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ABOUT LAMDA

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

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

In addition to being the largest Speech and Drama Awarding Body in the United Kingdom, LAMDA Examinations have a reputation for excellence across Europe, the Far East, the Middle East, Africa and the United States.

Our mission is to:

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

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

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

The examination itself provides candidates with an opportunity to:

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

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

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Head of Examinations

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THE QUALIFICATIONS AND CURRICULUM AUTHORITY

LAMDA Examinations is accredited as an Awarding Body by the Qualifications and Curriculum Authority (QCA) in England, and the corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CEA).

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

LAMDA accredited qualifications are approved for use on publicly funded courses of study (sections 96 and 97 of the Learning and Skills Act). For further information on funding please contact the Learning and Skills Council (LSC) or your Local Education Authority (LEA).

LAMDA Accredited Qualifications

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

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

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

Foundation – Graded Examinations in Speech: Reading for Performance

Intermediate – Graded Examinations in Speech: Reading for Performance

Advanced – Graded Examinations in Speech: Reading for Performance

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PUBLICATIONS

The following documents are available from LAMDA free of charge:

- **Specifications for Graded Examinations**
- **Specifications for Diploma Examinations**
- **Customer Service Statement**
- **Entry Forms**
- **Fee List**
- **Public Centre Date Card**
- **Publications List**
- **LAMDA Examinations and Key Skills**
- **LAMDA Teachers' Association Register**

LAMDA also offers an extensive list of educational support materials for teachers who work with our specifications. Most publications are produced in conjunction with Oberon Books.

Essential texts for Graded Examinations in Speech: The Speaking of Verse and Prose are:

- **The LAMDA Anthology of Verse and Prose: Volume XVI**
- **The Discussion: Third Edition**

The essential text for Graded examinations in Drama: Acting (Solo/Duologue/Combined) is:

- **The LAMDA Acting Anthology: Volume I**

AWARDS

The LAMDA Communication and Performance Awards recognise and reward candidates who successfully achieve the constituent parts of any of the levels shown below within the time span of the specifications. They cannot be awarded retrospectively, nor can examinations taken under previous syllabuses be recognised as contributing to the requirement. Candidates wishing to receive one of these awards should contact the Academy for the Communication/Performance Awards application form. Once completed this should be returned to the Academy with the relevant examination reports (originals, not copies).

The LAMDA Communication Award – Foundation Level

Candidates must have achieved:

The Speaking of Verse and Prose	Grade 3
Spoken English	Grade 3
Reading for Performance	Grade 3

(minimum age for award: 11 years)

The LAMDA Communication Award – Intermediate Level

Candidates must have achieved:

The Speaking of Verse and Prose	Grade 5
Spoken English	Grade 5
Reading for Performance	Grade 5

(minimum age for award: 13 years)

The LAMDA Communication Award – Advanced Level

Candidates must have achieved:

The Speaking of Verse and Prose	Grade 8 – Gold Medal
Public Speaking	Grade 8 – Gold Medal
Reading for Performance	Grade 8

(minimum age for award: 16 years)

The LAMDA Performance Award – Foundation Level

Candidates must have achieved:

Acting	Grade 3
Mime	Grade 3
Devised Performance	Grade 3

(minimum age for award: 11 years)

The LAMDA Performance Award – Intermediate Level

Candidates must have achieved:

Acting	Grade 5
Mime	Grade 5
Devised Performance	Grade 5

(minimum age for award: 13 years)

The LAMDA Performance Award – Advanced Level

Candidates must have achieved:

Acting	Grade 8 – Gold Medal
Mime	Grade 8
Devised Performance	Grade 8

(minimum age for award: 16 years)

SPECIAL NEEDS

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

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

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

Visually impaired candidates are offered Braille text for examinations that require sight-reading. Dyslexic candidates are offered a large print text to study fifteen minutes prior to the examination, if sight-reading is an examination requirement. In order to receive this special arrangement, candidates must provide written evidence from a fully qualified educational psychologist or specialist teacher with their Entry Form. The LAMDA Customer Service Statement lists the qualifications that LAMDA accepts from specialist teachers, as advised by the Dyslexia Institute.

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 EXAMINATIONS

Introductory Examinations are designed to introduce candidates to the LAMDA examinations framework, offering an opportunity for creative expression in an enjoyable and non-threatening environment.

Candidates who prepare themselves appropriately will develop:

- 1 Communication skills: the ability to share a poem and respond to simple questions with confidence
- 2 Memory skills: the ability to learn words and recall them aloud.

Introductory Examinations are not accredited by the Qualifications and Curriculum Authority.

GENERAL NOTES AND REGULATIONS

- 1 The set poems for each grade can be found in *The LAMDA Anthology of Verse and Prose Volume XVI*.
- 2 The different elements within the examination may be performed in any order.
- 3 A legible copy of the chosen poem must be provided for the examiner.
- 4 Prompters are not permitted. The examiner may prompt at their discretion.

TOTAL TIME ALLOWANCE FOR EACH EXAMINATION

10 minutes

EXAMINATION CONTENT

Introductory

Minimum age: 5 years

- 1 The candidate must speak from memory one of the following poems:

The Storm – Dorothy Aldis
Water Everywhere – Valerie Bloom
Hippopotamus – N.M. Bodecker
Cat Kisses – Bobbi Katz
Two Funny Men – Spike Milligan
To the Fair – Brian Moses

- 2 The candidate must bring a favourite toy or object into the examination room. The examiner will use this to initiate a short conversation with the candidate.

Preparatory

Minimum age: 6 years

- 1 The candidate must speak from memory one of the following poems:

The School Play – George Adams
My Grannies – June Crebbin
The Lonely Dragon – Theresa Heine
Ten Things Found in a Wizard's Pocket – Ian McMillan
Knight-in-Armour – A.A. Milne
Experiment – Danielle Sensier

- 2 The candidate must bring a picture or photograph, with which they are familiar, into the examination room. The examiner will use this to initiate a short conversation with the candidate.

Preliminary

Minimum age: 7 years

- 1 The candidate must speak from memory one of the following poems:

A Smile – Jez Alborough

House – Leonard Clark

An Alien Education – Andrew Collett

Chips – Stanley Cook

Words That Describe the Eating Habits of Two Dinosaurs and My Cousin – Jeff Moss

Flying – J.M. Westrup

- 2 The candidate must bring a favourite book into the examination room. The examiner will use this to initiate a short conversation with the candidate about the content of the book. Please note that the candidate will not be asked to read aloud.

MARKING SCHEME

Candidates will receive a written Examination Report, outlining areas of achievement, and a Band of Attainment.

There are four Bands of Attainment:

Distinction

Merit

Pass

Below Pass

ASSESSMENT CRITERIA

The following table illustrates the basis of awarding a Band of Attainment.

INTRODUCTORY EXAMINATIONS		ASSESSMENT CRITERIA
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)		
Introductory, Preparatory Preliminary	COMMUNICATION SKILLS	MEMORY SKILLS
Distinction	<ul style="list-style-type: none"> ■ Shares the poem expressively and confidently ■ Makes sense of the words and the poem as a whole ■ Listens, responds and fully engages with the examiner 	<ul style="list-style-type: none"> ■ Has memorised the words accurately and fluently
Merit	<ul style="list-style-type: none"> ■ Shares the poem with some expression and confidence ■ Makes sense of the words ■ Listens and responds 	<ul style="list-style-type: none"> ■ Has memorised the words accurately
Pass	<ul style="list-style-type: none"> ■ Shares the poem with the examiner ■ Makes sense of some of the words ■ Listens and responds most of the time 	<ul style="list-style-type: none"> ■ Has memorised the words fairly accurately
Below Pass	<ul style="list-style-type: none"> ■ Unable to share the poem with the examiner ■ Demonstrates insufficient understanding of the poem ■ Responds insufficiently in conversation 	<ul style="list-style-type: none"> ■ Takes more than three attempts to begin ■ Requires regular prompting

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 Ishiguru
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 Ferlinhetti
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 <p style="text-align: right;">32-40</p>	<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 <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material and voice/speech theory <p style="text-align: right;">16-20</p>	
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 <p style="text-align: right;">26-31</p>	<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 <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material and voice/speech theory <p style="text-align: right;">13-15</p>	
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 <p style="text-align: right;">20-25</p>	<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 <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material and voice/speech theory <p style="text-align: right;">10-12</p>	
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 <p style="text-align: right;">0-19</p>	<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 <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material and voice/speech theory <p style="text-align: right;">0-9</p>	

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

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Reading for Performance* are designed to develop the skills necessary for reading aloud to an audience and devising a programme of material for performance.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Knowledge of literature/ the ability to devise a programme of material for performance.

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 reading aloud.

3 *Knowledge of literature/ the ability to devise a programme of material for performance*

Candidates are required:

- To research social, historical and cultural subtexts in order to widen understanding of the text
- To place text within a context by selecting, linking and structuring material around a theme in order to create a fully integrated performance.

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, 7, 8

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 and theme chosen by the candidate should increase in linguistic and technical difficulty as the grades progress.

GENERAL NOTES AND REGULATIONS

- 1 Candidates may perform the prepared elements of an examination in any order.
- 2 The examiner will not interrupt recital programmes once the candidate has started.
- 3 Candidates must bring legible copies of all selections for the examiner. Candidates may choose to bring a decorated programme of their recital for the examiner.
- 4 Candidates must read from a book or folder.
- 5 The book from which a prose piece has been taken must be read in its entirety.
- 6 Selected repertoire must be read 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: Reading for Performance*. Entry Level is not accredited by the Qualifications and Curriculum Authority.

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Read fluently
- Make sense of the written word
- Reveal an awareness of the rhythm and shape of the verse selection
- Reveal an awareness of story and character in the prose selection.

Technique

Candidates should be able to:

- Communicate with sufficient audibility for the performance space
- Communicate with sufficient clarity in order to be understood
- Hold the book appropriately
- Share the text, making some eye contact.

Knowledge

Candidates should be able to discuss the content of their chosen material.

AMPLIFICATION OF THE LEARNING OUTCOMES

Read fluently – to read a text aloud smoothly and easily

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 readings

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 reading. They will perform audibly and clearly, with some confidence, and a sense of enthusiasm and enjoyment.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **two** minutes in length; short enough to allow candidates to maintain concentration to the end.
- 3 Selected repertoire must be published.
- 4 Selected repertoire must be suitable for the candidate's age and ability.
- 5 Repertoire content must be simple and straightforward, relating to familiar subjects and contexts, real or imagined.
- 6 Repertoire language must be simple and accessible, with vocabulary that conveys meaning clearly and unambiguously.
- 7 Repertoire may be selected from the following suggested writers although this is not mandatory.

Poets:

John Agard
Allan Ahlberg
Richard Edwards
Eleanor Farjeon
John Foster
Rose Fyleman
Spike Milligan
Michael Rosen

Authors:

Frances Hodgson Burnett
Lewis Carroll
Roald Dahl
Margaret Mahy
A.A. Milne
Jill Murphy
Mary Norton
Dick King Smith

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Interpretation and Technique

The candidate must present a mini-recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 5 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire and theme
- The meaning of individual words and phrases 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
- Clarify changes in thought through secure phrasing
- 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, including management of the book
- Share the text with fluent use of eye contact
- Allow the face to reflect inner feeling.

Knowledge

Candidates should be able to discuss the content of selected repertoire.

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

Phrasing – grouping words in sense or thought units and separating them out with pauses

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

Eye contact – lifting the eyes from the page in a fluent and smooth manner in order to communicate thought and feeling more directly

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

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 audibly and clearly, with a sense of spontaneity, lifting the words off the page for the audience. Through variations in volume, pace and pitch they will be able to create and convey mood. Their apt use of space will complement their reading.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **two** minutes in length.
- 3 Selected repertoire must be published.
- 4 Selected repertoire must be suitable for the candidate's age and ability.
- 5 The content of the selected repertoire 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).
- 6 The language of the selected repertoire must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.
- 7 Repertoire may be selected from the following suggested writers although this is not mandatory.

Poets:

Elizabeth Coatsworth
Charles Causley
Walter De La Mare
Roger McGough
Alfred Noyes
Jack Prelutsky
Robert Louis Stevenson
Kit Wright

Authors:

Nina Bawden
Susan Coolidge
Richmal Crompton
Kenneth Grahame
C.S. Lewis
L.M. Montgomery
E. Nesbit
J.K. Rowling

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Interpretation and Technique

The candidate must present a mini-recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 8 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire and theme
- The meaning of individual words and phrases in both selections
- The story and main characters of the book from which the prose selection has been taken.

Grade 2

Minimum age: 10 years

1 Interpretation and Technique

The candidate must present a mini-recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 8 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire and theme
- The meaning of individual words and phrases in both selections
- The story and main characters of the book from which the prose selection has been taken.

Grade 3

Minimum age: 11 years

1 Interpretation and Technique

The candidate must present a mini-recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 8 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire and theme
- The meaning of individual words and phrases in both selections
- The story and main characters of the book from which the prose selection has been taken.

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 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.

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
- Co-ordinate eye contact with the needs of the text
- Vary use of the performance space
- Create a sense of performance.

Knowledge

Candidates should be able to discuss the content and context of selected repertoire.

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 and genre

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

Eye contact – lifting the eyes from the page in a fluent and smooth manner in order to communicate thought and feeling more directly

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

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. A varied use of space will aid communication of the text and engage the audience.

REPertoire GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **three** minutes in length.
- 3 Selected repertoire must be published.
- 4 Selected repertoire must be suitable for the candidate's age and ability.
- 5 The content of selected repertoire must go beyond 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 selected repertoire must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.
- 7 Repertoire may be selected from the following suggested writers although this is not mandatory.

Poets:

Hilaire Belloc
Paul Gallico
Phoebe Hesketh
Elizabeth Jennings
Brian Patten
James Reeves
Ian Serraillier
Richard Wilbur

Authors:

Leon Garfield
Rudyard Kipling
Laurie Lee
Penelope Lively
Michael Morpurgo
Philip Pullman
Noel Streatfield
Robert Westall

TOTAL TIME ALLOWANCE FOR EACH GRADE

20 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Interpretation and Technique

The candidate must present a recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading
- A short statement linking the prose reading to the next reading
- A prose or verse reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 12 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire, theme and staging
- The story and main characters of the book from which the prose selection has been taken.

1 Interpretation and Technique

The candidate must present a recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- A short statement linking the verse reading to the prose reading
- A prose reading
- A short statement linking the prose reading to the next reading
- A prose or verse reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 12 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire, theme and staging
- The story and main characters of the book from which the prose selection has been taken.

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.

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 visual interest appropriate to the requirements of the text
- Create a smooth and seamless recital.

Knowledge

Candidates should be able to discuss the content and context of selected repertoire as well as the required approach for conveying these to the listener.

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 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 and genre

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

A supported and free vocal tone – releasing breath and sound freely and easily; supporting breath with the appropriate muscles; utilising 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

Visual interest – varying the physical mode of presentation

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. The theme will be developed and illuminated in a smooth and seamless recital.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **three** minutes in length.
- 3 Selected repertoire must be published.
- 4 Selected repertoire must be suitable for the candidate's age and ability.
- 5 Selected repertoire must enable the candidate to engage with complex emotions and universal themes.
- 6 The content and language of the selected repertoire must be technically challenging e.g. in terms of vocal range and dexterity.
- 7 Repertoire may be selected from the following suggested writers although this is not mandatory.

Poets:

William Blake
Wendy Cope
Emily Dickinson
T.S. Eliot
Robert Frost
Andrew Motion
Christina Rossetti
Siegfried Sassoon

Authors:

Charlotte Brontë
Bill Bryson
Ben Okri
George Orwell
Vikram Seth
John Steinbeck
Anthony Trollope
Alice Walker

Playwrights:

Jean Anouilh
Alan Ayckbourn
Caryl Churchill
Dario Fo
John Godber
Arthur Miller
Sean O'Casey
Oscar Wilde

TOTAL TIME ALLOWANCE FOR EACH GRADE

30 minutes

EXAMINATION CONTENT

Grade 6

Minimum age: 14 years

1 Interpretation and Technique

The candidate must present a recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- Statements linking the verse reading to the prose reading
- A prose reading
- Statements linking the prose reading to the next reading
- A prose, verse or dramatic reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 20 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire, theme and staging
- The story and main characters of the book from which the prose selection(s) has been taken
- The techniques required for conveying the contrasts of style, mood, form and period in the chosen selections.

Grade 7

Minimum age: 15 years

1 Interpretation and Technique

The candidate must present a recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- Statements linking the verse reading to the prose reading
- A prose reading
- Statements linking the prose reading to the next reading
- A prose, verse or dramatic reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 20 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire, theme and staging
- The story and main characters of the book from which the prose selection(s) has been taken
- The techniques required for conveying the contrasts of style, mood, form and period in the chosen selections.

Grade 8

Minimum age: 16 years

1 Interpretation and Technique

The candidate must present a recital, based around a theme, utilising the following elements:

- An introduction, outlining the theme
- A verse reading
- Statements linking the verse reading to the prose reading
- A prose reading
- Statements linking the prose reading to the next reading

- A prose, verse or dramatic reading
- A conclusion.

The candidate may present the readings in any order. The examiner will not interrupt the programme once the candidate has started. The entire programme must not exceed 20 minutes.

2 Knowledge

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

- The reasons behind choice of repertoire, theme and staging
- The story and main characters of the book from which the prose selection(s) has been taken
- The techniques required for conveying the contrasts of style, mood, form and period in the chosen 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

GRADED EXAMINATIONS IN SPEECH: READING FOR PERFORMANCE		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"> ■ Reads fluently ■ Communicates the specific sense of the words ■ Demonstrates a confident sense of the rhythm and shape of the verse ■ Demonstrates a confident sense of story and character in the prose selection <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Sustains eye contact ■ Holds the book confidently and appropriately ■ Demonstrates a confident sense of the occasion <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material and theme <p style="text-align: right;">16-20</p>		
Merit 65-79	<ul style="list-style-type: none"> ■ Reads with only an occasional lapse in fluency ■ Communicates the sense of the words ■ Demonstrates an awareness of the rhythm and shape of the verse ■ Demonstrates an awareness of story and character in the prose selection <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Demonstrates eye contact ■ Holds the book appropriately ■ Demonstrates an awareness of the occasion <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material and theme <p style="text-align: right;">13-15</p>		
Pass 50-64	<ul style="list-style-type: none"> ■ Reads with some lapses in fluency ■ Makes sense of the words ■ Demonstrates some awareness of the rhythm and shape of the verse ■ Demonstrates some awareness of story and character in the prose selection <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Demonstrates some eye contact ■ Holds the book appropriately most of the time ■ Demonstrates some awareness of the occasion <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material and theme <p style="text-align: right;">10-12</p>		
Below Pass 0-49	<ul style="list-style-type: none"> ■ Reads with regular lapses in fluency ■ Demonstrates a limited understanding of the words ■ Demonstrates a limited sense of the rhythm and shape of the verse ■ Demonstrates a limited understanding of story and character in the prose selection <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Demonstrates insufficient use of eye contact ■ Demonstrates inappropriate use of the book ■ Demonstrates an insufficient sense of the occasion <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material and theme <p style="text-align: right;">0-9</p>		

GRADED EXAMINATIONS IN SPEECH: READING FOR PERFORMANCE		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 ■ Clarifies changes in thought through seamless and fluent phrasing ■ 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/narrative and dialogue ■ Sustains tongue and lip muscularity ■ Sustains fluent use of eye contact ■ 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 and theme
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Utilises key words ■ Conveys changes in thought through phrasing ■ Conveys feeling and indicates changes in mood 	<ul style="list-style-type: none"> ■ Creates vocal contrast between moods and thoughts/narrative and dialogue ■ Demonstrates tongue and lip muscularity ■ Demonstrates fluent use of eye contact ■ 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 and theme
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Utilises some key words ■ Conveys some changes in thought through phrasing ■ Conveys some feeling and broadly indicates changes in mood 	<ul style="list-style-type: none"> ■ Creates some vocal contrast between moods and thoughts/narrative and dialogue ■ Utilises some basic lip and tongue muscularity ■ Demonstrates some eye contact fluently ■ 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 and theme
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Reads with regular lapses in fluency ■ Utilises key words insufficiently ■ Adopts inappropriate phrasing ■ Limits feeling and generalises mood 	<ul style="list-style-type: none"> ■ Demonstrates insufficient vocal contrast between moods and thoughts/narrative and dialogue ■ Demonstrates insufficient tongue and lip muscularity ■ Utilises eye contact inappropriately or insufficiently ■ 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 and theme
	0-19	0-19	0-9

GRADED EXAMINATIONS IN SPEECH: READING FOR PERFORMANCE		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 	<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 ■ Co-ordinates eye contact with the needs of the text ■ Varies use of the performance space, appropriate to the chosen material ■ Creates a strong sense of performance 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material, theme and staging
Merit 65-79	<ul style="list-style-type: none"> ■ Reveals an understanding of the author's thoughts and feelings ■ Conveys style and content 	<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 ■ Co-ordinates some eye contact with the needs of the text ■ Varies use of the performance space ■ Creates a sense of performance 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material, theme and staging
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 	<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 eye contact appropriately ■ Varies use of the performance space occasionally 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material, theme and staging
Below Pass 0-49	<ul style="list-style-type: none"> ■ Reads with regular lapses in fluency ■ Demonstrates limited understanding of the author's thoughts and feelings ■ Demonstrates limited understanding of the style and content 	<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 eye contact inappropriately or insufficiently ■ Limited use of the performance space 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material, theme and staging

GRADED EXAMINATIONS IN SPEECH: READING FOR PERFORMANCE		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 	<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 visual interest, appropriate to the text ■ Creates a smooth and seamless recital 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the chosen material, theme and staging
	32-40	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 	<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 ■ Creates some visual interest, appropriate to the text 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the chosen material, theme and staging
	26-31	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 	<ul style="list-style-type: none"> ■ Utilises adequate breath support ■ Utilises some articulative flexibility ■ Utilises some modulation appropriate to the text ■ Creates some visual interest 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the chosen material, theme and staging
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Reads with regular lapses in fluency ■ Reveals insufficient understanding of text, subtext and context ■ Demonstrates limited understanding of form, style and content ■ Demonstrates limited understanding of emotional truth 	<ul style="list-style-type: none"> ■ Utilises inadequate breath support ■ Does not utilise articulative flexibility ■ Utilises modulation inappropriately 	<ul style="list-style-type: none"> ■ Responds with insufficient knowledge and understanding to questions about the chosen material, theme and staging
	0-19	0-19	0-9

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Spoken English* are designed to develop the skills necessary for effective oral communication in English. These examinations will benefit native English speakers as well as those for whom English is a foreign language.

Candidates who prepare themselves appropriately will develop:

- 1 Oral language skills
- 2 Communication skills
- 3 Listening skills.

BROAD OBJECTIVES OF THE QUALIFICATION**1 Oral language skills**

Candidates are required:

- To select, structure and shape subject matter into a coherent and concise oral presentation
- To adapt language and utilise vocabulary appropriate to audience, purpose and situation in an oral context.

2 Communication skills

Candidates are required:

- To build skills in projection
- To match tonal register to audience, purpose and situation
- To integrate body language, notes and visual aids where appropriate, to support the subject matter and engage the listener.

3 Listening skills

Candidates are required:

- To respond to questions
- To create opportunities for others to contribute when appropriate
- To support other speakers through appropriate non-verbal response.

STRUCTURE

Graded Examinations in Speech: Spoken English are divided into three 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

Graded Examinations in Speech: Public Speaking follows at Level 3.

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 set requirements and/or topics for talks increase in difficulty as the grades progress.

GENERAL NOTES AND REGULATIONS

- 1 For the purpose of these examinations a ‘talk’ is defined as a short address in an informal setting.
 - 2 For the purpose of these examinations a ‘conversation’ is defined as a two-way exchange of ideas and opinions.
 - 3 Talks should be directed towards the examiner and an imagined audience as appropriate.
 - 4 Any style or dialect of English is acceptable, as long as the candidate’s speech is easily intelligible to the examiner.
 - 5 Candidates should be aware that specific equipment or furniture e.g. flipcharts, overhead projectors etc, may not be available at Public Centres.
 - 6 Candidates may perform the prepared elements of an examination in any order.
 - 7 Live animals are not permitted in an examination room.
-

ENTRY LEVEL

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

LEARNING OUTCOMES

Oral language skills

Candidates should be able to:

- Re-tell a story with a simple structure
- Use language appropriate to an informal situation.

Communication skills

Candidates should be able to:

- Communicate with sufficient audibility for audience and space
- Communicate with sufficient clarity in order to be understood
- Engage an audience with eye contact.

Listening skills

Candidates should be able to:

- Maintain concentration during a conversation
- Comprehend questions and respond accordingly.

AMPLIFICATION OF THE LEARNING OUTCOMES

Structure – utilising a beginning, middle and an end

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

Eye contact – engaging with the examiner during the presentation in order to communicate the story across the divide

LEVEL DESCRIPTION

Candidates will typically be able to re-tell a story in their own words, with a beginning, middle and end, utilising language appropriate to the informal situation. They will speak audibly and clearly, with some confidence, and a sense of enthusiasm and enjoyment. Questions will be responded to appropriately.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Story/Communication

The candidate must bring a book into the examination room and re-tell the story to the examiner. This must not exceed two minutes in length. The candidate must not read from the book but may use the illustrations, or illustrations of their own devising, as an aid.

2 Conversation

The candidate must present the examiner with a choice of two topics. The examiner will initiate a brief conversation based on one of these topics.

MARKING SCHEME

<i>Story</i>	40
<i>Communication</i>	40
<i>Conversation</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

Oral language skills

Candidates should be able to:

- Structure a talk based on personal experience
- Use language appropriate to audience, purpose and situation.

Communication skills

Candidates should be able to:

- Communicate with appropriate audibility for audience and space
- Utilise body language to engage an audience
- Communicate with a sense of spontaneity.

Listening skills

Candidates should be able to:

- Sustain concentration in a conversation
- Comprehend questions, respond accordingly and initiate ideas based on comprehension.

AMPLIFICATION OF THE LEARNING OUTCOMES

Structure – utilising a beginning, middle and an end

Audibility – utilising sufficient breath and resonance appropriate to the size of the space and audience

Body language – communicating non-verbally

Spontaneity – as if it is being spoken for the very first time

LEVEL DESCRIPTION

Candidates will typically be able to apply their knowledge, understanding and skills to give a talk with a defined structure, utilising language appropriate to audience, purpose and situation. They will speak audibly and clearly, with a sense of spontaneity. Notes will not be read, only referred to. Apt use of body language will help to engage the audience. Ideas will be initiated to further conversation.

TOTAL TIME ALLOWANCE FOR EACH GRADE

10 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Talk/Communication

The candidate must give a talk about an experience, event or visit. The talk must not exceed three minutes in length. Note cards may be used.

2 Conversation

The candidate must present the examiner with a choice of two topics. The examiner will initiate a brief conversation based on one of these topics.

Grade 2

Minimum age: 10 years

1 Talk/Communication

The candidate must bring an object and use this as the basis for a talk. The talk must not exceed three minutes in length. Note cards may be used.

2 Conversation

The candidate must present the examiner with a choice of two topics. The examiner will initiate a brief conversation based on one of these topics.

Grade 3

Minimum age: 11 years

1 Talk/Communication

The candidate must give a talk about a person they know or have met. The talk must not exceed three minutes in length. Note cards may be used.

2 Conversation

The candidate must present the examiner with a choice of two topics. The examiner will initiate a brief conversation based on one of these topics.

MARKING SCHEME

<i>Talk</i>	40
<i>Communication</i>	40
<i>Conversation</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

Oral language skills

Candidates should be able to:

- Select, structure and shape subject matter into a talk
- Adapt language to audience, purpose and situation.

Communication skills

Candidates should be able to:

- Communicate with appropriate audibility for audience, space and subject matter
- Match tonal register to audience, purpose and situation
- Integrate body language to support the subject matter and engage the listener
- Refer to notes only when absolutely necessary
- Utilise visual aids, where appropriate, to support the subject matter and engage the listener.

Listening skills

Candidates should be able to:

- Comprehend questions, respond accordingly and initiate ideas based on that understanding
- Converse fluently on given topics, drawing other speakers into conversation
- Listen supportively with appropriate non-verbal response.

AMPLIFICATION OF THE LEARNING OUTCOMES

Audibility – utilising sufficient breath and resonance appropriate to the size of the space, audience and subject matter

Tonal register – varying the intonation or quality of the sound, depending on audience, purpose and/or situation

Body language – communicating non-verbally

Visual aids – for example: a poster, a flip chart, an overhead projector

Converse fluently – speaking on the given topic without disruption or hesitation

LEVEL DESCRIPTION

Candidates will typically be able to apply their knowledge, understanding and skills by selecting appropriate subject matter and structuring it into a talk. Their choice of language and tonal register will be appropriate to audience, purpose and situation. Effective preparation and study will be evident, leading to a secure performance with a sense of spontaneity. Notes will only be used when absolutely necessary. Use of body, voice and space will be effectively combined to engage the audience. They will be able to converse fluently on given topics, initiate ideas to further conversation and listen supportively.

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Talk/Communication

The candidate must give a talk about a hobby or interest. The talk must not exceed four minutes in length. Note cards may be used.

2 Talk/Communication

The candidate must give a talk on one of the topics listed below. Visual aids may be incorporated if appropriate. Note cards may be used. The talk must not exceed four minutes in length.

My home town

The best day of my life

My ideal school

A dream holiday

3 Conversation

The examiner will choose one of the remaining topics from the list in Section 2 to initiate a conversation with the candidate.

Grade 5

Minimum age: 13 years

1 Talk/Communication

The candidate must give an informative talk of their own choice, utilising facts, data and visual aids if appropriate. Note cards may be used. The talk must not exceed four minutes in length.

2 Talk/Communication

The candidate must give a talk, expressing an opinion on one of the topics listed below. Visual aids may be incorporated if appropriate. Note cards may be used. The talk must not exceed four minutes in length.

Courage
Aliens
Competitive sport
Fast food
Screen violence

3 Conversation

The examiner will choose one of the remaining topics from the list in Section 2 to initiate a conversation with the candidate.

MARKING SCHEME

<i>Talks</i>	40
<i>Communication</i>	40
<i>Conversation</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

GRADED EXAMINATIONS IN SPEECH: SPOKEN ENGLISH		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
ENTRY LEVEL	STORY (40 marks)	COMMUNICATION (40 marks)	CONVERSATION (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Re-tells the story with a clear, defined structure ■ Uses varied and appropriate vocabulary 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Demonstrates confident use of eye contact which engages the audience ■ Demonstrates a confident sense of the occasion 	<ul style="list-style-type: none"> ■ Sustains concentration ■ Responds to questions confidently and appropriately
Merit 65-79	<ul style="list-style-type: none"> ■ Re-tells the story with a structure ■ Uses appropriate vocabulary 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Demonstrates eye contact ■ Demonstrates an awareness of the occasion 	<ul style="list-style-type: none"> ■ Maintains concentration ■ Responds to questions appropriately
Pass 50-64	<ul style="list-style-type: none"> ■ Re-tells the story with some sense of structure ■ Uses a basic range of vocabulary 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Demonstrates some eye contact ■ Demonstrates some awareness of the occasion 	<ul style="list-style-type: none"> ■ Concentrates some of the time ■ Responds to questions
Below Pass 0-49	<ul style="list-style-type: none"> ■ Re-tells the story without a clear structure ■ Uses a limited range of vocabulary 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Demonstrates insufficient use of eye contact 	<ul style="list-style-type: none"> ■ Demonstrates insufficient concentration ■ Does not respond

GRADED EXAMINATIONS IN SPEECH: SPOKEN ENGLISH		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	TALK (40 marks)	COMMUNICATION (40 marks)	CONVERSATION (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Presents a talk with a clear, defined structure ■ Uses language appropriate to audience, purpose and situation 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for audience and space ■ Utilises body language confidently to engage the audience ■ Communicates in a spontaneous manner 	<ul style="list-style-type: none"> ■ Shares views and ideas confidently and appropriately ■ Initiates ideas/views to further the conversation
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Presents a talk with a structure ■ Uses language appropriate to audience, purpose and situation most of the time 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for audience and space most of the time ■ Utilises body language to engage the audience ■ Communicates with a sense of spontaneity 	<ul style="list-style-type: none"> ■ Shares views and ideas appropriately ■ Initiates ideas/views
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Presents a talk with some sense of structure ■ Uses language which is occasionally appropriate to audience, purpose and situation 	<ul style="list-style-type: none"> ■ Communicates with sufficient audibility for audience and space ■ Utilises body language ■ Demonstrates some sense of spontaneity 	<ul style="list-style-type: none"> ■ Shares views and ideas ■ Initiates at least one idea/view
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Presents a talk without a clear structure ■ Uses language which is not appropriate to audience, purpose and situation 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for audience and space ■ Demonstrates body language inappropriately or insufficiently 	<ul style="list-style-type: none"> ■ Does not share views and ideas ■ Does not initiate ideas
	0-19	0-19	0-9

GRADED EXAMINATIONS IN SPEECH: SPOKEN ENGLISH		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	TALK (40 marks)	COMMUNICATION (40 marks)	CONVERSATION (20 marks)
Distinction 80+	<ul style="list-style-type: none"> ■ Presents a talk with a clear, defined structure ■ Reveals in-depth subject knowledge ■ Adapts language to audience, purpose and situation 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for audience, space and subject matter ■ Matches tonal register to audience, purpose and situation ■ Integrates body language to support the subject matter and engage the listener ■ Utilises notes fluently and sparingly 	<ul style="list-style-type: none"> ■ Converses fluently and with knowledge on given topics ■ Draws the examiner into the conversation spontaneously ■ Listens supportively with appropriate non-verbal response
Merit 65-79	<ul style="list-style-type: none"> ■ Presents a talk with a structure ■ Reveals subject knowledge ■ Adapts language to audience, purpose and situation most of the time 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for audience, space and subject matter most of the time ■ Matches tonal register to audience, purpose and situation most of the time ■ Utilises body language to support the subject matter and engage the listener ■ Refers to notes only when absolutely necessary 	<ul style="list-style-type: none"> ■ Converses with some fluency and knowledge on given topics ■ Draws the examiner into the conversation ■ Listens with appropriate non-verbal response most of the time
Pass 50-64	<ul style="list-style-type: none"> ■ Presents a talk with some sense of structure ■ Reveals some sense of subject knowledge ■ Adapts language to audience, purpose and situation occasionally 	<ul style="list-style-type: none"> ■ Communicates with sufficient audibility for audience, space and subject matter ■ Matches tonal register to audience, purpose and situation some of the time ■ Utilises some body language to support the subject matter and engage the listener ■ Refers to notes regularly but does not read from them 	<ul style="list-style-type: none"> ■ Converses with some knowledge on given topics ■ Asks the examiner questions ■ Listens with appropriate non-verbal response some of the time
Below Pass 0-49	<ul style="list-style-type: none"> ■ Presents a talk without a clear structure ■ Reveals insufficient subject knowledge ■ Does not adapt language to audience, purpose and situation 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for audience, space and subject matter ■ Does not match tonal register to audience, purpose and situation ■ Demonstrates body language inappropriately or insufficiently ■ Reads from notes 	<ul style="list-style-type: none"> ■ Demonstrates insufficient knowledge on given topics ■ Does not draw the examiner into the conversation ■ Demonstrates inappropriate non-verbal response

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Public Speaking* are designed to develop the skills necessary for effective oral communication and public presentation.

Candidates who prepare themselves appropriately will develop:

- 1 Oral language skills
- 2 Technical skills
- 3 Knowledge of the presentation process.

BROAD OBJECTIVES OF THE QUALIFICATION

1 *Oral language skills*

Candidates are required:

- To select, structure and shape subject matter into a coherent and concise oral presentation
- To adapt language and form appropriate to audience, purpose and situation in an oral context.

2 *Technical skills*

Candidates are required:

- To build skills in projection
- To match tonal register to audience, purpose and situation
- To integrate body language, notes and visual aids where appropriate, to support the subject matter and engage the listener.

3 *Knowledge of the presentation process*

Candidates are required:

- To have an in-depth understanding of public speaking techniques in order to support the practical presentation.

STRUCTURE

Graded Examinations in Speech: Public Speaking are set at Level 3: Advanced, in line with the National Qualifications Framework.

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. However, there is still a qualitative difference in outcome between individual grades within each level. This is because the set requirements for speeches increase in difficulty as the grades progress.

GENERAL NOTES AND REGULATIONS

- 1 For the purpose of these examinations a ‘talk’ is defined as a short address in an informal setting, as opposed to a ‘speech’, which is defined as a structured formal address.
 - 2 Speeches should be directed towards the examiner and the imagined audience.
 - 3 Any style or dialect of English is acceptable, as long as the candidate’s speech is easily intelligible to the examiner.
 - 4 Candidates should be aware that specific equipment or furniture e.g. flipcharts, overhead projectors etc, may not be available at Public Centres.
 - 5 Visual aids are not an examination requirement, however diagrams, pictures, objects, a power point presentation, an overhead projector or a flipchart may be included if appropriate to the subject matter and/or defined audience.
 - 6 Candidates may perform the prepared elements of an examination in any order.
 - 7 Live animals are not permitted in an examination room.
-

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

Oral Language skills

Candidates should be able to:

- Select, structure and shape subject matter into a speech
- Adapt language and form to audience, purpose and situation
- Create contrast between speeches.

Technical skills

Candidates should be able to:

- Project: communicate with audibility and intelligibility
- Match tonal register to audience, purpose and situation
- Integrate body language appropriately and fluently
- Communicate ‘in the moment’, using note cards unobtrusively
- Utilise visual aids, where appropriate, to support the subject matter and engage the listener.

Knowledge

Candidates should be able to discuss the techniques required for speaking publicly.

AMPLIFICATION OF THE LEARNING OUTCOMES

Projection – ‘communicating with audibility’ involves utilising an appropriate amount of breath and resonance to carry the sound: ‘communicating with intelligibility’ involves utilising appropriate diction and modulation to clarify the sound: in addition, projection should involve mental engagement with the audience in order to communicate the presentation across the divide

Tonal register – varying the intonation or quality of the sound, depending on audience, purpose and/or situation

Body language – communicating non-verbally

Visual aids – for example, a poster, a flip chart, an overhead projector

LEVEL DESCRIPTION

Candidates will typically be able to integrate their knowledge and skills consciously, demonstrating a mature understanding of both the subject matter and the techniques required to speak publicly. Presentation will be grounded in thorough and relevant preparation. Physical and vocal flexibility will be combined to engage the audience wholeheartedly.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Grade 6 – Bronze Medal – 20 minutes

Grade 7 – Silver Medal – 20 minutes

Grade 8 – Gold Medal – 25 minutes

EXAMINATION CONTENT

Grade 6 – Bronze Medal

Minimum age: 14 years

1 Speech/Technique

The candidate must deliver a speech promoting a particular viewpoint on a contemporary issue, not to exceed four minutes in length. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

2 Speech/Technique

The candidate must deliver a speech on a subject of the candidate's choice, not to exceed four minutes in length. Defined audience, subject matter and style of the speech must differ from that presented in Section 1. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

3 Speech/Technique

The candidate must deliver an impromptu speech, to be at least two minutes and not to exceed three minutes in length. A choice of impromptu topics will be available not less than fifteen minutes prior to the examination. The candidate must state the imagined audience to whom the speech is to be given. Note cards may be used.

4 Knowledge

The candidate will discuss with the examiner the specific techniques involved in public speaking.

Grade 7 – Silver Medal

Minimum age: 15 years

1 Speech/Technique

The candidate must deliver a speech examining a moral or ethical issue, not to exceed four minutes in length. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

2 Speech/Technique

The candidate must deliver a speech on a subject of the candidate's choice, not to exceed four minutes in length. Defined audience, subject matter and style of the speech must differ from that presented in Section 1. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

3 Speech/Technique

The candidate must deliver an impromptu speech, to be at least two minutes but not to exceed three minutes in length. A choice of impromptu topics will be available not less than fifteen minutes prior to the examination. The candidate must state the imagined audience to whom the speech is to be given. Note cards may be used.

4 Knowledge

The candidate will discuss with the examiner the specific techniques involved in public speaking.

Grade 8 – Gold Medal

Minimum age: 16 years

1 Speech/Technique

The candidate must deliver a speech examining a political issue, not to exceed four minutes in length. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

2 Speech/Technique

The candidate must deliver a speech on a subject of the candidate's choice, not to exceed four minutes in length. Defined audience, subject matter and style of the speech must differ from that presented in Section 1. The candidate must state the imagined audience to whom the speech is to be given. Note cards and visual aids may be used, if appropriate.

3 Speech/Technique

The candidate must deliver an impromptu speech, to be at least two minutes but not to exceed three minutes in length. A choice of impromptu topics will be available not less than fifteen minutes prior to the examination. The candidate must state the imagined audience to whom the speech is to be given. Note cards may be used.

4 Knowledge

The candidate will discuss with the examiner the specific techniques involved in public speaking.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

GRADED EXAMINATIONS IN SPEECH: PUBLIC SPEAKING		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	SPEECHES (40 marks)	TECHNIQUE (40 marks)	KNOWLEDGE (20 marks)
Distinction 80 +	<ul style="list-style-type: none"> ■ Presents an argument with a clear, defined structure ■ Reveals in-depth subject knowledge ■ Adapts language and form to audience, purpose and situation ■ Uses vocabulary appropriate to audience, purpose and situation ■ Creates a clear contrast between speeches ■ Communicates 'in the moment' as if for the very first time 	<ul style="list-style-type: none"> ■ Projects audibly and intelligibly ■ Matches tonal register to audience, purpose and situation ■ Integrates body language appropriately, spontaneously and fluently ■ Utilises notes fluently and sparingly 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about public speaking techniques
Merit 65-79	<ul style="list-style-type: none"> ■ Presents a structured argument ■ Reveals subject knowledge ■ Adapts language and form to audience, purpose and situation most of the time ■ Uses vocabulary appropriate to audience, purpose and situation most of the time ■ Creates a contrast between speeches 	<ul style="list-style-type: none"> ■ Projects audibly and intelligibly most of the time ■ Matches tonal register to audience, purpose and situation most of the time ■ Integrates body language appropriately ■ Refers to notes only when necessary 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about public speaking techniques
Pass 50-64	<ul style="list-style-type: none"> ■ Presents an argument with some sense of structure ■ Reveals some sense of subject knowledge ■ Adapts language and form to audience, purpose and situation some of the time ■ Uses vocabulary appropriate to audience, purpose and situation some of the time ■ Creates some contrast between speeches 	<ul style="list-style-type: none"> ■ Projects audibly and intelligibly some of the time ■ Matches tonal register to audience, purpose and situation some of the time ■ Integrates body language ■ Refers to notes regularly but does not read from them 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about public speaking techniques
Below Pass 0-49	<ul style="list-style-type: none"> ■ Does not present an argument ■ Does not structure subject matter ■ Demonstrates insufficient subject knowledge ■ Does not adapt language and form to audience, purpose and situation ■ Does not use vocabulary appropriate to audience, purpose and situation ■ Does not contrast speeches sufficiently 	<ul style="list-style-type: none"> ■ Projects insufficiently ■ Does not match tonal register to audience, purpose and situation ■ Utilises inappropriate or insufficient body language ■ Reads from notes 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about public speaking techniques

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	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	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	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	0-9

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

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Devised Performance* are designed to develop the skills necessary to devise a dramatic performance and present it to an audience.

These examinations also provide candidates with the opportunity to develop skills which support the delivery of dramatic text. For this reason, these examinations complement *Graded Examinations in Drama: Acting (Solo, Duologue and Combined)*.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Knowledge of dramatic structure and the devising process.

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

Candidates are required:

- To devise a character and situation within a defined dramatic shape and structure
- To suspend disbelief by focusing on the immediacy of a character and 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 dramatic structure and the devising process

Candidates are required:

- To understand how to create, shape and structure drama.

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	Grades 6, 7, 8

Graded Examinations in Drama: Devised Performance are offered in the following formats:

- *Solo* (one candidate) – where the candidate performs alone
- *Duologue* (two candidates) – where the candidates perform together

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 set requirements and/or topics for scenes increase in 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* examination must be entered at the same grade level.
- 2 Candidates may not enter for both *Solo* and *Duologue* examinations at the same grade level in the one examination session.
- 3 Candidates may not enter for both *Solo* and *Duologue* examinations at different grade levels in the one examination session.
- 4 *Duologue* 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 Candidates may use recorded music and/or sound effects but must provide their own sound equipment. No unauthorised person will be allowed to be present during the examination and therefore candidates must operate their own sound equipment.
- 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 *Duologue* candidates will be assessed through open discussion with both candidates in the Knowledge section of each examination.

ENTRY LEVEL

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

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Devise a scene that reveals a place and situation
- Engage with the place and situation.

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.

Knowledge

Candidates should be able to describe the place/situation that they have created.

AMPLIFICATION OF THE LEARNING OUTCOMES

Revealing a place and situation – revealing the physical aspects of where the scene takes place

Engage – involvement with the place/situation that has been created

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

Sufficient clarity – articulating sufficiently, without losing the sense or flow, 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 devise a scene that clarifies place and situation. They will perform audibly and clearly, with some confidence, and a sense of enthusiasm and enjoyment. Their use of the performance space will be appropriate to the stimulus and situation.

TOTAL TIME ALLOWANCE

Solo – 10 minutes

Duologue – 15 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising set in one of the following places:

- At the theme park
- At the zoo
- At the shops

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

2 Knowledge

The candidate(s) must discuss the scene with the examiner. The candidate(s) will be asked:

- Why did you choose this place?
- What does this place look like?

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:

- Devise a scene with a character and situation
- Devise a scene with a clear structure
- Engage with the character and situation.

Technique

Candidates should be able to:

- Communicate with appropriate audibility/clarity for character and space
- Utilise the performance space appropriately
- Reveal character through body language.

Knowledge

Candidates should be able to discuss dramatic structure with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

Structure – utilising a beginning, middle and an end

Engage – involvement with the character and situation that has been created

Responding to other characters – reacting off another character's words or actions, whether real or imaginary

Appropriate audibility and clarity – utilising sufficient breath, resonance and clarity of diction appropriate to the size of the space and the requirements of the scene

Performance space – the area in which the candidate performs

Body language – communicating some of 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 performance, based on creative engagement with the stimulus and careful preparation. Scenes will possess a clear and organised dramatic structure which will shape the performance. Candidates will speak audibly and clearly with a sense of spontaneity. Their apt use of body and space will complement their vocal performance.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 15 minutes

Duologue – 20 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based on one of the following events:

- The birthday
- The prize-giving
- The picnic

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising using one of the following objects as inspiration:

- A bottle of water
- An umbrella
- A paint brush

The candidate(s) must bring the object with them into the examination room.

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss the scenes with the examiner. The candidate(s) will be asked:

- Why did you choose this event/object?
- Where was the beginning, middle and end within your scene(s)?
- How does your character change during the scene(s)?

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 present a prepared scene of their own devising based on one of the following dramatic events:

- The storm
- The visitor
- The festival

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising using one of the following objects as inspiration:

- A map
- A walking stick
- A cup and saucer

The candidate(s) must bring the object with them into the examination room.

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss the scenes with the examiner. The candidate(s) will be asked:

- Why did you choose this event/object?
- Where was the beginning, middle and end within your scene(s)?
- How does your character change during the scene(s)?

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 present a prepared scene of their own devising based on one of the following characters:

- The doctor
- The astronaut
- The chef

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising using one of the following objects as inspiration:

- A key
- A magnifying glass
- A ticket (any type)

The candidate(s) must bring the object with them into the examination room.

The title must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss the scenes with the examiner. The candidate(s) will be asked:

- Why did you choose this character/object?
- Where was the beginning, middle and end within your scene(s)?
- How does your character change during the scene(s)?

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:

- Devise and structure scenes with believable characters
- Devise 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:

- 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 discuss how they prepared their scene with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

Believable characters – transforming into a true-to-life character

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

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

Sustaining thought and vocal power – keeping breath, 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 demonstrate a sound understanding of how to plan and prepare a scene of their own devising. Effective preparation will be evident in presentation, leading to a secure performance with a sense of spontaneity. The performance will be imaginative with reasonably consistent application of developing technical skills. Use of voice, body and space will be effectively combined to communicate the scene and engage the audience.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 20 minutes

Duologue – 25 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based on one of the following phrases:

- Behind the blue door
- When the clock strikes twelve
- Beneath the surface

The title of the scene must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based on an extraordinary occurrence in an everyday situation. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss the scenes with the examiner. The candidate(s) will be asked:

- Why did you choose this particular phrase?
- How did you plan the scenes?
- How did you decide on your staging within the scenes?

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

Grade 5

Minimum age: 13 years

1 Interpretation and Technique

Solo candidates must present a prepared scene of their own devising using one of the characters from List A and one of the situations from List B.

Duologue candidates must present a prepared scene of their own devising using two of the characters from List A and one of the situations from List B.

List A

The sports fanatic
The hypochondriac
The pop star

List B

Air travel
Restaurant dining
Farming

The title of the scene must be announced prior to the performance.

Solo and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared dramatic scene of their own devising which includes some music (live or recorded) and/or sound effects (live or recorded). Technical equipment must be provided and operated by the candidate(s). *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss the scenes with the examiner. The candidate(s) will be asked:

- Why did you choose this particular character and situation?
- How did you plan the scenes?
- How did you decide on your staging within the scenes?
- How did the music/sound effects aid the development of 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
<i>Total</i>	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:

- Devise and inhabit a character and situation
- Play character objectives
- Sustain imaginative engagement
- Structure scenes to reveal a progression of mood and/or thought.

Technique

Candidates should be able to demonstrate practical ability in:

- Physical and vocal freedom
- Physical and vocal flexibility.

Knowledge

Candidates should be able to discuss the devising process and characterisation with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

Creating and inhabiting character – transforming into another person: creating the illusion of spontaneity as if the character's thoughts and emotions are being expressed for the very first time

Playing objectives – clarifying what the character wants, desires or needs 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

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

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

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

Physical and vocal flexibility – transforming physically and vocally according to the character, situation and/or style of the created scene

LEVEL DESCRIPTION

Candidates will typically be able to integrate their knowledge and skills consciously. There will be a sense of ownership and self-awareness resulting in a sensitive performance. Presentation will be grounded in thorough and relevant preparation and planning. Candidates will sustain imaginative engagement and combine physical and vocal flexibility to support and inform characterisation in order to engage the audience wholeheartedly.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Grades 6 and 7

Solo – 20 minutes

Duologue – 25 minutes

Grade 8

Solo – 25 minutes

Duologue – 30 minutes

EXAMINATION CONTENT

Grade 6

Minimum age: 14 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based around one of the five senses – sight, touch, hearing, taste or smell. The candidate(s) may choose to include music (live or recorded) and/or sound effects (live or recorded) but must provide and operate their own sound equipment. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising depicting a character who uses persuasion in a variety of ways to achieve their chosen objective. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must be able to discuss the devising process with the examiner. The candidate(s) must be able to describe the process for developing a scene and creating detailed characterisations for performance.

Grade 7

Minimum age: 15 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based around one of the four elements – Earth, Air, Fire or Water. The candidate(s) may choose to include music (live or recorded) and/or sound effects (live or recorded) but must provide and operate their own sound equipment. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising depicting a character who challenges another character in a variety of ways to achieve their chosen objective. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must be able to discuss the devising process with the examiner. The candidate(s) must be able to describe the process for developing a scene and creating detailed characterisations for performance.

Grade 8

Minimum age: 16 years

1 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based on an historical event, a myth or legend. The candidate(s) may choose to include music (live or recorded) and/or sound effects (live or recorded). The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of four minutes but not exceed five minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared scene of their own devising based on a topical issue. The title of the scene must be announced prior to the performance. *Solo* and *Duologue* scenes must be a minimum of four minutes but not exceed five minutes in performance time.

3 Knowledge

The candidate(s) must be able to discuss the devising process with the examiner. The candidate(s) must be able to describe the process for developing a scene and creating detailed characterisations for performance.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

GRADED EXAMINATIONS IN DRAMA: DEvised PERFORMANCE		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"> ■ Creates a scene which reveals and develops a place and situation ■ Focuses on the performance consistently 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Reveals a confident awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the scene
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a scene which reveals a place and situation ■ Focuses on the performance most of the time 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Reveals an awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the scene
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Creates a scene which indicates a place and situation ■ Focuses on the performance some of the time 	<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 scene
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates a scene which does not indicate a place and situation ■ Demonstrates limited focus and concentration 	<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 scene
	0-19	0-19	0-9

GRADED EXAMINATIONS IN DRAMA: DEVISED PERFORMANCE		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"> ■ Structures scenes clearly ■ Creates scenes with clearly defined characters and detailed situations ■ Focuses and engages with character and situation wholeheartedly 	<ul style="list-style-type: none"> ■ Clarifies character and situation through use of appropriate audibility/clarity ■ 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 dramatic structure
Merit 65-79	<ul style="list-style-type: none"> ■ Structures scenes ■ Creates scenes which clarify character and situation most of the time ■ Focuses and engages with character and situation most of the time 	<ul style="list-style-type: none"> ■ Communicates with appropriate audibility/clarity for character and space ■ Utilises the performance space well ■ Reveals character through body language 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about dramatic structure
Pass 50-64	<ul style="list-style-type: none"> ■ Creates scenes with some sense of structure ■ Creates scenes which clarify character and situation some of the time ■ Focuses and engages with character and situation some of the time 	<ul style="list-style-type: none"> ■ Communicates with sufficient audibility/clarity for character and space ■ 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 dramatic structure
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates scenes without structure ■ Creates scenes which do not clarify character and situation ■ Demonstrates limited focus and engagement with character and situation 	<ul style="list-style-type: none"> ■ Utilises insufficient audibility/clarity for character and space ■ 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 dramatic structure

GRADED EXAMINATIONS IN DRAMA: DEvised PERFORMANCE		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"> ■ Creates believable characters ■ Creates a detailed world around the characters ■ Clarifies specific relationships with other characters, real or imaginary, when and where appropriate ■ Reveals the drama moment-by-moment, as if for the very first time 	<ul style="list-style-type: none"> ■ 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 planning and preparing a scene for performance
Merit 65-79	<ul style="list-style-type: none"> ■ Creates believable characters most of the time ■ Creates a world around the characters ■ Conveys relationships with other characters, real or imaginary, when and where appropriate ■ Engages with the imaginary most of the time 	<ul style="list-style-type: none"> ■ 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 planning and preparing a scene for performance
Pass 50-64	<ul style="list-style-type: none"> ■ Creates believable characters some of the time ■ Creates a basic world around the characters ■ Reveals an awareness of other characters in the space, real or imaginary, when and where appropriate ■ Engages with the imaginary some of the time 	<ul style="list-style-type: none"> ■ 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 planning and preparing a scene for performance
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates limited characters, situations and relationships ■ Demonstrates limited engagement with the imaginary 	<ul style="list-style-type: none"> ■ 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 planning and preparing a scene for performance

GRADED EXAMINATIONS IN DRAMA: DEVISED PERFORMANCE		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"> ■ Creates a believable, three-dimensional performance ■ Communicates character intention and objective consistently ■ Structures scenes to reveal a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Sustains a supported and free vocal tone ■ Demonstrates vocal and physical flexibility in response to character, situation and/or style 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the devising process ■ Clarifies in detail the process required to create a character for performance 	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a believable performance ■ Communicates character intention and objective most of the time ■ Creates a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Utilises a supported and free vocal tone consistently ■ Demonstrates consistent vocal and physical flexibility in response to character, situation and/or style 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the devising process ■ Explains the process required to create a character for performance 	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Creates moments of believability ■ Communicates character intention and objective some of the time ■ Indicates a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates some vocal freedom ■ Demonstrates some vocal and physical flexibility in response to character, situation and/or style 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the devising process ■ Articulates some of the process required to create a character for performance 	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates limited characters, situations and relationships ■ Demonstrates character intention and objective insufficiently ■ Demonstrates limited development of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates insufficient vocal freedom ■ Demonstrates insufficient vocal and physical flexibility 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about the devising process ■ Demonstrates limited knowledge of the process required to create a character for performance 	0-19	0-9

PURPOSE OF THE QUALIFICATION

LAMDA examinations in *Mime* are designed to develop the skills necessary to create a performance using non-verbal techniques.

These examinations also provide candidates with the opportunity to develop skills which support the delivery of dramatic text. For this reason, these examinations complement Graded Examinations in Drama: Acting (Solo, Duologue and Combined).

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 communicate an activity, situation and/or character non-verbally
- To suspend disbelief by focusing on the immediacy of an activity, situation and/or character in order to create a credible sense of reality.

2 Technical skills

Candidates are required:

- To build physical awareness, control, precision, flexibility and co-ordination in order to clarify an activity, situation and/or character non-verbally.

3 Knowledge of the performance process

Candidates are required:

- To understand how to create, shape and structure mimes and mime scenes.

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	Grades 6, 7, 8

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

- *Solo* (one candidate) – where the candidate performs alone
- *Duologue* (two candidates) – where the candidates perform mimes individually but mime scenes together

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 set requirements and/or topics for mimes increase in 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* examination must be entered at the same grade level.
- 2 Candidates may not enter for both *Solo* and *Duologue* examinations at the same grade level in the one examination session.
- 3 Candidates may not enter for both *Solo* and *Duologue* examinations at different grade levels in the one examination session.
- 4 *Duologue* partners may not interchange with other candidates. Substitution will only be allowed under exceptional circumstances.
- 5 A mime scene has a context and a line of development from beginning to end. A mime concentrates on the action/reaction only.
- 6 Mimes and mime scenes may be presented in the order of the candidate's choice.
- 7 Candidates may use recorded music and/or sound effects but must provide their own sound equipment.
- 8 Clothing and footwear must be suitable for the work. Hairstyles must not obscure the face. Nudity is not permitted.
- 9 Words must not be mouthed by candidates.
- 10 The examiner reserves the right to halt mimes and mime scenes that exceed the stipulated time allowance.
- 11 *Duologue* candidates will be assessed through open discussion with both candidates in the Knowledge section of each examination.

ENTRY LEVEL

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

LEARNING OUTCOMES

Interpretation

Candidates should be able to:

- Create a mime scene which includes a sequence of activities
- Engage with each activity.

Technique

Candidates should be able to:

- Clarify each activity
- Reveal an awareness of the performance space.

Knowledge

Candidates should be able to describe the activities that they have created.

AMPLIFICATION OF THE LEARNING OUTCOMES

A mime scene – revealing a context and a line of development from beginning to end

A sequence of activities – creating a series of individual activities linked together by place and/or situation

Engage – involvement with each activity

Clarify – making movements sufficiently clear so that the activities can be understood by the examiner

Performance space – the area in which the candidate performs

LEVEL DESCRIPTION

Candidates will typically be able to create a scene that utilises a sequence of activities. Movement will be sufficiently clear and confident, and communicated with a sense of enthusiasm and enjoyment. Use of the performance space will be appropriate to the activity presented.

TOTAL TIME ALLOWANCE

Solo – 10 minutes

Duologue – 15 minutes

EXAMINATION CONTENT

Entry

Minimum age: 8 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime scene, which includes a sequence of activities, set at one of the following:

- Sports day
- The party
- The railway station

The title must be announced prior to the performance.

Duologue candidates must present the mime scene together.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

2 Knowledge

The candidate(s) must discuss their work with the examiner. The candidate(s) will be asked:

- Why did you choose this title?
- Describe the sequence of activities within your 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
<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:

- Create a mime which focuses on the hands, feet and/or face
- Create a mime scene that reveals a place and situation
- Engage with the place and situation.

Technique

Candidates should be able to:

- Utilise precise hand, foot and/or face movements
- Utilise the performance space appropriately.

Knowledge

Candidates should be able to discuss the details of each activity with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

A mime – revealing an action/reaction

A mime scene – revealing a context and a line of development from beginning to end

Revealing a place and situation – revealing the physical aspects of where the scene takes place

Engage – involvement with the place and situation

Precise – clear and accurate

Performance space – the area in which the candidate performs

LEVEL DESCRIPTION

Candidates will typically be able to apply their knowledge, understanding and skills to produce a thoughtful performance, based on creative engagement and careful preparation. Movement of the hands, feet and face will be precise. Mime scenes will possess a clear and organised dramatic structure. Apt use of the space will complement the performance.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 10 minutes

Duologue – 15 minutes

EXAMINATION CONTENT

Grade 1

Minimum age: 9 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime using one of the following titles:

- Opening a parcel
- Painting a picture
- Picking fruit

The title must be announced prior to the performance.

Mimes must be a minimum of 30 seconds but not exceed one minute.

Duologue candidates must present their mimes individually.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene using one of the following titles:

- At the pet shop
- At the market
- In the music lesson

The title must be announced prior to the performance.

Duologue candidates must present the mime scene together.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss their work with the examiner. The candidate(s) will be asked:

- Why did you choose these titles?
- In the prepared mime, how did your chosen object feel to the touch?

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 present a prepared mime using one of the following titles:

- Walking on hot sand
- Walking through deep mud
- Walking on a slippery floor

The title must be announced prior to the performance.

Mimes must be a minimum of 30 seconds but not exceed one minute.

Duologue candidates must present their mimes individually.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene using one of the following titles:

- In the crowded café
- In the P.E. lesson
- On the riverbank

The title must be announced prior to the performance.

Duologue candidates must present the mime scene together.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss their work with the examiner. The candidate(s) will be asked:

- Why did you choose these titles?
- How did you feel when you were moving on your chosen surface?

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 present a prepared mime using one of the following titles:

- Smelling something curious
- Looking in the mirror
- Eating spicy food

The title must be announced prior to the performance.

Mimes must be a minimum of 30 seconds but not exceed one minute.

Duologue candidates must present their mimes individually.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene using one of the following titles:

- Saturday morning
- The celebration
- An experiment

The title must be announced prior to the performance.

Duologue candidates must present the mime scene together.

Solo and *Duologue* scenes must be a minimum of two minutes but not exceed three minutes in performance time.

3 Knowledge

The candidate(s) must discuss their work with the examiner. The candidate(s) will be asked:

- Why did you choose these titles?
- How did you feel when you smelt something curious, looked in the mirror or ate the food?

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
<i>Total</i>	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 a believable character
- Create a relationship with other characters, real or imaginary, when and where appropriate
- Engage with the imaginary.

Technique

Candidates should be able to:

- Build character through the whole body
- Co-ordinate movement through the whole body
- Utilise the performance space, appropriate to character and situation.

Knowledge

Candidates should be able to discuss character and situation with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

Engaging with the imaginary – involvement with the character, situation and world of the mime scene; focusing on each moment

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

Co-ordinating movement – harmonising movement smoothly and efficiently between different parts of the body

Performance space – the area in which the candidate performs

LEVEL DESCRIPTION

Candidates will typically be able to demonstrate a sound understanding of how to create a character through mime. Effective preparation will be evident in presentation, leading to a secure performance with a sense of spontaneity. The performance will be imaginative with reasonably consistent application of developing technical skills. Movement will be clear and co-ordinated to communicate the activity/scene and engage the audience.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Solo – 15 minutes

Duologue – 20 minutes

EXAMINATION CONTENT

Grade 4

Minimum age: 12 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime, depicting a character involved in a specific occupation. The title

of the mime must be announced prior to the performance. Mimes must be a minimum of one minute but not exceed two minutes. *Duologue* candidates must present their mimes individually.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene, depicting an episode and character from a story, book, film or play. The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss their work with the examiner. The candidate(s) will be asked:

- What does the character look like?
- How does the character feel in the episode you created?
- Are there any changes in mood through the mime scene?

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

Grade 5

Minimum age: 13 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime, depicting an animal, bird or reptile. The title of the mime must be announced prior to the performance. Mimes must be a minimum of one minute but not exceed two minutes. *Duologue* candidates must present their mimes individually.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene, depicting a character of their own choice, who comes into contact with an imaginary person. The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together, each candidate creating their own imaginary person. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss the prepared scene with the examiner. The candidate(s) will be asked:

- What qualities of the animal, bird or reptile were you trying to convey?
- How do their physical characteristics affect their movement?

- How did the imaginary person behave in the mime scene?
- How did your character react to this behaviour?

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
<i>Total</i>	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 a character and situation
- Play character objectives
- Sustain imaginative engagement
- Structure scenes to reveal a progression of mood and/or thought.

Technique

Candidates should be able to demonstrate physical:

- Control
- Precision
- Flexibility
- Co-ordination.

Knowledge

Candidates should be able to discuss the performance demands with the examiner.

AMPLIFICATION OF THE LEARNING OUTCOMES

Creating and inhabiting character – transforming into another person: creating the illusion of spontaneity as if the character's thoughts and emotions are being expressed for the very first time

Playing objectives – clarifying what the character wants, desires or needs 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

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

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

Control – regulating movement in order to communicate the activity or scene more effectively

Precision – utilising clear and accurate movements

Flexibility – transforming physically according to the character, situation, style and/or period of the created scene

Co-ordinating movement – harmonising movement smoothly and efficiently between different parts of the body

LEVEL DESCRIPTION

Candidates will typically be able to integrate their knowledge and skills consciously. There will be a sense of ownership and self-awareness resulting in a sensitive performance. Presentation will be grounded in thorough and relevant preparation and planning. Candidates will sustain imaginative engagement and combine physical control, precision and flexibility in order to engage the audience wholeheartedly.

TOTAL TIME ALLOWANCE FOR EACH GRADE

Grades 6 and 7

Solo – 20 minutes

Duologue – 25 minutes

Grade 8

Solo – 25 minutes

Duologue – 30 minutes

EXAMINATION CONTENT

Grade 6

Minimum age: 14 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime scene, depicting a dream sequence which incorporates the use of slow motion for at least 30 seconds. The title of the scene must be announced prior to the performance.

Duologue candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene, depicting a character of their own choice, who comes into conflict with an imaginary person. The title of the scene must be announced prior to the performance.

Duologue candidates must present the scene together, each candidate creating their own imaginary person. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss the prepared scene with the examiner. The candidate(s) will be asked:

- What are the demands and difficulties of moving in slow motion?
- Why did you use slow motion at that particular point?
- What were you trying to highlight?

- How did the imaginary person behave in the mime scene?
- How did your character respond to this behaviour?
- How did you create and develop the conflict?

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

Grade 7

Minimum age: 15 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime scene, using a cultural or historical context. The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene, inspired by one of the following words:

- Blue
- Instinct
- Serendipity
- Power
- Cacophony
- Scent

The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Knowledge

The candidate(s) must discuss the prepared scene with the examiner. The candidate(s) will be asked:

- How did your chosen context affect how the character moved?
- What was the emotional mood of your scene?
- What feelings did this evoke in your character?

- How did you develop the scene from the chosen word stimulus?
- How did you interpret the chosen word stimulus?

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

Grade 8

Minimum age: 16 years

1 Interpretation and Technique

The candidate(s) must present a prepared mime scene, depicting the manners and movement of a period of their own choice. The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

2 Interpretation and Technique

The candidate(s) must present a prepared mime scene, exploring a humorous situation. The humour must arise from the situation itself, not just the character's reaction to the situation. The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

3 Interpretation and Technique

The candidate(s) must present a prepared mime scene, using a picture, poem or piece of music of the candidate's own choice as the stimulus. The candidate(s) must bring the stimulus with them into the examination room. Technical equipment must be provided and operated by the candidate(s). The title of the scene must be announced prior to the performance. *Duologue* candidates must present the scene together. *Solo* and *Duologue* scenes must be a minimum of three minutes but not exceed four minutes in performance time.

4 Knowledge

The candidate(s) must be able to describe the process for balancing technique with emotional truth in mime.

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: MIME		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"> ■ Creates a mime scene which clearly develops a sequence of activities ■ Focuses on the performance consistently 	<ul style="list-style-type: none"> ■ Clarifies each activity physically ■ Reveals a confident awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the activities that have been created
	32-40		16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a mime scene which develops a sequence of activities ■ Focuses on the performance most of the time 	<ul style="list-style-type: none"> ■ Clarifies most of the activities physically ■ Reveals an awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the activities that have been created
	26-31		13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Creates a mime scene which includes a sequence of activities ■ Focuses on the performance some of the time 	<ul style="list-style-type: none"> ■ Clarifies some of the activities physically ■ Reveals some awareness of the performance space 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the activities that have been created
	20-25		10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates a mime scene which does not include a sequence of activities ■ Demonstrates limited focus and concentration 	<ul style="list-style-type: none"> ■ Demonstrates limited physical clarity ■ Unaware of the performance space 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about the activities that have been created
	0-19		0-9

GRADED EXAMINATIONS IN DRAMA: MIME		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"> ■ Creates a mime which focuses on and defines hand, foot and/or face movements ■ Creates a mime scene which reveals and develops a place and situation ■ Engages with place and situation wholeheartedly 	<ul style="list-style-type: none"> ■ Utilises precise and co-ordinated hand, foot and/or face movements ■ Utilises the performance space confidently 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the activities that have been created
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a mime which focuses on hand, foot and/or face movements ■ Creates a mime scene which reveals a place and situation ■ Engages with place and situation most of the time 	<ul style="list-style-type: none"> ■ Utilises clear hand, foot and/or face movements ■ Utilises the performance space well 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the activities that have been created
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Creates a mime which involves some hand, foot and/or face movements ■ Creates a mime scene which indicates a place and situation ■ Engages with place and situation some of the time 	<ul style="list-style-type: none"> ■ Utilises some clear hand, foot and/or face movements ■ Utilises the performance space satisfactorily 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the activities that have been created
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates a mime which has limited hand, foot and/or face movements ■ Creates a mime scene which does not indicate a place and situation 	<ul style="list-style-type: none"> ■ Demonstrates limited physical clarity of hand, foot and/or face movements ■ Limits use of the performance space 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about the activities that have been created
	0-19	0-19	0-9

GRADED EXAMINATIONS IN DRAMA: MIME		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"> ■ Creates believable characters ■ Clarifies specific relationships with other characters, real or imaginary, when and where appropriate ■ Reveals the drama moment-by-moment, as if for the very first time 	<ul style="list-style-type: none"> ■ Builds character through the whole body ■ Demonstrates whole body co-ordination ■ 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 and situation
Merit 65-79	<ul style="list-style-type: none"> ■ Creates believable characters most of the time ■ Conveys relationships with other characters, real or imaginary, when and where appropriate ■ Engages with the imaginary most of the time 	<ul style="list-style-type: none"> ■ Builds character through most of the body ■ Co-ordinates movement most of the time ■ 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 and situation
Pass 50-64	<ul style="list-style-type: none"> ■ Creates believable characters some of the time ■ Reveals an awareness of other characters in the space, real or imaginary, when and where appropriate ■ Engages with the imaginary some of the time 	<ul style="list-style-type: none"> ■ Builds character through some of the body ■ Co-ordinates movement some of the time ■ 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 and situation
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates limited characters, situations and relationships ■ Demonstrates limited engagement with the imaginary 	<ul style="list-style-type: none"> ■ Demonstrates insufficient physicalisation of character ■ Demonstrates insufficient co-ordination ■ 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 and situation

GRADED EXAMINATIONS IN DRAMA: MIME		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"> ■ Creates a believable, three-dimensional performance ■ Communicates character intention and objective consistently ■ Structures scenes to reveal a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates physical control, precision, flexibility and co-ordination 	<ul style="list-style-type: none"> ■ Responds in detail with knowledge and understanding to questions about the performance demands
	32-40	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a believable performance ■ Communicates character intention and objective most of the time ■ Creates a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates physical control, precision, flexibility and co-ordination most of the time 	<ul style="list-style-type: none"> ■ Responds with knowledge and understanding to questions about the performance demands
	26-31	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Creates moments of believability ■ Communicates character intention and objective some of the time ■ Indicates a progression of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates physical control, precision, flexibility and co-ordination some of the time 	<ul style="list-style-type: none"> ■ Responds with some knowledge and understanding to questions about the performance demands
	20-25	20-25	10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates limited characters, situations and relationships ■ Demonstrates character intention and objective insufficiently ■ Demonstrates limited development of mood and/or thought 	<ul style="list-style-type: none"> ■ Demonstrates insufficient physical control, precision, flexibility and co-ordination 	<ul style="list-style-type: none"> ■ Responds with limited knowledge and understanding to questions about the performance demands
	0-19	0-19	0-9

PURPOSE OF THE EXAMINATIONS

Group Introductory Examinations are designed to stimulate the imagination and develop basic communication skills in an interactive situation.

Candidates who prepare themselves appropriately will develop:

- 1 Communication skills: the ability to share a poem with others
- 2 Memory skills: the ability to learn words and recall them aloud
- 3 Interactive skills: the ability to work in an ensemble.

Group Introductory Examinations are also designed to introduce candidates to group examinations within the LAMDA examinations framework. *Group Introductory Examinations* are therefore not accredited by the Qualifications and Curriculum Authority.

GENERAL NOTES AND REGULATIONS

- 1 The set poems for each grade can be found in *The LAMDA Anthology of Verse and Prose Volume XVI*.
- 2 A legible copy of the chosen poem must be provided for the examiner.
- 3 Prompters are not permitted. The examiner may prompt at their discretion.
- 4 Groups must be a minimum of three candidates and no more than six candidates.
- 5 Each candidate must wear a name badge.

TOTAL TIME ALLOWANCE FOR EACH EXAMINATION

15 minutes

EXAMINATION CONTENT

Group Introductory

Minimum age: 5 years

- 1 The group must speak from memory one of the following poems:

Elephant Walking – Clive Sansom
Buried Treasure – Richard James
Sea Shore – John Kitching

The poem may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

- 2 The group will play a drama game with the examiner. The examiner will say 'I'm a magician and I'm going to turn you into...' and then identify people, animals and objects for the group to become. This process will be repeated at least four times.

Group Preparatory
Minimum age: 6 years

1 The group must speak from memory one of the following poems:

Wind Poem – Pie Corbett
It is I, the Little Owl – Chippewa Indian
Busy Day – Michael Rosen

The poem may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

2 The group will play a drama game with the examiner.
The examiner will say a word e.g. 'school' and ask the group to repeat it in a variety of ways e.g. happily, sadly, quietly, loudly, quickly, slowly.

Group Preliminary
Minimum age: 7 years

1 The group must speak from memory one of the following poems:

Hist Whist – e.e. cummings
Cat! – Eleanor Farjeon
Chinese New Year Dragon – John Foster

The poem may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

2 The group will play a rhyming game with the examiner.
The examiner might start by saying "I'm going to say 'day' - what are you going to say?"
The group would then respond with words that rhyme with 'day'.

MARKING SCHEME

The group will receive a written Examination Report, outlining areas of achievement, and a Band of Attainment.

There are four Bands of Attainment:

Distinction
Merit
Pass
Below Pass

Assessment Criteria

The following table illustrates the basis of awarding a Band of Attainment.

GROUP INTRODUCTORY EXAMINATIONS		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
Group Introductory, Group Preparatory , Group Preliminary	COMMUNICATION SKILLS	MEMORY SKILLS	INTERACTIVE SKILLS
Distinction	<ul style="list-style-type: none"> ■ Shares the poem expressively and confidently ■ Makes sense of the words and the poem as a whole ■ Listens, responds and fully engages with instructions 	<ul style="list-style-type: none"> ■ Has memorised the words accurately and fluently 	<ul style="list-style-type: none"> ■ Listens, engages and interacts ■ Functions as an ensemble ■ Reveals an awareness of group rhythm and timing
Merit	<ul style="list-style-type: none"> ■ Shares the poem with some expression and confidence ■ Makes sense of the words ■ Listens, responds and reacts to instructions 	<ul style="list-style-type: none"> ■ Has memorised the words accurately 	<ul style="list-style-type: none"> ■ Listens and interacts ■ Functions as an ensemble most of the time ■ Reveals some awareness of group rhythm and timing
Pass	<ul style="list-style-type: none"> ■ Shares the poem with the examiner ■ Makes sense of some of the words ■ Listens and responds most of the time 	<ul style="list-style-type: none"> ■ Has memorised the words fairly accurately 	<ul style="list-style-type: none"> ■ Listens ■ Functions as an ensemble some of the time
Below Pass	<ul style="list-style-type: none"> ■ Does not share the poem with the examiner ■ Demonstrates insufficient understanding of the poem ■ Does not react to instruction 	<ul style="list-style-type: none"> ■ Takes more than three attempts to begin ■ Requires regular prompting 	<ul style="list-style-type: none"> ■ Does not listen or interact ■ Does not operate as an ensemble

PURPOSE OF THE EXAMINATIONS

Group Recital Examinations are designed to develop the skills necessary for devising and presenting a programme of material for performance, in a recital format.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Interactive skills

Group Recital Examinations offer candidates the opportunity of sharing responsibility for the performance and therefore the group, not the individual candidate, is assessed. For this reason, *Group Recital Examinations* are not accredited by the Qualifications and Curriculum Authority. This also means that the specification format does not include 'Learning Outcomes' or 'Level Descriptions' which are given as guidelines for individual candidates in examinations that assess the skills, knowledge and understanding of the individual.

BROAD OBJECTIVES OF THE EXAMINATIONS

1 *Interpretative skills*

Candidates are required:

- To devise a group performance in a recital format
- To place text within a context by selecting, linking and structuring material around a theme
- To engage imaginatively with the thought, emotion, style and form of a text.

2 *Technical skills*

- To communicate audibly and clearly as a group in order to convey the material appropriately
- To vary use of the performance space in order to illuminate the material and theme.

3 *Interactive skills*

Candidates are required:

- To share responsibility for the performance in order to communicate as an ensemble.

STRUCTURE

The specification is divided into four distinct levels.

Entry Level	Entry
Level 1 Foundation	Grades 1, 2, 3
Level 2 Intermediate	Grades 4, 5
Level 3 Advanced	Grades 6, 7, 8

GENERAL NOTES AND REGULATIONS

- 1 The group must consist of a minimum of three and a maximum of fifteen candidates.
- 2 Candidates may not enter for more than one group examination of the same subject at the same grade.
- 3 The group may perform the elements of an examination in any order.
- 4 The examiner will not interrupt the recital programme once the group has started.
- 5 Candidates may use recorded music and/or sound effects but must provide their own sound equipment. No unauthorised person will be allowed to be present during the examination and therefore the group must operate their own sound equipment.
- 6 The group must bring legible copies of all selections for the examiner. The group may choose to bring a decorated programme of their recital for the examiner.
- 7 It is advisable that the book from which a prose piece has been taken must be read in its entirety.
- 8 Selected repertoire must be presented in English.
- 9 For the purpose of these examinations, a 'link' is a short statement connecting one piece of text to another to ensure fluency of performance.
- 10 The group will receive a written examination report: there will be no oral feedback after the performance.

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

ENTRY LEVEL

Entry Level is offered by LAMDA as an introduction to *Group Recital Examinations*.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **two** minutes in length; short enough to allow candidates to maintain concentration to the end.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for the group's age and ability.
- 6 Repertoire content must be simple and straightforward, relating to familiar subjects and contexts, real or imagined.
- 7 Repertoire language must be simple and accessible, with vocabulary that conveys meaning clearly and unambiguously.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

The group must present a mini-recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 5 minutes.

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 1: FOUNDATION

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **two** minutes in length.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for the group's age and ability.
- 6 The content of the selected repertoire 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 selected repertoire must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 1

The group must present a mini-recital, based around a theme, utilising the following elements:

- 1** Memorised verse
- 2** Memorised prose
- 3** Memorised verse or prose, which must be a contrast in mood from the previous pieces

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 10 minutes.

Grade 2

The group must present a mini-recital, based around a theme, utilising the following elements:

- 1** Memorised verse
- 2** Memorised prose
- 3** Memorised verse or prose, which must be a contrast in mood from the previous pieces

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 10 minutes.

Grade 3

The group must present a mini-recital, based around a theme, utilising the following elements:

- 1** Memorised verse
- 2** Memorised prose
- 3** Memorised verse or prose, which must be a contrast in mood from the previous pieces

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 10 minutes.

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 2: INTERMEDIATE

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Each selection must not exceed **three** minutes in length.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for the group's age and ability.
- 6 The content of the selected repertoire must go beyond 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 selected repertoire must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.

TOTAL TIME ALLOWANCE FOR EACH GRADE

20 minutes

EXAMINATION CONTENT

Grade 4

The group must present a recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose
- 3 Memorised verse or prose, which must be a contrast in mood from the previous pieces
- 4 An original scene of the group's own devising (which may or may not be mimed)

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 15 minutes.

Grade 5

The group must present a recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose
- 3 Memorised verse or prose, which must be a contrast in mood from the previous pieces
- 4 An original scene of the group's own devising (which may or may not be mimed)

and including appropriate links.

Text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 15 minutes.

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 3: ADVANCED

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used, although a different prose selection from one of the set books is acceptable.
- 2 Selections set for *The LAMDA Acting Anthology* may not be used, although a different scene from one of the set plays is acceptable.
- 3 Each selection must not exceed **three** minutes in length.
- 4 Selected repertoire must be published. Dramatic text must be selected from a published play or screenplay or be adapted from the dialogue of a published novel.
- 5 Any published translation of non-English language texts is acceptable.
- 6 Selected repertoire must be suitable for the group's age and ability.

- 7 Selected repertoire must enable the group to engage with complex emotions and universal themes.
- 8 The content and language of the selected repertoire must be technically challenging e.g. in terms of vocal range and dexterity.
- 9 Male candidates are strongly advised not to play female characters and vice versa because of the additional demands of such characterisations.

TOTAL TIME ALLOWANCE FOR EACH GRADE

30 minutes

EXAMINATION CONTENT

Grade 6

The group must present a recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose
- 3 Memorised verse or prose, which must be a contrast in genre, style or mood from the previous pieces
- 4 Memorised dramatic text or an original scene of the group's own devising (which may or may not be mimed)

and including appropriate links.

Prose and verse text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 25 minutes.

Grade 7

The group must present a recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose
- 3 Memorised verse or prose, which must be a contrast in genre, style or mood from the previous pieces
- 4 Memorised dramatic text or an original scene of the group's own devising (which may or may not be mimed)

and including appropriate links.

Prose and verse text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 25 minutes.

The group must present a recital, based around a theme, utilising the following elements:

- 1 Memorised verse
- 2 Memorised prose
- 3 Memorised verse or prose, which must be a contrast in genre, style or mood from the previous pieces
- 4 Memorised dramatic text or an original scene of the group's own devising (which may or may not be mimed)

and including appropriate links.

Prose and verse text may be presented individually or in unison. Individual lines or phrases may be taken by solo voices or part of the group, depending on the nature of the text.

The group may also choose to use music and/or sound effects but they must provide and operate their own sound equipment.

The group may present the pieces in any order. The examiner will not interrupt the programme once the group has started.

The entire programme must not exceed 25 minutes.

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

GROUP RECITAL EXAMINATIONS		ASSESSMENT CRITERIA		The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)	
ALL LEVELS	INTERPRETATION/PROGRAMME (40 marks)	TECHNIQUE (40 marks)	INTERACTION (20 marks)		
Distinction 80 +	<ul style="list-style-type: none"> ■ Presents a well contrasted selection of pieces that imaginatively explore and develop the theme, with appropriate links ■ Communicates the specific sense of the words and theme ■ Conveys a strong sense of feeling and indicates specific changes in mood 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Varies use of the performance space, appropriate to the chosen material 	<ul style="list-style-type: none"> ■ Listens, engages and interacts as a group ■ Functions as an ensemble ■ Utilises appropriate group rhythm and timing 		16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Presents a contrasted selection of pieces that successfully explore and develop the theme, with appropriate links ■ Communicates the sense of the words and theme ■ Conveys feeling and indicates changes in mood 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Varies use of the performance space 	<ul style="list-style-type: none"> ■ Listens and interacts as a group ■ Functions as an ensemble most of the time ■ Utilises appropriate group rhythm and timing most of the time 		13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Presents a selection of pieces that reflect a theme, with appropriate links ■ Makes sense of the words and theme ■ Conveys some feeling and broadly indicates changes in mood 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Varies use of the performance space occasionally 	<ul style="list-style-type: none"> ■ Listens as a group ■ Functions as an ensemble some of the time ■ Utilises appropriate group rhythm and timing some of the time 		10-12
Below Pass 0-49	<ul style="list-style-type: none"> ■ Takes more than two attempts to begin ■ Requires regular prompting ■ Presents a selection of pieces that are not connected by a theme ■ Demonstrates limited understanding of the words and theme ■ Limits feeling and generalises mood 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Limited use of the performance space 	<ul style="list-style-type: none"> ■ Does not listen or interact as a group ■ Does not operate as an ensemble ■ Breaks group rhythm 		0-9

PURPOSE OF THE EXAMINATIONS

Choral Speaking Examinations are designed to develop the skills necessary for effective oral communication of the written word by a group.

Candidates who prepare themselves appropriately will develop:

- 1** Interpretative skills
- 2** Technical skills
- 3** Interactive skills

Choral Speaking Examinations offer candidates the opportunity of sharing responsibility for the performance and therefore the group, not the individual candidate, is assessed. For this reason, *Choral Speaking Examinations* are not accredited by the Qualifications and Curriculum Authority. This also means that the specification format does not include ‘Learning Outcomes’ or ‘Level Descriptions’ which are given as guidelines for individual candidates in examinations that assess the skills, knowledge and understanding of the individual.

BROAD OBJECTIVES OF THE EXAMINATIONS

1 *Interpretative skills*

Candidates are required:

- To create a group choral performance appropriate to the demands of the chosen text
- To engage imaginatively with the thought, emotion, style and form of a text.

2 *Technical skills*

- To communicate audibly and clearly as a group in order to convey the material appropriately
- To orchestrate the spoken language in order to illuminate meaning and mood.

3 *Interactive skills*

Candidates are required:

- To share responsibility for the performance in order to communicate as an ensemble.

STRUCTURE

The specification is divided into four distinct levels.

Entry Level	Entry
Level 1	Foundation Grades 1, 2, 3
Level 2	Intermediate Grades 4, 5
Level 3	Advanced Grades 6, 7, 8

GENERAL NOTES AND REGULATIONS

- 1 The group must consist of a minimum of three candidates. There is no upper limit.
- 2 Candidates may not enter for more than one group examination of the same subject at the same grade.
- 3 The group may perform the prepared elements of an examination in any order.
- 4 The group must bring legible copies of all selections for the examiner.
- 5 Selected repertoire must be presented in English.
- 6 The group will receive a written examination report: there will be no oral feedback after the performance.

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

ENTRY LEVEL

Entry Level is offered by LAMDA as an introduction to *Choral Speaking Examinations*.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used.
- 2 Each selection must not exceed **two** minutes in length; short enough to allow candidates to maintain concentration to the end.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for the group's age and ability.
- 6 Selected repertoire must be suitable for group performance.
- 7 Selected repertoire must be strongly contrasted in mood.
- 8 Repertoire content must be simple and straightforward, relating to familiar subjects and contexts, real or imagined.
- 9 Repertoire language must be simple and accessible, with vocabulary that conveys meaning clearly and unambiguously.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

The group must speak two pieces of verse from memory.

The verse may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

LEVEL 1: FOUNDATION

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used.
- 2 Each selection of text must not exceed **two** minutes in length.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for group performance.
- 6 Selected repertoire must be strongly contrasted in mood or theme.
- 7 The content of the selected repertoire 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).
- 8 The language of the selected repertoire must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.

TOTAL TIME ALLOWANCE FOR EACH GRADE

10 minutes

EXAMINATION CONTENT

Grade 1

The group must speak two pieces of verse from memory.

The verse may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

Grade 2

The group must speak two pieces of verse from memory.

The verse may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

Grade 3

The group must speak two pieces of verse from memory.

The verse may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 2: INTERMEDIATE

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used.
- 2 Each selection of text must not exceed **three** minutes in length.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for group performance.
- 6 Selected repertoire must be strongly contrasted in mood and theme.
- 7 The content of selected repertoire must go beyond 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).
- 8 The language of selected repertoire must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 4

The group must speak from memory two pieces of verse and one piece of prose.

Text may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

Grade 5

The group must speak from memory two pieces of verse and one piece of prose.

Text may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
Total	100

Pass 50 Merit 65 Distinction 80

LEVEL 3: ADVANCED

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 Selections set for *The Speaking of Verse and Prose* may not be used.
- 2 Each selection must not exceed **three** minutes in length.
- 3 Selected repertoire must be published.
- 4 Any published translation of non-English language texts is acceptable.
- 5 Selected repertoire must be suitable for group performance.
- 6 Selected repertoire must be strongly contrasted in genre and style or mood and theme.
- 7 Selected repertoire must enable the group to engage with complex emotions and universal themes.
- 8 The content and language of the selected repertoire must be technically challenging e.g. in terms of vocal range and dexterity.

TOTAL TIME ALLOWANCE FOR EACH GRADE

20 minutes

EXAMINATION CONTENT

Grade 6

The group must speak from memory two pieces of verse and two pieces of prose.

Text may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

Grade 7

The group must speak from memory two pieces of verse and two pieces of prose.

Text may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

Grade 8

The group must speak from memory two pieces of verse and two pieces of prose.

Text may be presented in unison although it is entirely acceptable for individual lines or phrases to be taken by a solo voice or smaller group.

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

MARKING SCHEME

<i>Interpretation/Programme</i>	40
<i>Technique</i>	40
<i>Interaction</i>	20
<i>Total</i>	100

Pass 50 Merit 65 Distinction 80

CHORAL SPEAKING EXAMINATIONS		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
ALL LEVELS	INTERPRETATION/PROGRAMME (40 marks)	TECHNIQUE (40 marks)	INTERACTION (20 marks)
Distinction 80+	<ul style="list-style-type: none"> ■ Chooses text appropriate for choral speaking ■ Presents a well contrasted selection of pieces ■ Communicates the specific sense of the words ■ Conveys a strong sense of feeling and indicates specific changes in mood 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Orchestrates the spoken language according to the demands of the text ■ Orchestrates gesture appropriate to the demands of the text 	<ul style="list-style-type: none"> ■ Listens, engages and interacts as a group ■ Functions as an ensemble ■ Utilises appropriate group rhythm and timing
Merit 65-79	<ul style="list-style-type: none"> ■ Chooses text appropriate for choral speaking ■ Presents a contrasted selection of pieces ■ Communicates the sense of the words ■ Conveys feeling and indicates changes in mood 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Orchestrates the spoken language appropriately most of the time ■ Orchestrates gesture appropriately most of the time 	<ul style="list-style-type: none"> ■ Listens and interacts as a group ■ Functions as an ensemble most of the time ■ Utilises appropriate group rhythm and timing most of the time
Pass 50-64	<ul style="list-style-type: none"> ■ Chooses at least one piece of text appropriate for choral speaking ■ Presents a selection of pieces that have some contrast ■ Makes sense of the words ■ Conveys some feeling and broadly indicates changes in mood 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Orchestrates the spoken language appropriately some of the time ■ Orchestrates gesture appropriately some of the time 	<ul style="list-style-type: none"> ■ Listens as a group ■ Functions as an ensemble some of the time ■ Utilises appropriate group rhythm and timing some of the time
Below Pass 0-49	<ul style="list-style-type: none"> ■ Takes more than two attempts to begin ■ Requires regular prompting ■ Chooses text inappropriate for choral speaking ■ Presents a selection of pieces that are not contrasting ■ Demonstrates limited understanding of the words ■ Limits feeling and generalises mood 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Orchestrates the spoken language inappropriately ■ Orchestrates gesture inappropriately 	<ul style="list-style-type: none"> ■ Does not listen or interact as a group ■ Does not operate as an ensemble ■ Breaks group rhythm

PURPOSE OF THE EXAMINATIONS

Group Acting Examinations are designed to develop the skills necessary to communicate a dramatic text, in an ensemble, to an audience.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Interactive skills

Group Acting Examinations offer candidates the opportunity of sharing responsibility for the performance and therefore the group, not the individual candidate, is assessed. For this reason, *Group Acting Examinations* are not accredited by the Qualifications and Curriculum Authority. This also means that the specification format does not include 'Learning Outcomes' or 'Level Descriptions' which are given as guidelines for individual candidates in examinations that assess the skills, knowledge and understanding of the individual.

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 situation in order to create a credible sense of reality.

2 *Technical skills*

- To communicate audibly and clearly as a group in order to convey the material appropriately
- To stage the performance according to the demands of the text.

3 *Interactive skills*

Candidates are required:

- To create relationships between characters
- To share responsibility for the performance in order to communicate as an ensemble.

STRUCTURE

The specification is divided into four distinct levels.

Entry Level	Entry
Level 1 Foundation	Grades 1, 2, 3
Level 2 Intermediate	Grades 4, 5
Level 3 Advanced	Grades 6, 7, 8

GENERAL NOTES AND REGULATIONS

- 1 The group must consist of a minimum of three and a maximum of ten candidates.
- 2 Candidates may not enter for more than one group examination of the same subject at the same grade.
- 3 Prompters are not permitted. Examiners may prompt at their discretion.
- 4 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.
- 5 Candidates may use recorded music and/or sound effects but must provide their own sound equipment. No unauthorised person will be allowed to be present during the examination and therefore the group must operate their own sound equipment.
- 6 Any time taken for changes and the setting or striking of props must be included in the time of the scene.
- 7 The examiner reserves the right to halt scenes that exceed the stipulated time allowance.
- 8 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.
- 9 Candidates must bring legible copies of selections for the examiner.
- 10 Candidates must not present the same scene for more than one examination.
- 11 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.
- 12 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.
- 13 The group will receive a written examination report: there will be no oral feedback after the performance.

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

ENTRY LEVEL

Entry Level is offered by LAMDA as an introduction to *Group Acting Examinations*.

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 The selected scene must be a minimum of **four** minutes and no more than **five** minutes in length.
- 2 The scene must be selected from a published play or screenplay, a published collection of scenes or be adapted from the dialogue of a published novel.
- 3 Any published translation of non-English language texts is acceptable.
- 4 The content of the selected scene must be simple and straightforward, relating to familiar subjects and contexts, real or imagined.
- 5 The language of the selected scene must be simple and accessible, with vocabulary and sentence structure that conveys meaning clearly and unambiguously.
- 6 Male characters may be played by females and vice versa.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

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

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 1: FOUNDATION

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 The selected scene must be a minimum of **five** minutes and no more than **ten** minutes in length.
- 2 The scene must be selected from a published play or screenplay, a published collection of scenes or be adapted from the dialogue of a published novel.
- 3 Any published translation of non-English language texts is acceptable.
- 4 The content of the selected scene 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).
- 5 The language of the selected scene must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.
- 6 Male characters may be played by females and vice versa.

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 1

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

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 2

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

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 3

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

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 2: INTERMEDIATE

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 The selected scene, or sequence of scenes from the same play, must be a minimum of **ten** minutes and no more than **fifteen** minutes in length.
- 2 The scene(s) must be selected from a published play or screenplay, a published collection of scenes or be adapted from the dialogue of a published novel.
- 3 Any published translation of non-English language texts is acceptable.
- 4 The content of the selected scene(s) must go beyond 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).
- 5 The language of the selected scene(s) must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.
- 6 Male candidates are strongly advised not to play female characters and vice versa because of the additional demands of such characterisations.

TOTAL TIME ALLOWANCE FOR EACH GRADE

20 minutes

EXAMINATION CONTENT

Grade 4

The group must perform from memory a scene, or sequence of scenes from the same play, of their own choice. The play title and author must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 5

The group must perform from memory a scene, or sequence of scenes from the same play, of their own choice. The play title and author must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 3: ADVANCED

REPERTOIRE GUIDELINES AND REGULATIONS

- 1 The selected scene, or sequence of scenes from the same play, must be a minimum of **fifteen** minutes and no more than **twenty** minutes in length.
- 2 The scene(s) must be selected from a published play or screenplay, a published collection of scenes or be adapted from the dialogue of a published novel.
- 3 Any published translation of non-English language texts is acceptable.
- 4 The selected scene(s) must enable the group to engage with complex emotions and universal themes.
- 5 The content and language of the selected scene(s) must be technically challenging e.g. in terms of vocal range and dexterity.
- 6 Male candidates are strongly advised not to play female characters and vice versa because of the additional demands of such characterisations.

TOTAL TIME ALLOWANCE FOR EACH GRADE

25 minutes

EXAMINATION CONTENT

Grade 6

The group must perform from memory a scene, or sequence of scenes from the same play, of their own choice. The play title and author must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 7

The group must perform from memory a scene, or sequence of scenes from the same play, of their own choice. The play title and author must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 8

The group must perform from memory a scene, or sequence of scenes from the same play, of their own choice. The play title and author must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

GROUP ACTING EXAMINATIONS		ASSESSMENT CRITERIA		The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)	
ALL LEVELS	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	INTERACTION (20 marks)		
Distinction 80 +	<ul style="list-style-type: none"> ■ Reveals a confident understanding of style, form, character, subtext and context ■ Communicates the specific sense of the words ■ Conveys a strong sense of feeling and indicates specific changes in mood ■ Focuses and engages with the material wholeheartedly 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Utilises the performance space, appropriate to the chosen material 	<ul style="list-style-type: none"> ■ Listens, engages and interacts as a group ■ Functions as an ensemble ■ Utilises appropriate group rhythm and timing ■ Creates specific relationships between characters 	32-40	16-20
Merit 65-79	<ul style="list-style-type: none"> ■ Reveals an understanding of style, form, character, subtext and context ■ Communicates the sense of the words ■ Conveys feeling and indicates changes in mood ■ Focuses and engages with the material most of the time 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Utilises the performance space well 	<ul style="list-style-type: none"> ■ Listens and interacts as a group ■ Functions as an ensemble most of the time ■ Utilises appropriate group rhythm and timing most of the time ■ Creates relationships between characters 	26-31	13-15
Pass 50-64	<ul style="list-style-type: none"> ■ Reveals a basic understanding of style, form, character, subtext and context ■ Makes sense of the words ■ Conveys some feeling and broadly indicates changes in mood ■ Focuses and engages with the material some of the time 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Utilises the performance space satisfactorily 	<ul style="list-style-type: none"> ■ Listens as a group ■ Functions as an ensemble some of the time ■ Utilises appropriate group rhythm and timing some of the time ■ Reveals an awareness of relationships between characters 	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 a limited understanding of style, form, character, subtext and context ■ Limits feeling and generalises mood ■ Demonstrates limited focus and engagement 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Limits use of the performance space 	<ul style="list-style-type: none"> ■ Does not listen or interact as a group ■ Does not operate as an ensemble ■ Breaks group rhythm ■ Reveals a limited understanding of relationship 	0-19	0-9

PURPOSE OF THE EXAMINATIONS

Group Devised Performance Examinations are designed to develop the skills necessary to devise an original piece of theatre and present it to an audience.

Candidates who prepare themselves appropriately will develop:

- 1 Interpretative skills
- 2 Technical skills
- 3 Interactive skills

Group Devised Performance Examinations offer candidates the opportunity of sharing responsibility for the performance and therefore the group, not the individual candidate, is assessed. For this reason, *Group Devised Performance Examinations* are not accredited by the Qualifications and Curriculum Authority. This also means that the specification format does not include 'Learning Outcomes' or 'Level Descriptions' which are given as guidelines for individual candidates in examinations that assess the skills, knowledge and understanding of the individual.

BROAD OBJECTIVES OF THE EXAMINATIONS

1 Interpretative skills

Candidates are required:

- To devise an original piece of theatre within a defined dramatic shape and structure
- To suspend disbelief by focusing on the immediacy of the situation in order to create a credible sense of reality.

2 Technical skills

- To communicate audibly and clearly as a group in order to convey the material appropriately
- To stage the performance according to the demands of the material.

3 Interactive skills

Candidates are required:

- To create relationships between characters
- To share responsibility for the performance in order to communicate as an ensemble.

STRUCTURE

The specification is divided into four distinct levels.

Entry Level	Entry
Level 1 Foundation	Grades 1, 2, 3
Level 2 Intermediate	Grades 4, 5
Level 3 Advanced	Grades 6, 7, 8

GENERAL NOTES AND REGULATIONS

- 1 The group must consist of a minimum of three and a maximum of ten candidates.
 - 2 Candidates may not enter for more than one group examination of the same subject at the same grade.
 - 3 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.
 - 4 Candidates may use recorded music and/or sound effects but must provide their own sound equipment. No unauthorised person will be allowed to be present during the examination and therefore the group must operate their own sound equipment.
 - 5 Any time taken for changes and the setting or striking of props must be included in the time of the scene.
 - 6 The examiner reserves the right to halt scenes that exceed the stipulated time allowance.
 - 7 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.
 - 8 Candidates must not present the same scene for more than one examination.
 - 9 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.
 - 10 The group will receive a written examination report: there will be no oral feedback after the performance.
-

ENTRY LEVEL

Entry Level is offered by LAMDA as an introduction to *Group Devised Performance Examinations*.

TOTAL TIME ALLOWANCE

10 minutes

EXAMINATION CONTENT

Entry

The group must present an original piece of theatre, based on a scene from a book.

The piece must be a minimum of four minutes and no more than eight minutes in length.

The title of the book must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 1: FOUNDATION

TOTAL TIME ALLOWANCE FOR EACH GRADE

15 minutes

EXAMINATION CONTENT

Grade 1

The group must present an original piece of theatre, based on the title 'The Visitor'.

The piece must be a minimum of five minutes and no more than ten minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 2

The group must present an original piece of theatre, based on the title 'The Adventure'.

The piece must be a minimum of five minutes and no more than ten minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 3

The group must present an original piece of theatre, based on the title 'The Challenge'.

The piece must be a minimum of five minutes and no more than ten minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 2: INTERMEDIATE

TOTAL TIME ALLOWANCE FOR EACH GRADE

20 minutes

EXAMINATION CONTENT

Grade 4

The group must present an original piece of theatre, based on an extraordinary occurrence in an everyday situation.

The piece must be a minimum of ten minutes and no more than fifteen minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 5

The group must present an original piece of theatre, using a piece of either live or recorded music as stimulus. The music must be used within the piece and if sound equipment is required, it must be provided and operated by the group.

The piece must be a minimum of ten minutes and no more than fifteen minutes in length.

The title must be announced prior to the start of the performance.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

LEVEL 3: ADVANCED

Total time allowance for each grade

25 minutes

EXAMINATION CONTENT

Grade 6

The group must present an original piece of theatre, using a poem of their own choice as stimulus. The group must provide a copy of the poem for the examiner.

The group may choose to include any of the following dramatic features:

- A sequence of scenes
- Chorus
- Epilogue
- Monologue
- Narration
- Plot and sub-plot
- Prologue
- Tableaux

The piece must be a minimum of fifteen minutes and no more than twenty minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 7

The group must present an original piece of theatre, with a cultural or historical context.

The group may choose to include any of the following dramatic features:

- A sequence of scenes
- Chorus
- Epilogue
- Monologue
- Narration
- Plot and sub-plot
- Prologue
- Tableaux

The piece must be a minimum of fifteen minutes and no more than twenty minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

Grade 8

The group must present an original piece of theatre, based on a topical issue or newspaper report.

The group may choose to include any of the following dramatic features:

- A sequence of scenes
- Chorus
- Epilogue
- Monologue
- Narration
- Plot and sub-plot
- Prologue
- Tableaux

The piece must be a minimum of fifteen minutes and no more than twenty minutes in length.

The title must be announced prior to the start of the performance.

The group may also choose to use music and/or sound effects (live or recorded) but they must provide and operate their own sound equipment.

MARKING SCHEME

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

Pass 50 Merit 65 Distinction 80

GROUP DEVISED PERFORMANCE EXAMINATIONS		ASSESSMENT CRITERIA	
The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)			
ALL LEVELS	INTERPRETATION (40 marks)	TECHNIQUE (40 marks)	INTERACTION (20 marks)
Distinction 80+	<ul style="list-style-type: none"> ■ Creates a piece of theatre with a clear structure ■ Creates a piece of theatre with clearly defined characters and detailed situations ■ Focuses and engages with the material wholeheartedly 	<ul style="list-style-type: none"> ■ Communicates with audibility appropriate for the performance space ■ Communicates with clarity appropriate for the chosen material ■ Utilises the performance space appropriately 	<ul style="list-style-type: none"> ■ Listens, engages and interacts as a group ■ Functions as an ensemble ■ Utilises appropriate group rhythm and timing ■ Creates specific relationships between characters
Merit 65-79	<ul style="list-style-type: none"> ■ Creates a piece of theatre with a structure ■ Creates a piece of theatre which clarifies character and situation most of the time ■ Focuses and engages with the material most of the time 	<ul style="list-style-type: none"> ■ Communicates with audibility ■ Communicates with clarity ■ Utilises the performance space appropriately most of the time 	<ul style="list-style-type: none"> ■ Listens and interacts as a group ■ Functions as an ensemble most of the time ■ Utilises appropriate group rhythm and timing most of the time ■ Creates relationships between characters
Pass 50-64	<ul style="list-style-type: none"> ■ Creates a piece of theatre with some sense of structure ■ Creates a piece of theatre which clarifies character and situation some of the time ■ Focuses and engages with the material some of the time 	<ul style="list-style-type: none"> ■ Demonstrates sufficient audibility for the performance space ■ Communicates with sufficient clarity in order to be understood ■ Utilises the performance space appropriately some of the time 	<ul style="list-style-type: none"> ■ Listens as a group ■ Functions as an ensemble some of the time ■ Utilises appropriate group rhythm and timing some of the time ■ Reveals an awareness of relationships between characters
Below Pass 0-49	<ul style="list-style-type: none"> ■ Creates a piece of theatre without structure ■ Creates a piece of theatre which does not clarify character and situation ■ Demonstrates limited focus and engagement 	<ul style="list-style-type: none"> ■ Demonstrates insufficient audibility for the performance space ■ Demonstrates insufficient clarity for the performance space ■ Utilises the performance space inappropriately 	<ul style="list-style-type: none"> ■ Does not listen or interact as a group ■ Does not operate as an ensemble ■ Breaks group rhythm ■ Reveals a limited understanding of relationship

