suitable opportunity to demonstrate the relevant assessment criteria, and prepare appropriate responses to questions for the Knowledge and Understanding component. Therefore, stand-alone monologues are not permitted at grades 6-8.

Adapting scenes from a novel

Candidates taking grades 1 to 5 have the option of performing a scene which has been adapted from dialogue in a novel.

When adapting a scene from dialogue in a novel, it is permissible to add your own dialogue, providing that the overall meaning, character, and style of the scene are maintained. For example, within the narrative there may be a description of a character's thoughts or feelings, which may be adapted into dialogue. It is advisable to consider the overall structure, including how it begins and ends, and each character's journey through the scene.

Let's take an example:

In Roald Dahl's short novel for children "George's Marvellous Medicine", the first chapter, titled "Grandma" deals with the relationship between George and his very unpleasant Grandma.

The dialogue is accessible and straightforward, with clear character and mood descriptions to help candidates understand the characters and situation fully. Also, as the chapter progresses, there is a change of mood and development of the characters, making an excerpt possible for grades 1-2.

There are many authors whose novels include fun and interesting characters to perform, including Roald Dahl, A.A Milne, Malorie Blackman, J.K. Rowling, Jacqueline Wilson, David Walliams, Charles Dickens and many more. However, most importantly, aim to include the candidates' own preferences and find a novel that they like, and which has a character or characters they are keen to explore further. Also consider the candidates' age, maturity, and cultural background.

Devised commercial scenarios (Grades 1-3):

At Grades 1-3 candidates have the opportunity to devise and perform an original commercial, based on the given topic, product and/or scenario.

Candidates should consider the aim of the commercial, then decide on the characters and situation, and choose what style would be most appropriate. For example, will the commercial be amusing, ironic, hard-hitting? Will there be a short storyline or will the character speak directly to the camera to put their message across?

Note that the commercial must be devised by the candidate(s). Re-enacting an established commercial is not permitted.

Commercial acting: Commercial acting requires the ability to sell a product while also appearing natural and demonstrating a believable character.

Part 4. Suggested Repertoire

This list is designed to help you to select appropriate repertoire for PAA Screen Acting Task 1 (Grades 1-8), Task 3 (Grade 6) and Task 3a (Grades 7/8).

This list is indicative and not exhaustive. The repertoire is free choice, but candidates and teachers must ensure that the syllabus content and assessment requirements, and stipulated time allowance, are adhered to (see syllabus specifications at each grade for mandatory requirements).

Editing of scenes may be required.

Candidates may select characters regardless of gender (ie female candidates may play traditionally male roles, and vice versa).

Note that RSL cannot guarantee that you will find the most appropriate repertoire for your students within this list - they are suggestions only. Teachers and candidates are actively encouraged to research a wide range of material from various sources and aim to compile their own bank of repertoire.

These suggestions, particularly at the lower grades, are also age-related, so therefore may not be suitable for adult candidates wishing to take lower grades (although this is, of course, permitted and encouraged).

Note that some of the suggested scenes at grades 6-8 may contain expletives/swearing or language that may not be deemed appropriate for certain learners. Scenes that contain swearing are noted in the relevant 'notes' box. It is permissible to edit words or phrases if necessary, but note that adding your own dialogue to scenes from published plays is not permitted. Please refer to the General Notes at the start of this document (point 10). It is strongly recommended that teachers read and carefully select material appropriate for their specific learners.

Links to where you can purchase copies of plays/anthologies are included for your reference. It is not a requirement that you purchase plays from these retailers. Plays and anthologies listed in this resource are available from alternative sources.

For ease of reference, these suggestions are listed in grade order, and grouped into 'Monologues' and 'Duologues'. In addition, below is a list of generally useful anthologies (all of which contain several possibilities for a variety of grades). Note that some anthologies will be in the 'monologue anthologies' section as well as the 'duologues/scenes anthologies' section

Monologue anthologies:

Title	Author/Editor	Where to buy the anthology	Notes
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The Drama Pot Monologues, Scenes & Activities	Joanne Watkinson	<u>The Drama Pot-Joanne-Watkinson</u>	Original monologues. Possible repertoire for grades 1-5.
Great Scenes and Monologues for Children	Edited by Craig Slight and Jack Sharrar	<u>Great-Scenes-Monologues-Children</u>	Monologues, Duologues and Scenes for children taking Grades 1-5 (ages 7-14)
Audition Speeches for 6-16 year olds	Edited by Jean Marlow	<u>Audition-Speeches-6-16-Year-Olds</u>	Monologues from plays. Possible repertoire for grades 1-6
Monologues for Teenage Girls	Susan Pomerance	<u>Monologues-Teenage-Girls-S Pomerance</u>	Monologues for females taking grades 4-5
Monologues they haven't heard	Roger Karshner	<u>Monologues-Havent-Heard-Karshner</u>	Monologues for males and females taking grades 4-5
More Monologues for Teenagers	Roger Karshner	<u>More-Monologues-Teenagers</u>	Monologues for males and females taking grades 4-5
101 Monologues for Middle School Actors	Rebecca Young	<u>101-monologues-for-middle-school-actors</u>	Monologues for children taking Grades 4-5
Actor's Choice. Monologues for Teens.	Edited by Eric Detrick	<u>Actors-Choice-Monologues-Erin-Detrick</u>	Monologues for candidates taking Grades 4-8
The Best Stage Monologues and Scenes	Edited by Lawrence Harbison	<u>Womens-Stage-Monologues-Scenes</u>	Monologues, Duologues and Scenes for females taking Grades 4-8
The Modern Monologue	Edited by Michael Earley & Philippa Keil	<u>Modern-Monologue</u>	Monologues from plays written in the 20 th century. Possible repertoire for grades 4 to 8
'Hear Me Now'	Commissioned by Tamasha Theatre Company and edited by Titi Dawudu	<u>Hear-Me-Now-Audition-Monologues</u>	A brand-new collection of original audition pieces written by and for actors of colour, commissioned by Tamasha Theatre Company and edited by Titi Dawudu, with a foreword by Noma Dumezmeni. Some monologues/scenes are quite long and should be edited to adhere to duration requirements.
National Youth Theatre Monologues: 75 Speeches for Auditions	<u>Michael Bryher</u>	<u>NYT monologues</u>	An exciting and invaluable collection of audition speeches, all chosen from plays produced by the National Youth Theatre. Featuring seventy-five monologues by acclaimed writers offering rich and diverse roles ranging from teens to adults.
National Theatre Connections monologues. Speeches for Young Actors	Edited by Anthony Banks	<u>national-theatre-connections-monologues</u>	Monologues for Grades 4-8

Contemporary Monologues for Teenagers	Edited by Trilby James	<u>contemporary-monologues-for-teenagers</u>	Monologues from plays written since 2000. Possible repertoire for grades 4 to 8
Contemporary Monologues for Women	Edited by Trilby James	<u>contemporary-monologues-for-women</u>	Monologues from plays written since 2000. Possible repertoire for grades 4 to 8
Contemporary Monologues for Men	Edited by Trilby James	<u>contemporary-monologues-for-men</u>	Monologues from plays written since 2000. Possible repertoire for grades 4 to 8
Award Monologues for Women	Edited by Patrick Tucker and Christine Ozanne	<u>award-monologues-for-women</u>	Monologues from plays. Possible repertoire for grades 4 to 8
The Theatre Audition Book	Gerald Lee Ratliff	<u>Theatre-Audition-Book-Contemporary-Shakespeare</u>	Monologues from plays, ranging from classical to contemporary. Possible repertoire for grades 6 to 8
One Hundred Women's Stage Monologues From The 1980's	Edited by Jocelyn A. Beard	<u>womens monologues from the 1980s</u>	Monologues of all types, classic and contemporary for females taking grades 6-8
Award Monologues for Women	Edited by Patrick Tucker and Christine Ozanne	<u>Award-Monologues-for-Women</u>	Monologues for females taking grades 6-8
Comic Monologues for Women	Katy Wix	<u>comic-monologues-for-women</u>	Humorous monologues for females taking grades 6-8
One Hundred Women's Stage Monologues from the 1980's	Edited by Jocelyn A. Beard	<u>Hundred-Womens-Stage-Monologues-1980s</u>	Monologues for females taking Grades 6-8

Duologue/scenes anthologies:

Childsplay	Edited by Kerry Muir	<u>Childsplay-Kerry-Muir</u>	Monologues, Duologues and Scenes for children taking Grades 1-5
Together Now	Ken Pickering	<u>Together-Now</u>	Duologues for Grades 1-5
'Plays for Children'	Edited by Helen Rose	<u>Plays-for-Children Helen-Rose, Nick Fisher, Andy Rashleigh, John-Agard, Shaun Prendergast</u>	Four plays: "Indigo Mill" by Nick Fisher, "Body talk" by Andy Rashleigh, "Odessa & the Magic Goat" by John Agard, and "Little Victories" by Shaun Prendergast. Possible repertoire for grades 1-5
The Methuen Book of Duologues for Young Actors	Edited by Anne Harvey	<u>Methuen Duologues for Young Actors</u>	Variety of duologues (especially female) possible for Grades 3-8. Editing required for some.
Scenes for Two	Edited by Mary Greenslade and Anne Harvey	<u>Scenes-Two</u>	Duologues for females taking Grades 4-8

The Best Stage Monologues and Scenes	Edited by Lawrence Harbison	<u>Womens-Stage-Monologues-Scenes</u>	Monologues, Duologues and Scenes for females taking Grades 4-8
'The Oberon Book of Modern Duologues'	Edited by Catherine Weate	<u>The Oberon Book of Duologues</u>	Great variety of ages and cultural backgrounds. Grades 4-8. Editing required for some.

SCENE SUGGESTIONS

GRADE 1 - Monologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Alice	Alice's Adventures in Wonderland	Lewis Carroll	'Audition Speeches for 6-16 Year Olds' See anthologies section	An edited version could also be used for Premiere or Debut
Buddy	A Christmas Memory	Truman Capote	Great Scenes and Monologues for Children	
Huck	Big River: The Adventures of Huckleberry Finn	W. Hauptman Adapted from the novel by Mark Twain	Great Scenes and Monologues for Children	
Whizziwig	Whizziwig	Malorie Blackman	Audition Speeches for 6-16 year olds	
Fairy	The Wild Swans	Hans Christian Andersen	Audition Speeches for 6-16 year olds	
GRADE 1 - Duologues				
Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Bruno & Boy	"The Witches"	Roald Dahl, adapted by David Wood	<u>The Witches</u>	
Peter Pan and Wendy	Peter Pan	J.M Barrie	<u>Great-Scenes-Monologues-Children</u>	Scene in Great Scenes and Monologues for Children by Craig Slight and Jack Sharrar
Alice and The Caterpillar	Alice Through The Looking Glass	C.S Lewis	<u>Great-Scenes-Monologues-Children</u>	Scene in Great Scenes and Monologues for Children by Craig Slight and Jack Sharrar
Tom and Darryl	Monster	Duncan Macmillan	<u>Monster-Duncan Macmillan</u>	

Mikey and Edward	Blood Brothers	Willy Russell	<u>Blood Brothers</u>	
Jem & Scout	To Kill A Mockingbird	Horton Foote based on the novel by Harper Lee	Great Scenes and Monologues for Children	
Biz and Boz	I Can't Hear You	Ken Pickering	Together Now	

GRADE 2 - Monologues

Character	Play/scene title	Author	Where to buy the play/scene	Notes
Scorpius	Harry Potter and the Cursed Child	Jack Thorne, John Tiffany and JK Rowling	<u>Harry-Potter-Cursed-Child Parts 1&2</u>	
James	James and the Giant Peach	Richard R. George, from the book by Roald Dahl	<u>James-and-the-giant-peach</u>	
Percy	My Very Own Story	Alan Ayckbourn	<u>My-Very-Own-Story</u>	
Captain Hook	Peter Pan in Scarlet	Geraldine McCaughrean	<u>Peter Pan in Scarlet</u>	
Boy	Treehouses	Elizabeth Kuti	<u>Treehouses-Elizabeth-Kuti</u>	
Daisy	Daisy Pulls it Off	Denise Deegan	<u>Daisy Pulls it Off</u>	
Mildred	The Worst Witch	Jill Murphy	<u>the-worst-witch</u>	
Lucy	You're a Good Man Charlie Brown	Charles M.Schulz	Great Scenes and Monologues for Children	
Violet	Charlie and The Chocolate Factory	Roald Dahl	Audition Speeches for 6-16 year olds	
Eva	Kindertransport	Diane Samuels	'Audition Speeches for 6-16 Year Olds'	

GRADE 2 -Duologues

Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Alice & Humpty	Alice in Wonderland and Through the Looking Glass	Lewis Carroll adapted for the stage by Adrian Mitchell	<u>Alice-in-Wonderland-Through-Looking-Glass-Mitchell-Carroll</u>	

Pony & Turner	Approaching Zanzibar	Tina Howe	<u>Childsplay-Kerry-Muir</u>	
Albus and Scorpious	Harry Potter and the Cursed Child	Jack Thorne, John Tiffany and J K Rowling	<u>Harry-Potter-Cursed-Child</u>	
Mary & Colin	The Secret Garden	Frances Hodgson Burnett	Great Scenes and Monologues for Children	
Snow White and Witch	Snow White	Ken Pickering	Together Now	

GRADE 3 - Monologues

Character	Play/scene title	Author	Where to buy the play/scene	Notes
Tommo	Private Peaceful	Michael Morpurgo Adapted by Simon Reade	<u>Private-Peaceful</u>	
Chas	The Exam	Andy Hamilton	<u>The Exam</u>	
Adrian	The Secret Diary of Adrian Mole	Sue Townsend	<u>Secret Diary of Adrian Mole - play</u>	
Billy	The Giraffe and the Pelly and Me	Roald Dahl. Adapted by Vicky Ireland.	<u>Giraffe-Pelly-Me</u>	
Edmund	The Lion The Witch and The Wardrobe	C.S Lewis. Adapted by Adrian Mitchell.	<u>The-lion-the-witch-and-the-wardrobe</u>	
Jordan/Wild One	The Cagebirds	David Campton	<u>the-cagebirds</u>	
Judi	The Judi Miller Show	M.S Miller	Childsplay by Kerry Muir	
Suzy	Mr A's Amazing Maze Plays	Alan Ayckbourn	<u>Mr A's Amazing Maze Plays</u>	
Perduta	Daughters of Venice	Don Taylor	<u>Daughters of Venice</u>	
Arrietty	The Borrowers	Mary Norton	Audition Speeches for 6-16 year olds	
Anne	The Diary of Anne Frank	Dramatised by Frances Goodrich and Albert Hackett	<u>the-diary-of-anne-frank</u>	
Anne	Anne of Green Gables	Lucy Maud Montgomery, adapted by Emma Reeves	<u>anne-of-green-gables</u>	

GRADE 3 - Duologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Tony & Josie	Little Victories	Shaun Prendergast	<u>little-victories</u>	Can also be found in 'Plays For Children' (see anthologies section)
Kevin & Voice	The Boy Who Fell Into A Book	Alan Ayckbourn	<u>Boy-Who-Fell-into a Book</u>	
Daisy & Trixie	Daisy Pulls it Off	Denise Deegan	<u>Daisy Pulls it Off</u>	
Anne & Diana	Anne of Green Gables	Lucy Maud Montgomery, adapted by Emma Reeves	<u>anne-of-green-gables</u>	
Jo & Beth	Little Women	Adapted by Roger Wheeler, based on the novel by Louisa May Alcott	Great Scenes and Monologues for Children	
Cassie & Lillie Jean	Roll Of Thunder Hear My Cry	E.Shockley based on the novel by M.D Taylor	Great Scenes and Monologues for Children	
Gil & Rob	It Doesn't Matter	Ken Pickering	Together Now	
GRADE 4 - Monologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Girl	Living In a Bubble	Rebecca Young	'102 Great Monologues' See anthologies section	
Alan/Alice	Desperate	Joanne Watkinson	'The Drama Pot Monologues, Scenes & Activities' See anthologies section	
Eustace	The Voyage of the Dawn Treader	C.S Lewis, adapted by Glyn Robbins.	<u>Voyage of the Dawn Treader play</u>	
Teacher	Acting Up	Edward Sayeed	Found in: <u>Hear Me Now:</u> <u>Audition</u>	<i>This given scene contains no expletives/swearing.</i>

			<u>Monologues for Actors of Colour</u> (Tamasha Theatre Company/Titilola Dawudu)	
Douglas	Douglas	Mahad Ali	<u>Hear Me Now: Audition Monologues for Actors of Colour</u> (Tamasha Theatre Company/Titilola Dawudu)	<i>This given scene contains no expletives/swearing.</i>
Artemis	Artemis Fowl	Angelia Beaumont	<u>Artemis-Fowl-ScreenPlay</u>	
Christopher	The Curious Incident of the Dog in the Night-Time	Mark Haddon, Adapted by Simon Stephens	<u>Curious Incident of the Dog in the NightTime play</u>	
Girl	Telling Tales	Migdalina Cruz	Childsplay, edited by Kerry Muir	
Tats	Shut Up	Andrew Payne	National Theatre Connections monologues. Speeches for Young Actors	
Female	Cat Lady	Rebecca Young	101 Monologues for Middle School Actors	
Defense (Male/ Female)	The People VS. Spam	Jonathan Rand	Actor's Choice. Monologues for Teens.	
John	More Monologues for Teenagers	Roger Karshner	More Monologues for Teenagers	

GRADE 4 - Duologues

Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Penny & Davy	Journey to X	Nancy Harris	<u>National-Theatre-Connections-2012</u>	This anthology of plays contains other possible scenes. <i>This play contains mild profanity</i>
Marcia & Bianca	The Ritual	Samir Yazbek	<u>National-Theatre-Connections-2012</u>	Scene Eleven
Anne & Peter	The Diary of Anne Frank	Dramatised by Frances	<u>the-diary-of-anne-frank</u>	

		Goodrich and Albert Hackett		
Sammy & Gus	Sammy Carduccis Guide to Women	Ronald Kidd	Childsplay, edited by Kerry Muir	
Alistair & Colin	Two Weeks with the Queen	Mary Morris	The Methuen Book of Duologues for Young Actors	
GRADE 5 - Monologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Helena / Puck	A Midsummer Night's Dream	William Shakespeare	Widely available online	
Girl	"The Guilt"	Rebecca Young	'102 Great Monologues' See anthologies section	Other possibilities in this anthology
Sara	A Shop Selling Speech	Sabrina Mahfouz	Found in: <u>National-Theatre-Connections-2014</u>	Other possibilities in this anthology of plays for young people
Rory	A Hundred Words for Snow	Tatty Hennessy	<u>a-hundred-words-for-snow</u>	Also in "Contemporary Monologues For Teenagers" (see anthology list)
A young Scientist	Drive	Hassan Abdulrazzak	Found in <u>Hear Me Now: Audition Monologues for Actors of Colour</u> (Tamasha Theatre Company/Titilola Dawudu)	<i>This given scene contains no expletives/swearing, however it does contain some adult themes that may not be deemed appropriate for certain learners.</i>
Sean	Good Will Hunting	Matt Damon and Ben Affleck	<u>Good Will Hunting-Screenplay</u>	<i>This film contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>
Thami	My Children, My Africa	Athol Fugard	<u>My Children My Africa</u>	
Teenage Muslim	Voices from The Mosque	Alecky Blythe	Contemporary Monologues for Men	<i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>

Male	Alphabetizing is not for Sissies	Rebecca Young	101 Monologues for Middle School Actors	
Gemma	Junk	Melvin Burgess	Junk Melvin Burgess Also found in 'Audition Speeches for 6-16 Year Olds'	<i>This given scene has no swearing. However, this play contains some mild profanity with themes that may be deemed inappropriate for certain learners.</i>
Bertha	Monologues for Teenage Girls	Susan Pomerance	Monologues for Teenage Girls	
Larry	Monologues they haven't heard	Roger Karshner	Monologues they haven't heard	

GRADE 5 - Duologues

Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Helena & Hermia	A Midsummer Night's Dream	William Shakespeare	Widely available online	Act III Scene II
Alex & Roland	The Musicians	Patrick Marber	<u>Musicians-Play</u>	Scene I (needs to be edited)
Jack, Algernon	The Importance of Being Earnest	Oscar Wilde	<u>Importance</u>	
Charlie & Bill	The Goal Keepers Revenge	D. Nicholls & R. Speakman	<u>goalkeepers-revenge</u>	Also in The Methuen Book of Duologues for Young Actors
Antigone & Ismene	Antigone	Jean Anouilh	<u>jean-anouilh-antigone</u>	Also in Scenes for Two
Jamie & Ste	Beautiful Thing	Jonathan Harvey	<u>Beautiful-Thing-Jonathan-Harvey</u>	Also in The Methuen Book of Duologues for Young Actors

GRADE 6: Monologues

Character	Play/scene title	Author	Where to buy the play/scene	Notes
Joan	Saint Joan	George Bernard Shaw	<u>Saint Joan-GB Shaw</u>	
Antigone	Antigone	Jean Anouilh	<u>Antigone-Jean Anouilh</u>	Any published translation is acceptable
Hamlet	Hamlet	William Shakespeare	Widely available online	Act 4 Scene 4

Mistress Quickly	Henry V	William Shakespeare	Widely available online	Act 2 Scene 9
Juliet	Romeo and Juliet	William Shakespeare	Widely available online	Act III Sc II
Tony Lumpkin	She Stoops To Conquer	Oliver Goldsmith	<u>She Stoops To Conquer</u>	Also in: Audition Speeches for Young Actors 16+
Mabel Chiltern	An Ideal Husband	Oscar Wilde	<u>Ideal-Husband</u>	Also in: The Classical Monologue Women
Templar	Nathan The Wise	Gotthold Ephraim Lessing	<u>Nathan The Wise - gutenburg.org</u>	Also in: Audition Speeches for Young Actors 16+
Carol	Oleanna	David Mamet	<u>Oleanna</u>	
Samira	Echoes	Henry Naylor	<u>Echoes</u>	Also in 'Contemporary Monologues For Teenagers' (see anthology list)
Dido	The Wardrobe	Sam Holcroft	<u>the-wardrobe</u>	This play has other suitable scenes for grades 6-8
Asma	Retreat from Moscow	Don Taylor	<u>retreat-from-moscow</u>	Actresses Audition Speeches by Jean Marlow
Sophie	Honour	Joanna Murray-Smith	<u>honour</u>	<i>This play contains some swearing/ expletives although Sophie's monologue does not</i>
Shaheeda	The Diary of a Hounslow Girl	Ambreen Razia	<u>Diary-Hounslow-Girl</u>	Asian comedy <i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>
Chima	God's Property	Arinze Kene	<u>gods-property</u>	Also in: Contemporary Monologues for Men <i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>
Sam	NSFW	Lucy Kirkwood	<u>nsfw</u>	Also in: Contemporary Monologues for Men
GRADE 6: Duologues				
Characters	Play/scene title	Author	Where to buy the play/scene	Notes

Cecily & Gwendolyn	The Importance of Being Earnest	Oscar Wilde	<u>Importance - gutenberg.org</u>	
Hero, Ursula	Much Ado About Nothing	William Shakespeare	Widely available online	
Olivia, Viola	Twelfth Night	William Shakespeare	Widely available online	
Lord Goring, Phipps	An Ideal Husband	Oscar Wilde	<u>Ideal-Husband</u>	Also in: Duologues for all accents and ages
Dorine & Mariane	Tartuffe	Moliere	<u>Misanthrope-Tartuffe</u>	Also in: The Methuen Book of Duologues for Young Actors
Hedda & Mrs Elvstead	Hedda Gabler	Henrik Ibsen	<u>Hedda-Gabler</u>	Act 1 Also found in: One Plus One
Templar & Friar	Nathan The Wise	Gotthold Ephraim Lessing	<u>Nathan The Wise - gutenberg.org</u>	
Anita & Sonny	Every Breath	Judith Johnson	<u>Every Breath</u>	Also in 'The Oberon Book of Modern Duologues' <i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>
Paula & Miranda	The Positive Hour	April de Angelis	<u>positive-hour</u>	<i>Contains swearing/expletives</i>
Nell & Mrs Farley	Playhouse Creatures	April de Angelis	<u>Playhouse-Creatures</u>	Also in: Duologues for all accents and ages <i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>
Milord & Bodger	Daughters of Venice	Don Taylor	<u>Daughters of Venice</u>	Also in: Duologues for all accents and ages
Amy & May	Concealment	Reza de Wet	<u>de Wet - Concealment & Fever</u>	Also in: The Oberon Book of Modern Duologues
Deema & Tariq	Deadeye	Amber Lone	<u>Deadeye</u>	Also in: The Oberon Book of Modern Duologues <i>This play contains expletives/swearing or language that may not be deemed appropriate for certain learners.</i>

GRADE 7: Monologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Paulina	The Winter's Tale	William Shakespeare	Widely available online	Act III Scene II
Lady Teazle/ Mrs Candour	The School for Scandal	Richard Brinsley Sheridan	<u>The School for Scandal</u>	
Harpagon	The Miser	Moliere	<u>The Miser</u>	Any published translation is acceptable
Prometheus / Hermes	Prometheus Bound	Aeschylus	<u>Prometheus Bound & Other Plays</u>	Any published translation is acceptable
Iago	Othello	William Shakespeare	Widely available online	Act II Scene I
Isabella	Measure for Measure	William Shakespeare	Widely available online	Act 2 Scene 4
Shylock	The Merchant of Venice	William Shakespeare	Widely available online	
Anna Petrovna	Ivanov	Anton Chekhov	<u>Ivanov</u>	
Mrs Sullen	The Beaux' Stratagem	George Farquhar	<u>the-beaux-stratagem</u>	
Konstantin	The Seagull	Anton Chekhov	<u>The Seagull</u>	Act 1
Nora	A Doll's House	Henrick Ibsen	<u>A Dolls House</u>	
Martha	The Misunderstanding	Albert Camus	<u>The Misunderstanding & other plays - Camus</u>	
Mary Warren / Elizabeth / or Proctor	The Crucible	Arthur Miller	<u>The Crucible</u>	
Stanhope	Journey's End	R C Sherriff	<u>Journeys End</u>	Stanhope (to Hibbert)
Hally	Master Harold and The Boys	Athol Fugard	<u>Master Harold and the Boys</u>	
Graeme	Worst Wedding Ever	Chris Chibnall	<u>Worst Wedding Ever</u>	
Mmoma	Cockroach	Sam Holcroft	<u>Cockroach</u>	Also in 'Contemporary Monologues for Women'
Simon	Little Light	Alice Birch	<u>Little Light, Alice Birch</u>	Other scene possibilities for grades 7/8 in this play, including scenes for two and three
Leah	DNA	Dennis Kelly	<u>DNA Dennis Kelly</u>	National Youth Theatre Monologues
Amy	Breathing Corpses	Laura Wade	<u>Breathing Corpses</u>	The Oberon Book of Modern Monologues for Women <i>This play contains swearing/expletives</i>

				<i>although Amy's speech does not.</i>
Dean	Pronoun	Evan Placey	<u>pronoun</u>	National Theatre Connections monologues. Speeches for Young Actors <i>This play contains expletives/swearing & themes that may be deemed inappropriate for certain learners.</i>
Joan	Little Victories	Lavonne Mueller	<u>little victories - L Mueller</u>	One Hundred Women's Stage Monologues from the 1980's
Nikki	Shakers	John Godber	<u>Shakers-John-Godber</u>	Audition speeches for women <i>This play contains expletives/swearing</i>
Freddie	A Brief History of Helen of Troy	Mark Schultz	<u>Brief-History-Helen-Troy</u>	Audition speeches for Young Actors 16+ <i>This given scene has no profanity, however, the play contains expletives/swearing and sexual themes that may not be deemed appropriate for certain learners.</i>

GRADE 7: Duologues

Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Rosalind & Celia	As You Like It	William Shakespeare	Widely available online	Act III Scene II
Harpagon & La Fleche	The Miser	Moliere	<u>The Miser</u>	Act I Scene III
Celimene, Arsinoe	The Misanthrope	Moliere	<u>The Misanthrope</u>	
Macbeth & Lady Macbeth	Macbeth	William Shakespeare	Widely available online	Act 1 Scene 7
Mrs Sullen Dorinda	The Beaux' Stratagem	George Farquhar	<u>The Beaux Stratagem</u>	Act 4 Scene 1
Isabella & Claudio	Measure for Measure	William Shakespeare	Widely available online	Also in: Duologues for all accents and ages
Euclio & Lyconides	The Pot of Gold	Plautus	<u>4 Comedies - inc The Pot of Gold - Plautus</u>	Also in: One (plus one)
Mrs Cheveley & Lady Chiltern	An Ideal Husband	Oscar Wilde	<u>Ideal Husband - gutenber.org</u>	Act II
Norma & Roy	Plaza Suite	Neil Simon	<u>Plaza-Suite-</u>	Act III 'Visitor from Forest Hills' (the opening - edited)

Queenie & Michael	Small Island	Helen Edmundson, from the novel by Andrea Levy	<u>small-island</u>	<i>This play contains mild profanity</i>
Jackie & Margaret	My Mother Said I Never Should	Charlotte Keatley	<u>My Mother Said I Never Should</u>	
Reg & Arthur	Up 'n' Under	John Godber	<u>Up 'n' Under</u>	<i>Contains mild profanity. Also in: Duologues for All Accents and Ages</i>
Percy & Mbongeni	Woza Albert	Percy Mtwa	<u>Woza-Albert</u>	<i>Also in: One Plus One This play contains expletives/swearing</i>
Angie & Marlene	Top Girls	Caryl Churchill	<u>top-girls</u>	<i>Also in: The Methuen Book of Duologues for Young Actors</i>
Jamie & Ste	Beautiful Thing	Jonathan Harvey	<u>Beautiful-Thing</u>	<i>Also in: The Methuen Book of Duologues for Young Actors This play contains expletives/swearing and sexual themes that may not be deemed appropriate for certain learners.</i>
Ben & Gus	The Dumb Waiter	Harold Pinter	<u>Dumb-Waiter</u>	<i>Also in: One Plus One</i>
Anisha & Ras Simi	Off Camera	Marcia Layne	<u>off-camera</u>	<i>Also in: The Oberon Book of Modern Duologues Dialogue is a rich mixture of British urban dialogue and Jamaican Patois (This given scene contains no expletives/swearing)</i>
Josh and Dean	Pronoun	Evan Placey	<u>Pronoun</u>	<i>Scene Ten. This play is also available in the 'National Theatre Connections 2014' compilation of plays This play contains expletives/swearing & themes that may be deemed inappropriate for certain learners. Scene 10 contains no swearing.</i>
	Sense and Sensibility the Screenplay			

GRADE 8: Monologues				
Character	Play/scene title	Author	Where to buy the play/scene	Notes
Antigone / Creon	Antigone	Sophocles	<u>Antigone - Sophocles</u>	Any published translation is acceptable
Oedipus	Oedipus the King	Sophocles	<u>Oedipus the King</u>	See above
Faustus	Doctor Faustus	Christopher Marlowe	<u>Dr Faustus -Marlowe</u>	
Brutus / Cassius / Caesar	Julius Caesar	William Shakespeare	Widely available online	
Jean / Miss Julie	Miss Julie	August Strindberg	<u>Miss Julie</u>	See above
Ariel	The Tempest	William Shakespeare	Widely available online	Act 1 scene 2 Omit Prospero's lines
Jailer's Daughter	The Two Noble Kinsmen	John Fletcher and William Shakespeare	<u>Two Noble Kinsmen</u>	
Hermione	The Winter's Tale	William Shakespeare	Widely available online	Act III Sc II
Blanche	A Streetcar Named Desire	Tennessee Williams	<u>A Streetcar Named Desire</u>	
Trofimov	The Cherry Orchard	Anton Chekhov	<u>The Cherry Orchard</u>	Any published translation is acceptable
Mark	Mother Theresa Is Dead	Helen Edmundson	<u>mother-teresa-is-dead</u>	
Lucy	What We Know	Pamela Carter	<u>What-We-Know</u>	Also in "Contemporary Monologues for Women"
Lin Han	Pandas	Rona Munro	<u>Pandas</u>	Also in "Contemporary Monologues for Teenagers"
Clarissa / Teddy	Little Light	Alice Birch	<u>Little Light, Alice Birch</u>	Other scene possibilities for grades 7/8 in this play, including scenes for two and three. <i>This play contains swearing, although Teddy's final monologue does not</i>
Bride	Blood Wedding	Frederico Garcia Lorca Translated by Gwynne Edwards	<u>blood-wedding</u>	National Youth Theatre Monologues
Hannah	The Night of the Iguana	Tennessee Williams	<u>Night of the Iguana</u>	
Denise	The Call	Patricia Cornelius	<u>The Call</u>	Contains swearing/expletives

Tom	The Glass Menagerie	Tennessee Williams	<u>The Glass Menagerie</u>	
Tom	Burying Your Brother in the Pavement	Jack Thorne	<u>Burying-your-brother-in-the-pavement</u>	National Theatre Connections monologues. Speeches for Young Actors. <i>The play has minimal profanity. This given scene contains no expletives/swearing.</i>
Boye-Anawoma	The Colour of Justice	Richard Norton-Taylor	<u>The-Colour-of-Justice</u>	Audition Speeches for Women <i>The play contains expletives/swearing although the given scene does not</i>
Rena	Jitney	August Wilson	<u>Jitney-August-Wilson</u>	Audition Speeches for Young Actors 16+ <i>This given scene contains no expletives/swearing</i>

GRADE 8: Duologues

Characters	Play/scene title	Author	Where to buy the play/scene	Notes
Katherina & Petruchio	The Taming of the Shrew	William Shakespeare	Widely available online	Act 2 Scene 1
Rosalind & Celia	As You Like It	William Shakespeare	Widely available online	Act 3 Scene 2
Isabella & Angelo	Measure for Measure	William Shakespeare	Widely available online	Act 2 Scene 4
Truffaldino & Smeraldina	The Servant of Two Masters	Carlo Goldoni	<u>the-servant-of-two-masters</u>	
Hastings & Marlow	She Stoops to Conquer	Oliver Goldsmith	<u>She Stoops To Conquer</u>	
Angellica & Willmore	The Rover	Aphra Behn	<u>The Rover & Other Plays</u>	Scene VII Also found in: One Plus One
Mephastophilis & Faustus	Dr Faustus	Christopher Marlowe	<u>Dr-Faustus-Marlowe</u>	Also in: Duologues for all accents and ages
Nick & George / Martha & George	Who's Afraid of Virginia Woolf	Edward Albee	<u>Who's Afraid of Virginia Woolf</u>	<i>This play contains expletives/swearing and sexual themes that may not be deemed appropriate for certain learners.</i>
Hortense and Gilbert	Small Island	Helen Edmundson, from the novel by Andrea Levy	<u>Small Island</u>	<i>This play contains mild profanity</i>

Hiro & Usanisa	Women of Asia	Asa Palomera	<u>Women of Asia</u>	Also includes possible for monologues grades 6-8 <i>This play contains swearing/expletives although the scene does not.</i>
Eric & Tshembe	Les Blancs	Lorraine Hansberry	<u>les-blancs</u>	
He & She	Death and Dancing	Claire Dowie	<u>Why-John-Lennon-Wearing-Skirt - other plays</u>	Can be found in 'Why is John Lennon Wearing a Skirt and other stand up Theatre Plays' <i>Contains swearing/expletives</i>
Zandile & Lindiwe	Have You Seen Zandile?	Gcina Mhlophe, Maralin Vanrenen, and Thembi Mtshali	<u>Have You Seen Zandile</u>	Also in: Duologues for all accents and ages
Tom & Darryl	Monster	Duncan Macmillan	<u>Monster</u>	Also in: The Oberon Book of Modern Duologues <i>This play contains expletives/swearing</i>
Rose & Cassandra	I Capture the Castle	Dodie Smith	<u>I-capture-the-castle</u>	Also in: Scenes for two
Jo & Helen	A Taste of Honey	Shelagh Delaney	<u>A-taste-of-honey</u>	Also in: Scenes for two <i>This play contains expletives/swearing</i>
Elinor & Marianne	Sense and Sensibility the Screenplay	Emma Thompson	Bloomsbury	
Cecilia & Briony	Atonement: The Shooting Script	Screenplay by Christopher Hampton	Newmarket Press	<i>This script contains expletives/swearing</i>
Robbie & Cecilia	Atonement: The Shooting Script	Screenplay by Christopher Hampton	Newmarket Press	<i>This script contains expletives/swearing</i>
Withnail & Marwood (I)	Withnail & I The original Screenplay	By Bruce Robinson	Bloomsbury Film Classics	<i>There are various duologues in this script with other characters including Danny and Monty. This script contains expletives/swearing</i>

GRADE 8: Suggestions for monologues which are suited to a direct address to the camera (Task 3a)

Useful anthologies include:

Contemporary Monologues for Women, Edited by Trilby James, [contemporary-monologues-for-women](#)

Contemporary Monologues for Men, Edited by Trilby James, contemporary-monologues-for-men				
Character	Play/ screenplay title	Author	Where to buy the play/ screenplay scene	Notes
Bri/Sheila	A Day in the Death of Joe Egg	Peter Nichols	Day-Death-Joe-Egg	
Shirley	Shirley Valentine	Willy Russell	Shirley-Valentine	
Various	Talking Heads	Alan Bennett	Talking Heads Alan Bennett	
Sam	Precious Little Talent	Ella Hickson	precious-little-talent	
Man/Woman	Laughing Wild	Christopher Durang	laughing wild	
Alysa	When It Rains Gasoline	Jason D. Martin	Available to read online	
Fleabag	Fleabag:The Special Edition	Phoebe Waller-Bridge	Nick Hern Books	<i>This script contains expletives/swearing</i>
W or M	Lungs	Duncan Macmillan	Bloomsbury	<i>This script contains expletives/swearing</i>
Leah	DNA	Dennis Kelly	Oberon Modern Plays	<i>This script contains expletives/swearing</i>
Withnail or Marwood (I)	Withnail and I	Bruce Robinson	Bloomsbury Film Classics	<i>This script contains expletives/swearing</i>
Billy Elliot	Billy Elliot:Screenplay	Lee Hall	Faber & Faber	<i>This script contains expletives/swearing</i>
Viola	Twelfth Night	William Shakespeare		
Richard	Little Miss Sunshine: The Shooting Script	Michael Arndt	Newmarket Shooting Scripts	<i>This script contains expletives/swearing</i>