

REGULATIONS

- 1** Teachers and candidates should refer to the 'General Notes and Regulations' printed in each individual subject area throughout the specifications.
- 2** The submission of an entry 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. Candidates may not enter for the same grade in both solo and duologue/combined examinations. Candidates may not enter for more than one group examination of the same subject and grade.
- 4** Candidates who fail an examination may not proceed to a higher grade in that subject in the same session.
- 5** Entries from candidates who are visually impaired must be accompanied by a covering letter requesting that arrangements be made for a Braille sight-reading test, where required.
- 6** Entries from dyslexic candidates who require access to special arrangements for sight-reading must be accompanied by written evidence from a fully qualified and chartered educational psychologist or specialist teacher who holds one of the qualifications listed in the LAMDA Customer Service Statement.
- 7** Candidates must be in attendance and ready for their examination at least fifteen minutes prior to the stated time of the examination.
- 8** The Academy reserves the right to decline or cancel any entry and return the fee. The Academy 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.
- 9** The Academy reserves the right to decline an entry if the candidate is below the minimum age set in the syllabus.
- 10** The Academy reserves the right not to examine a candidate if they have a possibly contagious illness, such as chicken pox.
- 11** The Academy cannot guarantee to grant requests for specific dates and times, although every effort will be made to do so.
- 12** No unauthorised person will be allowed to be present during any examination.
- 13** The Academy reserves the right to return entries received after the closing date.
- 14** Examination appointments vacated by candidates who are sick, or those withdrawing for other reasons, cannot be taken by other candidates.
- 15** 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, the Academy 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.
- 16** Fees cannot be returned except under regulations 8, 9 or 13.
- 17** The Academy issues medals in materials other than precious metal. The words 'Bronze', 'Silver', and 'Gold' are used by the Academy purely as an academic standard for the medal examinations. The Academy reserves the right to change the style and presentation of all awards.
- 18** The decisions of the awarding body (LAMDA) are final.

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Acting* are designed to develop the skills necessary to communicate dramatic text to an audience.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Knowledge of the performance process.

BROAD OBJECTIVES OF THE QUALIFICATION**1 Interpretative skills**

Candidates are required:

- To explore style, form, character, subtext and context in order to realise the specific demands of the text.
- To suspend disbelief by focusing on the immediacy of the character's situation in order to create a credible sense of reality.

2 Technical skills

Candidates are required:

- To build skills in voice, diction and movement in order to realise the specifics of character and situation.

3 Knowledge of the performance process

Candidates are required:

- To understand character, situation, staging, context, subtext, style and period.

STRUCTURE

The specification is divided into four distinct levels, in line with the National Qualifications Framework.

Entry Level	Entry
Level 1 Foundation	Grades 1, 2, 3
Level 2 Intermediate	Grades 4, 5
Level 3 Advanced	Grade 6 – Bronze Medal, Grade 7 – Silver Medal, Grade 8 – Gold Medal

Graded Examinations in Drama: Acting are offered in the following formats:

- *Solo* (one candidate) – where the candidate performs alone
- *Duologue* (two candidates) – where candidates perform all scenes together
- *Combined* (two candidates) – where candidates perform one solo scene each and one duologue (not available at Entry Level or Level 3: Advanced)

Learning outcomes and assessment criteria are set at each level, often covering a range of grades (e.g. level 1 covers grades 1, 2 and 3). However, there is still a qualitative difference in outcome between individual grades within each level. This is because:

- The repertoire chosen by the candidate should increase in linguistic and technical difficulty as the grades progress
- The knowledge required for the set discussion increases in technical difficulty as the grades progress.

GENERAL NOTES AND REGULATIONS

- 1 Both candidates in a *Duologue* and/or a *Combined* examination must be entered at the same grade level.
- 2 Candidates may not enter for both *Solo* and *Duologue/Combined* examinations at the same grade level in the one examination session.
- 3 Candidates may not enter for both *Solo* and *Duologue/Combined* examinations at different grade levels in the one examination session.
- 4 *Duologue/Combined* partners may not interchange with other candidates. Substitution will only be allowed under exceptional circumstances.
- 5 Scenes may be presented in the order of the candidate's choice.
- 6 Prompters are not permitted. Examiners may prompt at their discretion.
- 7 Full costume must not be worn. Long practice skirts, which allow freedom of movement, may be used together with small items such as scarves, hats, shawls, gloves, canes etc. Hand props are permitted but must be kept to a minimum. Real knives or other weapons are not permitted.
- 8 Any time taken for changes and the setting or striking of props must be included in the time of the scene.
- 9 The examiner reserves the right to halt scenes that exceed the stipulated time allowance.
- 10 Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is bare-foot. Nudity is not permitted.
- 11 Candidates must bring legible copies of all selections for the examiner.
- 12 Candidates must write the play title and character at the top of the Examination Report prior to entering the examination room.
- 13 Candidates must not present the same scene for more than one examination.
- 14 Speeches which are directly addressed to an audience must not be focused solely on the examiner; however the examiner should be included in the wider imagined audience.
- 15 Although the use of accent/dialect is not compulsory, the style and intent of the playwright should be taken into consideration in the interpretation of a role.
- 16 *Duologue/Combined* candidates will be assessed through open discussion with both candidates in the Knowledge section of each examination.

Please refer to *Repertoire Guidelines and Regulations* listed at each Level.

ENTRY LEVEL

Entry Level is offered by LAMDA as an introduction to *Graded Examinations in Drama: Acting*. Entry Level is not accredited by the Qualifications and Curriculum Authority.

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Memorise words accurately
- Make sense of the written word
- Reveal a basic understanding of character.

Technique

Candidates should be able to:

- Communicate with sufficient audibility for the performance space
- Communicate with sufficient clarity in order to be understood
- Reveal an awareness of the performance space in relation to the text.

Knowledge

Candidates should be able to describe character appearance and mood within their chosen material.

AMPLIFICATION OF THE LEARNING OUTCOMES

Basic understanding of character – demonstrating an awareness of what the character is thinking and how the character is feeling without necessarily transforming completely

Audibility – utilising sufficient breath and resonance so that the sound can be heard by the examiner

Clarity – articulating sufficiently, without losing the sense or flow of the text, in order to be understood by the examiner

Performance Space – the area in which the candidate performs

LEVEL DESCRIPTION

Candidates will typically be able to show that they understand the meaning of what they are speaking. They will perform from memory, audibly and clearly, with some confidence, and a sense of enthusiasm and enjoyment. Their use of the performance space will be appropriate to the material.

REPertoire GUIDELINES AND REGULATIONS

- 1 The scene must be selected from a published play or screenplay, a published collection of solo or duologue scenes or be adapted from the dialogue of a published novel.
- 2 The scene must not be taken from *The LAMDA Acting Anthology*.
- 3 The language of the selected scene must be simple and accessible, with vocabulary and sentence structure that conveys meaning clearly and unambiguously.
- 4 The selected scene in *Solo* and *Duologue* examinations must be a minimum of **two** minutes and no more than **three** minutes in performance time.
- 5 Any published translation of non-English language texts is acceptable.

- 6 Candidates may only play one character in their selected scene. Where the lines of other characters are omitted, the candidate must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 7 Male characters may be played by females and vice versa.
- 8 Comedy sketches and monologues written for specific performers are not acceptable.

TOTAL TIME ALLOWANCE

Solo – 10 minutes
 Duologue – 15 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

2 Knowledge

The candidate(s) must discuss *character* with the examiner, in relation to the chosen scenes. The candidate(s) will be asked:

- What do you think the character looks like?
- What is the character feeling in the selected scene?

The examiner may ask other related questions in order to gain further clarification.

MARKING SCHEME

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 1: FOUNDATION

Level 1 is accredited by the Qualifications and Curriculum Authority in England and the corresponding regulatory authorities in Wales and Northern Ireland.

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Reveal an understanding of character and situation
- Focus and engage with the character being portrayed
- Clarify meaning and convey mood.

Technique

Candidates should be able to:

- Communicate with appropriate audibility for character and space
- Utilise tongue and lip muscularity
- Utilise the performance space in response to the text
- Reveal character through body language.

Knowledge

Candidates should be able to describe character and situation within their chosen material.

AMPLIFICATION OF THE LEARNING OUTCOMES

An understanding of character – revealing what the character is thinking, how the character is feeling and any changes in the character's mood throughout the scene

An understanding of situation – revealing the world in which the character lives and the physical aspects of where the scene takes place

Focusing and engaging – concentrating energy and involvement with the character being portrayed

Meaning – clarifying what the character is thinking and the sense behind the words of the text

Mood – conveying what the character is feeling and the emotion behind the words of the text

Audibility – utilising sufficient breath and resonance appropriate to the size of the space and for the needs of the character

Tongue and lip muscularity – utilising sufficient pressure in the tongue and lips in order to articulate consonant sounds crisply

Performance space – the area in which the candidate performs

Body language – communicating the character's thoughts and feelings non-verbally

LEVEL DESCRIPTION

Candidates will typically be able to apply their knowledge, understanding and skills to produce a thoughtful interpretation, based on creative engagement with the material and careful preparation. They will speak from memory, audibly and clearly with a sense of spontaneity. Through variations in volume, pace and pitch they will be able to create and convey mood. Their apt use of body and space will complement their vocal performance.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1** *Solo* candidates must select one scene from the Level 1 solo section in *The LAMDA Acting Anthology* and one solo scene of their own choice.
- 2** *Duologue* candidates must select one scene from the Level 1 duologue section in *The LAMDA Acting Anthology* and one duologue scene of their own choice.
- 3** *Combined* candidates must select either two solo scenes or one duologue scene from the Level 1 section in *The LAMDA Acting Anthology*. If two solo scenes are chosen from *The LAMDA Acting Anthology* then the duologue scene must be of the candidates' own choice. If a duologue scene is chosen from *The LAMDA Acting Anthology* then the two solo scenes must be of the candidates' own choice.
- 4** The own choice scene must be selected from a published play or screenplay, a published collection of solo or duologue scenes or be adapted from the dialogue of a published novel.

- 5 The own choice scene must not be taken from *The LAMDA Acting Anthology*.
- 6 The language of the own choice scene must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.
- 7 Selected scenes must differ in theme, setting, type of character or mood enabling candidates to display some contrast.
- 8 Selected scenes in *Solo*, *Duologue* and *Combined* examinations must be a minimum of **two** minutes and no more than **three** minutes in performance time.
- 9 Any published translation of non-English language texts is acceptable.
- 10 Candidates may only play one character in each selected scene. Where the lines of other characters are omitted, candidates must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 11 Male characters may be played by females and vice versa.
- 12 No more than one selection may be a direct address to the audience.
- 13 Comedy sketches and monologues written for specific performers are not acceptable.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 15 minutes

Duologue – 20 minutes

Combined – 25 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology*. The play title, author and character must be announced prior to the performance.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

3 Knowledge

The candidate(s) must discuss *character* and *situation* with the examiner in relation to the chosen scenes.

The candidate(s) will be asked:

- What does the character look like?
- Where is the character?
- Who is the character talking to?
- What are the characters feeling in this scene?
- Are there any changes in mood through the scene?

The examiner may ask other related questions in order to gain further clarification.

Grade 2

Minimum age: 10 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology*. The play title, author and character must be announced prior to the performance.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

3 Knowledge

The candidate(s) must discuss *character* and *situation* with the examiner, in relation to the chosen scenes. The candidate(s) will be asked:

- What does the character look like?
- Where is the character?
- Who is the character talking to?
- What are the characters feeling in this scene?
- Are there any changes in mood through the scene?

The examiner may ask other related questions in order to gain further clarification.

Grade 3

Minimum age: 11 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology*. The play title, author and character must be announced prior to the performance.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

3 Knowledge

The candidate(s) must discuss *character* and *situation* with the examiner, in relation to the chosen scenes. The candidate(s) will be asked:

- What does the character look like?
- Where is the character?
- Who is the character talking to?
- What are the characters feeling in this scene?
- Are there any changes in mood through the scene?

The examiner may ask other related questions in order to gain further clarification.

MARKING SCHEME

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 2: INTERMEDIATE

Level 2 is accredited by the Qualifications and Curriculum Authority in England and the corresponding regulatory authorities in Wales and Northern Ireland.

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Create believable characters with a progression of mood and thought
- Create a detailed world around characters
- Create a relationship with other characters, real or imaginary, when and where appropriate
- Engage with the imaginary.

Technique

Candidates should be able to:

- Utilise modulation, appropriate to character and situation
- Sustain muscular use of articulative organs, appropriate to character and situation
- Sustain the thought and vocal power through to the end of a phrase
- Build character through the whole body
- Utilise the performance space, appropriate to character and situation.

Knowledge

Candidates should be able to describe character, situation and staging within their chosen material.

AMPLIFICATION OF THE LEARNING OUTCOMES

Believable characters – transforming into a true-to-life character, as indicated by the text

Progression of mood and thought – revealing changes in the way the character thinks or feels throughout the scene

The world of the character – creating a sense of the place and/or period in which the character lives

Relationships with other characters – revealing how the character thinks and feels about other people in the scene, whether real or imaginary: reacting to other character's words, actions or attitudes

Engaging with the imaginary – involvement with the character, situation and world of the drama: focusing on each moment of the drama

Modulation – varying pitch, intonation, pace, volume, tone colour; utilising pause and stress

Articulative organs – movable – lips, tongue, soft palate; immovable – teeth, tooth ridge, hard palate

Sustaining thought and vocal power – keeping sound and thought focused until the end of the phrase so that the voice does not fade away

Performance space – the area in which the candidate performs

LEVEL DESCRIPTION

Candidates will typically be able to support their intentions in performance by demonstrating a sound understanding of the material, leading to an imaginative interpretation in which there is reasonably consistent application of developing technical skills. Presentation will be audible and intelligible with vocal variation through

which shades of mood, meaning and contrasts are communicated. Effective preparation and study will be evident, leading to a secure performance with a sense of spontaneity. Use of voice, body and space will be effectively combined to communicate the text and engage the audience.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1** *Solo* candidates must select one scene from the Level 2 solo section in *The LAMDA Acting Anthology* and one solo scene of their own choice.
- 2** *Duologue* candidates must select one scene from the Level 2 duologue section in *The LAMDA Acting Anthology* and one duologue scene of their own choice.
- 3** *Combined* candidates must select either two solo scenes or one duologue scene from the Level 2 section in *The LAMDA Acting Anthology*. If two solo scenes are chosen from *The LAMDA Acting Anthology* then the duologue scene must be of the candidates' own choice. If a duologue scene is chosen from *The LAMDA Acting Anthology* then the two solo scenes must be of the candidates' own choice.
- 4** The own choice scene must be selected from a published play or screenplay or be adapted from the dialogue of a published novel.
- 5** The own choice scene must not be taken from *The LAMDA Acting Anthology*.
- 6** The language of the own choice scene must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.
- 7** Selected scenes must differ in theme, setting, type of character and mood enabling candidates to display some contrast and range.
- 8** Selected scenes in *Solo*, *Duologue* and *Combined* examinations must be a minimum of **three** minutes and no more than **four** minutes in performance time.
- 9** Any published translation of non-English language texts is acceptable.
- 10** Candidates may only play one character in each selected scene. Where the lines of other characters are omitted, the candidate must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 11** Male candidates are strongly advised not to play female characters and vice versa because of the additional demands of such characterisations.
- 12** No more than one selection may be a direct address to the audience.
- 13** Comedy sketches and monologues written for specific performers are not acceptable.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 20 minutes

Duologue – 25 minutes

Combined – 30 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory which has been selected from the Level 2 section of *The LAMDA Acting Anthology*. The play title, author and character must be announced prior to the performance.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character

must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

3 Knowledge

The candidate(s) must discuss *character, situation* and *staging* with the examiner, in relation to the chosen scenes. The candidate(s) will be asked:

- How does the character you are talking to react?
- Why did the character move the way they did?
- How did you decide on your staging?

The examiner may ask other related questions in order to gain further clarification. The candidate(s) must also be prepared to answer questions from previous grades.

Grade 5

Minimum age: 13 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory which has been selected from the Level 2 section of *The LAMDA Acting Anthology*. The play title, author and character must be announced prior to the performance.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

3 Knowledge

The candidate(s) must discuss *character, situation* and *staging* with the examiner, in relation to the chosen scenes. The candidate(s) will be asked:

- How does the character you are talking to react?
- Why did the character move the way they did?
- How did you decide on your staging?
- Identify the working stage areas (upstage, downstage, stage left, stage right).

The examiner may ask other related questions in order to gain further clarification. The candidate(s) must also be prepared to answer questions from previous grades.

MARKING SCHEME

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 3: ADVANCED

Level 3 is accredited by the Qualifications and Curriculum Authority in England and the corresponding regulatory authorities in Wales and Northern Ireland.

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Create and inhabit character
- Communicate text, subtext and context

- Play character objectives
- Sustain imaginative engagement.

Technique

Candidates should be able to demonstrate practical ability in:

- Physical and vocal characterisation
- Physical and vocal flexibility
- Physical and vocal freedom
- Articulative dexterity
- Period voice and movement.

Knowledge

Candidates should be able to discuss:

- Characterisation
- Subtext and context
- Period and style
- The acting process.

AMPLIFICATION OF THE LEARNING OUTCOMES

Creating and inhabiting character – transforming into another person, as indicated by the clues given within the text: creating the illusion of spontaneity as if the character’s thoughts and emotions are being expressed for the very first time

Communicating text, subtext and context – communicating the meaning of the text (the thoughts spoken aloud by the character); communicating the meaning of the subtext (the unspoken thoughts of the character); ensuring that this communication is appropriate to the situation and the world of the play

Playing objectives – clarifying what the character wants, desires or needs through each spoken line and the spaces between the words e.g. the character needs to secure a financial loan from a friend: playing different tactics to achieve this ‘want’ e.g. to plead, to coax, to wheedle, to threaten, to blackmail, to entice (depending on the clues given within the text)

Sustaining imaginative engagement – maintaining involvement with the character, situation and world of the drama: maintaining focus on each moment of the drama

Physical and vocal characterisation – transforming physically and vocally into another person, as indicated by the clues given within the text

Physical and vocal flexibility – transforming physically and vocally according to the period, form and style of the text

Physical and vocal freedom – releasing physically and vocally in order to relax into the performance; utilising effective breath support and free vocal tone in order to project the performance

Articulative dexterity – communicating with precise and flexible diction, appropriate to character, period, form and style

Period voice and movement – changing vocal and physical style according to the period of the play: this may include accent, posture, stance, gesture

LEVEL DESCRIPTION

Candidates will typically be able to integrate their knowledge and skills consciously, demonstrating a mature understanding of the material. There will be a sense of ownership and self-awareness resulting in a sensitive interpretation. Presentation will be grounded in thorough and relevant preparation. Candidates will combine physical and vocal flexibility to support and inform characterisation in order to engage the audience wholeheartedly.

REPertoire GUIDELINES AND REGULATIONS

1 *Grade 6 – Bronze Medal* candidates must select one scene from a play written by one of the playwrights on either List A or List B. The second scene must be selected from a published play or screenplay post 1980 of the candidate's choice.

Grade 7 – Silver Medal and *Grade 8 – Gold Medal* candidates must select one scene from a play written by one of the playwrights on List A and a second scene from a play written by one of the playwrights on List B. The third scene must be selected from a published play or screenplay post 1980 of the candidate's choice.

List A

Aphra Behn	Federico Garcia Lorca
Anton Chekhov	William Shakespeare
William Congreve	George Bernard Shaw
Euripides	Richard Brinsley Sheridan
George Farquhar	Sophocles
Carlo Goldoni	John Webster
Oliver Goldsmith	Oscar Wilde
Henrik Ibsen	William Wycherley

List B

Jean Anouilh	Peter Nichols
Bertolt Brecht	Sean O'Casey
Caryl Churchill	Eugene O'Neill
Dario Fo	J.B. Priestley
Athol Fugard	Terence Rattigan
David Hare	Neil Simon
Lilian Hellman	Tom Stoppard
Arthur Miller	Tennessee Williams

- 2** Selected scenes must differ in genre and style or theme, setting, character and mood enabling the candidate to display range and ability.
- 3** Selected scenes must enable candidates to engage with complex emotions and universal themes.
- 4** The content and language of selected scenes must be technically challenging e.g. in terms of vocal range and dexterity.
- 5** Selected scenes in both *Solo* and *Duologue* examinations must be a minimum of **three** minutes and no more than **four** minutes in performance time.
- 6** Any published translation of non-English language texts is acceptable.
- 7** Candidates must only play one character in each selected scene. Where the lines of other characters are omitted, candidates must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 8** Male candidates are strongly advised not to play female characters and vice versa because of the additional demands of such characterisations.
- 9** No more than one selection may be a direct address to the audience. Please refer to *General Notes and Regulations*.
- 10** Comedy sketches and monologues written for specific performers are not acceptable.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Grade 6 – Bronze Medal

Solo – 20 minutes

Duologue – 25 minutes

Grade 7 – Silver Medal and Grade 8 – Gold Medal

Solo – 25 minutes

Duologue – 30 minutes

EXAMINATION CONTENT

Grade 6 – Bronze Medal

Minimum age: 14 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a play by one of the playwrights on either List A or List B. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a published play or screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

3 Knowledge

The candidate(s) must have read the full text of the plays from which the scenes have been selected in order to discuss *character*, *subtext* and *context* with the examiner. The candidate(s) will be asked:

- What is the character's objective in the scene?
- Is there anything that the character isn't telling us?

The examiner may ask other related questions in order to gain further clarification. The candidate(s) must also be prepared to answer questions from previous grades.

Grade 7 – Silver Medal

Minimum age: 15 years

1 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a play by one of the authors on List A. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a play by one of the authors on List B. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

3 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a published play or screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

4 Knowledge

The candidate(s) must have read the full text of the plays from which the scenes have been selected in order to discuss *style* and *period* with the examiner. The candidate(s) will be expected to demonstrate an understanding of the writer's style, knowledge of the period and its application to performance.

The candidate(s) must also be prepared to answer questions from previous grades.

1 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a play by one of the authors on List A. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2 Interpretation and Technique

The candidate(s) must perform a scene from memory, which has been selected from a play by one of the authors on List B. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

3 Interpretation and Technique:

The candidate(s) must perform a scene from memory, which has been selected from a published play or screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The candidate(s) must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

4 Knowledge

The candidate(s) must have read the full text of the plays from which the scenes have been selected in order to discuss the *process of acting* with the examiner. The candidate(s) must be able to describe the process for creating detailed characterisations, in relation to their chosen scenes.

The candidate(s) must also be prepared to answer questions from previous grades.

MARKING SCHEME

<i>Interpretation</i>	40
<i>Technique</i>	40
<i>Knowledge</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

GRADED EXAMINATIONS IN DRAMA: ACTING		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
ENTRY LEVEL Entry	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Has memorised the words accurately and fluently ■ Focuses on the performance consistently ■ Communicates the specific sense of the words ■ Reveals a confident understanding of character 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Reveals an awareness of the performance space informed by the chosen material 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen characters
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Has memorised the words accurately ■ Focuses on the performance most of the time ■ Communicates the sense of the words ■ Reveals a basic understanding of character 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Reveals an awareness of the performance space in relation to the chosen material 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen characters
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Has memorised the words fairly accurately ■ Focuses on the performance some of the time ■ Makes sense of the words ■ Attempts basic characterisation 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Reveals some awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen characters
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Takes more than two attempts to begin ■ Requires regular prompting ■ Demonstrates limited focus and concentration ■ Demonstrates limited understanding of the words ■ Does not attempt sufficient characterisation 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Unaware of the performance space 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about the chosen characters
	0-19	0-19	0-9

GRADED EXAMINATIONS IN DRAMA: ACTING		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
LEVEL 1 Grades 1, 2 & 3	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Reveals a confident understanding of character, situation and story ■ Focuses and engages with the characters wholeheartedly ■ Clarifies meaning and mood specifically 	<ul style="list-style-type: none"> ■ Clarifies character and situation through use of appropriate audibility ■ Sustains tongue and lip muscularity ■ Utilises the performance space confidently ■ Adapts body language to reveal specific thoughts and moods of the characters 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about character and situation
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Reveals an awareness of character, situation and story ■ Focuses and engages with the characters most of the time ■ Communicates meaning and conveys mood 	<ul style="list-style-type: none"> ■ Communicates with appropriate audibility for character and space ■ Demonstrates fluent use of tongue and lip muscularity ■ Utilises the performance space well ■ Reveals character through body language 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about character and situation
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals a basic awareness of character, situation and story ■ Focuses and engages with the characters some of the time ■ Reveals some meaning and mood 	<ul style="list-style-type: none"> ■ Communicates with sufficient audibility for character and space ■ Utilises some basic tongue and lip muscularity ■ Utilises the performance space satisfactorily ■ Utilises some body language to indicate character 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about character and situation
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Reveals insufficient understanding of character and situation ■ Demonstrates limited focus and engagement with character 	<ul style="list-style-type: none"> ■ Utilises insufficient audibility for character and space ■ Utilises insufficient tongue and lip muscularity ■ Limits use of the performance space ■ Utilises body language inappropriately 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about character and situation
	0-19	0-19	0-9

GRADED EXAMINATIONS IN DRAMA: ACTING		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
LEVEL 2 Grades 4 & 5	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
Distinction 80+	<ul style="list-style-type: none"> ■ Clarifies the specific details of the world surrounding the character(s) ■ Clarifies specific relationships with other characters, real or imaginary, when and where appropriate ■ Conveys a progression of mood and thought ■ Reveals the drama moment-by-moment, as if for the very first time 	<ul style="list-style-type: none"> ■ Utilises modulation to reveal layers of meaning ■ Sustains tongue and lip muscularity, appropriate to character and situation ■ Sustains thoughts and vocal power through to the ends of all phrases ■ Builds character through the whole body ■ Utilises the performance space, appropriate to character and situation 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about character, situation and staging
Merit 65-79	<ul style="list-style-type: none"> ■ Communicates the world surrounding the character(s) ■ Conveys relationships with other characters, real or imaginary, when and where appropriate ■ Indicates a progression of mood and thought ■ Engages with the imaginary most of the time 	<ul style="list-style-type: none"> ■ Utilises appropriate modulation ■ Demonstrates tongue and lip muscularity, appropriate to character and situation ■ Sustains thoughts through to the ends of most phrases ■ Builds character through most of the body ■ Utilises the performance space, appropriate to character and situation, most of the time 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about character, situation and staging
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals an understanding of the world surrounding the character(s) ■ Reveals an awareness of other characters in the space, real or imaginary, when and where appropriate ■ Reveals an awareness of mood and thought progression ■ Engages with the imaginary some of the time 	<ul style="list-style-type: none"> ■ Utilises some appropriate modulation ■ Utilises some basic tongue and lip muscularity, appropriate to character and situation ■ Sustains thoughts through to the ends of some phrases ■ Builds character through some of the body ■ Utilises the performance space, appropriate to character and situation, some of the time 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about character, situation and staging
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Reveals a limited understanding of the world surrounding the character(s) ■ Reveals a limited understanding of character and relationship ■ Demonstrates limited development of mood and thought ■ Demonstrates limited engagement with the imaginary 	<ul style="list-style-type: none"> ■ Utilises insufficient or inappropriate modulation ■ Utilises insufficient tongue and lip muscularity ■ Does not sustain thoughts through to the ends of phrases ■ Demonstrates insufficient physicalisation of character ■ Utilises the performance space inappropriately for character and situation 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about character, situation and staging

GRADED EXAMINATIONS IN DRAMA: ACTING		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
LEVEL 3 Grades 6, 7 & 8	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Reveals an in-depth analysis of character and text ■ Clarifies text, subtext and context ■ Communicates character intention and objective consistently ■ Creates a believable, three-dimensional performance 	<ul style="list-style-type: none"> ■ Sustains a supported and free vocal tone ■ Demonstrates consistent vocal and physical flexibility in response to character, period, form and style ■ Demonstrates articulative dexterity in response to character, period, form and style 	<ul style="list-style-type: none"> ■ Clarifies in detail the process required to create a character for performance ■ Responds in detail with knowledge and understanding to questions about subtext, context, period and style, depending on the grade level
Merit 65-79	<ul style="list-style-type: none"> ■ Reveals appropriate analysis of character and text ■ Communicates text, subtext and context ■ Communicates character intention and objective most of the time ■ Creates a believable performance 	<ul style="list-style-type: none"> ■ Utilises a supported and free vocal tone consistently ■ Demonstrates vocal and physical flexibility in response to character, period, form and style ■ Demonstrates flexible use of articulation to indicate character, period, form and style 	<ul style="list-style-type: none"> ■ Explains the process required to create a character for performance ■ Responds with knowledge and understanding to questions about subtext, context, period and style, depending on the grade level
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals some analysis of character and text ■ Communicates a basic sense of text, subtext and context ■ Communicates character intention and objective some of the time ■ Creates moments of believability 	<ul style="list-style-type: none"> ■ Demonstrates some vocal freedom ■ Demonstrates some vocal and physical flexibility in response to character, period, form and style ■ Utilises articulation to indicate character, period, form and style 	<ul style="list-style-type: none"> ■ Articulates some of the process required to create a character for performance ■ Responds with some knowledge and understanding to questions about character, subtext, context, period and style, depending on the grade level
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Reveals insufficient character and text analysis ■ Reveals insufficient understanding of text, subtext and context ■ Demonstrates character intention and objective insufficiently 	<ul style="list-style-type: none"> ■ Demonstrates insufficient vocal freedom ■ Demonstrates insufficient vocal and physical flexibility ■ Demonstrates insufficient articulative flexibility 	<ul style="list-style-type: none"> ■ Demonstrates limited knowledge of the process required to create a character for performance ■ Responds with limited knowledge and understanding to questions about subtext, context, period and style, depending on the grade level