

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

LAMDA Examinations  
155 Talgarth Road  
London W14 9DA

Telephone: +44 (0) 844 847 0520  
Fax: +44 (0) 844 847 0251  
Email: [exams@lamda.org.uk](mailto:exams@lamda.org.uk)  
Web: [www.lamda.org.uk](http://www.lamda.org.uk)

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## About LAMDA Examinations

LAMDA began offering speech and drama 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 has a reputation for excellence worldwide.

Our mission is to:

- improve standards in communication through the spoken word
- foster an appreciation of literature, poetry and drama
- acknowledge levels of achievement
- support the creative, intellectual and social development of the individual as a whole.

Our challenge is to recognise achievement in communication and drama, and to support the development of self-esteem of children, young people and adults across the globe.

Dawn Postans  
Head of Examinations

## **Office of Qualifications and Examinations Regulation (Ofqual)**

LAMDA Examinations has been accredited as an awarding organisation by Ofqual, the Office of Qualifications and Examinations Regulation in England and the corresponding regulatory authorities in Wales (DCELLS) and Northern Ireland (CCEA). Ofqual was launched in April 2010 as the new regulator for qualifications, examinations and assessments.

The LAMDA qualifications below are accredited, ensuring transparency, consistency and fairness. They are part of the Qualifications and Credit Framework (QCF) and equate with other accredited QCF qualifications.

### **The Qualifications and Credit Framework (QCF)**

The Qualifications and Credit Framework (QCF) is a credit-based qualifications framework, allowing a unit-based approach to building qualifications. All vocational qualifications will be placed on the framework by 2013.

### **LAMDA Accredited Qualifications**

Entry 3: Graded Examinations in Communication: Speaking Verse and Prose  
Level 1: Graded Examinations in Communication: Speaking Verse and Prose  
Level 2: Graded Examinations in Communication: Speaking Verse and Prose  
Level 3: Graded Examinations in Communication: Speaking Verse and Prose

Entry 3: Graded Examinations in Communication: Reading for Performance  
Level 1: Graded Examinations in Communication: Reading for Performance  
Level 2: Graded Examinations in Communication: Reading for Performance  
Level 3: Graded Examinations in Communication: Reading for Performance

Entry 3: Graded Examinations in Communication: Using Spoken English  
Level 1: Graded Examinations in Communication: Using Spoken English  
Level 2: Graded Examinations in Communication: Using Spoken English  
Level 3: Graded Examinations in Communication: Speaking in Public

Entry 3: Graded Examinations in Acting (Solo/Duologue)  
Level 1: Graded Examinations in Acting (Solo/Duologue/Combined)  
Level 2: Graded Examinations in Acting (Solo/Duologue/Combined)  
Level 3: Graded Examinations in Acting (Solo/Duologue)

Entry 3: Graded Examinations in Performance: Devising Drama (Solo/Duologue)  
Level 1: Graded Examinations in Performance: Devising Drama (Solo/Duologue)  
Level 2: Graded Examinations in Performance: Devising Drama (Solo/Duologue)  
Level 3: Graded Examinations in Performance: Devising Drama (Solo/Duologue)

Entry 3: Graded Examinations in Performance: Miming (Solo/Duologue)  
Level 1: Graded Examinations in Performance: Miming (Solo/Duologue)  
Level 2: Graded Examinations in Performance: Miming (Solo/Duologue)  
Level 3: Graded Examinations in Performance: Miming (Solo/Duologue)

Entry 3: Graded Examinations in Musical Theatre (Solo/Duo)  
Level 1: Graded Examinations in Musical Theatre (Solo/Duo)  
Level 2: Graded Examinations in Musical Theatre (Solo/Duo)  
Level 3: Graded Examinations in Musical Theatre (Solo/Duo)

Level 3: The LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)

Level 5: The LAMDA Diploma in Communication, Speech and Drama Education (LSDE)

Presently LAMDA Level 3 Certificates in Communication and Performance and the LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM) are recognised within the UCAS tariff for UK university entrance.

Further information on each qualification is available on the National Database of Accredited Qualifications website: [www.accreditedqualifications.org.uk](http://www.accreditedqualifications.org.uk).

LAMDA accredited qualifications are approved for use on publicly funded courses of study. For further information on funding please either contact your Local Education Authority (LEA), the Young People's Learning Agency (YPLA) for 16-19 funding arrangements or the Skills Funding Agency (SFA) for post 19 funding arrangements. Both these bodies have emerged from the Learning and Skills Council (LSC).

Further information is available on the Ofqual website [www.ofqual.gov.uk](http://www.ofqual.gov.uk), the Young Peoples Learning Agency (YPLA) website [www.ypla.gov.uk](http://www.ypla.gov.uk) and the Skills Funding Agency (SFA) website <http://skillsfundingagency.bis.gov.uk>.

## **The Diploma Catalogue**

LAMDA Examinations accredited qualifications at Levels 1, 2 and 3 feature in the Diploma Catalogue in the UK. They are accredited as either Additional or Specialist Learning within Diplomas.

## **Additional and Specialist Learning (ASL)**

Additional and Specialist Learning (ASL) provides learners with greater breadth (Additional Learning) and depth (Specialist Learning) of study and enables them to tailor their personal programmes to their own interests and aspirations. For learners: the subjects you choose as part of the ASL offer the opportunity to study a particular topic in more depth or to study something different that widens your experience. ASL will broaden your horizons and help to open up different opportunities in future study and employment.

## **The Role of Component Awarding Bodies (CABs) in the Diploma**

In the UK the role of Component Awarding Bodies (CABs) in 2010 is to support centres and consortia in understanding the operational arrangements and Diploma processes in relation to the CAB's qualifications that contribute to the overall Diploma award.

A Component Awarding Body (CAB) offers the constituent qualifications that contribute to the Diploma including the ASL. CABs will register and support centres in delivering these constituent qualifications.

CABs support centres on administration surrounding the CAB's own qualifications in the ways outlined below, once the centre has been registered by the CAB for delivery of the qualification(s) in question. It does this by:

- a. Helping centres understand what they need to do to secure the assessment and award of a qualification. This will include communicating to the centres the administrative tasks leading up to the award of the qualification and the results being entered onto the Diploma aggregation service (DAS).
- b. Externally quality assuring the centre and its data submissions to ensure validity, accuracy, completeness and timeliness. This includes verifying the learner details referenced by the unique learner number (ULN), as far as they refer to the CAB.
- c. Supplying results data to the DAS within 10 days of qualifications being awarded in accordance

with agreed service levels and commercial terms.

- d. Verifying the relevant prior achievement of Diploma learners for the constituent qualifications they offer and updating DAS within 10 days of verifying a prior learning request.
- e. Investigating cases of missing results with centres, where the learner and their qualification are known on DAS and to the CAB.
- f. Working with centres and relevant Diploma Awarding Bodies (DABs) to ensure DAS holds all relevant constituent qualification results for learners receiving a Diploma award.
- g. Clarifying the timescales and requirements for enquiries or appeals, and handling them.

CABs will provide advice, guidance and support to centres on the above topics through their normal channels of support.

CABs will also support centres on curriculum-related issues, including providing guidance in curriculum planning and ensuring standards.

Sourced from [www.ofqual.gov.uk](http://www.ofqual.gov.uk).

### **A Note on Language**

English is used and explicitly expressed in all LAMDA Examinations syllabus specifications and assessment materials. Examinations are conducted in English. The language used in all syllabus specifications, assessment materials and during practical assessment is explicit, plain, free from bias and appropriate to the examination.

Whilst LAMDA offers examinations in Ireland and Wales, it does not offer examinations using Welsh (Cymraeg) or Irish (Gaeilge) languages.

## **Reasonable Adjustments**

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

LAMDA Examinations will comply with the terms of all relevant UK legislation, including the Disability Discrimination Act 2005, with regard to access arrangements and reasonable adjustments to the examination process.

Such adjustments must be agreed before an examination to enable learners, who might not otherwise be able to do so, to demonstrate their attainment or competence.

Learners, teachers and/or centres on behalf of learners with particular needs, may apply for reasonable adjustments to be made to examination requirements by marking the learner entry form and submitting the entry with an Application for Reasonable Adjustment form.

Examination entry forms provide space for teachers and/or learners to bring to LAMDA Examinations attention any special circumstances or needs which the learner wishes to be considered. The learner will still be examined against standard criteria. The examination procedure or the environment may be adjusted to accommodate the specified circumstances.

In granting reasonable adjustments to the examination, cases will be judged on an individual basis.

Adjustments to the examination must not give the learner an unfair advantage over other learners.

Adjustments to the examination must not compromise the integrity of the examination or reduce its reliability or validity.

Learners, teachers and/or centres on behalf of learners may contact LAMDA Examinations directly if they wish to discuss specific reasonable adjustments for their learners, prior to submitting the entry and application form.

Learners requiring access to a Braille text for examinations that require a sight-reading should submit their Application for Reasonable Adjustment eight weeks before the examination session to allow for a Braille document to be produced.

All public examination centres have wheelchair access.

## Special Considerations

A special consideration is a consideration given following a period of assessment for the learner who:

- was prepared and present at an assessment but who may have been disadvantaged by temporary illness, injury or adverse circumstances that have arisen at or near the time of assessment.
- misses part of the assessment due to circumstances outside their control (such as a fire alarm).

Examples of special considerations:

- terminal illness
- recent bereavement of member of immediate family
- incapacity
- recent traumatic experience
- flare-up of severe congenital illness such as epilepsy, diabetes or asthma.

LAMDA Examinations would expect provision and arrangement in place to enable the learner in special circumstances to complete assessment and thereby achieve the qualification/unit. Only when this is unsuccessful should an application for special considerations be made. All applications for special considerations will be made on a case by case basis. Special considerations must be submitted to LAMDA Examinations in writing, detailing the circumstances and enclosing the examination report form, within ten working days following the examination date.

A learner who is prevented by illness or other circumstances beyond his or her control from participating in an examination will, on production of evidence from a medical practitioner and/or employer to support the claim, be allowed to retake it at no additional cost at the next scheduled opportunity. LAMDA Examinations does not offer Aegrotat awards.

If an application is successful the learner's performance will be reviewed in the light of the available evidence

It is important to note that it will not be possible to apply special considerations in instances where assessment requires the demonstration of practical competence or where the criteria have to be fully met.

In these circumstances, where the assessments are demand-led assessments (Practical, Oral presentations, Performance-based assessment), LAMDA Examinations will offer the learners affected the opportunity to take the assessment again at a later date. If this is decided by LAMDA Examinations as the most appropriate action it will award a full or part Transfer Credit Voucher (TCV), refunding the fee to the learner(s) in question. A TCV is non-transferable and valid for one year only. For re-entry learners must complete an entry form, enclosing their vouchers and fee balance.

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

### **Aims**

The LAMDA Diploma in Communication, Speech and Drama Education (LSDE) has been designed to:

- develop the skills, knowledge and understanding required to teach communication skills, speech and drama
- provide opportunities for learners to gain a strong foundation in delivering communication, speech and drama education.

The LAMDA Diploma in Communication, Speech and Drama Education (LSDE) is accredited by the Office of Qualifications and Examinations Regulation (Ofqual) in England and the corresponding regulatory authorities in Wales (DCELLS) and Northern Ireland (CCEA).

### **Broad Objectives**

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

More specifically, learners will engage with:

Theoretical and Subject Knowledge in Communication, Speech and Drama

- Knowledge of developmental and learning processes.
- Technical and artistic knowledge required for working with voice, speech and language in an educational context.
- Knowledge of relevant syllabus specifications and curricula.

The Application of Professional Knowledge in Communication, Speech and Drama

- Knowledge of appropriate and wide-ranging repertoire including a specific overview of English literature, poetry and drama.
- Knowledge of the art forms of devising drama, improvisation and mime and their application in an educational context.
- Knowledge of the contexts of communication, speech and drama education.
- Knowledge of equality and inclusion within the context of communication, speech and drama education.
- Knowledge of professional and legal responsibilities within communication, speech and drama education.

Practical Teaching Skills relating to Communication, Speech and Drama

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

## Qualification Structure

The syllabus specification comprises three units, all of which are mandatory in order to achieve the whole qualification.

Unit 1: Theoretical and Subject Knowledge in Communication, Speech and Drama

Unit 2: The Application of Professional Knowledge in Communication, Speech and Drama

Unit 3: Demonstrating Practical Teaching Skills relating to Communication, Speech and Drama

A Pass is required in each Unit in order to qualify for the full certificate.

On completion of all three units the three results will be weighted to achieve the final result of either a Pass, Merit or Distinction. The weightings for each unit are as follows:

### Overall Awarding for the Qualification

Unit 1 30%

Unit 2 50%

Unit 3 20%

To calculate the final result, LAMDA Examinations will calculate 30% of the Unit 1 mark, 50% of the Unit 2 mark and 20% of the Unit 3 mark. The three new figures will then be added to calculate the final band of attainment as indicated below.

Pass	50
Merit	65
Distinction	80

### Sector Support

Support for the accreditation of The LAMDA Diploma in Communication, Speech and Drama Education (LSDE) was received from the Sector Skills Council Creative & Cultural Skills (CCSkills).

### Qualification Level

The LAMDA Diploma in Communication, Speech and Drama Education (LSDE) is set at Level 5 in the Qualifications and Credit Framework (QCF).

### Credit and Guided Learning Hours

Each learner who successfully completes this qualification will be awarded a credit value of 38 credits.

This qualification requires a minimum of 180 guided learning hours. Guided learning hours are defined as:

‘The measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with structured learning time, such as directed assignments, assessment on the job or supported individual study and practice. It excludes learner-initiated study.’

The notional learning time for this qualification is 380 hours. Notional learning time is defined as:

‘The time taken by the learner at the level of the unit/qualification on average to complete the learning outcomes of the unit/qualification to the standard determined by the assessment criteria.’

## **Entry Requirements**

### Minimum Age

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

### Entry Requirements

It is recommended that applicants have successfully completed the LAMDA Certificate in Speech and Drama: Performance Studies, or equivalent qualifications, prior to registration.

### Regulations for Entry

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

- satisfied the entry requirements
- agreed to abide by the regulations in the syllabus specification
- paid the prescribed fees
- satisfactorily completed the Declaration Form.

## **Safeguarding Children**

LAMDA Examinations has a responsibility to safeguard children and vulnerable adults. As such LAMDA Examinations will not register learners for Unit 3 who would be debarred from undertaking teaching practice or observation in schools. All applicants are therefore required to complete a Declaration Form, stating any criminal convictions.

## **Recognition of Prior Learning (RPL)**

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

### Qualified Teacher Status in the United Kingdom

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

Learners with UK Qualified Teacher Status or international equivalent teaching qualifications will only be required to undertake five hours of Supervised Teaching Practice overall. Supervised Teaching Practice will therefore test the teaching skills already achieved in a speech and drama context.

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

### Prior Experience

Those learners who have already been teaching speech/drama within a primary or secondary school for more than one year but do not possess Qualified Teacher Status will be exempt part of Unit 3. They will only be required to undertake 10 hours of Supervised Teaching Practice overall.

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

## **Assessment Criteria**

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

The Assessment Criteria and assessment methods are stated in each unit summary.

## **Designation**

Learners who successfully achieve a pass in all units and achieve the full qualification may use the designation LSDE.

## **Professional Roles**

Successful learners may choose to:

### **Train**

Small groups or individuals in communication skills, speech and drama for graded examinations/competitive events.

### **Teach**

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

### **Create/Direct**

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

### **Direct**

Amateur theatre or youth theatre companies and community drama projects.

### **Facilitate**

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

# **LAMDA Diploma in Communication, Speech and Drama**

## **Syllabus Specifications:**

### **Unit Format**

## **Unit 1: Theoretical and Subject Knowledge in Communication, Speech and Drama**

**QCF Level:** Level 5

**Credit Value:** 12 Credits

**Guided learning hours:** 60 GLH

### **Learning Outcomes**

**On completion of this unit learners will be able to:**

Knowledge

**LO1:** Understand the process of learning.

**LO2:** Understand the process of voice production and the development of oral communication skills.

**LO3:** Demonstrate a breadth of knowledge about syllabuses and curriculum in Communication, Speech and Drama.

**LO4:** Apply and adapt research to relevant contexts and working practice.

Presentation

**LO5:** Organise and present information clearly and coherently.

### **Unit Aim**

Unit 1 enables the learner to develop knowledge and understanding of the specific technical and artistic requirements within Communication, Speech and Drama education. The learner must be able to apply theoretical knowledge in a practical way.

### **Commencement**

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

### **Unit Content**

The content of this unit is divided into three sections

- 1 The Learning Process
- 2 Voice and Speech
- 3 Syllabus and Curriculum

The content is linked to Unit 1 Learning Outcomes which the learner must meet in order to successfully complete the unit.

# 1 The Learning Process

## Content

Learners will:

- identify the key milestones in child, adolescent and adult development
- identify the factors that influence this development
- identify the key developmental phases in language acquisition in children from birth to eight years of age
- analyse how children, adolescents and adults learn
- identify the factors that affect learning in a communication, speech and drama context
- analyse how these factors affect the teaching of communication skills, speech and drama

## Indicative Knowledge for the Learning Process

### *Child, adolescent and adult development*

- Identifying key milestones for physical growth
- Language acquisition
- Emotional growth
- Social skill acquisition.

### *Influences on development*

Identifying key influences such as:

- social factors
- psychological factors
- economic factors
- environmental factors.

### *Child, adolescent and adult learning*

Analysing major theories and styles of learning.

### *Factors that affect learning*

Identifying key factors, such as:

- different rates of physical and mental growth
- common ailments
- physical impairment
- other special needs.

# 2 Voice and Speech

## Content

Learners will:

- identify basic anatomy in relation to voice and speech production
- analyse how a healthy voice is produced
- recognise common breathing problems and faults in tone
- classify and describe consonant/vowel placement
- recognise faults in consonant placement and identify strategies for corrective procedure

- identify how speech rhythm is created and identify strategies for maintaining rhythmic flow
- identify the processes involved in projection and devise strategies for practical implementation
- identify a range of oral communication skills and devise strategies for their development
- recognise when learners are in need of additional support and identify where alternative support is available in order to make appropriate referrals.

### Indicative Knowledge for Voice and Speech

#### *Basic Anatomy*

Identifying areas of the body involved in producing voice and speech, such as:

- abdominal muscles
- diaphragm
- intercostal muscles
- vocal folds
- resonators
- speech organs.

#### *Healthy Voice Production*

Analysing processes, such as:

- centring
- posture
- release and relaxation
- breathing
- onset of voice
- resonance.

#### *Faults in Breathing and Tone*

Recognising faults in the breathing process, such as clavicular breathing; recognising and describing faults in tone, such as nasality.

#### *Consonant Placement*

Classifying and describing consonants, including:

- place of articulation
- manner of articulation
- position of the vocal folds.

#### *Vowel Placement*

Identifying and describing monophthongs, diphthongs, triphthongs.

#### *Faults in Consonant Placement*

Identifying and describing faults in consonant placement on specific consonant sounds; recognising the difference between faults in consonant placement and accent variation.

#### *Speech Rhythm*

Analysing use of the neutral vowel, stress, pitch and intonation.

### *Projection*

Devising strategies for implementing audibility and intelligibility.

### *Oral Communication Skills*

The ability to communicate through clear speech, with a vocabulary fitting purpose to audience: the art of conversation.

### *Alternative Advice and Support*

Recognising limits of own skills and knowledge; identifying specialists and their referral procedures.

## **3 Syllabus and Curriculum**

### Content

Learners will identify:

- the criteria and requirements for LAMDA Examinations
- the criteria and requirements for GCSE, AS Level, A Level Drama and/or Theatre Studies or equivalent qualifications
- relevant criteria which relate to speech and drama and the development of oral communication skills
- how relevant Personal, Learning and Thinking Skills (PLTS) can be developed through speech and drama.

### Indicative Knowledge for Syllabus and Curriculum

#### *LAMDA Graded Examinations*

Identifying the criteria and requirements for each separate qualification:

- Speaking Verse and Prose
- Reading for Performance
- Using Spoken English
- Speaking in Public
- Acting
- Devising Drama
- Miming
- Musical Theatre.

#### *GCSE/AS Level/A Level Criteria*

Identifying the criteria and requirements for each Awarding Body, such as Edexcel, AQA and OCR.

### National Curriculum

Identifying criteria under:

- speaking and listening
- reading
- drama for different age groups.

## *PLTS*

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

### **Assessment Method**

There is one assessed task which the learner must complete: a Portfolio of Evidence.

This is divided into two parts and must include:

- 1 an Analytical Overview of the unit content
- 2 a Specialised Case Study.

### Content

The learner must submit an analytical overview of:

- The Learning Process
- Voice and Speech
- Syllabuses and Curriculum.

This should be presented in the format of a workbook and a specialised case study, showing a depth of research into one of the following areas:

- Learning Language
- Oral Communication Skills
- LAMDA Graded Examinations.

This should be presented in the format of an essay. It should include a balance between in-depth research and practical application. It should include details of work over a period of time with a student or group of students with whom the learner has developed one of the areas stated above. It should analyse the effectiveness of this work.

Between the Analytical Overview and the Case Study the learner will be expected to include research for all Unit 1 Learning Outcomes.

### Research

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

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

### Length and Format

- The length of the Analytical Overview must be a minimum of 3000 words and a maximum of 5000 words.
- The length of the Case Study must be a minimum of 2000 and a maximum of 3000 words.

All research must be collated, word-processed and presented in a coherent and well-organised format. Learners must attach title pages, content lists, section headings and page numbers to the Portfolio of Evidence submitted. Submissions must include footnotes of any quoted references and a detailed bibliography listing titles, authors, publishers and websites. An Assignment/Portfolio of Evidence cover sheet must be attached to each submission. The declaration of authenticity section

must be signed by the learner. It is advisable that the submission indicates on each page, either in the footer or header, the unit number and the name of the registered learner submitting the Portfolio of Evidence. LAMDA Examinations reserves the right to return the submission to the learner if it fails to comply with any part of the submission format mentioned in the syllabus.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of work. Submission of recorded material is not obligatory. Two copies of the Portfolio of Evidence (which includes both the Analytical Overview and the Specialised Case Study) must be provided to LAMDA Examinations on submission.

Further information on submissions for the Portfolio of Evidence for this unit can be found in the Guide for Centres and Teachers.

### **Submission Date**

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

### **Assessment Procedure**

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner. All examiners will have completed Qualified Teacher training (QTS) in the UK or an overseas equivalent. Each assessment will be marked against a marking scheme linked to the learning outcomes and assessment criteria of the unit.

### **Grading**

Grades will be awarded as Pass or Fail for this Unit.

### **Certification**

The learner will receive a unit certificate on successful completion of the unit.

### **Written Report**

The learner will receive a written report from LAMDA Examinations which will describe the learner's achievement and, if applicable, criteria which were not met.

### **Re-takes**

The learner may re-take any unit that is awarded a fail. A fee will be charged.

## Assessment and Grading Criteria

### Unit 1: Theoretical and Subject Knowledge in Communication, Speech and Drama

In order to pass this unit the evidence that the learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The minimum assessment criteria requirement for a pass grade in this unit (which requires at least 50 marks) is shown in Column 1. Column 2 and Column 3 provide guidance for learners to gain a Pass grade with further marks which will be used to calculate the overall grading (Pass, Merit or Distinction) for the full qualification.

<b>Learning Outcomes</b>	<b>To achieve a minimum pass with marks at 50+ the evidence must show that the learner is able to:</b>	<b>To achieve a pass with marks at 65+ the evidence must show that the learner is able to:</b>	<b>To achieve a pass with marks at 80+ the evidence must show that the learner is able to:</b>
<b>LO1</b>	<p>1.1 Demonstrate a basic understanding and analysis of how children learn in a Communication, Speech and Drama context</p> <p>1.2 Provide evidence that basic research has been undertaken into the key developmental phases of language acquisition in children from birth to eight years of age</p> <p>1.3 Give a basic outline of the factors that influence this development</p>	<p>1.1 Demonstrate a secure understanding and sound analysis of how children learn in a Communication, Speech and Drama context</p> <p>1.2 Provide evidence that a range of research has been undertaken into the key developmental phases of language acquisition in children from birth to eight years of age</p> <p>1.3 Give an accurate description of the factors that influence this development</p>	<p>1.1 Demonstrate a comprehensive understanding and detailed analysis of how children learn in a Communication, Speech and Drama context</p> <p>1.2 Provide evidence that a wide range of detailed research has been undertaken into the key developmental phases of language acquisition in children from birth to eight years of age</p> <p>1.3. Give an accurate and detailed description of the factors that influence this development</p>

<p><b>LO2</b></p>	<p>2.1 Demonstrate a basic understanding of the technique required to produce a healthy voice</p> <p>2.2 Provide some exercises to develop vocal technique and give a brief outline of their effectiveness</p> <p>2.3 Demonstrate a basic understanding and outline a range of oral communication skills</p> <p>2.4 Give a basic description of what is meant by clarity of speech</p>	<p>2.1 Demonstrate a secure understanding of the technique required to produce a healthy voice</p> <p>2.2 Provide a range of exercises to develop vocal technique and evaluate their effectiveness</p> <p>2.3 Demonstrate a secure understanding and analysis of a range of oral communication skills</p> <p>2.4 Give a secure and accurate description of what is meant by clarity of speech</p>	<p>2.1 Demonstrate a comprehensive understanding of the technique required to produce a healthy voice</p> <p>2.2 Provide comprehensive details of a wide range of exercises to develop vocal technique and analyse their effectiveness</p> <p>2.3 Demonstrate a comprehensive understanding and detailed analysis of a wide range of oral communication skills</p> <p>2.4 Give a comprehensive, accurate and detailed description of what is meant by clarity of speech</p>
<p><b>LO3</b></p>	<p>3.1 Provide evidence that basic research has been undertaken into the breadth of examinations offered in Communication, Speech and Drama</p> <p>3.2 Demonstrate a basic understanding and analysis of the examination content, Learning Outcomes and Assessment Criteria for one examination in Oral Communication, Speech or Drama at a selected level</p> <p>3.3 Give a basic outline of key factors to consider when presenting a balanced curriculum within a Communication or Speech and Drama context</p>	<p>3.1 Provide evidence that a range of research has been undertaken into the breadth of examinations offered in Communication, Speech and Drama</p> <p>3.2 Demonstrate a secure understanding and sound analysis of the examination content, Learning Outcomes and Assessment Criteria for two examinations in Oral Communication, Speech or Drama at a selected level</p> <p>3.3 Give an evaluation of key factors to consider when presenting a balanced curriculum within a Communication or Speech and Drama context</p>	<p>3.1 Provide evidence that a wide range of research has been undertaken into the breadth of examinations offered in Communication, Speech and Drama</p> <p>3.2 Demonstrate a comprehensive understanding and detailed analysis of the examination content, Learning Outcomes and Assessment Criteria for three examinations in Oral Communication, Speech or Drama at a selected level</p> <p>3.3 Give a comprehensive and detailed analysis of key factors to consider when presenting a balanced curriculum within a Communication or Speech and Drama context</p>

<p><b>LO4</b></p>	<p>4.1 Provide basic evidence of the application of research about theoretical and subject knowledge in Communication, Speech and Drama, to relevant educational contexts</p> <p>4.2 Outline the effectiveness of techniques, processes, strategies and exercises used</p>	<p>4.1 Provide sound evidence of the application of a range of research about theoretical and subject knowledge in Communication, Speech and Drama, to relevant educational contexts</p> <p>4.2 Evaluate the effectiveness of techniques, processes, strategies and exercises used</p>	<p>4.1 Provide detailed evidence of the application of a wide range of research about theoretical and subject knowledge in Communication, Speech and Drama, to relevant educational contexts</p> <p>4.2 Give a detailed analysis of the effectiveness of techniques, processes, strategies and exercises used</p>
<p><b>LO5</b></p>	<p>5.1 Demonstrate a basic understanding of the information with some clarity in the organisation and presentation of material</p> <p>5.2 Demonstrate some clarity of phrasing and use of language in the work as a whole</p>	<p>5.1 Demonstrate a secure understanding of the information with general clarity in the organisation and presentation of material</p> <p>5.2 Demonstrate a general clarity of phrasing and use of language in the work as a whole</p>	<p>5.1 Demonstrate a comprehensive understanding of the information with complete clarity in the organisation and presentation of material</p> <p>5.2 Demonstrate the use of fluent, clear and well-structured phrasing and use of language in the work as a whole</p>

## Marking Scheme

### Unit 1: Theoretical and Subject Knowledge in Communication, Speech and Drama

	Links to Assessment Criteria	Total Marks available
<b>Knowledge</b> <ul style="list-style-type: none"><li>• The Process of Learning</li><li>• Voice Production and Oral Communication Skills</li><li>• Syllabus and Curriculum</li><li>• Practical application of research</li></ul>	1.1, 1.2, 1.3 2.1, 2.2, 2.3, 2.4 3.1, 3.2, 3.3 4.1, 4.2	20 20 20 30
<b>Presentation</b> <ul style="list-style-type: none"><li>• Organisation and Presentation of work</li></ul>	5.1, 5.2	10

#### Knowledge

Mark allocation by Learning Outcome (LO).

LO1 = 20

LO2 = 20

LO3 = 20

LO4 = 30

#### Presentation

Mark allocation by Learning Outcome (LO).

LO5 = 10

#### Total marks available in Unit 1

Knowledge 90

Presentation 10

**Total 100**

**Overall Pass mark for Unit 1 50**

## **Unit 2: The Application of Professional Knowledge in Communication, Speech and Drama**

**QCF Level: Level 5**

**Credit Value: 16 Credits**

**Guided learning hours: 80 GLH**

### **Learning Outcomes**

On completion of this unit learners will be able to:

Knowledge

**LO1:** Understand what is meant by 'working with text', displaying a knowledge of repertoire, strategies and techniques.

**LO2:** Understand what is meant by Devising Drama, Mime and Improvisation.

**LO3:** Understand what is meant by Equality and Inclusion within the context of Communication, Speech and Drama education.

**LO4:** Understand what is meant by Health and Safety within a Communication, Speech and Drama context.

**LO5:** Apply and adapt research to relevant contexts and working practice.

Presentation

**LO6:** Organise and present information clearly and coherently.

### **Unit Aim**

Unit 2 enables the learner to develop knowledge and understanding of the specific professional requirements within Communication, Speech and Drama education and to increase opportunities to integrate subject and professional knowledge. The learner must be able to apply theoretical knowledge in a practical way.

### **Commencement**

The learner may begin Unit 2 any time after registration has been accepted by LAMDA Examinations. If the learner is completing the full qualification, it is suggested that they complete Unit 1 Theoretical and Subject Knowledge in Communication, Speech and Drama prior to commencing Unit 2.

### **Unit Content**

The content of the unit is divided into four sections

- 1 Working with Text: Repertoire, Strategies and Techniques
- 2 Devising Drama, Mime and Improvisation
- 3 Equality and Inclusion
- 4 Health and Safety.

The content is linked to Unit 2 Learning Outcomes which the learner must meet in order to successfully complete the unit.

# 1 Working with Text: Repertoire, Strategies and Techniques

## Content

Learners will:

- possess a general overview of key literary developments in English Literature from the 16th Century to the present day
- possess a general overview of key poets in English Literature from the 16th Century to the present day
- possess a general overview of key prose writers in English Literature from the 16th Century to the present day
- possess a general overview of key playwrights in English Literature from the 16th Century to the present day
- recognise new trends in writing poetry and fiction for the child, adolescent and adult
- devise strategies and techniques for developing verse and prose speaking skills in an educational context
- devise strategies and techniques for directing the performance of dramatic text in an educational context
- devise strategies and techniques for developing sight-reading skills.

## Indicative Knowledge for Working with Text

### *Repertoire and the learner*

Identifying text appropriate for:

- age
- maturity
- gender
- cultural/linguistic background
- physique
- ability
- special needs
- interests
- previous experience
- previous progress
- achievement.

### *Repertoire*

Identifying a range of classical and modern repertoire, including new trends in writing.

### *Key literary developments in English literature*

Identifying the most important trends which have emerged over time within the development of poetry, the writing of prose and plays in Great Britain and Ireland which have influenced further developments.

## Verse/Poetry

- Devising strategies for bringing thought, emotion, style, form and period to life
- Devising techniques for bringing verse to life from memory and for reading it aloud for performance.

### *Prose*

- Devising strategies for bringing thought, emotion, style, form, period and context to life
- Devising techniques for realising the differences between narrative and dialogue
- Devising techniques for bringing prose to life from memory and for reading it aloud for performance.

### *Drama*

- Devising strategies for bringing character, style, form, period, context and subtext to life
- Devising techniques for bringing a role to life from memory and for reading it aloud from the play text.

### *Sight-reading*

- Identifying thought, emotion, style and form of the text prior to commencing the reading
- Scanning ahead during the reading
- Using secure phrasing
- Pointing key words and thoughts
- Using eye contact.

### *Versification*

Analysing metre and rhythm:

- iambic
- trochaic
- anapaestic
- dactylic
- spondaic rhythms.

Analysing verse forms:

- blank verse
- sonnet
- free verse.

Analysing figures of speech:

- alliteration
- assonance
- onomatopoeia
- antithesis
- pun
- simile
- metaphor.

### *Modulation and emphasis*

Analysing the use of speech stress:

- phrasing
- pausing
- pitch
- intonation
- pace
- volume

- tone colour
- intensity.

### *Key poets*

Identifying important poets within the given period, such as:

- Edmund Spenser
- John Donne
- George Herbert
- John Milton
- William Wordsworth
- Samuel Taylor Coleridge
- Percy Bysshe Shelley
- John Keats
- Alfred, Lord Tennyson
- Robert Browning
- William Blake
- Christina Rossetti
- Gerard Manley Hopkins
- Wilfred Owen
- T S Eliot
- W H Auden
- D H Lawrence
- Ted Hughes
- John Betjeman
- Sylvia Plath
- Seamus Heaney
- Andrew Motion
- Carol Ann Duffy.

### *Key prose writers*

Identifying important writers of prose within the given period, such as:

- John Bunyan
- Samuel Pepys
- Jonathan Swift
- Daniel Defoe
- Henry Fielding
- Jane Austen
- Charles Dickens
- Anthony Trollope
- Charlotte Brontë
- George Eliot
- Thomas Hardy
- Joseph Conrad
- H G Wells
- James Joyce
- Virginia Woolf
- W Somerset Maugham
- John Galsworthy
- Graham Greene
- William Golding
- Iris Murdoch
- Sebastian Faulks
- Anita Brookner.

## *Key playwrights*

Identifying important writers for the theatre within the given period, such as:

- Christopher Marlowe
- William Shakespeare
- John Webster
- John Dryden
- William Congreve
- Oliver Goldsmith
- R B Sheridan
- Oscar Wilde
- Harley Granville-Barker
- J M Barrie
- J B Priestley
- Noel Coward
- Dylan Thomas
- Terence Rattigan
- George Bernard Shaw
- John Osborne
- Peter Shaffer
- Harold Pinter
- Tom Stoppard
- Willy Russell
- Alan Ayckbourn
- David Hare
- Caryl Churchill.

Please note that the above lists are compiled in period order.

These lists are not exclusive or compulsory and only serve as examples for the learner.

## **2 Devising Drama, Mime and Improvisation**

### Content

Learners will:

- identify appropriate warm-up games, activities and exercises for devising drama, mime and improvisation
- devise processes and strategies for building a character and creating a role
- identify processes and strategies for devising drama
- devise processes and strategies for teaching mime
- devise processes and strategies for teaching improvisation
- identify potential resources/stimuli for devising drama, mime and improvisation
- identify staging terminology and describe its practical relevance within the rehearsal and performance process.

### Indicative Knowledge for Devising Drama, Mime and Improvisation

#### *Warming-up*

Identifying appropriate childhood games, improvisatory games, physical exercises, vocal exercises

### *Building a character/creating a role*

Devising processes and strategies for:

- creating physical and vocal characterisation
- establishing social and historical context
- recognising status
- developing relationships
- playing actions
- objectives
- wants and means
- sustaining imaginative engagement
- creating believability and truth.

### *Improvisation*

Devising processes and strategies for:

- building a character
- creating a role
- establishing focus and concentration
- developing clarity of communication
- creating a sense of spontaneity
- sustaining imaginative engagement
- constructing dramatic shape and developing a through-line.

### *Mime*

Devising processes and strategies for:

- building physical awareness
- balancing physical precision with physical freedom
- developing appropriate actions/reactions
- clarifying physical communication.

### *Resources*

Identifying appropriate resource material, such as:

- objects
- pictures
- photographs
- newspapers
- current affairs
- music
- sound effects.

### *Devising performance*

Identifying appropriate stimuli and directorial advice, and constructing a performance.

### 3 Equality and Inclusion

#### Content

Learners will:

- be aware of current legislation that underpins issues concerning equality of opportunity for the individual learner
- identify useful professional organisations and their codes of practice
- identify equal opportunity issues in relation to Communication, Speech and Drama education
- identify the different contexts in which Communication, Speech and Drama education may take place
- understand what is meant by open access to the Communication, Speech and Drama curriculum
- devise strategies for reasonable adjustments within the teaching environment
- devise strategies for reasonable adjustments during assessment.

#### Indicative Knowledge for Equality and Inclusion

*Professional responsibilities:*

- identifying the rights of learners
- ethical and moral responsibilities of the educator
- the educational values of entitlement
- equality and inclusiveness
- knowing specific school/college rules and policies regarding these issues.

*Equal opportunities:*

- identifying sources of information and technical advice
- identifying and describing current laws that affect teaching and learning.

*Current legislation*

Recent laws which are linked to equality and inclusion and could have a link to a learning environment, such as:

- Disability Discrimination Act (DDA)
- Race Relations Act
- Equal Opportunities Act.

*Inclusion and open access*

Providing open access to a fully inclusive curriculum and all examinations irrespective of:

- ethnicity
- nationality
- gender
- religion
- sexual orientation
- disability
- creed.

*Reasonable adjustments:*

- they ensure that the standard is not changed
- they do not lower the expectation of a qualification
- they are there to enable learners who might not otherwise be able to demonstrate their attainment

- or competence, such as the preparation of larger print sight-reading for dyslexic learners and the allowance of extra time for them to prepare it
- learners should always be assessed against standard criteria
  - the classroom, the environment or the examination procedure may be adjusted to accommodate the specified circumstances
  - in assessed work adjustments must not give the learner an unfair advantage over other learners
  - adjustments to an examination must not compromise the integrity of the examination or reduce its reliability or validity.

### *Contexts*

Identifying different contexts, such as:

- independent or private studio
- community/youth programme
- performing arts courses
- youth theatre companies
- amateur theatre companies
- primary or secondary schools
- all age learners.

### *Professional organisations*

Identifying useful organisations and their codes of practice, such as:

- The Society of Teachers of Speech and Drama
- The British and International Federation of Festivals for Music, Dance and Speech
- The Voice Care Network
- National Teacher Training Bodies.

## **4 Health and Safety**

### Content

Learners will:

- identify and assess the risk to health and safety from hazards within the teaching space, rehearsal room or performance space
- identify strategies to reduce or eliminate identified hazards
- identify appropriate emergency procedures
- recognise when competent assistance is required and identify where support is available
- identify basic nutrition and hydration requirements for the teaching of speech and drama
- devise strategies to prevent physical or vocal injury in students.

### Indicative Knowledge

#### *Risk assessment*

Identifying and understanding the appropriate local and national regulations, such as the Health and Safety at Work Act.

#### *Hazards*

Identifying possible hazards, such as:

- electrical equipment

- pyrotechnics
- scenery and/or stage blocks
- props
- costumes
- lifting heavy items.

### *Emergency procedures*

Identifying appropriate procedures, such as:

- basic first aid
- stopping class
- rehearsal or performance
- removing learners from hazardous area
- identifying emergency medical facilities
- emergency exits
- fire extinguishers.

### Assistance

Identifying appropriate assistance, such as:

- Health and Safety Officer
- qualified medical practitioner or qualified first-aid person.

### *Nutrition and hydration*

Identifying general health requirements, including hydration for different levels of exercise.

### *Injury prevention:*

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

## **Assessment Method**

There is one assessed task which the learner must complete: a Portfolio of Evidence

This is divided into two parts and must include:

- 1 an Analytical Overview of the unit content
- 2 a Specialised Case Study.

## **Content**

### Analytical Overview

The learner must submit an Analytical Overview of:

- working with text: repertoire, strategies and techniques
- devising drama, mime and improvisation
- equality and inclusion
- health and safety.

This should be presented in the format of a workbook.

## Specialised Case Study

Showing a depth of research into one of the following areas:

- new trends in writing poetry and fiction for the child, adolescent or adult
- devising drama or mime
- equality and inclusion within communication, speech and drama education
- the prevention of physical and vocal injury in learners.

The Specialised Case Study should be presented in the form of an essay and include the following:

- a balance between in-depth research and practical application
- details of work over a period of time with a student or group of students with whom the learner has developed one of the areas stated above
- analyse the effectiveness of this work.

Between the Analytical Overview and the Specialised Case Study the learner will be expected to include research for all Unit 2 Learning Outcomes.

## Research

The learner should employ a suitable range of techniques for undertaking research, such as:

- primary research — collecting first hand data and experiences
- secondary research — drawing on published and other third party sources of data, research methodologies, as appropriate.

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

## Length and Format

The Analytical Overview must be a minimum of 5000 words and a maximum of 7000 words.

The Specialist Case Study must be a minimum of 3000 words and a maximum of 4000 words.

All research must be collated, word-processed and presented in a coherent and well-organised format. Learners must attach title pages, content lists, section headings and page numbers to the Portfolio of Evidence submitted. Submissions must include footnotes of any quoted references and a detailed bibliography listing titles, authors, publishers and websites. An Assignment/Portfolio of Evidence cover sheet must be attached to each submission. The declaration of authenticity section must be signed by the learner. It is advisable that the submission indicates on each page, either in the footer or header, the unit number and the name of the registered learner submitting the Portfolio of Evidence. LAMDA Examinations reserves the right to return the submission to the learner if the learner fails to comply with any part of the submission format mentioned in the syllabus.

Photographic, audio or video evidence may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be footnoted and clearly referred to in the main body of work. Submission of recorded material is not obligatory. Two copies of the Portfolio of Evidence (which includes both the Analytical Overview and the Case Study) must be provided to LAMDA Examinations on submission.

Further information on submissions for the Portfolio of Evidence for this unit can be found in the Guide for Centres and Teachers.

## **Submission Date**

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

## **Assessment Procedure**

A LAMDA examiner will be responsible for assessing the submission against the relevant Assessment Criteria. This assessment may be moderated by a second LAMDA examiner. All examiners will have completed Qualified Teacher training (QTS) in the UK or an overseas equivalent.

Each assessment will be marked against a marking scheme linked to the learning outcomes and assessment criteria of the unit.

## **Grading**

Grades will be awarded at Pass or Fail for this unit.

## **Certification**

The learner will receive a unit certificate on successful completion of the unit.

## **Written Report**

The learner will receive a written report from LAMDA Examinations which will describe the learner's achievement and, if applicable, criteria which were not met.

## **Re-takes**

The learner may re-take any unit that is awarded a fail. A fee will be charged.

## Assessment and Grading Criteria

### Unit 2: The Application of Professional Knowledge in Communication, Speech and Drama

In order to pass this unit the evidence that the learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The minimum assessment criteria requirement for a pass grade in this unit (which requires at least 50 marks) is shown in Column 1. Column 2 and Column 3 provide guidance for learners to gain a Pass grade with further marks which will be used to calculate the overall grading (Pass, Merit or Distinction) for the full qualification.

<b>Learning Outcomes</b>	<b>To achieve a minimum pass with marks at 50+ the evidence must show that the learner is able to:</b>	<b>To achieve a pass with marks at 65+ the evidence must show that the learner is able to:</b>	<b>To achieve a pass with marks at 80+ the evidence must show that the learner is able to:</b>
<b>LO1</b>	<p>1.1 Demonstrate a basic understanding of what is meant by the phrase working with text, identifying some examples of repertoire from verse, prose and dramatic text appropriate for child, adolescent or adult learners.</p> <p>1.2 Provide evidence that some research has been undertaken into the works of key poets, prose writers and playwrights in English Literature from the 16th century to the present day.</p> <p>1.3 Provide evidence that some research has been undertaken into key Literary developments in English Literature from the 16th century to the present day.</p> <p>1.4 Give some examples of new trends in writing poetry and fiction for the child, adolescent and adult.</p> <p>1.5 Provide some details of strategies and techniques used to develop Communication Skills for the effective speaking of Verse and Prose.</p>	<p>1.1 Demonstrate a secure understanding of what is meant by the phrase working with text, identifying a range of examples of repertoire from verse, prose and dramatic text for child, adolescent or adult learners.</p> <p>1.2 Provide evidence that a range of research has been undertaken into the works of key poets, prose writers and playwrights in English Literature from the 16th century to the present day.</p> <p>1.3 Provide evidence that sound research has been undertaken into key Literary developments in English Literature from the 16th century to the present day.</p> <p>1.4 Give a range of examples of new trends in writing poetry and fiction for the child, adolescent and adult.</p> <p>1.5 Provide details of a range of strategies used to develop Communication Skills for the effective speaking of Verse and Prose.</p>	<p>1.1 Demonstrate a comprehensive understanding of what is meant by the phrase working with text, identifying a wide range of examples of repertoire from verse, prose and dramatic text for child, adolescent or adult learners.</p> <p>1.2 Provide evidence that a wide range of detailed research has been undertaken into the works of key poets, prose writers and playwrights in English Literature from the 16th century to the present day.</p> <p>1.3 Provide evidence that comprehensive and detailed research has been undertaken into key Literary developments in English Literature from the 16th century to the present day.</p> <p>1.4 Give a wide range of detailed examples of new trends in writing poetry and fiction for the child, adolescent and adult.</p> <p>1.5 Provide comprehensive details of a wide range of strategies used to develop Communication Skills for the effective speaking of Verse and Prose.</p>

<p><b>LO2</b></p>	<p>2.1 Provide some details of warm-up games, activities and exercises to stimulate Devising Drama, Mime and Improvisation and give a brief outline of their effectiveness.</p> <p>2.2 Demonstrate a basic understanding and give a brief analysis of the use of Devising Drama within an educational context.</p> <p>2.3 Outline some processes and strategies for teaching mime skills.</p> <p>2.4 Outline some processes and strategies for stimulating Improvisation.</p>	<p>2.1 Provide details of warm-up games, activities and exercises to stimulate Devising Drama, Mime and Improvisation and evaluate their effectiveness.</p> <p>2.2 Demonstrate a secure understanding and sound analysis of the use of Devising Drama within an educational context.</p> <p>2.3 Describe a range of processes and strategies for teaching mime skills.</p> <p>2.4 Describe a range of processes and strategies for stimulating Improvisation.</p>	<p>2.1 Provide comprehensive details of a variety of creative warm-up games, activities and exercises to stimulate Devising Drama, Mime and Improvisation and analyse their effectiveness.</p> <p>2.2 Demonstrate a comprehensive understanding and detailed analysis of the use of Devising Drama within an educational context.</p> <p>2.3 Give a detailed description of a comprehensive range of processes and strategies for teaching mime skills.</p> <p>2.4 Give a detailed description of a comprehensive range of processes and strategies for stimulating Improvisation.</p>
<p><b>LO3</b></p>	<p>3.1 Give one example of equality of opportunity within the Communication, Speech and Drama curriculum and give a brief outline of the challenges it presents.</p> <p>3.2 Give a brief outline of what is meant by open access to the Communication, Speech and Drama curriculum.</p> <p>3.3 Provide some details of strategies for reasonable adjustments within the teaching environment and during assessment.</p>	<p>3.1 Give two examples of equality of opportunity within the Communication, Speech and Drama curriculum and give a sound evaluation of the challenges they present.</p> <p>3.2 Give an accurate description of what is meant by open access to the Communication, Speech and Drama curriculum.</p> <p>3.3 Provide a range of strategies for reasonable adjustments within the teaching environment and during assessment.</p>	<p>3.1 Give three examples of equality of opportunity within the Communication, Speech and Drama curriculum and give a comprehensive and detailed analysis of the challenges they present.</p> <p>3.2 Give an accurate and detailed description of what is meant by open access to the Communication, Speech and Drama curriculum.</p> <p>3.3 Provide a wide range of comprehensive strategies for reasonable adjustments within the teaching environment and during assessment.</p>

<p><b>LO4</b></p>	<p>4.1 Identify two possible hazards within the teaching room, rehearsal area or performance space and give a brief outline of the risk they present to Health and Safety.</p> <p>4.2 Provide some examples of strategies used to prevent physical and vocal injury in learners within the context of Communication, Speech and Drama education.</p>	<p>4.1 Identify three possible hazards within the teaching room, rehearsal area or performance space and give an accurate evaluation of their risk to Health and Safety.</p> <p>4.2 Provide a range of examples of strategies used to prevent physical and vocal injury in learners within the context of Communication, Speech and Drama education.</p>	<p>4.1 Identify four possible hazards within the teaching room, rehearsal area or performance space and give a detailed and informative analysis of their risk to Health and Safety.</p> <p>4.2 Provide a detailed, wide range of examples of strategies used to prevent physical and vocal injury in learners within the context of Communication, Speech and Drama education.</p>
<p><b>LO5</b></p>	<p>5.1 Provide some evidence of research into the application of professional knowledge about teaching oral communication, speech and drama to relevant educational contexts.</p> <p>5.2 Outline the effectiveness of techniques, processes, strategies and exercises used.</p>	<p>5.1 Provide evidence of a range of research into the application of professional knowledge about teaching oral communication, speech and drama to relevant educational contexts.</p> <p>5.2 Evaluate the effectiveness of techniques, processes, strategies and exercises used.</p>	<p>5.1 Provide detailed evidence of a wide range of research into the application of professional knowledge about teaching oral communication, speech and drama to relevant educational contexts.</p> <p>5.2 Give a detailed analysis of the effectiveness of techniques, processes, strategies and exercises used.</p>
<p><b>LO6</b></p>	<p>6.1 Demonstrate a basic understanding of the information with some clarity in the organisation and presentation of material.</p> <p>6.2 Demonstrate some clarity of phrasing and use of language in the work as a whole.</p>	<p>6.1 Demonstrate a secure understanding of the information with general clarity in the organisation and presentation of material.</p> <p>6.2 Demonstrate a general clarity of phrasing and use of language in the work as a whole.</p>	<p>6.1 Demonstrate a comprehensive understanding of the information with complete clarity in the organisation and presentation of material.</p> <p>6.2 Demonstrate the use of fluent, clear and well-structured phrasing and use of language in the work as a whole.</p>

## Marking Scheme

### Unit 2: The Application of Professional Knowledge in Communication, Speech and Drama

	Links to Assessment Criteria	Total Marks available
<b>Knowledge</b> <ul style="list-style-type: none"><li>• Working with text</li><li>• Devising Drama, Mime and Improvisation</li><li>• Equality and Inclusion</li><li>• Health and Safety</li><li>• Practical application of research</li></ul>	1.1, 1.2, 1.3, 1.4, 1.5 2.1, 2.2, 2.3, 2.4 3.1, 3.2, 3.3 4.1, 4.2 5.1, 5.2	30 20 10 10 20
<b>Presentation</b> <ul style="list-style-type: none"><li>• Organisation and Presentation of work</li></ul>	6.1, 6.2	10

#### Knowledge

Mark allocation by Learning Outcome (LO).

LO1 = 30

LO2 = 20

LO3 = 10

LO4 = 10

LO5 = 20

#### Presentation

Mark allocation by Learning Outcome (LO).

LO6 = 10

#### Total marks available in Unit 2

Knowledge 90

Presentation 10

**Total 100**

**Overall Pass mark for Unit 2 50**

### **Unit 3: Demonstrating Practical Teaching Skills relating to Communication, Speech and Drama**

**QCF Level: Level 5**

**Credit Value: 10 Credits**

**Guided learning hours: 40 GLH**

#### **Learning Outcomes**

On completion of this unit learners will be able to:

Knowledge and Application

**LO1:** Plan lessons within a Communication, Speech and Drama context.

**LO2:** Display teaching skills within a Communication, Speech and Drama context.

**LO3:** Support learners' needs.

**LO4:** Assess learners' development.

**LO5:** Analyse their own performance and needs for Continuous Professional Development.

#### **Unit Aim**

Unit 3 enables the learner to:

- develop the skills, knowledge and understanding involved in teaching, learning and assessing in the context of a communication, speech or drama lesson
- apply the techniques, theory, skills and processes involved in teaching, learning and assessing to the subjects of oral communication skills, speech and drama.

#### **Commencement**

The learner may commence Unit 3 at any time after learner registration has been accepted by LAMDA Examinations.

#### **Unit Content**

The content of the unit is divided into four sections:

- Planning
- Teaching
- Supporting Learning
- Assessing.

The content is linked to Unit 3 Learning Outcomes which the learner must meet in order to successfully complete the unit.

# 1 Planning

## Content

Learners will:

- identify the learning needs of individuals
- research and use the requirements of awarding bodies that offer speech and drama/performing arts components when planning sessions/programmes
- use appropriate and relevant criteria when planning sessions/programmes
- research, select and prepare suitable resources for stimulus, inspiration, explanation and information
- plan and structure sessions/programmes for both individuals and groups with clear and appropriate learning outcomes to motivate students.

## Indicative Knowledge for Planning

*Identifying learning needs:*

- identifying age
- maturity
- gender
- cultural/linguistic background
- intellect
- physique
- ability
- special needs
- interests
- previous experiences
- previous progress
- achievement.

*Awarding organisation criteria:*

- identifying objectives
- content
- external assessment requirements.

*National Curriculum/Functional Skills criteria:*

Identifying and using components that relate to Communication, Speech and Drama education.

*Individuals and groups:*

Planning sessions/programmes for individuals, small groups (2-10), larger group settings (11 upwards).

*Resources:*

Selecting suitable repertoire; using other stimulus as appropriate such as music or props.

## 2 Teaching

### Content

Learners will:

- teach different ages and abilities of students individually and in groups
- identify and match appropriate teaching/learning styles and strategies to students' needs
- communicate instructions, explanations, directions and feedback clearly and appropriately
- direct dramatic work displaying artistic and technical understanding
- manage time effectively within the teaching environment
- evaluate and review own practice and adjust content and delivery accordingly.

### Indicative Knowledge for Teaching

#### *Age and group size*

Teaching:

- children
- adolescents
- adults
- individuals
- small groups (2-10)
- large groups (11 upwards).

#### *Teaching/Learning strategies:*

- visual
- aural
- kinaesthetic
- verbal
- logical.

For example, devising closed and open-ended tasks, individual and collaborative tasks, teacher-centred and student-centred tasks.

#### *Communication techniques:*

- projecting audibly and intelligibly
- using appropriate modulation and tonal quality
- choosing language appropriate to task and learner.

#### *Instruction, explanation, direction, feedback*

Using imagery and symbols; avoiding bias and discrimination.

#### *Evaluation and review:*

- evaluating against school or awarding body criteria
- analysing evaluation results
- planning and improving teaching.

### **3 Supporting Learning**

#### Content

Learners will:

- recognise when students are in need of additional support
- devise strategies to meet these areas of additional support
- identify where alternative advice and support are available in order to make appropriate referrals
- identify appropriate progression opportunities for students.

#### Indicative Knowledge for Supporting Learning

*Recognition:*

- monitoring
- assessing and testing
- identifying barriers to learning and progress.

*Strategies:*

- developing action plans
- varying teaching strategies
- changing pace and structure
- integrating learning
- coaching individually
- using motivational techniques
- providing feedback.

*Alternative advice and support:*

- recognising limits of own skills and knowledge
- identifying specialists and their referral procedures.

For example, counsellors, speech therapists, special needs teachers.

*Progression opportunities:*

- identifying local, regional and national education and employment opportunities
- courses and qualifications
- sources of careers advice.

### **4 Assessing**

#### Content

Learners will:

- use a range of initial assessment techniques to suit the age, ability and requirements of students
- assess the outcomes of learning in line with national standards and awarding body requirements
- monitor programmes and use results to improve teaching and learning
- evaluate their own work and identify opportunities for Continuous Professional Development (CPD).

## Indicative Knowledge for Assessment

### *Initial assessment*

Gathering information about:

- experiences
- attainments
- aptitude
- ability
- commitment
- difficulties
- special needs
- personal characteristics.

### *Assessing outcomes:*

- using formative and summative assessment
- using self, peer and tutor assessment
- meeting assessment requirements for particular programmes and syllabi
- meeting technical, aesthetic and artistic assessment criteria
- recording assessment, giving feedback and communicating results.

### *Monitoring and evaluation:*

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

### *Continuous Professional Development (CPD):*

- self-assessment of personal goals and targets
- identifying sources of advice, support and/or funding
- identifying appropriate activities, workshops, courses and qualifications
- seeking feedback
- keeping evidence of achievements, courses attended, targets met.

## **Assessment Methods**

There are two assessed tasks which the learner must complete.

### **1 A Scheme of Work**

This should display practical and organisational skills in planning a series of lessons.

### **2 Teaching Practice Observations**

This is divided into 2 parts:

- Internal Teaching Observations
- Assessed External Teaching Observation.

## **1 Scheme of Work**

### Content

The learner must complete a Scheme of Work, based on teaching practice experience. This will be an outline for a series of ten lessons on some aspect of Communication, Speech or Drama education of the learner's choice.

It must include the following over-arching information:

- general aim
- group size
- group age-range
- learning needs of the group.

And the following specific information for each individual lesson:

- aim
- learning outcomes
- length of lesson
- teaching strategies
- resources
- assessment strategies
- learning support
- evaluation/review
- future strategies, based on evaluation/review.

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

### Format

The Scheme of Work must be typed or word-processed, include footnotes of any quoted references and a detailed bibliography listing titles, authors and publishers. A front page with the learner's name, pin number and unit title must be attached to the submission. It is advisable that the submission indicates on each page, either in the footer or header, the unit number and the name of the registered learner submitting the Portfolio of Evidence. An Assignment/Portfolio of Evidence cover sheet must be attached to the Scheme of Work. The declaration of authenticity section must be signed by the learner. LAMDA Examinations reserves the right to return the submission to the learner if the learner fails to comply with any part of submission format mentioned in the syllabus.

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

The Scheme of Work must be submitted one month before the final external observation of the learner takes place. It will be assessed by an external examiner.

## **2 Teaching Practice**

### Content

#### *Internal Teaching Observation*

The learner will be responsible for securing teaching practice with support from a nominated teacher with qualified teacher status in the UK or an international equivalent. The learner must inform LAMDA

Examinations of the nominated teacher on registration to the unit. The nominated supervising teacher will be responsible for assessing the learner's work against the relevant criteria set by LAMDA Examinations and submitting the report on the appropriate form.

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

The learner must also complete a Log Book and bring it to their external observation. The learner will discuss the content of the Log Book, the lesson observed by the external LAMDA examiner and any areas which the learner has identified as those for further Continuous Professional Development, at the conclusion of the external observation. A minimum of 20 minutes must be allowed for this element.

The Log Book may be kept in note format and may be word-processed or handwritten. It must include the following information:

- the amount of classes that were observed by the learner prior to real teaching
- the date and time of each class taught by the learner
- a short statement indicating the subject content of each class taught by the learner
- a short statement indicating the age group of each class taught by the learner
- a short statement indicating the size of each class taught by the learner
- a brief evaluation at the end of each lesson taught by the learner.

The Log Book must be verified and signed by the learner's supervising teacher. It will not be separately assessed but will be referred to and checked by the external examiner at the end of the assessed external lesson observation.

A LAMDA examiner will review the supervising teacher's report against the required standards.

A copy of the verified and signed logbook, along with the Supervising Teacher report, must be sent to LAMDA Examinations immediately following the External Observation.

### *External Observation*

The learner will be externally assessed by being observed in a practical teaching session of a minimum of 40 minutes by a LAMDA examiner. The lesson must be based on some aspect of Communication, Speech or Drama, specifically linked to the learning needs of the student group. The group size must not be under four participants.

The learner must complete a detailed lesson plan for the teaching session to be observed, including the following information:

- group size
- group age-range
- learning needs of the group
- general aims
- proposed learning outcomes
- length of lesson
- teaching strategies
- resources
- assessment strategies.

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

The learner will be required to formally request an external observation assessment date from LAMDA Examinations. The learner will be able to propose suitable dates for the assessment. However,

the External Observation assessment date proposed by the learner must be formally requested to LAMDA Examinations at least six weeks in advance.

The learner must complete the External Observation Request Form, giving details of the educational institution where the session will take place and offering no less than three alternative dates and times. LAMDA Examinations will approve one of these dates/times, according to examiner availability. A LAMDA examiner will be responsible for assessing the learner's work against the relevant Assessment Criteria.

### **Grading**

Grades will be awarded at Pass or Fail for this unit

### **Certification**

The learner will receive unit certification on successful completion of the unit.

### **Written Report**

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

### **Re-takes**

The learner may re-take any unit that is awarded a Fail. A fee will be charged.

## Assessment and Grading Criteria

### Unit 3: Demonstrating Practical Teaching Skills relating to Communication, Speech and Drama

In order to pass this unit the evidence that the learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The minimum assessment criteria requirement for a pass grade in this unit (which requires at least 50 marks) is shown in Column 1. Column 2 and Column 3 provide guidance for learners to gain a Pass grade with further marks which will be used to calculate the overall grading (Pass, Merit or Distinction) for the full qualification.

Learning Outcomes	To achieve a minimum pass with marks at 50+ the evidence must show that the learner is able to:	To achieve a pass with marks at 65+ the evidence must show that the learner is able to:	To achieve a pass with marks at 80+ the evidence must show that the learner is able to:
LO1	<p>1.1 Organise and structure lessons within a Communication, Speech and Drama context with some clarity and awareness of their learning outcomes.</p> <p>1.2 Make some appropriate use of relevant Communication, Speech and Drama examination criteria or curriculum guidelines when selecting lesson topics.</p> <p>1.3 Select and adapt some appropriate repertoire, activities and resources to develop Communication, Speech or Drama skills.</p> <p>1.4 Identify the learning needs of some individual students when planning overall lesson content.</p>	<p>1.1 Organise and structure lessons within a Communication, Speech and Drama context with many clear points and a sound awareness of their learning outcomes.</p> <p>1.2 Make sound use of relevant Communication, Speech or Drama examination criteria or curriculum guidelines when selecting lesson topics.</p> <p>1.3 Select and adapt a range of appropriate repertoire, activities and resources to develop Communication, Speech or Drama skills.</p> <p>1.4 Identify the learning needs of most of the students when planning overall lesson content.</p>	<p>1.1 Organise and structure lessons within a Communication, Speech and Drama context with complete clarity and total awareness of their learning outcomes.</p> <p>1.2 Make constructive and comprehensive use of relevant Communication, Speech or Drama examination criteria or curriculum guidelines when selecting lesson topics.</p> <p>1.3 Select and adapt a wide range of appropriate and stimulating repertoire, activities and resources to develop Communication, Speech or Drama skills.</p> <p>1.4 Identify the learning needs of all of the students when planning overall lesson content.</p>

<p><b>LO2</b></p>	<p>2.1 Demonstrate a basic technical knowledge and application within the context of a Communication, Speech or Drama lesson.</p> <p>2.2 Demonstrate some creative approaches to teaching drama.</p> <p>2.3 Communicate instructions, explanations, directions and feedback with clarity some of the time.</p> <p>2.4 Organise lessons with some awareness of the timing of sections within them.</p> <p>2.5 Create an adequate working environment, engaging a positive response from some of the learners.</p>	<p>2.1 Demonstrate a secure technical knowledge and application within the context of a Communication, Speech or Drama lesson.</p> <p>2.2 Demonstrate a range of creative approaches to teaching drama.</p> <p>2.3 Communicate instructions, explanations, directions and feedback with clarity most of the time.</p> <p>2.4 Organise lessons with an awareness of the timing of most sections within them.</p> <p>2.5 Create a secure working environment, engaging a positive response from most of the learners.</p>	<p>2.1 Demonstrate a detailed and comprehensive technical knowledge and application within the context of a Communication, Speech or Drama lesson.</p> <p>2.2 Demonstrate a wide range of imaginative and creative approaches to teaching drama.</p> <p>2.3 Communicate instructions, explanations, directions and feedback with clarity all the time.</p> <p>2.4 Organise lessons with a complete awareness of the timing of all sections within them.</p> <p>2.5 Create a secure and stimulating working environment, sustaining a positive response from all of the learners.</p>
<p><b>LO3</b></p>	<p>3.1 Identify and match appropriate teaching and learning styles and strategies to the needs of some of the learners.</p> <p>3.2 Identify and outline appropriate progression opportunities for some of the learners.</p>	<p>3.1 Identify and match a range of appropriate teaching and learning styles and strategies to the needs of most of the learners.</p> <p>3.2 Identify and describe a range of progression opportunities for most of the learners.</p>	<p>3.1 Identify and match a comprehensive range of appropriate teaching and learning styles and strategies to the needs of all of the learners.</p> <p>3.2 Identify and describe in detail a wide range of progression opportunities for all the learners.</p>
<p><b>LO4</b></p>	<p>4.1 Use some appropriate assessment techniques to suit the age, abilities and requirements of the learners.</p>	<p>4.1 Use a range of sound assessment techniques to suit the age, abilities and requirements of the learners.</p>	<p>4.1 Use a wide range of creative and comprehensive assessment techniques to suit the age, abilities and requirements of the learners.</p>

<p><b>LO5</b></p>	<p>5.1 Demonstrate some ability to summarise the effect of the lessons delivered.</p> <p>5.2 Identify and give a brief outline of their own strengths and areas for further professional development.</p>	<p>5.1 Demonstrate an ability to summarise and evaluate the effect of the lessons delivered.</p> <p>5.2 Identify and give a sound evaluation of their own strengths and areas for further professional development.</p>	<p>5.1 Demonstrate a complete ability to summarise and give a detailed analysis of the effect of the lessons delivered.</p> <p>5.2 Identify and give a detailed analysis of their own strengths and areas for further professional development.</p>
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## Marking Scheme

### Unit 3: Demonstrating Practical Teaching Skills relating to Communication, Speech and Drama

	Links to Assessment Criteria	Total Marks available
<b>Knowledge and Application</b> <ul style="list-style-type: none"><li>• Planning</li><li>• Teaching</li><li>• Supporting learning</li><li>• Assessing learners</li><li>• Self-assessment</li></ul>	1.1, 1.2, 1.3, 1.4 2.1, 2.2, 2.3, 2.4, 2.5 3.1, 3.2 4.1 5.1, 5.2	30 30 20 10 10

#### Knowledge and Application

Mark allocation by Learning Outcome (LO).

LO1 = 30

LO2 = 30

LO3 = 20

LO4 = 10

LO5 = 10

#### Total marks available in Unit 3

Knowledge and Application 100

**Total 100**

**Overall Pass mark for Unit 3 50**

## Suggested Resources

**Section A: Devised Drama, Mime, Movement and Improvisation**

**Section B: Voice and Speech**

**Section C: Working with Text**

**Section D: Costume and Stagecraft**

**Section E: The Learning Process**

Title	Author	Publisher	Date
<b>Section A</b>			
<i>Through the Body: A Practical Guide to Physical Theatre</i>	Dymphna Callery	Routledge	2002
<i>Body Voice Imagination: A Training for the Actor</i>	David Zinder	Theatre Arts Book	2002
<i>Movement Training for the Stage and Screen</i>	Jean Sabatine	A & C Black	1995
<i>The Actor and His Body</i>	Litz Pisk	Methuen Drama	New edition 2003
<i>The Articulate Body: The Physical Training of the Actor</i>	Anne Dennis	Nick Hern Books	2002
<i>Building a Character</i>	Constantin Stanislavski	Methuen Drama	Revised edition 2008
<i>Creating a role</i>	Constantin Stanislavski	Methuen Drama	2008
<i>Playing Commedia</i>	Barry Grantham	Nick Hern Books	2000
<i>Commedia dell'Arte</i>	John Rudlin	Routledge	1994
<i>Improvisation for the Theater</i>	Viola Spolin	Northwestern University Press	1999
<i>The Complete Stanislavsky Toolkit</i>	Bella Merlin	Nick Hern Books	2007
<i>reActing: A Fresh Approach to Key Practitioners</i>	Penny Cherns, David Shirley, Stephen Unwin	LAMDA/Oberon Books Ltd	2008
<b>Section B</b>			
<i>The Right to Speak: Working with the Voice</i>	Patsy Rodenburg	Methuen Drama	1992
<i>More Care for Your Voice</i>	Barry Jackson	Voice Care Network UK	1999
<i>Voice and the Actor</i>	Cicely Berry	Virgin Books	2008
<i>The Actor Speaks: Voice and the Performer</i>	Patsy Rodenburg (Foreword by Judi Dench)	Palgrave MacMillan	2002
<i>Can You Hear Me at the Back? - a Handbook on Voice for All Who Teach</i>	Caroline Cornish	BiVocal Press	Second edition 2006

<i>Clear Speech</i>	Malcolm Morrison	Methuen Drama	4th edition 2001
<i>The Voice Book</i>	Michael McCallion	Faber and Faber	2nd edition 1998
<i>Teaching Mime</i>	Rose Bruford	Methuen	2nd edition 1972
<i>Apostles of Silence: Modern French Mime</i>	Mira Felner	Fairleigh Dickinson University Press	1985
<i>Classic Voice</i>	Catherine Weate	Oberon Books Ltd	2009
<i>Odyssey of the Voice</i>	Jean Abitol	Plural Publishing Inc	2006
<i>Speaking Matters</i>		LAMDA	2010
<b>Section C</b>			
<i>How to Study a Shakespeare Play</i>	John Peck and Martin Coyle	Palgrave Macmillan	1995
<i>Speaking Shakespeare</i>	Patsy Rodenburg	Methuen Drama	2005
<i>The Actor and the Text</i>	Cicely Berry	Virgin Books	New edition 2000
<i>Dramaturgy and Performance</i>	Cathy Turner and Synne K Behrndt	Palgrave Macmillan	2007
<i>Musical Theatre: Exploring the World Through Song</i>		LAMDA	2007
<i>Performing Shakespeare</i>	Oliver Ford Davies	Nick Hern Books	2007
<i>An Introduction to English Poetry</i>	James Fenton	Penguin	2003
<i>What's So Special About Shakespeare?</i>	Michael Rosen	Walker Books Ltd	2007
<i>So You Think You Know Shakespeare?</i>	Clive Gifford	Hodder Children's Books	2007
<i>Popular Theatre: A Sourcebook</i>	Joel Schechter	Routledge	2002
<i>The Cambridge Introduction to Early English Theatre</i>	Janette Dillon	Cambridge University Press	2006
<i>Our Greatest Writers and their Major Works</i>	John Carrington	How To Books Ltd	2003
<i>Theatre of the Avant-Garde 1890-1950: A Critical Anthology</i>	Bert Cardullo and Robert Knopf	Yale University Press	2001
<i>Acting in Restoration Comedy</i>	Simon Callow	Applause Theatre Book Publishers	1996
<i>The Staging Handbook</i>	Francis Reid	Methuen Drama	2001
<i>An Actor Prepares</i>	Constantin Stanislavski	Methuen Drama	2008
<i>Building a Character</i>	Constantin Stanislavski	Methuen Drama	2008

<i>Creating a Role</i>	Constantin Stanislavski	Methuen Drama	2008
<i>The Drama Handbook: A Guide to Reading Plays</i>	John Lennard and Mary Luckhurst	Oxford University Press	2nd edition 2002
<i>The Faber Pocket Guide to Shakespeare's Plays</i>	Kenneth McLeish and Stephen Unwin	Faber and Faber	2007
<i>A Guide to the Plays of Bertolt Brecht</i>	Stephen Unwin	Methuen Drama	2005
<i>A Pocket Guide to 20th Century Drama</i>	Stephen Unwin and Carole Woddiss	Faber and Faber	2001
<b>Section D</b>			
<i>Costumes for the Stage: A Complete Handbook for Every Kind of Play</i>	Sheila Jackson	Methuen Drama	2001
<i>Patterns for Costume Accessories: The Solution to Almost Any Costume Accessory Need</i>	Arnold S Levine and Robin L McGee	Drama Book Publishers	2006
<i>Costume Since 1945, Couture, Street Style and Anti-Fashion</i>	Deirdre Clancy	Drama Publishers	1996
<i>The Tudor Tailor: Reconstructing Sixteenth-century dress</i>	Jane Malcolm-Davies and Ninya Mikhaila	Costume and Fashion Press	2006
<i>Fashion Since 1900: The Complete Sourcebook</i>	John Peacock and Christian Lacroix	Thames and Hudson	2007
<i>The Illustrated Encyclopedia of Costume &amp; Fashion: From 1066 to the Present Day</i>	Jack Cassin-Scott	Cassell Illustrated	2006
<i>Costume 1066 to the Present: A Complete Guide to English Costume Design and History</i>	John Peacock	Thames and Hudson	2006
<i>Fashion in Costume 1200-2000</i>	Joan Nunn	New Amsterdam Books	2000
<b>Section E</b>			
<i>How Children Learn Language (Cambridge Approaches to Linguistics)</i>	William O'Grady	Cambridge University Press	2005
<i>How Children Learn the Meaning of Words (Learning, Development and Conceptual Change)</i>	Paul Bloom	MIT Press	2002
<i>Emotional Development and Emotional Intelligence: Educational Implications</i>	Peter Salovey and David J Sluyter	Basic Books	1997
<i>Brain-Based Teaching with Adolescent Learning in Mind</i>	Glenda Beamon Crawford	Corwin Press	2007
<i>On With the Story: Adolescents Learning Through Narrative</i>	Susan Y. Wanner	Boynton/Cook Publishers Inc	1994

<i>Communication and Language: A Handbook of Theory and Practice</i>	Neil Thompson	Palgrave Macmillan	2003
<i>Frames of Mind: Theory of Multiple Intelligences</i>	Howard Gardner	Fontana Press	1993
<i>Emotional Intelligence: Why It Can Matter More Than IQ</i>	Daniel Goleman	Bloomsbury Publishing PLC	1996
<i>How Children Think and Learn</i>	David Wood	Wiley-Blackwell	2nd edition, 1997
<i>The Cambridge Encyclopaedia of Language</i>	David Crystal	Cambridge University Press	3rd edition, 2010
<b>Section F</b>			
<i>Lesson Planning (Classmates)</i>	Graham Butt	Continuum International Publishing Group Ltd	2006
<i>Supporting Creativity and Imagination in the Early Years</i>	Bernadette Duffy	Open University Press	2006
<i>Managing Very Challenging Behaviour</i>	Louisa Leaman	Continuum International Publishing Group Ltd	2nd edition, 2009
<i>Promoting Equality: Challenging Discrimination and Oppression</i>	Audrey Mullender and Neil Thompson	Palgrave Macmillan	2003
<i>Reweaving the Autistic Tapestry: Autism, Asperger Syndrome and ADHD</i>	Lisa Blakemore-Brown	Jessica Kingsley Publishers	2001
<i>Dyslexia: A Practitioner's Handbook</i>	Gavin Reid	Wiley-Blackwell	4th edition, 2009
<i>Teaching Today: A Practical Guide</i>	Geoff Petty	Nelson Thornes	2009
<i>Taking Care of Behaviour: Practical Skills for Teachers</i>	Paul Dix	Longman	2007
<i>Structuring Drama Work</i>	Jonathan Neelands and Tony Goode	Cambridge University Press	2nd ed. 2000
<i>Research Methodologies for Drama Education</i>	Judith Ackroyd	Trentham Books Ltd	2006
<i>Structure and Spontaneity: The Drama in Education of Cecily O'Neill</i>	Philip Taylor and Christine D Warner	Trentham Books Ltd	2005
<i>Collected Writings on Education and Drama</i>	Dorothy Heathcote	Northwestern University Press	1991
<i>Getting the Buggers into Drama: A Practical Guide to Teaching Drama</i>	Sue Cowley	Continuum International Publishing Group Ltd	2007

<i>Drama Education and Special Needs: Teacher's Book</i>	Andrew Jojn Kempe	Nelson Thornes	1996
<i>Drama and Theatre Studies</i>	Sally Mackey and Simon Cooper	Nelson Thornes	2000
<i>Advanced Drama and Theatre Studies</i>	Jonathan Neelands, Warwick Dobson and Emma Brown	Hodder Education	2008
<i>Becoming a Teacher: Issues in Secondary Teaching</i>	Justin Dillon and Meg Maguire	Open University Press	2007
<i>Essential Teaching Skills</i>	Chris Kyriacou	Nelson Thornes	3rd edition 2007
<i>Teaching Classroom Drama and Theatre: Practical Projects for Secondary Schools</i>	John Rainer and Martin Lewis	Routledge	2005

The above list is not exhaustive. New publications may emerge and some of the above may become out of print during the lifetime of the specifications. It serves as a reference guide.