

Indicative Knowledge	43
2.3 Professional Issues	44
Learning Outcomes	44
Indicative Knowledge	45
2.4 Health and Safety	45
Learning Outcomes	45
Indicative Knowledge	46
Assessed Components	46
Assessment Procedure	49
Assessment Criteria	50
Unit 3: Teaching Skills	52
Unit Summary	52
Aims	52
Commencement	52
3.1 Planning	53
Learning Outcomes	53
Indicative Knowledge	53
3.2 Teaching	53
Learning Outcomes	53
Indicative Knowledge	54
3.3 Learner Support	54
Learning Outcomes	54
Indicative Knowledge	55
3.4 Assessment	55
Learning Outcomes	55
Indicative Knowledge	55
Assessed Requirements	56
Assessment Processes	58
Assessment Procedure	59
Assessment Criteria	60
Suggested Resources	62

## About LAMDA

The London Academy of Music and Dramatic Art (LAMDA) is the oldest drama school in the United Kingdom. Founded in 1861, it quickly established itself as a centre of excellence in performance training. LAMDA has provided theatre and the world of film and television with generation upon generation of first-class actors and expertly-trained stage managers.

LAMDA began offering speech examinations to the public in the 1880s. Since then, LAMDA examinations have been refined and developed into a comprehensive system of performance evaluation by experts in education, acting and communication.

In addition to being the largest Speech and Drama Awarding Body in the United Kingdom, LAMDA Examinations have a reputation for excellence across the world.

Our mission is to:

- Improve standards in communication through the spoken word
- Foster an appreciation of literature, poetry and drama
- Provide a framework in which individual talent can grow
- Support the creative, intellectual and social development of the individual as a whole.

LAMDA examinations are designed to equip candidates, whatever their age and aspirations, with a range of skills that will serve them throughout life. Preparation for an examination can:

- Unlock the imagination
- Develop communication skills
- Refine technical artistry.

The examination itself provides candidates with an opportunity to:

- Measure progress against an internationally applied standard
- Make contact with expert assessors outside the immediate teaching environment
- Receive critical appraisal and guidance for future development
- Build self-confidence and self-esteem
- Acquire skill certification.

Ultimately, it is the nurturing of achievement that empowers the individual. Our challenge is to support that process across the globe.

Dawn Postans  
Head of Examinations

## **The Qualifications and Curriculum Authority / Ofqual**

LAMDA Examinations is accredited as an Awarding Body by the Qualifications and Curriculum Authority (QCA) in England and the corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CEA). In April 2008 a new regulator, ofqual, came into being.

The LAMDA qualifications below are accredited, ensuring transparency, consistency and fairness. This means that they are now part of the National Qualifications Framework and equate with other accredited qualifications.

LAMDA accredited qualifications are approved for use on publicly-funded courses of study. For further information on funding please contact the Learning and Skills Council (LSC) or your Local Education Authority (LEA).

### **LAMDA Accredited Qualifications**

Level 1: Foundation – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 2: Intermediate – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 3: Advanced – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 1: Foundation – Graded Examinations in Speech: Reading for Performance

Level 2: Intermediate – Graded Examinations in Speech: Reading for Performance

Level 3: Advanced – Graded Examinations in Speech: Reading for Performance

Level 1: Foundation – Graded Examinations in Speech (Communication): Spoken English

Level 2: Intermediate – Graded Examinations in Speech (Communication): Spoken English

Level 3: Advanced – Graded Examinations in Speech (Communication): Public-Speaking

Level 1: Foundation – Graded Examinations in Drama: Acting (Solo/Duologue/Combined)

Level 2: Intermediate – Graded Examinations in Drama: Acting (Solo/Duologue/Combined)

Level 3: Advanced – Graded Examinations in Drama: Acting (Solo/Duologue)

Level 1: Foundation – Graded Examinations in Drama: Devised Performance (Solo/Duologue)

Level 2: Intermediate – Graded Examinations in Drama: Devised Performance (Solo/Duologue)

Level 3: Advanced – Graded Examinations in Drama: Devised Performance  
(Solo/Duologue)

Level 1: Foundation – Graded Examinations in Drama: Mime (Solo/Duologue)

Level 2: Intermediate – Graded Examinations in Drama: Mime (Solo/Duologue)

Level 3: Advanced – Graded Examinations in Drama: Mime (Solo/Duologue)

Level 1: Foundation – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)

Level 2: Intermediate – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)

Level 3: Advanced – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)

Level 3: The LAMDA Certificate in Speech and Drama: Performance Studies  
(P.Cert.LAM.)

Level 5: The LAMDA Diploma in Speech and Drama Education (L.S.D.E.)

## **Reasonable Adjustments**

LAMDA offers open access to all examinations, irrespective of ethnicity, class, nationality, gender, religion, sexual orientation, disability, creed or marital status.

Examination Entry Forms provide space for teachers and/or candidates to list any special circumstances or needs which the candidate wishes to be brought to the examiner's attention in advance. The candidate will still be examined against standard criteria but examination procedure or the environment may be adjusted to accommodate the specified circumstances. This means that all reasonable adjustments are made to ensure that a disabled candidate is not placed at a substantial disadvantage in comparison with a person who is not disabled.

LAMDA is able to provide a list of public examination venues (Public Centres) which have wheelchair access on request.

Visually impaired candidates are offered Braille text for examinations that require sight-reading. Dyslexic candidates are offered a large print text to study fifteen minutes prior to the examination, if sight-reading is an examination requirement. In order to receive this special arrangement, candidates must provide written evidence from a fully qualified educational psychologist or specialist teacher with their Entry Form.

## **Regulations**

**1** Teachers and candidates should refer to the 'General Notes and Regulations' printed in each unit throughout the specifications.

**2** Candidate registration is accepted as evidence that the candidate agrees to the regulations laid down in the specifications.

**3** Candidates may enter for more than one subject at one examination session, but must state this on the entry form. Candidates may not enter for more than one grade or diploma in the same subject at one examination session unless written permission is obtained from the Head of Examinations.

**4** Candidates must be in attendance and ready for their examinations at least fifteen minutes prior to the stated time.

**5** LAMDA reserves the right to decline or cancel any entry and return the fee and does not guarantee to examine at any Centre where the number of candidates is insufficient to warrant it. Fees will be returned in such cases.

**6** LAMDA reserves the right not to examine a candidate if they have a possibly contagious illness.

**7** LAMDA cannot guarantee to grant requests for specific dates and times, although every effort will be made to do so.

**8** No unauthorised person will be allowed to be present during any examination.

**9** LAMDA reserves the right to return entries received after the closing date.

**10** Examination appointments vacated by candidates who are sick, or those withdrawing for other reasons, cannot be taken by other candidates.

**11** Should a candidate be prevented from attending an examination after their entry has been processed, LAMDA should receive notice in writing, detailing the circumstances and enclosing the report form, within ten working days of the examination date. Under circumstances such as illness, injury or recent bereavement, LAMDA will consider refunding half the fee in the form of a Transfer Credit Voucher (TCV). Transfer Credit Vouchers are non-transferable and valid for one year only. For re-entry, candidates must complete an entry form, enclosing their voucher and fee balance.

**12** Fees cannot be returned except under regulations 6 or 11.

**13** The decisions of the awarding body (LAMDA) are final.

## **The LAMDA Diploma in Speech and Drama Education (LSDE)**

### **Aims**

*The LAMDA Diploma in Speech and Drama Education* has been designed to:

- Develop the skills, knowledge and understanding required to teach communication and drama.
- Provide opportunities for candidates to gain a strong foundation in delivering communication and drama education.

*The LAMDA Diploma in Speech and Drama Education* is accredited by the Qualifications and Curriculum Authority in England and the corresponding regulatory authorities in Wales and Northern Ireland.

### **Broad Objectives**

*The LAMDA Diploma in Speech and Drama Education* enables candidates to develop essential skills and knowledge in areas of study which reflect the role of the communication and/or drama teacher. The programme will combine research, analysis and reflection, leading to the practical application of this knowledge.

More specifically, candidates will engage with:

#### *Subject Knowledge*

- Knowledge of developmental and learning processes
- Technical and artistic knowledge required for working with voice, speech, language, drama, mime, improvisation and text in an educational context

#### *Professional Knowledge*

- Knowledge of relevant syllabus specifications within communication and drama
- Knowledge of the contexts of communication and drama education
- Knowledge of continuing professional development within communication and drama education

- Knowledge of professional and legal responsibilities within communication and drama education.

### *Teaching Skills*

- Identifying learners' needs
- Researching, planning and preparing
- Teaching, training, creating, directing and facilitating
- Evaluating and reviewing
- Supporting learning
- Assessing

### **Sector Support**

Support for accreditation of the LAMDA Diploma in Speech and Drama Education was received from Creative and Cultural Skills SSC (Sector Skills Council) and Lifelong Learning UK SSC.

### **The National Qualifications Framework**

*The LAMDA Diploma in Speech and Drama Education* is set at Level 5 in the National Qualifications Framework. It is intended that the qualification will equate to Intermediate Level: Degree (non-Honours), as expressed in 'The Framework for Higher Education Qualifications in England, Wales and Northern Ireland'.

### **Learning Hours**

The minimum requirement for this Diploma is 300 guided learning hours, not including Supervised Teaching Practice hours.

Guided learning hours are defined by the Learning and Skills Council as:

*'all times when a member of staff is present to give specific guidance towards the qualification being studied on a programme. This includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing students' achievements... It does not*

*include hours where supervision or assistance is of a general nature and is not specific to the study of students.'*

## **Entry Requirements**

### *Minimum Age*

Applicants must be at least 19 years of age prior to qualification entry.

### *Entry Qualifications*

Applicants must have successfully completed the *LAMDA Certificate in Speech and Drama: Performance Studies* prior to qualification registration. Successful completion of equivalent qualifications offered through other Awarding Bodies or Higher Education Institutions will be considered upon written application.

### *Protection of Children*

LAMDA has a responsibility not to register candidates who would be debarred from undertaking teaching practice or observation in schools. All applicants are therefore required to complete a Declaration Form, stating any criminal convictions.

### *Regulations for Entry*

Applicants will not be entered onto the qualification unless they have:

- Satisfied all of the entry requirements
- Agreed to abide by the regulations in the specification
- Paid the prescribed fees
- Satisfactorily completed the Declaration Form.

## **Accreditation of Prior Learning (APL)**

Appropriate previous experience and learning will be recognised and accredited by LAMDA Examinations.

### *Qualified Teacher Status in the United Kingdom*

Those candidates who have already obtained qualifications enabling them to teach in a primary or secondary school and therefore possess (UK) Qualified Teacher Status will be accredited part of Unit 3.

Candidates with (UK) Qualified Teacher Status will not be required to undertake initial observations for Supervised Teaching Practice and will only be required to undertake 5 hours of Supervised Teaching Practice overall. Supervised Teaching Practice will therefore test, in a communication and drama context, the teaching skills already achieved.

Candidates must submit evidence of successful completion of their qualification plus their Qualified Teacher Status number with their Application Form.

### *Prior Experience*

Those candidates who have already been teaching communication/drama within a primary or secondary school for more than one year but do not possess Qualified Teacher Status will be accredited part of Unit 3. Candidates who meet this criteria will not be required to undertake initial observations for Supervised Teaching Practice and will only be required to undertake 10 hours of Supervised Teaching Practice overall.

Candidates must submit evidence of prior experience, which will include a signed statement from the Head Teacher or Principal of the educational institution, with their Application Form.

## **Qualification Structure**

### *Units and Sub-Units*

*The LAMDA Diploma of Speech and Drama Education* comprises three units. Each unit consists of four sub-units, all of which are mandatory. The 'Learning Outcomes' express the criteria a candidate must meet in order to successfully complete the unit as a whole.

#### Unit 1: Subject Knowledge

##### Sub-units

- 1.1 The process of learning
- 1.2 Voice and Communication
- 1.3 Working with Text
- 1.4 Drama, Mime and Improvisation (Verse, Prose, Dramatic text, Sight-Reading)

#### Unit 2: Professional Knowledge

#### Sub-units

- 2.1 Syllabus and Curriculum
- 2.2 Continuing Professional Development
- 2.3 Professional Issues
- 2.4 Health and Safety

#### Unit 3: Teaching Skills

##### Sub-units

- 3.1 Planning
- 3.2 Teaching
- 3.3 Learner Support
- 3.4 Assessment

The qualification integrates skills, knowledge and understanding across all units. Candidates are expected to integrate the knowledge obtained in Units 1 and 2 with Teaching Skills displayed in Unit 3. This means that candidates must be able to apply all theoretical knowledge in a practical way.

Candidates must achieve a Pass in Unit 1 before proceeding to Unit 2. Unit 3 may be completed at any time.

#### **Assessment Requirements**

Each unit includes Assessment Requirements which measure the candidate's ability to meet the Learning Outcomes, as expressed in the Assessment Criteria. The Assessment Requirements for each unit are as follows:

##### Unit 1: Subject Knowledge

- Essay
- Workbook

##### Unit 2: Professional Knowledge

- Essay
- Workbook

##### Unit 3: Teaching Skills

- Supervised Teaching Practice
- Scheme of Work

All Assessment Requirements are externally assessed by LAMDA Examinations.

## **Assessment Criteria**

Demonstrable and justifiable criteria are applied to all candidates in order to ensure that they are measured against a standard and assessed according to merit and ability. No candidate will be assessed on grounds of ethnicity, class, nationality, gender, religion, sexual orientation, disability, creed or marital status.

The Assessment Criteria are explicitly stated at the end of each unit.

## **Designation**

Candidates who successfully achieve a Pass for their overall Diploma may use the designation L.S.D.E.

## **Professional Roles and Development**

The rigorous and challenging nature of this qualification provides a strong foundation for further study on related educational programmes.

Alternatively, candidates may undertake one or more of the following roles in one or more of the following contexts after successful completion of the qualification.

Successful candidates may choose to:

**Train** small groups or individuals in acting, communication and drama for graded examinations/competitive events.

**Teach** classes in acting, communication and drama, including improvisation, text, voice and movement; prepare students for GCSE, AS and/or A Level and Diplomas in communication and drama and/or the performing arts; or contribute to delivery of the National Curriculum (Qualified Teacher Status may be required).

**Create/Direct** extant dramatic/literary material for individuals and groups as part of their class, examination or performance work; enable the structured devising of students' own work.

**Facilitate** partnerships between community, educational and professional artists or institutions. Devise, plan and manage communication and drama events, festivals and community projects.

Successful candidates may choose to work in a/an:

**Independent or private studio** – as a sole trader or contracted worker, within a commercial enterprise.

**Community/youth programme** – as a freelance worker or employee, the organisation may be an independent charity, part of a local authority or connected to a Theatre in Education Company.

**Performing arts course** – as a freelance worker or employee on part-time evening/weekend courses for participants up to the age of 18, usually privately-run or on franchise. Communication and drama is offered as a component with other performance work (usually singing or dancing). The work is non-vocational although performance is often the main focus.

**Amateur theatre company/youth theatre company** – This is likely to be run on a volunteer basis. Work will involve a range of settings/ages and may be both process- and product based.

**Primary or secondary school** – may require Qualified Teacher Status or may involve visiting sessional work to support the mainstream curriculum as well as out of school activities.

## **Unit 1: Subject Knowledge**

### **Unit Summary**

This unit comprises four sub-units.

- 1.1 The Learning Process
- 1.2 Voice and Speech
- 1.3 Devised Drama, Mime and Improvisation
- 1.4 Working with Text

Each sub-unit includes a series of Learning Outcomes which the candidate must meet in order to successfully complete the unit.

The Assessment Requirements measure the candidate's ability to meet the Learning Outcomes, as expressed in the Assessment Criteria. There are two Assessed Requirements which the candidate must complete:

- Essay
- Workbook

### **Aim**

Unit 1 enables the candidate to develop knowledge and understanding of the specific technical and artistic requirements within speech/communication and drama education.

The candidate will be expected to integrate knowledge from Unit 1: Subject Knowledge within Unit 3: Teaching Skills. The candidate must be able to apply theoretical knowledge in a practical way.

### **Commencement**

The candidate may begin Unit 1 any time after candidate registration has been accepted by LAMDA Examinations.

### **1.1 The Learning Process**

#### **Learning Outcomes**

Candidates must be able to:

- 1 Identify the key milestones in child, adolescent and adult development
- 2 Identify the factors that influence this development
- 3 Analyse how children, adolescents and adults learn
- 4 Identify the factors that affect learning in a communication and drama context
- 5 Analyse how these factors affect the teaching of communication and drama

### **Indicative Knowledge**

*Child, adolescent and adult development* – identifying key milestones for physical growth, language acquisition, emotional growth, social skill acquisition

*Influences on development* – identifying key influences, such as: social, psychological, economic and environmental factors

*Child, adolescent and adult learning* – analysing major theories and styles of learning

*Factors that affect learning* – identifying key factors, such as: different rates of physical and mental growth, common ailments, physical impairment, other special needs

## **1.2 Voice and Speech**

### **Learning Outcomes**

Candidates must be able to:

- 1 Identify basic anatomy in relation to voice and speech production
- 2 Analyse how a healthy voice is produced
- 3 Recognise common breathing problems and faults in tone
- 4 Classify and describe consonant/vowel placement
- 5 Recognise faults in consonant placement and identify strategies for corrective procedure
- 6 Identify how speech rhythm is created and identify strategies for maintaining rhythmic flow

- 7 Identify the processes involved in projection and devise strategies for practical implementation
- 8 Recognise when learners are in need of additional support and identify where alternative support is available in order to make appropriate referrals

### **Indicative Knowledge**

*Basic Anatomy* – identifying areas of the body involved in producing voice and speech, such as: abdominal muscles, diaphragm, intercostal muscles, vocal folds, resonators, speech organs

*Healthy Voice Production* – analysing processes, such as: centring, posture, release and relaxation, breathing, onset of voice, resonance

*Faults in Breathing and Tone* – recognising faults in the breathing process, such as clavicular breathing; recognising and describing faults in tone, such as nasality, denasality

*Consonant Placement* – classifying and describing consonants, including: place of articulation, manner of articulation, position of the vocal folds

*Vowel Placement* – identifying and describing monophthongs, diphthongs, triphthongs

*Faults in Consonant Placement* – identifying and describing faults in consonant placement on specific consonant sounds: recognising the difference between faults in consonant placement and accent variation

*Speech Rhythm* – analysing use of the neutral vowel, stress, pitch, intonation, elisions, similitudes, assimilations

*Projection* – devising strategies for implementing audibility and intelligibility

*Alternative advice and support* – recognising limits of own skills and knowledge; identifying specialists and their referral procedures

### **1.3 Devised Drama, Mime and Improvisation**

#### **Learning Outcomes**

Candidates should be able to:

- 1 Identify appropriate warm-up games, activities and exercises for drama, mime and improvisation
- 2 Devise processes and strategies for building a character and creating a role
- 3 Devise processes and strategies for teaching improvisation
- 4 Devise processes and strategies for teaching mime
- 5 Identify potential resources/stimuli for drama, mime and improvisation
- 6 Identify processes and strategies for devising performance
- 7 Identify staging terminology and describe its practical relevance within the rehearsal and performance process

### **Indicative Knowledge**

*Warming-up* – identifying appropriate childhood games, improvisatory games, physical exercises, vocal exercises

*Building a Character/Creating a Role* – devising processes and strategies for - creating physical and vocal characterisation; establishing social and historical context; recognising status; developing relationships; playing actions, objectives, wants and means; sustaining imaginative engagement; creating believability and truth

*Improvisation* – devising processes and strategies for - building a character, creating a role, establishing focus and concentration, developing clarity of communication, creating a sense of spontaneity, sustaining imaginative engagement, constructing dramatic shape and developing a through-line

*Mime* – devising processes and strategies for - building physical awareness, balancing physical precision with physical freedom, developing appropriate actions/reactions, clarifying physical communication

*Resources* – identifying appropriate resource material, such as titles, characters, objects, pictures, photographs, newspapers/current affairs, text, videos, music, sound effects

*Devising Performance*- constructing session structure; identifying appropriate stimuli and directorial advice

*Staging* – identifying and applying the appropriate terminology for the appropriate context, such as blocking, sightlines, backstage, offstage, upstage, downstage, stage left, stage right.

## 1.4 Working with Text

### Learning Outcomes

Candidates must be able to:

- 1 Devise strategies and techniques for developing verse speaking skills in an educational context
- 2 Devise strategies and techniques for developing prose speaking skills in an educational context
- 3 Devise strategies and techniques for directing the performance of dramatic text in an educational context
- 4 Devise strategies and techniques for developing sight-reading skills in an educational context
- 5 Identify repertoire appropriate to the individual needs of the learner, curriculum and/or performance
- 6 Recognise new trends in writing for the child, adolescent and adult

### Indicative Knowledge

*Verse* – devising strategies for bringing thought, emotion, style, form and period to life; devising techniques for bringing verse to life from memory and for reading it aloud for performance

*Prose* – devising strategies for bringing thought, emotion, style, form, period and context to life; devising strategies for realising the differences between narrative and dialogue; devising techniques for bringing prose to life from memory and for reading it aloud for performance

*Drama* – devising strategies for bringing character, style, form, period, context and subtext to life; devising techniques for bringing a role to life from memory and for reading it aloud from the play text

*Sight-reading* – identifying thought, emotion, style and form of the text prior to commencing the reading; scanning ahead during the reading; utilising secure phrasing, pointing key words and thoughts; utilising eye contact

*Versification* – analysing metre and rhythm (e.g. iambic, trochaic, anapaestic, dactylic and spondaic rhythms); verse forms (e.g. blank verse, sonnet, free verse); figures of speech (e.g. alliteration, assonance, onomatopoeia, antithesis, pun, simile, metaphor)

*Modulation and Emphasis* – analysing the use of speech stress, phrasing, pausing, pitch, intonation, pace, volume, tone colour, intensity

*Repertoire and the Learner* – identifying text appropriate for age, maturity, gender, cultural/linguistic background, intellect, physique, ability, special needs, interests, previous experiences, previous progress, achievement

*Repertoire* – identifying a range of classical and modern repertoire, including new trends in writing

## **Assessment Requirements**

### **1 Essay**

#### *Content*

The candidate must complete an essay on **one** of the following topics:

#### 1. Learning Language

This must include:

- A discussion of the key developmental phases of language acquisition in children from birth to eight years of age
- A discussion of the factors that could influence this development
- A case study analysis of a child known to the candidate who is between 6 months and eight years of age, including his/her current stage of development and factors that have influenced this development
- A discussion of how the above information could affect teaching and learning in a communication and drama context
- Results and conclusions drawn.

OR

#### 2. Directing a published play or musical

This must include:

- Selection of repertoire
- Analysis of text
- Auditioning, costing and rehearsal strategies.
- Staging and technical issues.
- A case study analysis of a production which the candidate has directed.
- Results and conclusions drawn.

OR

### 3. Devising Drama

This must include:

- A discussion of appropriate warm-up games, exercises and activities for an age group of the candidate's choice
- A discussion of the process necessary for building a character and creating a role with the same age group
- A discussion of the process necessary for devising a piece of drama with the same age group
- A case study analysis of a group with whom the candidate has worked
- Results and conclusions drawn

OR

### 4. Oral Communication Skills

This must include:

- An understanding of vocal technique and appropriate exercises to develop it
- The implications of purpose and audience
- Presentation skills – including use of visual aids
- The art of conversation
- A case study analysis of a learner / learners with whom the candidate has developed some of these skills
- Results and conclusion drawn

### *Research*

The candidate should employ a suitable range of techniques for undertaking research, using both primary (collecting first hand data and experiences) and secondary (drawing on published and other third party sources of data) research methodologies, as appropriate.

Both text-based and electronic resources should be used as part of secondary research methodologies.

### *Length and Format*

The length of the essay must be no less than four thousand words and no more than five thousand words. It must be presented in continuous prose. Chapters / Sub-headings are acceptable.

The essay must be typed or word processed, and include footnotes of any quoted references with a detailed bibliography listing titles, authors, publishers and websites.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of the essay. Submission of recorded material is not obligatory.

### *Submission Date*

The essay may be submitted by the candidate to LAMDA Examinations any time after the candidate's registration has been accepted. Please note that the essay will not be returned to the candidate.

## **2 Workbook**

### *Content*

The candidate must submit a workbook of the research that has been undertaken to meet the learning outcomes set for Unit 1. The candidate will be expected to include research for all Unit 1 learning outcomes, **apart from research already completed for the essay.**

### *Research*

The candidate should employ a suitable range of techniques for undertaking research, using both primary (collecting first-hand data and experiences) and secondary (drawing on published and other third party sources of data) research methodologies, as appropriate.

Both text-based and electronic resources should be used as part of secondary research methodologies.

### *Length and Format*

The length of the workbook must be no less than four thousand words and no more than six thousand words.

The research must be collated, typed or word processed and presented in folder format.

Submissions must include footnotes of any quoted references and a detailed bibliography listing titles, authors, publishers and websites.

Submissions must not include photocopies from books or reproductions from the internet.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of the essay. Submission of recorded material is not obligatory.

### *Submission Date*

The candidate may only submit the workbook if LAMDA Examination has awarded a 'Pass' for the essay. The workbook may be submitted by the candidate any time after this acknowledgement has been given. Please note that the workbook will not be returned to the candidate.

## **Assessment Procedure**

### **Examiners**

Submissions will be assessed by LAMDA examiners who have completed Qualified Teacher training / QTS.

### *Essay*

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner.

### *Workbook*

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner.

### **Pass/Fail**

Each component will be awarded either a 'Pass' or 'Fail'. A 'Pass' will only be awarded if the submission meets the relevant criteria.

The candidate will only be awarded an overall 'Pass' for Unit 2 when a 'Pass' has been achieved for both components.

### **Written Report**

The candidate will receive a written report from LAMDA after each component has been assessed, which will describe the candidate's achievement and, if applicable, criteria which were not met.

### **Re-takes**

The candidate may re-take any part of Unit 1 that is awarded a 'Fail', without having to re-take the Unit as a whole. A re-take fee will be charged.

If the candidate is awarded a 'Fail' on a re-take then the Unit must be re-taken as a whole.

### **Assessment Criteria**

The candidate must meet all of the following criteria in order to achieve a 'Pass'.

#### **1 Essay**

The candidate must demonstrate:

A critical understanding of the set topic

A competent command of the specific vocabulary relevant to the set topic

An ability to apply and adapt research to relevant contexts and working practice

An ability to organise and present information and ideas clearly and coherently

An ability to present information and ideas in a format appropriate to the purpose, topic and audience.

#### **2 Workbook**

The candidate must demonstrate:

Extensive and relevant research of the subject, as expressed in the learning outcomes

A competent command of the specific vocabulary relevant to the subject, as expressed in the learning outcomes

An ability to link research to relevant contexts and working practice

An ability to organise and present research clearly and coherently

An ability to present information and ideas in a format appropriate to the purpose and audience.

## **Unit 2: Professional knowledge**

### **Unit Summary**

This unit comprises four sub-units.

- 2.1 Syllabus and Curriculum
- 2.2 Continuing Professional Development
- 2.3 Professional Issues
- 2.4 Health and Safety

Each sub-unit includes a series of Learning Outcomes, which the candidate must meet in order to successfully complete the unit as a whole.

The Assessment Requirements measure the candidate's ability to meet the Learning Outcomes, as expressed in the Assessment Criteria. There are two Assessment Requirements which the candidate must complete:

- Essay
- Workbook

### **Aim**

Unit 2 enables the candidate to develop knowledge and understanding of the specific professional requirements within communication and drama education.

The candidate will be expected to integrate knowledge from Unit 2: Professional Knowledge within Unit 3: Teaching Skills. The candidate must be able to apply theoretical knowledge in a practical way.

### **Commencement**

The candidate may begin Unit 2 only after a 'Pass' has been awarded for Unit 1.

### **2.1 Syllabus and Curriculum**

#### **Learning Outcomes**

Candidates must be able to:

- 1 Identify the criteria and requirements for LAMDA Examinations

- 2 Identify the criteria and requirements for GCSE, AS Level, A Level Drama and/or Theatre Studies
- 3 Identify relevant National Curriculum criteria which relate to communication and drama
- 4 Identify how relevant (P.L.T.S.) Personal, Learning and Thinking Skills can be developed through communication and drama

### **Indicative Knowledge**

*LAMDA Graded Examinations* – identifying the criteria and requirements for each separate qualification, such as ‘The Speaking of Verse and Prose’, ‘Reading for Performance’, ‘Spoken English’, ‘Public-Speaking’, ‘Acting’, ‘Mime’ and ‘Devised Performance’

*GCSE/AS Level/A Level Criteria* – identifying the criteria and requirements for each Awarding Body, such as Edexcel, AQA, OCR

*National Curriculum* – identifying criteria under ‘Speaking and Listening’ and ‘Reading’ and ‘Drama’ for different age groups: identifying set playwrights, authors and poets

*Key Skills* – identifying criteria under ‘Communication’, ‘Improving Own Learning and Performance’, ‘Problem-Solving’ and ‘Working with Others’ in Key Stages 1, 2, 3 and 4

*Competitive Events* – identifying generic festival requirements (particularly in the candidate’s locality) through The British and International Federation of Festivals for Music, Dance and Speech

*PLTS* – Personal, Learning and Thinking Skills – which permeate all aspects of the curriculum.

## **2.2 Continuing Professional Development**

### **Learning Outcomes**

Candidates must be able to:

- 1 Identify the different roles in communication and drama education
- 2 Identify the different contexts in which communication and drama education may take place

- 3 Identify current issues, initiatives, and developments that affect communication and drama education
- 4 Identify possible progression opportunities
- 5 Identify useful professional organisations and their codes of practice
- 6 Identify where knowledge and skills need to be updated and plan personal development activities

### **Indicative Knowledge**

*Roles* – identifying different roles such as training, teaching, creating, directing, facilitating

*Contexts* – identifying different contexts such as independent or private studio, community/youth programme, performing arts courses, youth theatre companies, amateur theatre companies, primary or secondary schools, all age learners.

*Issues, Initiatives and Developments* – identifying current issues and developments in government educational or arts policy; current local council or municipal initiatives; identifying and describing the work of new, as well as more established, theatre companies

*Progression Opportunities* – identifying sources of information on available qualifications and courses

*Professional Organisations* – identifying useful organisations and their codes of practice, such as The Society of Teachers of Speech and Drama, The British and International Federation of Festivals for Music, Dance and Speech, The Voice Care Network or National Teacher-Training Bodies.

*Personal Development* – setting goals and targets; identifying sources of advice, support and funding; identifying appropriate activities; seeking feedback

## **2.3 Professional Issues**

### **Learning Outcomes**

Candidates must be able to:

- 1 Identify professional responsibilities towards learners
- 2 Identify equal opportunity issues in relation to communication and drama education

- 3 Identify and describe data protection and copyright issues
- 4 Analyse how to balance the potentially conflicting demands of the role

### **Indicative Knowledge**

*Professional Responsibilities* – identifying the rights of learners; ethical and moral responsibilities of the educator; the educational values of entitlement, equality and inclusiveness

*Equal Opportunities* – identifying sources of information and technical advice: identifying and describing current laws that affect teaching and learning

*Data Protection and Copyright* - identifying sources of information and technical advice: identifying and describing current laws that affect teaching and learning

*Conflicting Demands* – identifying and analysing the possible conflicts between the needs of the learner, teacher, school, business, awarding body, parents, carers

## **2.4 Health and Safety**

### **Learning Outcomes**

Candidates must be able to:

- 1 Identify and assess the risk to health and safety from hazards within the teaching space, rehearsal room or performance space
- 2 Identify strategies to reduce or eliminate identified hazards
- 3 Identify appropriate emergency procedures
- 4 Recognise when competent assistance is required and identify where support is available
- 5 Identify basic nutrition and hydration requirements for the teaching of communication and drama
- 6 Devise strategies to prevent physical or vocal injury in learners

## **Indicative Knowledge**

*Risk Assessment* – identifying and understanding the appropriate local and national regulations, such as the Health and Safety at Work Act

*Hazards* – identifying possible hazards, such as electrical equipment, pyrotechnics, props, costumes or lifting heavy items

*Emergency Procedures* – identifying appropriate procedure, such as basic first aid; stopping class, rehearsal or performance; removing learners from hazardous area; identifying emergency medical facilities, emergency exits, fire extinguishers

*Assistance* – identifying appropriate assistance, such as Health and Safety Officer, qualified medical practitioner or qualified first-aid person

*Nutrition and Hydration* – identifying general health requirements, including hydration for different levels of exercise

*Injury Prevention* – devising appropriate warm-up and cool-down activities, physical exercises that do not place unnecessary strain on the body, vocal exercises that release rather than tense the body

## **Assessed Components**

### **1 Essay**

#### *Content*

The candidate must complete an essay on one of the following topics:

#### 4. Graded Examinations

Choose a subject area and level within the *LAMDA Specifications for Graded Examinations* and discuss strategies for preparing students for assessment within the stated specification.

This must include:

- An analysis of the learning outcomes, examination content and assessment criteria within the chosen subject area
- A discussion of possible strategies that will help potential students to meet the stated learning outcomes
- A case study analysis of a child or group of children with whom the candidate has tested some of these strategies
- Results and conclusions drawn.

OR

#### 5. Continuing Professional Development

Discuss current educational issues, policy initiatives or developments which are likely to have a significant impact on communication and/or drama education.

This must include:

- A discussion of the current educational and/or political context which informs the above
- A brief analysis of those issues affecting drama education
- A brief analysis of those issues affecting communication education
- A detailed personal evaluation of one key issue/policy initiative or development from communication and/or drama education
- Results and conclusions drawn

OR

#### 6. Health and Safety

Discuss how physical and vocal injury can be prevented in learners.

This must include:

- A discussion of appropriate warm-up and cool-down exercises/activities
- A discussion of appropriate nutrition and hydration for different levels of exercise
- A discussion of physical exercises that help build physical awareness and flexibility in the learner, but are also healthy and safe
- A discussion of vocal exercises that help ensure healthy voice production
- A case study analysis of a child or group of children with whom the candidate has tested some of these exercises/activities
- Results and conclusions drawn

OR

#### 7. Equality and Inclusiveness

Discuss issues concerning equality and inclusion within communication and drama education

This must include:

- An awareness of legislation that underpins issues concerning equality of opportunity for the individual learner

- Open access to the communication and drama curriculum
- Strategies for reasonable adjustments within the teaching environment
- Strategies for reasonable adjustments during assessment
- A case study analysis of a learner or group of learners with whom the candidate has worked
- Results and conclusions drawn

### *Research*

The candidate should employ a suitable range of techniques for undertaking research, using both primary (i.e. collecting first hand data and experiences) and secondary (drawing on published and other third party sources of data) research methodologies, as appropriate.

Both text-based and electronic resources should be used as part of secondary research methodologies.

### *Length and Format*

The length of the essay must be no less than four thousand words and no more than five thousand words.

The essay must be typed or word-processed, include footnotes of any quoted references and a detailed bibliography listing titles, authors and publishers and/or websites

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of the essay. Submission of recorded material is not obligatory.

### *Submission Date*

The essay may be submitted by the candidate to LAMDA any time after a 'Pass' has been awarded for Unit 1. Please note that the essay will not be returned to the candidate.

## **2 Workbook**

### *Content*

The candidate must submit a workbook of the research that has been undertaken to meet the learning outcomes set for Unit 2.

The candidate will be expected to include research for all Unit 2 learning outcomes, **apart from research already completed for the essay.**

### *Research*

The candidate should employ a suitable range of techniques for undertaking research, using both primary (i.e. collecting first hand data and experiences) and secondary (drawing on published and other third party sources of data) research methodologies, as appropriate.

Both text-based and electronic resources should be used as part of secondary research methodologies.

### *Length and Format*

The length of the workbook must be no less than four thousand words and no more than six thousand words.

The research must be collated, typed or word-processed and presented in folder format.

Submissions must include footnotes of any quoted references and a detailed bibliography listing titles, authors and publishers.

Submissions must not include photocopies from books or reproductions from the internet.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of the essay. Submission of recorded material is not obligatory.

### *Submission Date*

The candidate may only submit the workbook if LAMDA Examinations has awarded a 'Pass' for the essay. The workbook may be submitted by the candidate to LAMDA any time after this acknowledgement has been given. Please note that the workbook will not be returned to the candidate.

## **Assessment Procedure**

### **Examiners**

Submissions will be assessed by LAMDA examiners who have completed Qualified Teacher training / QTS.

### *Essay*

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner.

### *Workbook*

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner.

### **Pass/Fail**

Each component will be awarded either a 'Pass' or 'Fail'. A 'Pass' will only be awarded if the submission meets the relevant criteria.

The candidate will only be awarded an overall 'Pass' for Unit 2 when a 'Pass' has been achieved for both components.

### **Written Report**

The candidate will receive a written report from LAMDA Examinations after each component has been assessed, which will describe the candidate's achievement and, if applicable, criteria which were not met.

### **Re-takes**

The candidate may re-take any part of Unit 2 that is awarded a 'Fail', without having to re-take the Unit as a whole. A re-take fee will be charged.

If the candidate is awarded a 'Fail' on a re-take then the Unit must be re-taken as a whole.

### **Assessment Criteria**

The candidate must meet all of the following criteria in order to achieve a 'Pass'.

#### *Essay*

The candidate must demonstrate:

1. A critical understanding of the set topic

2. A competent command of the specific vocabulary relevant to the set topic
3. An ability to apply and adapt research to relevant contexts and working practice
4. An ability to organise and present information and ideas clearly and coherently
5. An ability to present information and ideas in a format appropriate to the purpose, topic and audience.

*Workbook*

The candidate must demonstrate:

1. Extensive and relevant research of the subject, as expressed in the learning outcomes
2. A competent command of the specific vocabulary relevant to the subject, as expressed in the learning outcomes
3. An ability to link research to relevant contexts and working practice
4. An ability to organise and present research clearly and coherently
5. An ability to present information and ideas in a format appropriate to the purpose and audience.

## **Unit 3: Teaching Skills**

### **Unit Summary**

This unit comprises four sub-units.

- 3.1 Planning
- 3.2 Teaching
- 3.3 Supporting Learning
- 3.4 Assessing

Each sub-unit includes a series of Learning Outcomes, which the candidate must meet in order to successfully complete the unit as a whole.

The Assessment Requirements measure the candidate's ability to meet the Learning Outcomes, as expressed in the Assessment Criteria. There are two Assessment Requirements which the candidate must complete.

- Scheme of Work
- Supervised Teaching Practice

### **Aims**

Unit 3 enables the candidate to:

- Develop the skills, knowledge and understanding involved in teaching, learning and assessing
- Apply the techniques, theory, skills and processes involved in teaching, learning and assessing to the subject of speech and drama.

The candidate will be expected to integrate and apply the knowledge from Unit 1: Subject Knowledge and Unit 2: Professional Knowledge to Unit 3: Teaching Skills in a practical way.

### **Commencement**

The candidate may commence UNIT 3 at any time after candidate registration has been accepted by LAMDA Examinations. It may be taken alongside either UNITS 1 or 2 or taken separately.

### **3.1 Planning**

#### **Learning Outcomes**

Candidates must be able to:

- 1** Identify the learning needs of individuals
- 2** Research and use the requirements of awarding bodies that offer communication and drama/performing arts components when planning sessions/programmes
- 3** Use appropriate National Curriculum criteria when planning sessions/programmes
- 4** Research, select and prepare suitable resources for stimulus, inspiration, explanation and information
- 5** Plan and structure sessions/programmes for both individuals and groups with clear and appropriate learning outcomes to motivate the learner

#### **Indicative Knowledge**

*Individual learning needs* – identifying age, maturity, gender, cultural/linguistic background, intellect, physique, ability, special needs, interests, previous experiences, previous progress, achievement

*Awarding body criteria* – identifying objectives, content, external assessment requirements

*National Curriculum/Key Skills criteria* – identifying and utilising components that relate to speech and drama education

*Individuals and groups* – planning sessions/programmes for individuals, small groups (2-10), larger group settings (11 upwards)

*Resources* – selecting suitable repertoire; using other stimulus as appropriate e.g. music, props

### **3.2 Teaching**

#### **Learning Outcomes**

Candidates must be able to:

- 1 Teach different ages and abilities of learners individually and in groups
- 2 Identify and match appropriate teaching/learning styles and strategies to learner's needs
- 3 Communicate instructions, explanations, directions and feedback clearly and appropriately
- 4 Direct dramatic work displaying artistic and technical understanding
- 5 Evaluate and review own practice and adjust content and delivery accordingly

### **Indicative Knowledge**

*Age and group size* – teaching children, older children, adolescents, adults; teaching individuals, small groups (2-10), larger group settings (11 upwards)

*Teaching/learning strategies* – visual, aural, kinaesthetic, verbal, logical e.g. devising closed and open-ended tasks, individual and collaborative tasks, teacher-centred and student-centred tasks.

*Communication techniques* – projecting audibly and intelligibly; using appropriate modulation and tonal quality; choosing language appropriate to task and learner

*Instruction, explanation, direction, feedback* – using imagery and symbols; avoiding bias, discrimination and abuse

*Evaluation and review* – evaluating against school or awarding body criteria; analysing evaluation results; planning and improving teaching

### **3.3 Learner Support**

#### **Learning Outcomes**

Candidates must be able to:

- 1 Recognise when learners are in need of additional support
- 2 Devise strategies to meet these areas of additional support
- 3 Identify where alternative advice and support are available in order to make appropriate referrals

#### 4 Identify appropriate progression opportunities for learners

##### **Indicative Knowledge**

*Recognition* – monitoring, assessing and testing; identifying barriers to learning and progress

*Strategies* – developing action plans; varying teaching strategies; changing pace and structure; integrating learning; coaching individually; using motivational techniques; providing feedback

*Alternative advice and support* – recognising limits of own skills and knowledge; identifying specialists and their referral procedures, e.g. counsellors, speech therapists, osteopaths, special needs teachers

*Progression opportunities* – identifying local, regional and national education and employment opportunities; courses and qualifications; sources of careers advice

### **3.4 Assessment**

#### **Learning Outcomes**

Candidates must be able to:

- 1 Use a range of initial assessment techniques to suit the age, ability and requirements of learners
- 2 Assess the outcomes of learning in line with national standards and awarding body requirements
- 3 Monitor programmes and use results to improve teaching and learning

##### **Indicative Knowledge**

*Initial assessment* – gathering information about experiences, attainments, aptitude, ability, commitment, difficulties, special needs, personal characteristics

*Assessing outcomes* – using formative and summative assessment; using self, peer and tutor assessment; meeting assessment requirements for particular programmes and syllabi; meeting technical, aesthetic and artistic assessment criteria; recording assessment, giving feedback and communicating results

*Monitoring and evaluation* – following school and awarding body quality assurance procedures; tracking and analysing individual and group progress/attainments; monitoring programmes at regular intervals; identifying problems and patterns; using results to implement improvement

## **Assessment Requirements**

### **Supervised Teaching Practice**

#### **Length of Time**

The candidate must complete 20 hours of teaching practice in a teaching environment such as a school, Further Education Institution, Higher Education Institution or Drama/Performing Arts centre carrying out real teaching (not simulations). It is advisable that the candidate undertakes observations of real teaching before beginning teaching practice.

#### **Supervision**

The candidate must be supervised by a qualified teacher (i.e. an individual who possesses recognised teaching qualifications and has Qualified Teacher Status).

The supervising teacher will be responsible for ensuring that the candidate has completed the required amount of teaching practice. The supervising teacher will view the candidate's lesson plans/evaluations and observe taught classes.

The candidate must work with a range of class sizes throughout their teaching practice. Class content must be varied but relate to the specific needs of learners and the requirements of the educational institution.

## **Assessment**

### **1. Scheme of Work**

#### *Content*

The candidate must complete a Scheme of Work, based on teaching practice experience. This will be an outline for a series of ten lessons on some aspect of communication and/or education of the candidate's choice.

It must include the following over-arching information:

- General aim
- Group size

- Group age-range
- Learning needs of the group

And the following information for each individual lesson:

- Aim
- Learning outcomes
- Length of lesson
- Teaching strategies
- Resources
- Assessment strategies
- Learning support
- Evaluation/review
- Future strategies, based on evaluation/review

The Scheme of Work must also indicate continuity and progression, demonstrating how each lesson in the series meets the stated general aim.

### *Format*

The Scheme of Work must be typed or word processed, include footnotes of any quoted references and a detailed bibliography listing titles, authors and publishers.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of the essay. Submission of recorded material is not obligatory.

The Scheme of Work must be submitted **before** the final external observation of the candidate takes place.

## **2. Internal Observation**

At the completion of 20 hours the supervising teacher must complete a report on the candidate, submitted on a form provided by LAMDA Examinations.

The candidate must also complete a Log Book and bring it to their external observation. The candidate will discuss the content of the Log Book and the lesson observed by the external LAMDA examiner, at the conclusion of the external observation. A minimum of 20 minutes must be allowed for this element.

The Log Book must include the following information:

- The amount of classes that were observed by the candidate prior to real teaching
- The date and time of each class taught by the candidate

- A short statement indicating the subject content of each class taught by the candidate
- A short statement indicating the age group of each class taught by the candidate
- A short statement indicating the size of each class taught by the candidate.

The log book must be verified and signed by the candidate's supervising teacher. It will not be separately assessed.

### **3. External Observation**

During the supervised teaching practice, the candidate must be observed teaching a practical session of at least 40 minutes by a LAMDA examiner. The lesson must be based on some aspect of communication or drama, specifically linked to the learning needs of the student group. The group size must not be under five participants.

The candidate must complete a detailed lesson plan for the teaching session, including the following information:

- Group size
- Group age-range
- Learning needs of the group
- General aims
- Proposed learning outcomes
- Length of lesson
- Teaching strategies
- Resources
- Assessment strategies

## **Assessment Processes**

### **1. Scheme of Work**

The Scheme of Work must be submitted before the final external observation of the candidate has taken place.

## **Supervised Teaching Practice**

### **2. Internal Observation**

The supervising teacher's report must be submitted by the supervising teacher after the completion of 20 hours of teaching practice.

### **3. External Observation**

The candidate must request an external observation date from LAMDA at least one month in advance of the first proposed date.

The candidate must complete the External Observation Request Form, giving details of the educational institution where the session will take place and offering no less than three alternative dates and times. LAMDA Examinations will approve one of these dates/times, according to examiner availability.

The lesson plan must be submitted to the examiner on the day of the external observation, prior to the start of the session. Please note that the lesson plan will not be returned to the candidate.

## **Assessment Procedure**

### **Examiners**

Candidates will be assessed by LAMDA examiners who are Qualified teachers / QTS.

#### *Supervised Teaching Practice: External Observation*

A LAMDA examiner will be responsible for assessing the candidate's work against the relevant Assessment Criteria.

#### *Supervised Teaching Practice: Internal Observation*

The supervising teacher will be responsible for assessing the candidate's work against the relevant criteria set by LAMDA Examinations and submitting the report on the appropriate form. A LAMDA examiner will review the supervising teacher's report against the required standards.

#### *Supervised Teaching Practice: Log Book*

A LAMDA examiner will be responsible for checking that the candidate's log book has been maintained.

#### *Scheme of Work*

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may then be moderated by a second LAMDA examiner.

## **Pass/Fail**

Each component will be awarded either a 'Pass' or 'Fail'. A 'Pass' will only be awarded if the candidate meets the relevant criteria.

The candidate will only be awarded an overall 'Pass' for Unit 3 when a 'Pass' has been achieved for each of the components.

## **Written Report**

The candidate will receive a written report about the Scheme of Work, and the External Observation which will describe the candidate's achievement and, if applicable, criteria which were not met.

## **Re-takes**

The candidate may re-take any part of Unit 3 that is awarded a 'Fail', without having to re-take the Unit as a whole. A re-take fee will be charged.

If the candidate is awarded a 'Fail' on a re-take then the Unit must be re-taken as a whole.

## **Assessment Criteria**

The candidate must meet all of the following criteria in order to achieve a 'Pass'.

### *Supervised Teaching Practice*

The candidate:

1. Demonstrates a practical and critical understanding of the following learning outcomes: Units 3.1, 3.2, 3.3 and 3.4
2. Demonstrates a high level of technical and artistic understanding in the subject of communication and drama, integrating the knowledge and understanding acquired from Units 1 and 2
3. Creates and maintains a stimulating and purposeful working environment for learners
4. Manages time effectively
5. Works independently and as a positive member of a team (Internal Observation only).

### *Scheme of Work*

The candidate:

1. Demonstrates a practical understanding of the following learning outcomes:

Units 3.1, 3.2, 3.3 and 3.4

2. Demonstrates a high level of technical and artistic understanding in the subject of communication and drama, integrating the knowledge and understanding acquired from Units 1 and 2

3. Demonstrates that extensive and relevant research has been undertaken

4. Demonstrates the ability to apply and adapt research to relevant contexts and working practice

5. Demonstrates the ability to organise and present information and ideas clearly and coherently

6. Demonstrates the ability to present information and ideas in a format appropriate to the purpose, topic and audience.

## Suggested Resources

Section A: Devised Drama, Mime, Movement and Improvisation

Section B: Voice and Speech

Section C: Working with Text

Section D: Costume and Stagecraft

Section E: The Learning Process

Section F: Teaching

<b>Title</b>	<b>Author</b>	<b>Publisher</b>	<b>Date</b>	<b>LDDA</b>	<b>LSDE</b>
<b>Section A</b>					
Through the body; a Practical Guide to Physical Theatre	Dymphna Collery	Nick Hern Books	2001	✓	✓
Body, Voice, Imagination; a Training for the Actor	David Zinder	Routledge, Theatre Arts Books	2002	✓	✓
A Guide to Awareness through Movement	Chava Shelhav	Dalia Golomb	2003	✓	✓
Movement Training for the Stage and Screen	Jean Sabatine	A & C Black	1995	✓	✓
Alexander Technique: A Practical Introduction	Richard Brennan	Anova Books	2008	✓	✓
The Actor and His Body	L. Pisk	Methuen	New edition 2003	✓	✓
The Articulate Body	A. Dennis	Nick Hern Books	2002	✓	✓
Building a Character	Stanislavski	Methuen	1989	✓	✓
Creating a role	Stanislavski	Methuen	1981	✓	✓
Playing Commedia	B. Grantham	Nick Hern Books	2000	✓	✓
Commedia dell Arte	J. Rudlin	Routledge Theatre Arts	1994	✓	✓

		Books			
Improvisation for the Theatre	V. Spolin	Northwestern University Press	1999	✓	✓
The Complete Stanislavski Toolkit	Bella Merlin	Nick Hern Books	2007	✓	✓
ReActing	P.Churns, D.Shirley, S.Unwin	Oberon/LAM DA	2006	✓	✓
<b>Section B</b>					
The Right to Speak: Working with the Voice	Patsy Rodenburg	Methuen Drama	1992	✓	
More Care for your Voice	Barry Jackson	Voice Care Network UK	1999		✓
Voice and the Actor	Cicely Berry	Harrop	Rev. ed.2001	✓	✓
The Actor Speaks- Voice and the Performer	Judi Dench & Patsy Rodenburg	Palgrave MacMillan	Paperback ed. 2002	✓	✓
Can you Hear me at the Back - a handbook on voice for all who teach	Caroline Cornish	BiVocal Press	Second ed. 2006		✓
Clear Speech	M. Morrison	A and C Black	3rd ed. 1996		
The Voice Book	Michael McCallion	Faber and Faber	2nd ed. 1998	✓	✓
Freeing the natural voice	Kristin Linklater	Drama Book Publishers	1976	✓	✓
Odyssey of the Voice	Jean Abitol	Plural Publishing Inc	2006	✓	✓
Freeing Shakespeare's Voice	Kristin Linklater	Theatre Communications Group	1992	✓	✓
<b>Section: C</b>					
How to study a Shakespeare Play	John Peck and Martin Coyle	Palgrave Study Guide	1995	✓	✓
Speaking	Patsy	Methuen	2002	✓	✓

Shakespeare	Rodenburg				
The Actor and the Text	Cicely Berry	Virgin Books	New ed. 2000	✓	✓
Dramaturgy and Performance	Ken Pickering	Palgrave Macmillan	2005	✓	✓
Musical Theatre: Exploring the world through song		LAMDA	2007		✓
Performing Shakespeare	Oliver Ford Davies	Nick Hern Books	2007		✓
An Introduction to English Poetry	J. Fenton	Viking-Penguin Group	2003		✓
What's so special about Shakespeare	Michael Rosen	Walker Books Ltd	2007	✓	✓
So you think you know Shakespeare	Clive Gifford	Hodder Children's Books	2007	✓	✓
Popular Theatre: a sourcebook	Joel Schechter	Routledge Theatre Art Books	2003	✓	✓
The Cambridge Introduction to Early English Theatre	Janette Dillon	CUP	2006	✓	
Our Greatest Writers and their works	John Carrington	How to...books	2003		✓
Theatre of the Avant-Garde 1890-1950: a critical anthology	Cardullo and Knopf	Yale University Press	2001	✓	
Acting in Restoration Comedy	S. Callow	Applause Theatre Books	1991	✓	✓
Staging Handbook	Reid, F.	A & C Black	2001	✓	✓
An Actor Prepares	Stanislavski, C.	Methuen	1986	✓	✓
Building a Character	Stanislavski, C.	Methuen	1989	✓	✓
Creating a Role	Stanislavski, C.	Methuen	1981	✓	✓
The Drama Handbook	Lennard & Luckhurst	OUP	2nd ed. 2002		✓

A Pocket Guide to Shakespeare's plays	Unwin & McLeish	Faber & Faber	1998	✓	✓
A Guide to the Plays of Brecht	Stephen Unwin	Methuen	2005	✓	✓
A Pocket Guide to 20 <sup>th</sup> c & Drama	Stephen Unwin with Carol Woddis	Faber & Faber	2001	✓	✓
<b>Section: D</b>					
Costumes for the Stage: A Complete Handbook for every kind of play	Sheila Jackson	A & C Black	2001	✓	✓
Patterns for Costume Accessories: The solution to almost any costume accessory need	Levine & McGee	Costume & Fashion Press	2006	✓	✓
Costume Since 1945, Couture, Street Style and anti-fashion	Deirdre Clancy	Hebbert Press	1996	✓	
The Tudor Tailor: Reconstructing Sixteenth century dress	Mikhaila & Malcolm Davies	Batsford	2006	✓	
Fashion Since 1900: The Complete Source Book	John Peacock	Thames Hudson	2007	✓	
The Encyclopaedia of Costume & Fashion: From 1066 to the Present Day	Jack Cassin-Scott	Cassell Illustrated	2006	✓	✓
Costume 1066 to the Present	John Peacock			✓	✓
Fashion in Costume 1200-2000	Joan Nunn	New Amsterdam Books	2000	✓	✓
<b>Section: E</b>					

'Language Play' How children learn - classics in child development	John Holt	Chicago University Press	2008	✓
How children learn language	CUP	Cambridge approach to linguistics	2005	✓
How children learn the meaning of words	Paul Bloom	MIT Press, Cambridge Mass	2000	✓
Emotional Development and Emotional Intelligence: Educational Implications	Peter Salovey and D. Sluiter	Basic Books	1997	✓
Brain-based Teaching with Adolescent Learning in Mind	Glenda Beamon Crawford	Corwin Press	2007	✓
On with the story: adolescents learning through narrative	Susan Y. Wanner	Boynton / Cook	1994	✓
Communication and language	Neil Thompson	Palgrave	2007	✓
Frames of Mind	H. Gardner	Fontana	1993	✓
Emotional Intelligence	D. Goleman	Bloomsbury	1996	✓
How Children Think and Learn	D. Wood	Blackwell	1995	
Cambridge Encyclopaedia of language	David Crystal	C.A.P.	2nd ed. 1997	✓
				✓
<b>Section: F</b>				
Lesson Planning	Graham Butt	Continuum	2006	✓
Supporting Creativity & Imagination in the Early years	Bernadette Duffy	O.U.P.	2006	✓
Managing very challenging behaviour	Louisa Leaman	Continuum International	2005	✓

Promoting Equality: Challenging discrimination oppression	Neil Thompson	Palgrave	2003		✓
Reweaving the Autistic Tapestry: Autism, Asperger Syndrome and ADHD	Lisa Blakemore-Brown	Jessica Kingsley Publishers	2002		✓
Dyslexia: A Practitioners Handbook	Gavin Reid	Wiley	2003		✓
Teaching Today: a practical guide	Geoff Petty	Nelson Thornes	2004		✓
Taking care of behaviour: Practical skills for teachers	Paul Dix	Pearson-Longman	2nd ed. 2007		✓
Structuring Drama Work	Jonathan Neelands & Tony Goode	Cambridge University Press	2nd ed. 2000		✓
Research Methodologies for Drama Education	Judith Ackroyd	Trentham Books Ltd.	2006		✓
Structure & Spontaneity: The Drama in Ed. of Cecily O'Neill	Philip Taylor & Christine Warner	Trentham Books Ltd.	2005		✓
Collected analogues on education and drama	Dorathy Heathcote ed. By Liz Johnson & Cecily O'Neill	Northwestern University Press, US	1991		✓
Getting the Buggers into Drama	Sue Cowley	Nuum Academic Publishing	2007		✓
Drama Education and Special Needs	A Kempre	Stanley Thornes	1996		✓
Drama and Theatre Studies	Sally Mackey and Simon Cooper	Stanley Thornes	2000		✓
Drama and Theatre Studies at AS/A level	Jonathan Neelands & Warwick	Hodder & Stoughton	2007		✓

	Dobson				
Becoming a Teacher - Issues in Secondary Teaching	Justin Dillon	O.U.P.	2007		✓
Essential Teaching Skills	Chris Kyriacom	Stanley Thornes	1995		✓
Teaching Classroom Drama and Theatre	John Rainer, Martin Lewis	Routledge	2005		✓

The above list is not exhaustive. New publications may emerge and some of the above may become out of print during the lifetime of the specifications. It serves as a reference guide and only 'ReActing', P. Chearns, D. Shirley and S. Unwin Oberon/LAMDA (2006) is considered to be essential reading for the LDDA examination.