



BLACK BOX

DRAMA SCHOOL

LAMDA Grade 3 Acting Monologues

Updated September 2026

This booklet is a curated compilation of monologues selected and edited specifically for use in the LAMDA Grade 3 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.

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THE TRAGEDY OF MACBETH by William Shakespeare

Lady Macbeth, once ruthless, now unravels under the weight of guilt. In her sleepwalking, she compulsively rubs her hands, convinced they are stained with blood. Haunted by Duncan's murder and other deaths, she mutters fragments of memory – exposing her torment and despair. Once the driving force behind Macbeth, she is now broken, lost in paranoia and remorse.

For the Actor

- Context: Lady Macbeth is in a trance and unaware that a Doctor and Gentlewomen are secretly watching her. She believes she is reliving moments with Macbeth, particularly the night of Duncan's murder, and repeatedly tries to clean imaginary blood from her hands.
- Mindset: Traumatized, fragmented and overwhelmed by guilt. Past and present have blurred together. She moves unpredictably between giving Macbeth instructions and being tormented by memories she can no longer suppress.
- Goal: Unlike earlier scenes, Lady Macbeth has no conscious goal. Subconsciously, she is desperately trying to wash away the blood, guilt and memories of what she and Macbeth have done.

LADY MACBETH

Yet here's a spot.
Out, damned spot!
Out, I say!

One, two.
Why, then, 'tis time to do't.
Hell is murky!
Fie, my lord, fie!
A soldier, and afeard?

What need we fear who knows it,
When none can call our power to account?
Yet who would have thought the old man to have had so much blood in him?

The Thane of Fife had a wife.
Where is she now?

What, will these hands ne'er be clean?
No more o' that, my lord, no more o' that.
You mar all with this starting.

Here's the smell of the blood still.
All the perfumes of Arabia will not sweeten this little hand.
Oh, oh, oh!

Wash your hands, put on your nightgown; look not so pale.
I tell you yet again, Banquo's buried.
Banquo's buried; he cannot come out on's grave.

Foul whisperings are abroad.
Unnatural deeds do breed unnatural troubles.

There's knocking at the gate.
Come, come, come, come, give me your hand.
What's done cannot be undone.
To bed, to bed, to bed!

DNA by Dennis Kelly

Leah talks at length to her silent friend Phil, desperately filling the silence with questions, thoughts, and nervous chatter. She spirals from asking about happiness to reflecting on grief, school dynamics, and the consequences of their shared actions. While she tries to rationalise and lighten things, with an undercurrent of guilt and fear.

For the Actor

Context: Leah and Phil are implicated in a terrible event; she seeks connection, but Phil gives her nothing back.

Mindset: Restless, insecure, searching for reassurance. She masks her anxiety with humour, tangents, and overthinking.

Goal: To get Phil to respond, to ease her own guilt, and to make sense of the chaos.

LEAH

Are you happy?

No, don't answer that.

Jesus, sorry , what's wrong with me, sorry - Are you?

No, I'm just wondering.

I mean what is happy!

What's happy all about?

Who says you're supposed to be happy?

Like we're all supposed to be happy?

Happy is our natural and any deviation from that state is seen as a failure,
Which in itself makes you more unhappy so you have to pretend to be even happier.

Which doesn't work because people can see that you're pretending.

Which makes them awkward.

And you can see that they can see that you're pretending to be happy

And their awkwardness is making you even more unhappy.

So you have to pretend to be even happier!

It's a nightmare!

It's like nuclear waste or global warming.

Isn't it Phil?

Phil?

Isn't it, like nuclear....

Can you remember the happiest moment in your life?

I know mine.

I know my happiest moment.

Week last Tuesday. That sunset.

You remember that sunset?

Do you?

You don't do you.

Oh my God, you don't!

Everything's much better, though.

I mean really, it is.

Everyone's working together.

They're a lot happier.

Remember last month, Dan threatened to kill Cathy?

Well yesterday I saw him showing her his phone, like they were old friends.

Last week Richard invited Mark to his party, bring a friend, anyone you like!

Can you believe that?

Richard and Mark?

Yep. Everyone's happier.

It's pouring into the school, grief, grief is making them happier.

They say John Tate's lost it though,

Won't come out of his room.

Bit odd.

Maybe that's what's making people happier!

Maybe it's just having something to work towards.

Together.

Do you think that's what it is.

Are we really that simple?

Where will it stop?

Only been four days but everything's changed.

What have we done Phil?

THE TRAGEDY OF JULIUS CAESAR by William Shakespeare

At Caesar's funeral, Mark Antony speaks to the Roman crowd, outwardly respectful to Brutus and the conspirators, but slyly undermining them. Through irony, repetition, and appeals to Caesar's compassion, he stirs doubt about the claim of "ambition." His grief turns to persuasion, gradually inflaming the people's emotions. By the end, Antony transforms the crowd's mourning into anger, planting the seed of rebellion.

For the Actor

- Context: Antony is alone with the crowd after Brutus has left; this is his chance to win them over without openly attacking the conspirators.
- Mindset: Clever, controlled, manipulative — grief is real, but he uses it as a tool.
- Goal: To turn public opinion against Brutus and the conspirators, while appearing fair and honourable.

ANTONY

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones; so let it be with Caesar.
The noble Brutus hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak at Caesar's funeral.

My heart is in the coffin there with Caesar.
He was my friend, faithful and just to me:
But Brutus says he was ambitious,
And Brutus is an honourable man.

He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?

When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious and Brutus is an honourable man.

You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious!
And sure he is an honourable man!

I speak not to disprove what Brutus spoke,
But here am I to speak what I do know.
Thou art fled to brutish beasts,
And you have lost all reason.
You did love him once, not without cause:
What cause withholds you then now to mourn for him?

OUR DAY OUT by William Russell

In Our Day Out, Mrs Kay defends her pupils against Mr Briggs's rigid discipline. She argues that these children come from harsh, deprived backgrounds and deserve at least one carefree day. Her words expose the futility of the education system that has already failed them and the deep compassion that drives her. This scene pits idealism and empathy against authority and cynicism.

For the Actor

- Context: Mrs Kay is challenging Mr Briggs's attitude on the school trip; it's both a moral stand and an emotional plea.
- Mindset: Calm, patient, passionate — frustrated by the system but deeply caring toward her pupils.
- Goal: To make Briggs see that kindness matters more than control and that the children deserve joy, not lectures.

MRS KAY:

(turning to Mr Briggs)

Well, I'd suggest that if you want the chaos to stop -

You should simply look at it not as chaos but what it actually is -

Kids, with a bit of space around them, making a bit of noise.

All right, so the head asked you to come along, but can't you just relax?

There's no point in pretending that a day out to Wales,

Is going to be of some great educational benefit to them.

It's too late for them.

Most of these kids were rejects the day they came into the world.

We're not going to solve anything today, Mr Briggs.

Can't we just give them a good day out? Mm?

At least we could try and do that.

(listening to Mr Briggs)

Well, what's your alternative?

Eh?

Pretending?

Pretending that they've got some sort of a future ahead of them?

Even if you cared for these kids you couldn't help to make a future for them.

You won't educate them because nobody wants them educating.

(listening to Mr Briggs and the snapping)

No, you listen, Mr Briggs, you listen and perhaps you'll stop fooling yourself.

Teach them?

Teach them what?

You'll never teach them because nobody knows what to do with them.

Ten years ago you could teach them to stand in a line,

You could teach them to obey, to expect little more than a lousy factory job.

But now they haven't even got that to aim for.

Mr Briggs, you won't teach them,

Because you're in a job that's designed and funded to fail!

There's nothing for them to do, any of them;

Most of them were born for factory fodder, but the factories have closed down.

So Mr Briggs, I'm not going to let you prevent the kids from having some fun.

If you want to abandon this visit you'd better start walking,

Because we're not going home!

We're going down to the beach!

(suddenly calm)

You can't come all the way to the seaside and not pay a visit to the beach.

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 pupils)

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!

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.

DNA by Dennis Kelly

Mark is forced to explain to his friends exactly what happened to Adam, a boy who desperately wanted to be accepted into their group. What began as the group mocking and testing Adam became increasingly cruel. They persuaded him to walk across a grille covering a deep shaft and began throwing stones at him. One hits Adam, he loses his balance and falls into the darkness. They now believe their friend is dead.

For the Actor

Context: Mark is speaking to his friendship group, particularly Leah and Phil, telling them how Adam apparently died. Mark and some of the others were there, so this is not a detached story: he is admitting what they did.

Mindset: Nervous, defensive and increasingly horrified. He keeps describing what happened as a joke and emphasising that everyone was laughing, almost as though this makes their behaviour less cruel.

Goal: To explain what happened while trying to convince the others, and perhaps himself, that they never intended to kill Adam. By the end, that justification collapses as he is forced to say: "He's dead."

MARK

Well, we went up to the grille.

You know that shaft up there on the hill.

Just a big hole really, a hole with a grille over it,

Just to see if he'd climb the fence, really

And he did,

And we thought, you know, he's climbed the fence,

Which we didn't think he'd do so walk, you know, walk on the grille, Adam,

Walk on the, and he did, he's walked on, you know, wobbling and that,

But he's walking on the grille and we're all laughing and he's scared because if you slip,

I mean it's just blackness under you,

I mean it's only about fifteen foot wide so,

But it might be hundreds of feet into blackness,

I dunno, but he's doing it, he's walked on the grille.

He's on the grille. He is.

And someone's pegged a stone at him.

Not to hit him, just for the laugh.

And you shoulda seen his face, I mean the fear, the, it was so,

You had to laugh, the expression, the fear...

So we're all pegging them.

Laughing.

And his face, it's just making you laugh harder and harder,

And they're getting nearer and nearer. And one hits his head.

And the shock on his face is so...

Funny. And we're all just...

Just Really chucking these stones into him, really hard and laughing and he slips.

And he drops.

Into...

Into the er...

So he's...

So he's...

So he's -

Dead.

He's dead.

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?
Poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?

But didst thou kill my cousin?
And, that cousin would have killed my husband?

Back, foolish tears,
Back to your native spring;
Your tributary drops belong to woe, which you, mistaking, offer up to joy.

Tybalt's dead, that would have slain my husband.
Yet, my husband lives, that Tybalt would have slain,
All this is comfort.
Wherefore weep I then?

Some words there are, worse than Tybalt's death,
Words that murder me,
That press to my memory,
Like damnèd guilty deeds to sinners' minds:
"Tybalt is dead and Romeo banishèd."

"Banishèd," that one word "banishèd,"
Hath slain ten thousand Tybalts.
Tybalt's death was woe enough if it had ended there;
But following Tybalt's death - "Romeo is banishèd."

To speak the words
"Romeo is banishèd."
There is no end.
No limit.
No measure.
No bound.
"Romeo is banishèd."
No words can that woe sound.

TEECHERS by John Godber

Oggy Moxon is a rebellious, intimidating schoolboy who has built his reputation on being the toughest pupil in school. Proud of his ability to frighten teachers and challenge authority, he introduces himself with exaggerated confidence, boasting about his strength and his refusal to follow the rules. While teachers such as Mr Bashford regard him as a troublemaker, Mr Nixon believes he has potential. Oggy dismisses these attempts to change him, choosing instead to celebrate the reputation that makes him feared throughout the school.

For the Actor

- Context: Oggy is speaking directly to the audience, introducing himself and explaining his reputation at school. He describes his confrontations with teachers, particularly Mr Bashford and Mr Nixon, and enjoys presenting himself as someone nobody dares challenge.
- Mindset: Confrontational and full of swagger. Oggy thrives on attention and takes enormous pride in being feared. Beneath the bravado, however, there may be a young man who has learned to use intimidation to protect himself from being seen as vulnerable.
- Goal: To establish his reputation and intimidate his audience. Oggy wants everyone to know exactly who he is, how tough he is and why nobody should mess with him.

OGGY:

I'm Oggy Moxon.

Yeah, that's right — *the* Oggy Moxon.

And, I'm hard.

As toecap boots, I'm hard.

As marble in a church, I'm hard.

As concrete, I'm hard.

As learning Hebrew is hard, so am I.

Even Bashford knows I'm a rock.

And if any teacher in this school,

With their degrees and bad breath, lay a finger on me,

God be my judge.

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 sir!

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.

In my Doc Martens.

I look him in his eyes.

And I see the fear.

Come, for me?

No. Never.

Because I'm hard, all the time.

And as I walk my last two terms down these corridors,

Of sickly books and boredom,

I see grown men flinch in fear.

Be warned.

When Oggy Moxon's around.

Get out of your seats.

And lock up your daughters!

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

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 can't swim.

I sink, I do.

What's my name?

(pondering)

Not telling.

It's a stupid name.

Leave off.

The plane broke up.

It's in two bits.

Are they all dead, do you think?

If they weren't they'd be here.

Maybe we start doin' things prop'ly,
Because if all the grown-ups aren't here...
I mean if there aren't any...
I mean if the bombs have...

This shell.

This shell thingy...

If we're in a meetin' whoever holds the shell means that person is talkin'.

And that is a rule.

A rule, you hear me?

An' it must never be broken.

You 'aven't got the shell.

You can't talk.

All I was sayin' was...

We don't know 'ow many's on the island.

We don't know.

We 'ave to get them all together an' 'ave a meetin'.

Ya know, I don't care what they call me.

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

I don't care.

(reluctant)

They used to call me 'Piggy.'

Please!

I don't want to be called Piggy.

(pondering)

Oh. Oh fine.

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