

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 *The Speaking of Verse and Prose* are designed to develop the skills necessary for effective oral communication of the written word.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Knowledge of literature

BROAD OBJECTIVES OF THE QUALIFICATION

1 Interpretative skills

Candidates are required:

- To engage imaginatively with the thought, emotion, style and form of a text.

2 Technical skills

Candidates are required:

- To build skills in voice, diction, posture and versification.

3 Knowledge of literature

Candidates are required:

- To research social, historical and cultural contexts in order to widen understanding of the text
- To understand voice, speech and versification theory in order to realise the specific demands of the text.

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

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:

- Set repertoire increases 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 Set selections of verse and prose for each grade level are printed in full in *The LAMDA Anthology of Verse and Prose Volume XVI*.
- 2 More detailed information on the required theoretical knowledge for each grade level is available in *The Discussion*.
- 3 Candidates may perform the prepared elements of an examination in any order.
- 4 Candidates must bring legible copies of all selections for the examiner.
- 5 The book from which a prose piece has been taken must be read in its entirety. Short story reading guidelines are listed at the relevant grade level within the specification.
- 6 All prose selections were in print at the time of this specification going to press. However, if the book is impossible to obtain, candidates should choose another listed selection from the same grade level.
- 7 Prompters are not permitted. Examiners may prompt at their discretion.
- 8 Selected repertoire must be performed in English.

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 Speech: The Speaking of Verse and Prose*. 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 an awareness of the rhythm and shape of the verse selection.

Technique

Candidates should be able to:

- Communicate with sufficient audibility for the performance space
- Communicate with sufficient clarity in order to be understood
- Share text with others.

Knowledge

Candidates should be able to define the meaning of individual words within the selected verse.

AMPLIFICATION OF THE LEARNING OUTCOMES

Verse rhythm – regular combinations of weak and strong stresses, creating a pattern or series of beats

Verse shape – the way in which the verse is structured or formatted on the page

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

Performance space – the area in which the candidate presents the verse

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

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.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 The candidate must select one piece of verse from the list of set selections and one piece of verse of their own choice.
- 2 Set selections of verse are printed in full in *The LAMDA Anthology of Verse and Prose Volume XVI*.
- 3 The own choice verse must not exceed **two** minutes in length; short enough to allow candidates to maintain concentration to the end.
- 4 The own choice verse must be published but not set elsewhere in this specification.
- 5 The content of the own choice verse must be simple and straightforward, relating to familiar subjects and contexts, real or imagined.
- 6 The language of the own choice verse must be simple and accessible, with vocabulary that conveys meaning clearly and unambiguously.
- 7 The own choice verse must differ in mood from the set verse enabling the candidate to display some contrast.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Interpretation and Technique

The candidate must speak from memory one of the following pieces of verse:

He was a Rat – Anonymous
Hair – Max Fatchen
Soarfish the Swordfish – Stewart Henderson
Brother – Mary Ann Hoberman
New Book – Tony Mitton
If Pigs Could Fly – James Reeves
Going Barefoot – Judith Thurman
Shadows – Zoro Weil

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a piece of verse of their own choice. *Please refer to Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The reasons behind their choices
- The meaning of individual words in both selections.

MARKING SCHEME

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

- Utilise key words to communicate meaning
- Convey feeling and changes in mood.

Technique

Candidates should be able to:

- Create vocal contrast between moods and thoughts
- Create vocal contrast between narrative and dialogue
- Adopt appropriate posture
- Allow the face to reflect inner feeling.

Knowledge

Candidates should be able to describe the general content, meaning and mood of both the verse and/or prose selections. At Grade 3 candidates should also be able to identify the fundamental differences between verse and prose.

AMPLIFICATION OF THE LEARNING OUTCOMES

Key words – individual words that carry the sense of the phrase

Meaning – the sense behind the words of the text

Mood – the emotion behind the words of the text

Vocal contrast – varying pitch, intonation, pace, volume, tone colour, intensity

Appropriate posture – centred with length in the spine and a relaxed upper body, which supports breath and voice, allowing them to flow freely

Inner feeling reflected on the face – expressing, without overstating, the emotion behind the words through facial expression

For amplification of *the fundamental differences between verse and prose* (knowledge requirements) please refer to *The Discussion* – A LAMDA/Oberon Books publication.

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 At Grade 1 the candidate must select one piece of verse from the list of set selections and one piece of verse of their own choice.
- 2 At Grades 2 and 3 the candidate must select one verse or one prose piece from the set selections, followed by one verse or one prose piece of their own choice. Own choice selections must be prose if verse has been selected for section 1, verse if prose has been selected.
- 3 Set selections of verse and prose are printed in full in *The LAMDA Anthology of Verse and Prose Volume XVI*. The candidate must speak the chosen prose selection as presented in *The LAMDA Anthology* and not other selections from the same book.
- 4 The own choice verse or prose must not exceed **two** minutes in length.
- 5 The own choice verse or prose must be published but not set elsewhere in this specification.
- 6 The content of the own choice selection may go beyond easily recognisable events and stories so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (e.g. imagined people and places, other periods).
- 7 The language of the own choice selection must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.
- 8 The own choice selection must differ in theme or mood from the set selection, enabling the candidate to display some contrast.
- 9 Candidates who choose to present *The Little Mermaid* at Grade 2 must read the whole story in preparation for the discussion.*

TOTAL TIME ALLOWANCE FOR EACH GRADE

10 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Interpretation and Technique

The candidate must speak from memory one of the following pieces of verse:

The Night is Darkening Round Me – Emily Brontë

I Think My Teacher is a Cowboy – John Coldwell

Monster – Richard Edwards

Friends – Elizabeth Jennings

The Boy Who Dropped Litter – Lindsay MacRae

Reading Time – Judith Nicholls

I am Falling off a Mountain – Jack Prelutsky

The Paint Box – E.V. Rieu

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The mood, content and contrast between selections
- The reasons behind their choices
- The meaning of individual words in both selections.

Grade 2

Minimum age: 10 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

Water Music – Alison Chisholm

Marmalade – Peter Dixon

Watch Your Teacher Carefully – David Harmer

At the End of the School Day – Wes Magee

Tiger – Leslie Norris

The Silver Fish – Shel Siverstein

The Song of the Mischievous Dog – Dylan Thomas

The Magic Box – Kit Wright

Prose

The Little Mermaid – Hans Christian Anderson*

The Peppermint Pig – Nina Bawden

The Angel of Nitshill Road – Anne Fine

The Voyage of the Dawn Treader – C.S. Lewis

The Great Piratical Rumbustification – Margaret Mahy

A Dog So Small – Philippa Pearse

A Walk in Wolf Wood – Mary Stewart

Juliet's Story – William Trevor

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The story and main characters of the book from which the prose selection has been taken.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

*Candidates who choose to present *The Little Mermaid* must read the whole story in preparation for the discussion.

Grade 3

Minimum age: 11 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

Skating – Herbert Asquith

My Mother Saw a Dancing Bear – Charles Causley

Daydreams – Berlie Doherty

Wolf – Chris Eddershaw
Pigeons – Richard Kell
Bad Day at the Ark – Roger McGough
Wind-up – John Mole
A Hot Day – A.S.J. Tessimond

Prose

The Cuckoo Sister – Vivien Alcock
Skellig – David Almond
King of Shadows – Susan Cooper
William Again – Richmal Crompton
Stormbreaker – Anthony Horowitz
The Phantom Tollbooth – Norton Juster
The Amber Spyglass – Philip Pullman
Holes – Louis Sachar

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The fundamental differences between verse and prose
- The story and main characters of the book from which the prose selection has been taken.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for 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 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:

- Engage with the author's thoughts and feelings
- Convey style and content
- Sight-read, making contact with the audience.

Technique

Candidates should be able to:

- Utilise modulation
- Sustain muscular use of articulative organs, appropriate to the text
- Sustain the thought and vocal power through to the end of the phrase
- Utilise body language as an interpretative adjunct
- Co-ordinate physical and vocal expression.

Knowledge

Candidates should be able to discuss:

- The content and characters of the book from which the prose selection has been taken
- Phrasing and pausing (Grades 4 and 5)
- Modulation and emphasis (Grade 5).

AMPLIFICATION OF THE LEARNING OUTCOMES

The author's thoughts and feelings – what is expressed through the written word

Style – how thoughts are expressed in literary composition; the specific characteristics of the text, including choice of words, syntax and genre

Sight-read – to read aloud a previously unseen text

Modulation – variations in pitch, intonation, pace, volume, tone colour, use of pause and stress

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

Muscular use of the articulative organs – utilising sufficient pressure in the movable organs (as listed above) in order to articulate consonant sounds crisply

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

Body language – communicating thought and feeling non-verbally, if appropriate

For amplification of *phrasing, pausing, modulation* and *emphasis* (knowledge requirements) please refer to *The Discussion* – A LAMDA/Oberon Books publication.

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** The candidate must select one verse or one prose passage from the set selections, followed by one verse or one prose piece of their own choice. Own choice selections must be prose if verse has been selected for section 1, verse if prose has been selected.
- 2** Set selections of verse and prose are printed in full in *The LAMDA Anthology of Verse and Prose Volume XVI*. The candidate must speak the chosen prose selection as presented in *The LAMDA Anthology* and not other selections from the same book.
- 3** The own choice verse or prose must not exceed **three** minutes in length.
- 4** The own choice verse or prose must be published but not set elsewhere in this specification.

- 5 The content of the own choice selection must go beyond easily recognisable events and stories so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (e.g. imagined people and places, other periods).
- 6 The language of the own choice selection must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.
- 7 The own choice selection must differ in theme *and* mood from the set selection, enabling the candidate to display some contrast.
- 8 Candidates who choose to present *How it Happened* at Grade 5 must read the whole story plus three other short stories by Sir Arthur Conan Doyle in preparation for the discussion.**
- 9 Candidates who choose to present *The Gift of the Magi* at Grade 5 must read the whole story plus three other short stories by O Henry in preparation for the discussion.***

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

About His Person – Simon Armitage
Calling in the Cat – Elizabeth Coatsworth
Tich Miller – Wendy Cope
Paint – Walter de la Mare
Applemoon – Rose Flint
The New Foal – Ted Hughes
Jabbermockery – Trevor Millum
Boring – John Whitworth

Prose

Arthur: At the Crossing-Places – Kevin Crossley-Holland
Coram Boy – Jamila Gavin
The Nature of the Beast – Janni Howker
Journey to the River Sea – Eva Ibbotson
Tug of War – Joan Lingard
The Wind Singer – William Nicholson
The Rinaldi Ring – Jenny Nimmo
Face – Benjamin Zephaniah

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Interpretation and Technique

The candidate must read at sight a text provided by the examiner. One minute may be taken to peruse the text prior to the reading. Candidates diagnosed as dyslexic will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Special Needs* section on page 13 for further details.

4 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The story and main characters of the book from which the prose selection has been taken
- Phrasing (sense-groups, breath-groups, parenthesis)
- Pausing (sense pause, emphatic pause, rhythmical or metrical pause, suspensory pause, caesural pause, emotional pause). Definitions must be illustrated with examples from the chosen pieces where possible.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

Grade 5

Minimum age: 13 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

Mrs Reece Laughs – Martin Armstrong
The Tyger – William Blake
At the Theatre – A.P. Herbert
Waiting for the Birdie – Ogden Nash
The River's Story – Brian Patten
Grannie – Vernon Scannell
The Kraken – Alfred Lord Tennyson
The Cat and the Moon – W.B. Yeats

Prose

The Hitchhiker's Guide to the Galaxy – Douglas Adams
How it Happened – Sir Arthur Conan Doyle**
Roses from the Earth: The Biography of Anne Frank – Carol Ann Lee
Three Men in a Boat – Jerome K. Jerome
The Lady and the Squire – Terry Jones
The Gift of the Magi (from 100 selected stories) – O Henry***
Wyrd Sisters – Terry Pratchett
Around the World in Eighty Days – Jules Verne

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Interpretation and Technique

The candidate must read at sight a text provided by the examiner. One minute may be taken to peruse the text prior to the reading. Candidates diagnosed as dyslexic will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Special Needs* section on page 13 for further details.

4 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The story and main characters of the book from which the prose selection has been taken
- Emphasis and modulation (which includes stress, volume, pace, rate, pitch, inflection, tone colour). Definitions must be illustrated with examples from the chosen pieces.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

**Candidates who choose to present *How it Happened* must read the whole story plus three other short stories by Sir Arthur Conan Doyle in preparation for the discussion.

***Candidates who choose to present *The Gift of the Magi* must read the whole story plus three other short stories by O Henry in preparation for the discussion.

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:

- Communicate text, subtext and context
- Convey form, style and content
- Reveal emotional truth
- Sight-read fluently, sharing the text with the audience.

Technique

Candidates should be able to:

- Utilise a supported and free vocal tone
- Utilise flexible articulation to support and inform the performance
- Utilise modulation to reveal layers of meaning
- Create a physical response that illuminates the vocal imagery.

Knowledge

Candidates should be able to discuss:

- The content and characters of the book/Shakespeare play from which the selections have been taken
- Breathing, voice production, resonance and projection
- Metre, rhythm, verse form, figures of speech (Grades 7 and 8 only)
- The writers' biographical details and the social/historical context of their writing (Grade 8 only).

AMPLIFICATION OF THE LEARNING OUTCOMES

Communicating text, subtext and context – communicating the meaning of the text (that which is stated); communicating the meaning of the subtext (that which is indicated but not stated); and ensuring that this is placed within an understanding of the framework of the novel as a whole

Style – how thoughts are expressed in literary composition; the specific characteristics of the text, including choice of words, syntax and genre

Form – how thoughts are structured in literary composition; the arrangement and shape of words on the page

Sight-read fluently – to read aloud a previously unseen text, whilst maintaining rhythmic flow

A supported and free vocal tone – releasing breath and sound freely and easily; supporting breath with the appropriate muscles; aiming for balanced and forward resonance

Flexible articulation – varying articulation according to the period, form and/or style of the text: this may include the use of accent/dialect

Modulation – varying pitch, intonation, pace, volume, tone colour, use of pause and stress

Physical response – responding to the imagery non-verbally, as appropriate

For amplification of the knowledge requirements please refer to *The Discussion* – A LAMDA/Oberon Books publication.

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 engage the audience wholeheartedly.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1** *Grade 6 – Bronze Medal* candidates must select one verse or one prose piece from the set selections, followed by one verse or one prose piece of their own choice. Own choice selections must be prose if verse has been selected for Section 1, verse if prose has been selected.
- 2** *Grade 7 – Silver Medal* and *Grade 8 – Gold Medal* candidates must select either one verse or one prose piece from the set selections; a Shakespeare set selection and one verse or one prose piece of their own choice. Own choice selections must be prose if verse has been selected for Section 1, verse if prose has been selected.
- 3** Set selections of verse and prose are printed in full in *The LAMDA Anthology of Verse and Prose Volume XVI*. The candidate must speak the chosen prose selection as presented in *The LAMDA Anthology* and not any other piece from the same book.
- 4** The own choice verse or prose must not exceed **three** minutes in length.
- 5** The own choice verse or prose must be published but not set elsewhere in this specification.
- 6** The own choice selection must enable the candidate to engage with complex emotions and universal themes.
- 7** The content and language of the own choice selection must be technically challenging e.g. in terms of vocal range and dexterity.
- 8** The own choice selection must differ in genre and style or theme and mood from the set selection, enabling the candidate to display range and ability.
- 9** Candidates who choose to present *The Nightingale and the Rose* at Grade 6 – Bronze Medal must read the whole story plus three other short stories by Oscar Wilde in preparation for the discussion.****
- 10** Candidates who choose to present *Here We Are* at Grade 8 – Gold Medal must read the whole story plus three other short stories by Dorothy Parker in preparation for the discussion.*****

TOTAL TIME ALLOWANCE FOR EACH GRADE

Grade 6 – Bronze Medal – 20 minutes

Grade 7 – Silver Medal – 25 minutes

Grade 8 – Gold Medal – 30 minutes

EXAMINATION CONTENT

Grade 6 – Bronze Medal

Minimum age: 14 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

The Great Gales Rage in the Trees – George Barker

Song of the Battery Hen – Edwin Brock

Mid-Term Break – Seamus Heaney

Any Prince to any Princess – Adrian Henry

Birth of a Foal – Ferenc Juhasz

To Paint the Portrait of a Bird – Jacques Prevert

Cinderella – Gwen Strauss

The Sunbather – John Thompson

Prose

Pride and Prejudice – Jane Austen

Hard Times – Charles Dickens

Rebecca – Daphne du Maurier

Chocolat – Joanne Harris

The Strange Case of Dr Jekyll and Mr Hyde – Robert Louis Stevenson

The Fellowship of the Ring – J.R.R. Tolkien

The Nightingale and the Rose – Oscar Wilde****

Flush – Virginia Woolf

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

3 Interpretation and Technique

The candidate must read at sight a text provided by the examiner. One minute may be taken to peruse the text prior to the reading. Candidates diagnosed as dyslexic will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Special Needs* section on page 13 for further details.

4 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The story and characters of the book from which the prose selection has been taken
- Breathing, voice production, resonance and projection.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

****Candidates who choose to present *The Nightingale and the Rose* must read the whole story plus three other short stories by Oscar Wilde in preparation for the discussion.

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

Still I Rise – Maya Angelou
If I Could Tell You – W.H. Auden
Tarantella – Hilaire Belloc
Old Lady – Christy Brown
Deportation – Carol Ann Duffy
Titania to Bottom – U.A. Fanthorpe
The Meeting Place – Christopher Pilling
The Hero – Siegfried Sassoon

Prose

No Bed for Bacon – Caryl Brahms and S.J. Simon
Year of Wonders – Geraldine Brooks
Girl with a Pearl Earring – Tracy Chevalier
The House by the Dvina – Eugenie Fraser
The Glass Palace – Amitav Ghosh
When We Were Orphans – Kazuo Ishiguro
Vanity Fair – William Thackeray
The Time Machine – H.G. Wells

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory one of the following Shakespeare selections, taken from *The Arden Shakespeare*:

As You Like It – Act II, Scene VII, Song
'Blow, blow, thou winter wind' to 'This life is most jolly.'

Cymbeline – Act IV, Scene II, Song
'Fear no more the heat o' th' sun' to 'And renowned be thy grave!'

Romeo and Juliet – Act II, Chorus
'Now old desire doth in his deathbed lie' to 'Tempering extremities with extreme sweet.'

The Passionate Pilgrim VIII

Sonnet XXIX

Sonnet LX

Sonnet LXI

Sonnet CXXX

The title and author must be announced prior to the performance.

3 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

4 Interpretation and Technique

The candidate must read at sight a text provided by the examiner. One minute may be taken to peruse the text prior to the reading. Candidates diagnosed as dyslexic will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Special Needs* section on page 13 for further details.

5 Knowledge

The candidate will have a short discussion with the examiner. The candidate may be asked about any or all of the following:

- The story and characters of the book from which the prose selection has been taken
- Metre and rhythm (iambic, trochaic, anapaestic, dactylic and spondaic rhythms) – definitions must be illustrated with examples from the chosen pieces where possible
- Specific verse forms (blank verse, free verse and sonnet form)
- Figures of speech (alliteration, assonance, onomatopoeia, antithesis, pun, simile, metaphor). Definitions must be illustrated with examples from the chosen pieces where possible.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

Grade 8 – Gold Medal

Minimum age: 16 years

1 Interpretation and Technique

The candidate must speak from memory one verse or one prose selection from the following:

Verse

Penitence – John Burnside
La Figlia Che Piange – T.S. Eliot
Constantly Risking Absurdity – Lawrence Ferlinghetti
At Grass – Philip Larkin
Sonnet – Edna St. Vincent Millay
Some Beasts – Pablo Neruda
In the Orchard – Muriel Stuart
A Satirical Elegy – Jonathan Swift

Prose

Eva Luna – Isabel Allende
True History of the Kelly Gang – Peter Carey
Middlemarch – George Eliot
Washington Square – Henry James
Grace Notes – Bernard MacLaverty
A Fine Balance – Rohinton Mistry
Here We Are – Dorothy Parker*****
Dracula – Bram Stoker

The title and author must be announced prior to the performance.

2 Interpretation and Technique

The candidate must speak from memory one of the following Shakespeare selections, taken from *The Arden Shakespeare*:

Antony and Cleopatra – Act III, Scene II
'The barge she sat in, like a burnished throne' to 'Bless her when she is riggish.'

As You Like It – Act II, Scene VII
'All the world's a stage' to 'sans everything.'

Henry IV Part Two – Induction
'Open your ears' to 'worse than true wrongs.'

Henry V – Opening Chorus
'O for a muse of fire' to 'judge our play.'

Henry V – Act IV, Chorus
'Now entertain conjecture of a time' to 'plucks comfort from his looks.'

Romeo and Juliet – Act I, Scene IV

'O then I see Queen Mab hath been with you' to 'This is she –'

The Winter's Tale – Act IV, Scene I

'I that please some, try all' to 'He wishes earnestly you never may.'

Troilus and Cressida – Prologue

'In Troy, there lies the scene' to 'tis but the chance of war.'

The title and author must be announced prior to the performance.

3 Interpretation and Technique

The candidate must speak from memory a prose passage of their own choice, if verse was selected in Section 1. If prose was selected in Section 1, then the candidate must speak from memory a piece of verse of their own choice. Please refer to *Repertoire Guidelines and Regulations*. The title and author must be announced prior to the performance.

4 Interpretation and Technique

The candidate must read at sight a text provided by the examiner. One minute may be taken to peruse the text prior to the reading. Candidates diagnosed as dyslexic will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Special Needs* section on page 13 for further details.

5 Knowledge

The candidate will have a short discussion with the examiner. Questions will be based on the following:

- The story and characters of the book from which the prose selection has been taken and/or play from which the Shakespeare selection has been taken
- The writers' biographical details and the social/historical context of their writing.

The candidate must be prepared to discuss with the examiner any aspect of theory specified for previous grades.

*****Candidates who choose to present *Here We Are* must read the whole story plus three other short stories by Dorothy Parker in preparation for the discussion.

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 SPEECH: THE SPEAKING OF VERSE AND PROSE		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 ■ Communicates the specific sense of the words ■ Demonstrates a confident sense of the rhythm and shape of the verse 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Demonstrates a confident sense of the occasion 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material 	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Has memorised the words accurately ■ Communicates the sense of the words ■ Demonstrates an awareness of the rhythm and shape of the verse 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Demonstrates an awareness of the occasion 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material 	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Has memorised the words fairly accurately ■ Makes sense of the words ■ Demonstrates some awareness of the rhythm and shape of the verse 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Demonstrates some awareness of the occasion 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material 	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Takes more than two attempts to begin ■ Requires regular prompting ■ Demonstrates a limited understanding of the words ■ Demonstrates a limited sense of the rhythm and shape of the verse 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Demonstrates an insufficient sense of the occasion 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material 	0-9

GRADED EXAMINATIONS IN SPEECH: THE SPEAKING OF VERSE AND PROSE		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"> ■ Utilises key words to communicate meaning specifically ■ Conveys a strong sense of feeling and indicates specific changes in mood 	<ul style="list-style-type: none"> ■ Creates appropriate vocal contrast between moods and thoughts ■ Creates appropriate vocal contrast between narrative and dialogue ■ Sustains tongue and lip muscularity ■ Adopts and sustains appropriate posture ■ Allows the face to reflect the full range of inner feeling 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material 	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Utilises key words ■ Conveys a strong sense of feeling and indicates changes in mood 	<ul style="list-style-type: none"> ■ Creates vocal contrast between moods and thoughts ■ Creates vocal contrast between narrative and dialogue ■ Demonstrates tongue and lip muscularity ■ Adopts appropriate posture ■ Allows the face to reflect inner feeling 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material 	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Utilises some key words ■ Conveys some feeling and broadly indicates changes in mood 	<ul style="list-style-type: none"> ■ Creates some vocal contrast between moods and thoughts ■ Creates some vocal contrast between narrative and dialogue ■ Utilises some basic lip and tongue muscularity ■ Adopts appropriate posture momentarily ■ Allows the face to occasionally reflect inner feeling 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material 	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Utilises key words insufficiently ■ Limits feeling and generalises mood 	<ul style="list-style-type: none"> ■ Demonstrates insufficient vocal contrast between moods and thoughts ■ Demonstrates insufficient vocal contrast between narrative and dialogue ■ Demonstrates insufficient tongue and lip muscularity ■ Demonstrates inadequate posture ■ Utilises facial play inappropriately or insufficiently 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material 	0-19	0-9

GRADED EXAMINATIONS IN SPEECH: THE SPEAKING OF VERSE AND PROSE		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"> ■ Engages with the author's thoughts and feelings ■ Conveys style and content securely ■ Sight-reads fluently and expressively 	<ul style="list-style-type: none"> ■ Utilises modulation specifically ■ Sustains tongue and lip muscularity, appropriate to the text ■ Sustains thoughts and vocal power through to the ends of phrases ■ Utilises body language as an interpretative adjunct ■ Co-ordinates physical and vocal expression 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material and voice/speech theory 	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Reveals an understanding of the author's thoughts and feelings ■ Conveys style and content ■ Sight-reads with expression ■ Sight-reads with only an occasional lapse in fluency 	<ul style="list-style-type: none"> ■ Utilises modulation ■ Demonstrates tongue and lip muscularity, appropriate to the text ■ Sustains thoughts through to the ends of most phrases ■ Utilises body language appropriate to the text 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material and voice/speech theory 	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals a basic understanding of the author's thoughts and feelings ■ Conveys some of the style and content ■ Sight-reads with some expression ■ Sight-reads with some lapses in fluency 	<ul style="list-style-type: none"> ■ Utilises some modulation ■ Utilises some tongue and lip muscularity, appropriate to the text ■ Sustains thoughts through to the ends of some phrases ■ Utilises some body language appropriate to the text 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material and voice/speech theory 	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Demonstrates limited understanding of the author's thoughts and feelings ■ Demonstrates limited understanding of the style and content ■ Sight-reads with insufficient expression ■ Sight-reads with regular lapses in fluency 	<ul style="list-style-type: none"> ■ Utilises insufficient modulation ■ Utilises insufficient tongue and lip muscularity ■ Does not sustain thoughts through to the ends of phrases ■ Demonstrates body language inappropriate to the text 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material and voice/speech theory 	0-9

GRADED EXAMINATIONS IN SPEECH: THE SPEAKING OF VERSE AND PROSE		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"> ■ Clarifies text, subtext and context ■ Realises form, style and content ■ Realises emotional truth ■ Sight-reads with an understanding of the text ■ Sight-reads fluently and expressively 	<ul style="list-style-type: none"> ■ Utilises a well supported and free vocal tone ■ Utilises flexible articulation to support and inform the performance ■ Utilises modulation to reveal layers of meaning ■ Creates a physical response that illuminates the vocal imagery 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material and voice/speech/versification theory 	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Communicates text, subtext and context ■ Reveals an understanding of form, style and content ■ Reveals an understanding of emotional truth ■ Sight-reads expressively ■ Sight-reads with only an occasional lapse in fluency 	<ul style="list-style-type: none"> ■ Supports the voice with appropriate breathing technique ■ Utilises flexible articulation, appropriate to the text ■ Utilises modulation appropriate to the text ■ Responds physically to the vocal imagery 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material and voice/speech/versification theory 	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals some understanding of text, subtext and context ■ Reveals a basic understanding of form, style and content ■ Reveals a basic understanding of emotional truth ■ Sight-reads with some expression ■ Sight-reads with some lapses in fluency 	<ul style="list-style-type: none"> ■ Utilises adequate breath support ■ Utilises some articulative flexibility ■ Utilises some modulation appropriate to the text ■ Responds physically to some of the vocal imagery 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material and voice/speech/versification theory 	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Requires regular prompting ■ Reveals insufficient understanding of text, subtext and context ■ Demonstrates limited understanding of form, style and content ■ Demonstrates limited understanding of emotional truth ■ Sight-reads with insufficient expression ■ Sight-reads with regular lapses in fluency 	<ul style="list-style-type: none"> ■ Utilises inadequate breath support ■ Does not utilise articulative flexibility ■ Utilises modulation inappropriately ■ Utilises a physical response that is inappropriate to the demands of the text 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material and voice/speech/versification theory 	0-19	0-9