



BLACK BOX

DRAMA SCHOOL

LAMDA Grade 2 Acting Monologues

This booklet is a curated compilation of monologues selected and edited specifically for use in the LAMDA Grade 2 Acting Examinations. Each piece has been carefully chosen to support pupils in developing confidence, vocal clarity and expressive character work, appropriate to this level of study.

These monologues are intended for the Self-Selected Monologue option and are not part of the official LAMDA Acting Anthology. Each piece has been adapted to ensure suitability for young performers and to align with the assessment requirements set by LAMDA.

Compiled and edited by Niyazi Unugur for pupils of Black Box Drama School, this collection serves as both a rehearsal and performance resource, supporting students in their preparation and nurturing their continued growth as developing actors.

OUR DAY OUT by William Russell

In Our Day Out, Mr Briggs, a strict and uptight teacher, joins the school trip to keep order among unruly pupils. Boarding the bus, he tries to assert control through exaggerated authority and mock politeness, turning what should be a fun outing into a military exercise. His rigidity and explosive temper make him both comic and intimidating – a man who believes discipline equals morality.

For the Actor

- Context: Briggs has just boarded the bus full of excited working-class kids. He's determined to show he's in charge and that fun will be had his way.
- Mindset: Controlling, pompous, irritable – a man clinging to order amid chaos.
- Goal: To intimidate the children into behaving and to impress authority on everyone around him.

BRIGGS:

(boarding the school bus)

The boss thought it might be a good idea if you had an extra member of staff.

(scans the school bus)

Looking at this lot I'd say he was right.

There's a few of them I could sling off right now!

(Barking and pointing)

Linda Croxley, what are you doin'?

Sit down, girl!

(He addresses all the Kids.)

Right!

Now listen!

We wouldn't like you to think that we don't want you to enjoy yourselves today -

Because we do!

But a lot of you won't have been on a school outing before.

And therefore you won't know how to enjoy yourselves.

So I'll tell you:

To enjoy a trip upon a coach we sit upon our seats.

We do not wander up and down the aisles.

We do not use obscenities.

Or throw each other sweets!

We talk politely, quietly nod and smile.

And, there'll be no shouting on this outing, will there?

(Pauses for a response and then explodes.)

WILL THERE?!

KIDS

No, sir.

BRIGGS

No sir.

We look nicely through the windows at the pretty scenery.

We do not raise our voices, feet or fists!

And I do not, are you listening, girl?!

I do not want to see

Two fingers raised to passing motorists

Just stay in your seat

Be quiet, be good and behave!

KID

I've got them. I've got loads!

BRIGGS

Where've you been?

KID

Sir, gettin' sweets.

BRIGGS

(eyes widen in a fury)

Sweets?

SWEETS!

THE TEMPEST by William Shakespeare

In The Tempest, Caliban confronts Prospero. He recalls how Prospero once treated him kindly, earning his trust, only to enslave him and steal his island. Caliban bitterly regrets helping him, cursing both Prospero and the language he was taught, which he now uses only to curse. His speech blends rage, betrayal, and the raw pain of dispossession.

For the Actor

- Context: Caliban vents his fury at Prospero, his master, who has stripped him of freedom and dignity.
- Mindset: Torn between memory of lost kindness and seething resentment; proud but powerless.
- Goal: To shame and curse Prospero, asserting that the island is rightfully his.

CALIBAN

I must eat my dinner.

This island's mine, by Sycorax my mother.

Thou takest from me.

When thou camest first,

Thou strokedst me and madest much of me,

Wouldst give me water with berries,

And teach me how to name the bigger light,

And how the less, that burn by day and night.

And then I loved thee

And show'd thee all the qualities o' the isle,

The fresh springs.

Brine-pits.

Barren place and fertile!

Cursed be I that did so!

All the charms of Sycorax - toads, beetles, bats, light on you!

You taught me language;
And my profit on't is, I know how to curse!
The red plague rid you for learning me your language!

And here you sty me!
In this hard rock!
Whiles you do keep from me the rest o' the island, which first was mine!

All the infections that the sun sucks up.
From bogs, fens, flats - on Prospero fall.

His spirits hear me, lead me, like a firebrand, in the dark -
And after bite me!
Like hedgehogs which lie tumbling.
Their pricks at my every footfall.

OUR DAY OUT by William Russell

In Our Day Out, Carol, a deprived child from Liverpool, is on a rare school trip to Wales. Sitting on a cliff, she refuses to return with the group. Feeling unheard and unwanted, she lashes out at Mr. Briggs, accusing him of not caring, and dreams aloud about escaping to a better life in one of the houses she sees below. Her threats to jump aren't just defiance — they reveal deep pain, frustration, and longing for freedom.

For the Actor

- Context: Carol is at a breaking point — a mix of desperation and daydreaming. She's challenging authority while exposing her vulnerability.
- Mindset: Angry, defensive, but also wistful and yearning for a life she believes she'll never have.
- Goal: To be heard, to assert control, and to express her wish for escape and a better life.

CAROL:

Don't you come near me!

(Standing)

I'm not comin'.

Tell Mrs Kay that she can go home without me.

I'm stoppin' here... in Wales.

(CAROL takes a step towards the edge of the cliff)

Try an' get me Mr Briggs an' I'll jump over.

(A defiant pause. She continues to look out to see)

I've told y'...

I'm not comin' down with y'.

(Pause)

I'll jump y' know... I will.

I've told you.

Leave me alone and I won't jump.

(Pause)

I wanna stay here. Where it's nice.

I'd be all right.

(Turning on Briggs)

I'd be all right.

What do you worry for, eh? Eh?

You don't care, do y'? Do y'?

Because if I jumped over, you'll get in trouble when you get back to school.

That's why, aint it Briggsy!

So stop goin' on.

You hate me.

I know you hate me.

I've seen you goin' home in your car, passin' us on the street.

And the way y' look at us.

You hate all the kids.

(She turns again to the sea, dismissing Briggs and sitting down.)

Why can't I just stay out here, eh?

Why can't I live in one of them nice white houses over there?

An' do the garden an' that?

(She turns and looks down at the sea below.)

It's been a great day today.

I loved it.

I don't wanna leave.

IAGO - The Tragedy of Othello, the Moor of Venice

Iago defends his own deceit, pretending his advice to Cassio is "honest" and good for him. He twists logic to justify himself, then reveals his true plan: to use Desdemona's kindness against her, convincing Othello that she is unfaithful. What seems like help will in fact destroy them all. This is Iago at his most cunning — self-aware, mocking morality, and revelling in his manipulation.

For the Actor

- Context: Iago is alone, laying out his scheme after Cassio's disgrace. He is rationalising villainy while secretly delighting in it.
- Mindset: Calculating, gleeful, dangerous — he enjoys the intellectual game of corruption.
- Goal: To prove to himself (and the audience) that he's no villain, even as he embraces evil.

IAGO

And what's he then that says I play the villain?

When this advice is free I give and honest,
Probal to thinking and indeed the course
To win the Moor again?

For 'tis most easy th' inclining Desdemona to subdue,
In any honest suit.
And, his soul is so enfeathered to her love
That she may make, unmake, do what she list.

How am I then a villain
To counsel Cassio to this parallel course
Directly to his good?

Divinity of hell!
When devils will the blackest sins put on,
they do suggest at first with heavenly shows -

(long pause, sinister)

As I do now.

(becoming more evil)

For whiles this honest fool

Plies Desdemona to repair his fortune,

And she for him pleads strongly to the Moor,

I'll pour this pestilence into his ear:

That she repeals him.

And by how much she strives to do him good

She shall undo her credit with the Moor –

So will I turn her virtue into pitch

And out of her own goodness make the net

That shall enmesh them all.

MACBETH by William Shakespeare

Moments before murdering King Duncan, Macbeth sees a vision of a floating dagger leading him toward the act. He questions whether it is real or a hallucination born of guilt and fear. The dagger becomes bloodied, symbolising both the deed and his corruption. When the bell tolls, he accepts it as Duncan's death knell and steps fully into murder.

For the Actor

- Context: Macbeth is alone, in turmoil, about to commit regicide. The scene captures his descent from hesitation into deadly resolve.
- Mindset: Torn, paranoid, mesmerised — balancing between conscience and ambition, reality and illusion.
- Goal: To convince himself to act, silencing doubt through the vision of the dagger.

MACBETH

(sees an illusion of a dagger, floating before him)

Is this a dagger which I see before me,

The handle toward my hand?

Come, let me clutch thee.

(reaches out to clutch the imaginary dagger)

I have thee not, and yet I see thee still.

Art thou not, fatal vision,

Sensible, to feeling as to sight?

Or art thou but a dagger of the mind, a false creation?

I see thee yet, in form as palpable

As this which now I draw.

Thou marshall'st me the way that I was going;

And such an instrument I was to use.

MACBETH looks again and points to the dagger, which is now covered in blood.

MACBETH

I see thee still.

And on thy blade gouts of blood, which was not so before.

Mine eyes are made the fools o' the other senses.

A bell begins to ring out and MACBETH reacts, hearing the bell.

MACBETH

I go, and it is done; the bell invites me.

(announcing)

Hear it not, Duncan; for it is a knell

That summons thee to heaven - or to hell.

Bugsy Malone by Alan Parker

Bugsy Malone is a fast-talking, street-smart kid living in 1920s New York — a world where gangsters, speakeasies, and showbiz collide. He's not a gangster himself, but he moves between both sides of the law with charm and wit, surviving through quick thinking rather than violence. He dreams of a better life, maybe one built on love rather than hustling, but he can't resist getting caught up in other people's schemes.

Bugsy's strength lies in his charisma: he can talk his way out of trouble, make friends easily, and win people over — even when he's bending the truth. Underneath the smooth exterior, though, he's decent, loyal, and just wants something more than the crooked life that surrounds him.

For the Actor

- Context: Bugsy opens the show, addressing the audience like a film detective narrating his own story. He's witty, confident, and slightly weary — a kid playing grown-up in a dangerous world.
- Mindset: Street-smart, cool under pressure, a touch cynical but ultimately good-natured.
- Goal: To hook the audience, set the scene, and win them over with charm and charisma.

BUGSY:

Someone once said, if it was raining brains, Roxy Robinson wouldn't even get wet. In all of New York they didn't come much dumber than Roxy the Weasel. To be frank, Roxy was a dope.

Dumb as Roxy was, he could smell trouble like other people could smell gas. But he should never have taken that blind alley by the side of Perito's Bakery. Whatever game it was that everyone was playing, Sure as eggs is eggs, Roxy Robinson had been well and truly scrambled.

Now, the guy in the chair here is Flash Frankie. The best lawyer in New York. Sure, he's a little shady, but he's the best... believe me. Flash Frankie's silver tongue can get a guy out of jail, Quicker than a truck load of dynamite!

Oh, by the way, you're probably wondering who I am.

My name's Malone, Buggy Malone.

With an Italian Mother and an Irish Father I'd naturally grown up a little confused.

I didn't see much future as a spaghetti waiter at Mama Lugini's,

Or pushing a pen at City Hall,.

So I'd drifted from this to that, you know,

Walking the line, trying hard not to fall either side...

Until, that is, the night I walked in here to Pop Becker's Book Store.

ROMEO & JULIET by William Shakespeare

After yet another violent street fight between the Montagues and Capulets, Prince Escalus storms in to restore order. Furious at the chaos that has consumed Verona, he warns both families that the next act of violence will be punished by death. This is a speech of public authority, frustration, and moral exhaustion — a ruler trying to hold together a city torn apart by pride.

For the Actor

- Context: The Prince is addressing a noisy, chaotic crowd; this is public leadership under pressure.
- Mindset: Outraged but dignified — a man weary of repeated failure and desperate to restore control.
- Goal: To silence the fighting, reassert his power, and make both sides fear the consequences of further conflict.

PRINCE ESCALUS

Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel—

Will they not hear?

What, ho!

You men, you beasts - that quench the fire of your rage.

On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.

(explodes with rage)

Throw your mistemper'd weapons to the ground!

Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens.

(firm)

Thou hath canker'd with peace, to part your canker'd hate!

(warning them)

If **ever** you disturb our streets again,
Your lives shall pay the forfeit of the peace.

(announcing)

For this time all the rest depart away.

MATILDA by Roald Dahl and adapted for stage by Dennis Kelly

Trunchbull attacks Matilda with a barrage of grotesque threats – promising punishment after punishment in an exaggerated, almost cartoonish display of cruelty. She then shifts her attention to Miss Honey, accusing her of weakness and corruption. The speech reveals Trunchbull’s authoritarian dominance, her love of intimidation, and her theatrical relish in destroying others.

For the Actor

- Context: In front of the children, Trunchbull publicly humiliates Matilda, then condemns Miss Honey as the root of the school’s weakness.
- Mindset: Overbearing, sadistic, and theatrical — she enjoys turning punishment into performance.
- Goal: To terrify Matilda into silence and obedience, and to undermine Miss Honey’s authority completely.

TRUNCHBALL:

How dare you?

You are not fit to be in this school madam.

You ought to be in prison!

In the deepest dankest darkest prison!

I shall have you wheeled out strapped to a trolley with a muzzle over your mouth.

I shall crush you.

I shall pound you.

I shall dissect you madam.

I shall strap you down to a table and perform experiments on you.

I shall feed you to the termites, then I shall squash the termites into tiny fragments.

And then I shall crush those tiny fragments into dust.

And then I shall take the dust and feed it to the worms.

Then the worms I shall feed to birds.

And the birds I shall release into the air and shoot them down.

And so on, and so on, an infinitum madam, and infinitum.

Miss Honey has allowed her weakness and filth to permeate through,
Into this miserable collection of excuses for children.

And you, madam, standing there before me like the squirt of squids,
You are it's beating heart.

You are the axis of evil.

You are the nexus of necrosis.

You are a rotting lump of pure wrong.

Do you hear?

Are you listening?

Are you listening madam?

MATILDA by Roald Dahl and adapted for stage by Dennis Kelly

Mr Wormwood boasts about his dodgy car-dealing scheme on the phone, celebrating what he thinks is a brilliant business deal with "very stupid" Russian buyers. He then snaps at his family, blaming them for his stress, mocking his wife, and belittling Matilda for reading. The speech blends comic villainy, greed, and self-importance, revealing him as a blustering, petty con-man.

For the Actor

- Context: This is a comic rant — Mr Wormwood is half bragging, half furious, juggling his crooked deal and his chaotic household.
- Mindset: Smug, slippery, explosive; he sees himself as a genius businessman but lashes out at his family to feel in control.
- Goal: To show off his scheme, vent his stress, and assert dominance over his family (especially Matilda).

MR WORMWOOD:

(on the phone)

Yes, sir.

That's right, sir.

One hundred and fifty five brand new luxury cars, sir.

(listens and scoffs)

'Are they good runners'?

Let's put it this way... you wouldn't beat them in a race.

(laughs manically and then stops abruptly)

No, sir, yes, sir, they are good runners sir, yes, sir, indeed, sir.

So, erm... how much exactly –?

(eyes widen and silent air grab in celebration)

Thank you sir. I will be in touch shortly.

(hangs up the phone and celebrates with sound)

Hello!

Next time, would you please shut up -

When I am trying to pull off the biggest business deal of my life!

(pointing to the TV)

And shouldn't I have to listen to this.

(turns TV off with remote)

Don't gimme that!

It's your fault, ya know.

Yes, your fault.

You spend us into trouble and every single time you expect me to get us out.

What am I?

A flaming escapologist?

But, I'm gonna make us rich!

Russian businessmen: very, very stupid!

And your genius husband is going to sell them one hundred and fifty five old cars,
as brand-new luxury cars!

(to MATILDA)

And you with your stupid books and your stupid reading - get off to bed, you little
bookworm!

MATILDA by Roald Dahl and adapted for stage by Dennis Kelly

Mrs Wormwood explodes over her daughter's "abnormal" behaviour – reading and thinking. Shallow, vain, and self-absorbed, she sees intelligence as a nuisance and motherhood as an inconvenience. Her rant exposes her warped priorities: appearance, comfort, and status matter far more to her than her child. The humour comes from her exaggerated outrage and complete lack of self-awareness.

For the Actor

- Context: Mrs Wormwood is at home, arguing with her husband and venting her frustrations. She is unaware of how cruel she sounds and genuinely believes she's in the right.
- Mindset: Outraged, vain, dramatic, and petulant. She sees herself as the victim and expects sympathy for her "suffering."
- Goal: To belittle Matilda, assert her own importance, and punish Harry emotionally by withdrawing affection and attention.

MRS WORMWOOD:

Harry!

Harry!

Look at this.

She's reading a book.

A book!

That's not normal for a five-year-old.

I think she might be an idiot.

And she keeps trying to tell me stories, Harry.

Stories!

Who wants stories?

I mean, it's just not normal for a girl to be all . . . "thinking".

You want to escape this!

What about me?

I've got a whole house to look after!

And, dinners don't microwave themselves, you know!

Now, you say you're gonna make us rich Harry?!

Rich?

How rich?

Hmm.

Well, I shall take the money when you earn it.

And I shall spend it.

But I shan't enjoy it,

Because of the despicable way in which you have spoken to me tonight.

Anyway, I am off to bleach my roots!

And I shan't be talking to you for the rest of the evening, you horrid little man!

TEECHERS by John Godber

Oggy Moxon, the loudmouthed rebel, introduces himself with trademark swagger. Known for his bad behaviour and quick wit, he hides real frustration beneath his bravado. In this moment, Oggy mocks authority, especially his teacher Mr Nixon — but a flicker of respect slips through. Beneath the humour and defiance, he reveals intelligence and a longing to be seen for more than just trouble.

For the Actor

- Context: Oggy is talking directly to the audience, breaking the fourth wall. He's showing off, but we glimpse something genuine underneath
- Mindset: Confident, mischievous, sharp — masking insecurity with humour and attitude.
- Goal: To entertain, to prove he's tough, and secretly to test if anyone actually believes in him.

OGGY:

I'm Oggy Moxon.

Yeah, that's right — the Oggy Moxon.

You've probably heard of me.

I don't take no rubbish off no one.

Mr Basford says I'm a menace to society —

I say, whatever, mate.

Nixon thinks he can change me.

"You've got potential, Oggy," he says.

Potential?

I've got loads of that.

Trouble is, no one ever lets me use it.

So I wind him up. A bit.

He tells me to write an essay — "What I want to be."

I said, older.

Everyone laughs, he don't.

But I see him later, in the corridor, and he looks knackered.

Maybe he ain't so bad.

Maybe none of us are.

Maybe we're just stuck in a dump that no one cares about.

Still — I'll give him a chance.

But only one.

LORD OF THE FLIES by William Golding

Piggy meets Ralph for the first time after the boys are stranded on the island.

Nervous and eager to make a good impression, he talks about his asthma, his glasses, and his idea that they should organise the other boys. Beneath his chatter is insecurity — he pleads not to be called “Piggy,” the cruel nickname from school.

For the Actor

- Context: Piggy is trying to connect with Ralph and establish himself as useful, but his vulnerability keeps slipping through.
- Mindset: Self-conscious, awkward, eager to belong, yet deeply afraid of being mocked.
- Goal: To win Ralph’s trust and avoid humiliation by keeping his nickname secret.

PIGGY

I expect there’s a lot more of us scattered about.

You haven’t seen any others, have you?

I’d run and have a look about with you, but my auntie told me not to run.

On account of my asthma.

Can’t catch me breath.

I was the only boy in our school what had asthma.

And I’ve been wearing specs since I was three.

I expect when we find the others, we ought to have a meeting.

And we’ll want to know all their names, and make a list.

I don’t care what they call me.

I don’t care.

So long as they don’t call me what they used to call me at school.

They used to call me ‘Piggy.’

No.

I said no.

Please!

I don't want to be called Piggy.

(pondering)

Oh.

Oh fine.

Just so long as you don't tell the others.

ROMEO & JULIET by William Shakespeare

A few hours after Romeo & Juliet have been married in secret, Romeo kills Juliet's cousin Tybalt in a fight. Juliet is brought the news, and told that Romeo has been sentenced to banishment as punishment. She struggles to reconcile her horror at what Romeo has done with the love she has for him.

For the Actor

- **Context:** Juliet has just learned two devastating pieces of news: Romeo has killed Tybalt, and as punishment, Romeo has been banished. This is only a few hours after their secret marriage. She is caught between loyalty to her family and love for her new husband, and the emotional conflict overwhelms her.
- **Mindset:** Conflicted, heartbroken, desperate. Her thoughts move rapidly — grief, anger, guilt, love, and fear all collide. She tries to reason with herself but is pulled apart by the enormity of the situation.
- **Goal:** To make sense of her own feelings, to find a position she can stand on, and ultimately to reaffirm her love for Romeo despite the horror of what has happened.

JULIET

Shall I speak ill of him, that is my husband?

Ah, poor my lord, what tongue shall smooth thy name,

When I, thy three-hours wife, have mangled it?

But, wherefore, villain, didst thou kill my cousin?

That villain cousin would have kill'd my husband:

Back, foolish tears, back to your native spring;

Your tributary drops belong to woe, which you, mistaking, offer up to joy.

My husband lives, that Tybalt would have slain;

And Tybalt's dead, that would have slain my husband:

All this is comfort; wherefore weep I then?

Some word there was, worsen than Tybalt's death,
O, it presses to my memory,
Like damned guilty deeds to sinners' minds:

'Tybalt is dead, and Romeo--banished;'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts.

'Romeo is banished!'

(pause)

There is no end, no limit, measure, bound, in that word's death;
No words can that woe sound.

THE TWITS by Roald Dahl, Stage Adaptation by Enda Walsh

Mrs Twit delivers a gloriously sour rant about Christmas, children, and humans in general. While everyone else buys into festive cheer, she sees only noise, stickiness, chaos, and forced jollity. Her disgust is dramatic and absurd, fuelled by cynicism and the belief that people are inherently irritating. The humour comes from her intensity and the sheer extremity of her complaints.

For the Actor

- Context: Mrs Twit is speaking directly to the audience or complaining to herself. This is a comic villain's monologue — a character whose grumpiness is performed with pride.
- Mindset: Irritated, theatrical, gleefully nasty. She enjoys her own bitterness and exaggerates it for effect.
- Goal: To vent, to mock the foolishness of others, and to make sure everyone knows she despises Christmas and the behaviour it brings out in people.

MRS TWIT:

Christmas...The very word makes people go soft in the head.

"Merry, merry, merry..." they chant it as if it's supposed to do something magical.

Well, I look at the humans gathered around and think,

If I didn't have such a deep disgust for touching them, I'd poke them!

Hopeful humans are the worst sort.

The children are even worse.

Everyone insists they're "precious." - Precious?!

Rubbish!

Children shriek, they question everything, they fill the air with noise and movement.

People say Christmas is about peace and harmony.

All I see is chaos wrapped in tinsel -everyone pretending to be jolly while secretly wishing they could escape back to their cupboards!

If anyone asks me for a heart-warming message, I'll tell them this: children are loud, humans are sticky, and sweets are the only thing stopping them from turning on each other. Festive enough for you?