



BLACK BOX

DRAMA SCHOOL

LAMDA Grade 2 Acting Monologues

Updated September 2026

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.

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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!

I'm not comin'.

Tell Mrs Kay that she can go home without me.

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

(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.

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!

(slow and strong eye contact with the crowd)

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.

You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Freetown, our common judgment place.
Once more, on pain of death, all men depart.

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?

(excited)

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!

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.

AS YOU LIKE IT by William Shakespeare

Jaques, a thoughtful and melancholy nobleman living in the Forest of Arden, reflects on the journey of human life. He compares the world to a theatre, arguing that everyone is simply an actor who enters, plays different roles and eventually leaves. He describes the seven ages of man, from helpless infancy through childhood, love, ambition and maturity, before ending with old age and death.

For the Actor

Context: Jaques is speaking to Duke Senior and his companions in the Forest of Arden. The conversation has turned to the hardships of life, prompting Jaques to offer his own philosophical view of human existence.

Mindset: Observant, intelligent and melancholy. Jaques sees human behaviour from a distance, finding it both amusing and ultimately rather bleak.

Goal: To make those listening see life as he sees it: a series of temporary roles that everyone must play, regardless of status or importance.

JAQUES:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.

Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.

And then the justice,

In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,

That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

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!