

# **The LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)**

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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 performance 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.

### **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 Performance: Acting (Solo/Duologue)  
Level 1: Graded Examinations in Performance: Acting (Solo/Duologue/Combined)  
Level 2: Graded Examinations in Performance: Acting (Solo/Duologue/Combined)  
Level 3: Graded Examinations in Performance: 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 PCertLAM are recognised within the UCAS tariff for UK university entrance.

Further information 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) or the Young People's Learning Agency (YPLA) for 16-19 funding arrangements, [www.ypla.gov.uk](http://www.ypla.gov.uk), or the Skills Funding Agency (SFA) for post 19 funding arrangements, <http://skillsfundingagency.bis.gov.uk>. These latter two bodies have emerged from the Learning and Skills Council (LSC).

Further information is also available on the Ofqual website, [www.ofqual.gov.uk](http://www.ofqual.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 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 8 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 10 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 the 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.

## Regulations for all Examinations

- 1 Teachers and learners should refer to the General Notes and Regulations printed in each individual unit (where applicable) throughout the specifications.
- 2 Learner registration is accepted as evidence that the learner agrees to the regulations laid down in the specifications.
- 3 Learners may enter for more than one subject at one examination session, but must state this on the entry form. Learners may not enter for more than one grade or diploma in the same subject at one examination session unless written permission is obtained from the Head of Examinations. Learners may not enter for the same grade in both solo and duologue examinations. Learners may not enter for more than one group examination of the same subject and grade.
- 4 Learners must be in attendance and ready for their examination at least 15 minutes prior to the stated time of the examination.
- 5 LAMDA Examinations reserves the right to decline or cancel any entry and return the fee. LAMDA Examinations does not guarantee to examine at any centre where the number of learners is insufficient to warrant it. Fees will be returned in such cases.
- 6 LAMDA Examinations reserves the right not to examine a learner if they have a possibly contagious illness, such as chicken pox.
- 7 LAMDA Examinations cannot guarantee to grant requests for specific dates and times.
- 8 No unauthorised person will be allowed to be present during any examination.
- 9 LAMDA Examinations reserves the right to return entries received after the closing date.
- 10 Examination appointments vacated by learners who are sick, or those withdrawing for other reasons, cannot be taken by other learners.
- 11 Should a learner be prevented from attending an examination after their entry has been processed, LAMDA Examinations should receive notice in writing, detailing the circumstances and enclosing the report form, within 10 working days of the examination date. Under circumstances such as illness, injury or recent bereavement, LAMDA Examinations will consider refunding half the fee in the form of a Transfer Credit Voucher (TCV). Transfer Credit Vouchers are non-transferable and valid for one year only. For re-entry, learners must complete an entry form, enclosing their voucher and fee balance.
- 12 Fees cannot be returned except under regulations 5, 6, or 9.
- 13 The decisions of the awarding body (LAMDA Examinations) are final.

### Qualification Aim

The LAMDA Certificate in Speech and Drama: Performance Studies is designed to develop the skills, knowledge and understanding required for the performance of verse, prose and drama.

Learners who prepare themselves appropriately will develop:

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

### Broad Objectives of the Qualification

- 1 Interpretative skills
  - To engage imaginatively with the thought, emotion, style and form of verse, prose and dramatic text.
  - To engage imaginatively with character, subtext and context in dramatic text.
  - To suspend disbelief by focusing into the immediacy of a character's situation in order to create a credible sense of reality.
- 2 Technical skills
  - To build skills in voice, diction and movement in order to realise the specifics of verse, prose and dramatic text.
- 3 Knowledge of the performance process
  - To know and understand the background and major movements within a chosen key literary period.
  - To understand how to research in preparation for a performance.
  - To understand how to prepare physically, vocally and mentally for a performance.

### Structure

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

Unit 1: Performance Theory and Practice.

Unit 2: Presenting a Performance Recital.

Unit 3: Knowledge of Performance Repertoire.

A pass is required in each unit in order to qualify for the full certificate.

### Bands of Attainment

Each unit is independently assessed. The learner will receive a mark for each unit, measured against the relevant Assessment Criteria. The result will correspond to a band of attainment – either 'Fail' or 'Pass'. Please refer to the Marking Scheme tables at the end of each unit section for further details. A certificate of credit will be awarded for each completed unit.

## Overall Awarding of Full Qualification

On completion of all three units the three marks will be calculated and then weighted to achieve the final result. The weightings for each unit are as follows:

Unit 1: Performance Theory and Practice	20%
Unit 2: Presenting a Performance Recital	50%
Unit 3: Knowledge of Performance Repertoire	30%

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

Pass	50
Merit	65
Distinction	80

A Pass result as a minimum is required in each unit in order to achieve an overall Pass in the full qualification. A full qualification certificate indicating either Pass, Merit or Distinction will be provided on successful completion of all three units.

## Designation

Learners who obtain either a Pass, Merit or Distinction for their overall qualification may use the designation PCertLAM.

## Sector Support

Support for the accreditation of The LAMDA Certificate in Speech and Drama: Performance Studies was received from the Sector Skills Council Creative & Cultural Skills (CCSkills).

## Qualification Level

The LAMDA Certificate in Speech and Drama: Performance Studies is set at Level 3 in the Qualifications and Credit Framework (QCF).

## Credit and Guided Learning Hours

The learner who successfully completes this qualification will be awarded a credit value of 28 credits.

This qualification requires a minimum of 120 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 280 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 is 16 years.

It is recommended that learners undertake either a LAMDA Grade Eight in Performance: Acting or in Communication: Speaking Verse and Prose prior to commencing study.

### **Examination Scheduling**

Unit 1: Performance Theory and Practice

The assessed written assignment (workbook) must be submitted to LAMDA Examinations. A LAMDA examiner will be responsible for assessing the submission against the relevant assessment criteria.

Unit 2: Presenting a Performance Recital

Learners may request an examination date for Unit 2 at any Private, Public or Overseas Centre.

Unit 3: Knowledge of Performance Repertoire

Learners may request an examination date for Unit 3 at any Private, Public or Overseas Centre. Learners must inform LAMDA Examinations of their chosen research period, country (if applicable) and selected poets, authors and playwrights at the point of examination entry.

# **LAMDA Certificate in Speech and Drama: Performance Studies**

**Syllabus Specifications:**

**Unit Format**

<b>Unit 1:</b>	<b>Performance Theory and Practice</b>
<b>QCF Level:</b>	<b>Level 3</b>
<b>Credit Value:</b>	<b>6 Credits</b>
<b>Guided learning hours:</b>	<b>20 GLH</b>

### **Learning Outcomes**

On completion of this unit learners will be able to:

Knowledge

**LO1:** undertake research in order to select and plan the content of a recital based on a theme, appropriate for presentation in a performance

**LO2:** undertake research appropriate to deliver a presentation of a performance recital in verse, prose and drama

**LO3:** understand the use of exercises or techniques in performance practice.

Presentation

**LO4:** organise and present information clearly and coherently

**LO5:** organise and present information in a format appropriate to the purpose and topic

**LO6:** use relevant vocabulary, appropriate to purpose and topic.

### **Level Description**

Learners will be able to demonstrate an understanding of the relevant knowledge and skills required for performance preparation. Research will have been thorough, grounded in extensive reading and adapted to relevant contexts and working practice. Information, ideas, exercises, techniques and processes will be presented clearly, coherently and in an appropriate format.

### **Assessment Method**

The learning outcomes and assessment criteria for this unit will be assessed by the submission of a written assignment. The written assignment (workbook) will be assessed by a LAMDA examiner. This must be submitted to LAMDA Examinations in order for it to be externally assessed (two copies must be provided). All research must be collated, word processed and presented in a coherent and well-organised format. Learners must attach a title page and use contents lists, section headings and page numbers. Submissions must include an Assignment/Portfolio of Evidence cover sheet. LAMDA Examinations reserves the right to return the submission to the learner if it fails to comply with any part of the submission format detailed in the syllabus and in the Guide for Centres and Teachers. Written assignments (workbooks) may be sample moderated.

### **General Notes and Regulations**

- 1 Submissions must be typed or word processed in English.
- 2 Learners will be assessed through the assessment method of a written assignment (workbook). This must be submitted to LAMDA Examinations in order for it to be externally assessed (two copies should be provided).

- 3 Submissions must be the learner's own original work. A written statement/declaration and signature attesting to the authenticity of the learner's work must be attached to the title page, using the Assignment/Portfolio of Evidence cover sheet.
- 4 Submissions must include footnotes detailing any quoted references.
- 5 Submissions must include an index and section headings.
- 6 Copies of selections used must be included in an appendix. They may be annotated.
- 7 Bibliographies must state titles, authors, publishers and dates of publication.
- 8 Bibliographies may include websites.
- 9 Photographic, audio or video material 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 clearly referred to in the written assignment (workbook). Submission of recorded material is not obligatory.

### **Examination Content**

The learner will submit a written assignment (workbook) between 4000 words and 5000 words.

This will include:

- 1 Knowledge
  - selection and planning of a theme appropriate for presentation in a performance and the rationale behind it
  - research on poets, authors and playwrights who would be included in this performance
  - research on social/historical/cultural contexts that would be included in this performance
  - research on the characters who would be included in this performance
  - preparation of introductory, linking and concluding statements in a recital of verse, prose and drama
  - physical and vocal exercises used by the learner as part of their performance preparation
  - acting activities/exercises/processes used by the learner as part of their performance preparation
  - evaluation of each stage and section of the process
  - bibliography.
- 2 Presentation

A written assignment (workbook) is a documented diary of a process. As such the purpose must be clear and the presentation easy to follow. It must present a balance between appropriate research and its practical application. Evaluation of each stage and section is an integral part of its development.

## Assessment and Grading Criteria

### Unit 1: Performance Theory and Practice

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 Select a theme and present a basic outline of the research undertaken and the rationale behind it.</p> <p>1.2 Give an outline of the process undertaken in the selection and development of an introduction, linking passages and conclusion in the presentation of this theme in performance.</p>	<p>1.1 Select a theme and describe the range of research undertaken and the rationale behind it.</p> <p>1.2 Describe the process undertaken in the selection and development of the introduction, linking passages and conclusion in the presentation of this theme in performance.</p>	<p>1.1 Select a theme and present a detailed description of wide-ranging research undertaken and the rationale behind it.</p> <p>1.2 Give a detailed description of the process undertaken in the selection and development of the introduction, linking passages and conclusion in the presentation of this theme in performance.</p>
<b>LO2</b>	<p>2.1 Give an outline of research about the poets, prose writers and playwrights included in this performance.</p> <p>2.2 Give an outline of research about the characters included in this performance.</p> <p>2.3 Give an outline of the social, historical and cultural contexts of the texts selected.</p>	<p>2.1 Demonstrate evidence of sound research about the poets, prose writers and playwrights included in this performance.</p> <p>2.2 Demonstrate evidence of sound research about the characters included in this performance.</p> <p>2.3 Demonstrate evidence of sound research about the social, historical and cultural contexts of the texts selected.</p>	<p>2.1 Demonstrate evidence of extensive research from a wide range of information sources about the poets, prose writers and playwrights included in this performance.</p> <p>2.2 Demonstrate evidence of extensive research from a wide range of information sources about the characters included in this performance.</p> <p>2.3 Demonstrate evidence of extensive research from a wide range of information sources about the social, historical and cultural contexts of the texts selected.</p>

<p><b>LO3</b></p>	<p>3.1 Demonstrate a basic understanding of the use of exercises or techniques appropriate for preparation of texts in performance and give at least two examples.</p> <p>3.2 Outline the effectiveness of the exercises or techniques used.</p>	<p>3.1 Demonstrate an understanding of the use of exercises or techniques appropriate for preparation of texts in performance and give at least three examples.</p> <p>3.2 Evaluate the effectiveness of the exercises or techniques used.</p>	<p>3.1 Demonstrate a complete and comprehensive understanding of the use of exercises or techniques appropriate for preparation of texts in performance and give at least four examples.</p> <p>3.2 Give a detailed analysis of the effectiveness of the exercises or techniques used.</p>
<p><b>LO4</b></p>	<p>4.1 Demonstrate some clarity of phrasing and organisation of content in the work as a whole.</p>	<p>4.1 Demonstrate the use of clear and relevant phrasing and organisation of content in the work as a whole.</p>	<p>4.1 Demonstrate the use of fluent, clear and well-structured phrasing and organisation of content throughout the work.</p>
<p><b>LO5</b></p>	<p>5.1 Demonstrate a basic awareness of the purpose of the work, through its presentation in an appropriate format.</p> <p>5.2 Demonstrate a basic awareness of the topic through its presentation in an appropriate format.</p>	<p>5.1 Demonstrate a considered awareness of the purpose of the work, through its careful presentation in an appropriate format.</p> <p>5.2 Demonstrate a sound understanding of the topic through its careful presentation in an appropriate format.</p>	<p>5.1 Demonstrate a complete awareness of the purpose of the work, through its thorough and creative presentation in an appropriate format.</p> <p>5.2 Demonstrate a comprehensive understanding of the topic through its thorough and creative presentation in an appropriate format.</p>
<p><b>LO6</b></p>	<p>6.1 Demonstrate a basic understanding of relevant vocabulary and occasional use of technical terms.</p>	<p>6.1 Demonstrate a sound understanding of relevant and appropriate vocabulary and considered use of technical terms.</p>	<p>6.1 Demonstrate a complete and comprehensive understanding of relevant and appropriate vocabulary and use of technical terms.</p>

## Marking Scheme

### Unit 1: Performance Theory and Practice

	Links to Learning Outcomes	Total Marks available in each Learning Outcome	Total Marks allocated in each component part
			<b>Total</b>
<b>Knowledge</b> <ul style="list-style-type: none"> <li>• Research: Theme</li> <li>• Reserach: Repertoire</li> <li>• Performance Practice</li> </ul>	LO1 LO2 LO3	20 40 20	<b>20</b> <b>40</b> <b>20</b>
<b>Presentation</b> <ul style="list-style-type: none"> <li>• Clarity/format and vocabulary</li> </ul>	LO4 LO5 LO6	5 10 5	<b>20</b>
			<b>100</b>

#### Knowledge

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

LO1 = 20 (AC 1.1 = 10 + AC 1.2 = 10)  
 LO2 = 40 (AC 2.1 = 15 + AC 2.2 = 15 + AC 2.3 = 10)  
 LO3 = 20 (AC 3.1 = 10 + AC 3.2 = 10)

#### Presentation

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

LO4 = 5 (AC 4.1 = 5)  
 LO5 = 10 (AC 5.1 = 5 + AC 5.2 = 5)  
 LO6 = 5 (AC 6.1 = 5)

#### Total marks available for Unit 1

Knowledge 80  
 Presentation 20  
**Total 100**

**Overall Pass mark for Unit 1 50**

**Unit 2: Presenting a Performance Recital**

**QCF Level: Level 3**

**Credit Value: 14 Credits**

**Guided learning hours: 60 GLH**

## **Learning Outcomes**

On completion of this unit learners will be able to:

Interpretation

**LO1:** communicate text, subtext and context

**LO2:** convey form, style and content

**LO3:** create and inhabit character, where appropriate

**LO4:** convey emotional truth

**LO5:** sight-read fluently and with expression.

Technique

**LO6:** convey physical and vocal flexibility

**LO7:** convey articulative dexterity

**LO8:** convey period voice and movement, where appropriate

**LO9:** create a varied visual interest in the performance space in response to the demands of the text

**LO10:** create a smooth and seamless recital.

Knowledge

**LO11:** describe points arising from the chosen repertoire and theme

**LO12:** describe the writers' biographical details and the social and historical context of their writing

**LO13:** describe the rehearsal process and evaluate it.

## **Level Description**

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

## **Assessment Method**

The learning outcomes and assessment criteria for this unit will be assessed by a performance recital. The learner's performance will be assessed by a LAMDA examiner. Performance examinations may be sample moderated or recorded.

## **Total Time Allowance**

50 minutes

## General Notes and Regulations

- 1 Learners may perform the elements of the recital examination in any order.
- 2 The examiner will not interrupt the recital once the learner has started.
- 3 Learners must bring legible copies of all selections for the examiner.
- 4 The book from which the prose has been taken and the play from which the drama has been taken must have been read in their entirety.
- 5 Selected repertoire must be performed in English.
- 6 Prompters are not permitted. Examiners may prompt at their discretion.
- 7 Clothing should allow freedom of movement. Full costume should not be worn but small items such as scarves, hats, shawls, gloves and canes may be used. Hand props are permitted but must be kept to a minimum. Real knives or other weapons are not permitted.
- 8 Any time taken for changes and the setting or striking of props must be included in the time of the recital.
- 9 The examiner reserves the right to halt recitals that exceed the stipulated time allowance.
- 10 Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is barefoot. Nudity is not permitted.
- 11 Speeches which are directly addressed to an audience must not be focused solely on the examiner; however the examiner should be included in the wider imagined audience.
- 12 Although the use of accent or dialect is not compulsory, the style and intent of the playwright should be taken into consideration in the interpretation of a role.

## Repertoire Guidelines and Regulations

- 1 Selections set in the *LAMDA Anthology of Verse and Prose Volume XVII (17)* and the *LAMDA Acting Anthology (Volume 2)* may not be used. A different prose selection from one of the prose set books is acceptable.
- 2 The verse and prose selections must not exceed three minutes in length. The memorised scene from a play must not exceed four minutes.
- 3 Selected repertoire must differ in genre and style enabling the learner to display range and ability.
- 4 Selected repertoire must enable the learner to engage with complex emotions and universal themes.
- 5 The content and language of chosen selections must be technically challenging in terms of vocal range and dexterity.
- 6 Any published translation of non-English language texts is acceptable.
- 7 Learners must only play one character in their selected dramatic scene. Where the lines of other characters are omitted, the learner must ensure coherence; in other words the emotional and intellectual fluency of the scene must be maintained.

## **Amplifying Unit Content**

Communicating text, subtext and context in drama:

- communicating the meaning of the text (the thoughts spoken aloud by the character)
- communicating the meaning of the subtext (the unspoken thoughts of the character)
- ensuring that this communication is appropriate to the situation and the world of the play.

Communicating text, subtext and context in prose:

- communicating the meaning of the text (that which is stated)
- communicating the meaning of the subtext (that which is implied)
- ensuring that this is placed within the framework of the prose as a whole.

Style:

- how thoughts are expressed in literary composition
- the specific characteristics of the text, including choice of words and genre.

Form:

- how thoughts are structured in literary composition
- the arrangement and shape of words on the page.

Creating and inhabiting character:

- transforming into another person, as indicated by the clues given within the text
- creating the illusion of spontaneity as if the character's thoughts and emotions are being expressed for the very first time.

Sustaining imaginative engagement:

- maintaining imaginative involvement with the character, situation and world of the drama
- maintaining focus on each moment of the drama.

Sight-read fluently and with expression:

- reading a text aloud for an audience without preparation
- maintaining rhythmic flow and bringing the text to life.

Physical and vocal flexibility:

- transforming physically and vocally according to the period, form and style of the text.

Physical and vocal freedom:

- achieving physical and vocal release in order to relax into the performance
- using effective breath support and a free vocal tone in order to project the performance.

Articulative dexterity:

- communicating with precise and flexible diction, appropriate to character, period, form and style.

Period voice and movement:

- changing vocal and physical style according to the period of the text; this may include accent, posture, stance, gesture.

Visual interest

- varying the physical mode of presentation within the performance space.

## Examination Content

### 1 Interpretation and Technique

The learner must present a recital, based around a theme, with appropriate verbal introduction, linkage and conclusion.

The following elements must be included:

- memorised verse
- memorised prose
- memorised scene from a play.

The learner may present the selections in any order. The examiner will not interrupt the recital once the learner has started, unless the learner exceeds the stipulated time allowance. The entire recital must not exceed 20 minutes.

### 2 Interpretation and Technique

The learner must read at sight either a prose passage or piece of verse provided by the examiner. One minute may be taken to scan the text prior to the reading. Dyslexic learners will be given a large print text to study 15 minutes prior to the examination. Please refer to Reasonable Adjustments and Special Considerations Policy for further details.

### 3 Knowledge

The learner will discuss with the examiner:

- points arising from the chosen repertoire and theme
- the writers' biographical details and the social and historical context of their writing
- an evaluation of the rehearsal process leading to the presentation of a recital.

## Assessment and Grading Criteria

### Unit 2: Presenting a Performance Recital

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 the text and subtext in the verse, prose and drama selections.</p> <p>1.2 Demonstrate a basic understanding of the context in the verse, prose and drama selections.</p>	<p>1.1 Demonstrate a secure understanding of the text and subtext in the verse, prose and drama selections.</p> <p>1.2 Demonstrate a secure understanding of the context in the verse, prose and drama selections.</p>	<p>1.1 Clarify the text and subtext in the verse, prose and drama selections.</p> <p>1.2 Clarify the context in the verse, prose and drama selections.</p>
<b>LO2</b>	<p>2.1 Demonstrate a basic understanding of form in the verse selection.</p> <p>2.2 Demonstrate a basic understanding of style in the verse, prose and drama selections.</p> <p>2.3 Demonstrate a basic understanding of content in the verse, prose and drama selections.</p>	<p>2.1 Demonstrate a sound understanding of form in the verse selection.</p> <p>2.2 Demonstrate a sound understanding of style in the verse, prose and drama selections.</p> <p>2.3 Demonstrate a sound understanding of content in the verse, prose and drama selections.</p>	<p>2.1 Demonstrate the use of form imaginatively in the verse selection.</p> <p>2.2 Realise style imaginatively in the verse, prose and drama selections.</p> <p>2.3 Realise content imaginatively in the verse, prose and drama selections.</p>

<p><b>LO3</b></p>	<p>3.1 Demonstrate a basic emotional response to the character in the drama selection.</p> <p>3.2 Demonstrate some spontaneity, creating moments of believability in the drama selection.</p>	<p>3.1 Demonstrate a convincing emotional response to the character in the drama selection.</p> <p>3.2 Demonstrate spontaneity which makes the drama selection believable most of the time.</p>	<p>3.1 Demonstrate a complete emotional response to the character in the drama selection.</p> <p>3.2 Demonstrate a complete illusion of total spontaneity.</p>
<p><b>LO4</b></p>	<p>4.1 Demonstrate a basic understanding of emotional truth in the verse and prose selections.</p>	<p>4.1 Demonstrate a sound understanding of emotional truth in the verse and prose selections.</p>	<p>4.1 Realise emotional truth in the verse and prose selections.</p>
<p><b>LO5</b></p>	<p>5.1 Sight-read with some expression.</p> <p>5.2 Sight-read coherently with no more than three lapses in fluency.</p> <p>5.3 Make limited eye contact with the audience.</p>	<p>5.1 Sight-read with expression most of the time.</p> <p>5.2 Sight-read with no more than two lapses in fluency.</p> <p>5.3 Use adequate eye contact with the audience.</p>	<p>5.1 Sight-read expressively and with understanding of the text.</p> <p>5.2 Sight-read fluently.</p> <p>5.3 Sustain appropriate eye contact with the audience throughout the reading.</p>
<p><b>LO6</b></p>	<p>6.1 Give an adequate physical response to the demands of the text in two of the three selections.</p> <p>6.2 Give an adequate vocal response to the demands of the text in two of the three selections.</p>	<p>6.1 Give an adequate physical response to the demands of the text in all the selections.</p> <p>6.2 Give an adequate vocal response to the demands of the text in all the selections.</p>	<p>6.1 Give a complete physical response to the demands of the text in all the selections.</p> <p>6.2 Give a complete vocal response to the demands of the text in all the selections.</p>
<p><b>LO7</b></p>	<p>7.1 Speak with clarity of diction for at least half the performance.</p>	<p>7.1 Speak with clarity of diction throughout most of the performance</p>	<p>7.1 Sustain clarity of diction throughout the performance.</p>

<p><b>LO8</b></p>	<p>8.1 Communicate a basic understanding of the accent and style of speaking required to portray the period in which each selection is set.</p> <p>8.2 Communicate a basic understanding of the movement, posture, stance and gesture required to portray the period in which each selection is set.</p>	<p>8.1 Communicate a secure understanding of the accent and style of speaking required to portray the period in which each selection is set.</p> <p>8.2 Communicate a secure understanding of the movement, posture, stance and gesture required to portray the period in which each selection is set.</p>	<p>8.1 Sustain the accent and style of speaking required to portray the period in which each selection is set.</p> <p>8.2 Communicate a detailed understanding of the movement, posture, stance and gesture required to portray the period in which each selection is set.</p>
<p><b>LO9</b></p>	<p>9.1 Demonstrate some variety of movement in the use of the performance space.</p> <p>9.2 Deliver some visual interest during the recital.</p>	<p>9.1 Demonstrate appropriate variety of movement in the use of the performance space.</p> <p>9.2 Deliver appropriate visual interest during the recital.</p>	<p>9.1 Demonstrate appropriate and creative variety of movement in the use of the performance space.</p> <p>9.2 Sustain creative visual interest throughout the recital.</p>
<p><b>LO10</b></p>	<p>10.1 Deliver adequate links between elements in the recital.</p> <p>10.2 Demonstrate basic skills in audience communication.</p>	<p>10.1 Deliver a fluent recital performance using secure links.</p> <p>10.2 Demonstrate sound skills in audience communication.</p>	<p>10.1 Deliver a fluent and confident recital performance using creative links.</p> <p>10.2 Sustain creative skills in audience communication.</p>

<p><b>LO11</b></p>	<p>11.1 Give a brief summary of the rationale behind the selection of the theme.</p> <p>11.2 Demonstrate a basic understanding of the verse selected and the form in which it is written.</p> <p>11.3 Demonstrate an adequate understanding of the content of the book from which the prose selection has been taken.</p> <p>11.4 Give a brief outline of the dramatic scene presented and its importance within the context of the play as a whole.</p>	<p>11.1 Give an adequate summary of the rationale behind the selection of the theme.</p> <p>11.2 Demonstrate a secure understanding of the verse selected and the form in which it is taken.</p> <p>11.3 Demonstrate a secure understanding of the content of the book from which the prose selection has been taken.</p> <p>11.4 Describe the dramatic scene presented and evaluate its importance within the context of the play as a whole.</p>	<p>11.1 Give a detailed summary of the rationale behind the selection of the theme.</p> <p>11.2 Demonstrate a detailed, reflective understanding of the verse selected and the form in which it is taken.</p> <p>11.3 Demonstrate a detailed, reflective understanding of the content of the book from which the prose selection has been taken.</p> <p>11.4 Describe in detail the dramatic scene presented and analyse its importance within the context of the play as a whole.</p>
<p><b>LO12</b></p>	<p>12.1 Give a brief outline of each writer's biographical details and the social and historical context of their writing.</p>	<p>12.1 Describe accurately each writer's biographical details and the social and historical context of their writing.</p>	<p>12.1 Describe accurately and in detail each writer's biographical details and the social and historical context of their writing.</p>
<p><b>LO13</b></p>	<p>13.1 Outline the rehearsal process undertaken and the effectiveness of techniques used.</p>	<p>13.1 Evaluate the rehearsal process undertaken and the effectiveness of techniques used.</p>	<p>13.1 Analyse in detail the rehearsal process undertaken and the effectiveness of techniques used.</p>

## Marking Scheme

### Unit 2: Presenting a Performance Recital

	Links to Learning Outcomes	Total Marks available in each Learning Outcome	Total Marks allocated in each component part
			<b>Total</b>
<b>Interpretation</b>			
• Verse, Prose and Drama	LO1 LO2 LO3 LO4	10 10 6 4	<b>30</b>
• Sight-Reading	LO5	10	<b>10</b>
<b>Technique</b>			
• Movement and Visual Interest	LO8 LO9 LO6	6 6 5	<b>17</b>
• Voice	LO6	5	<b>5</b>
• Diction	LO7	8	<b>8</b>
• Links and Communication	LO10	10	<b>10</b>
<b>Knowledge</b>			
	LO11 LO12 LO13	12 3 5	<b>20</b>
			<b>100</b>

#### Interpretation

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

- LO1 = 10 (AC 1.1 = 5 + AC 1.2 = 5)  
 LO2 = 10 (AC 2.1 = 3 + AC 2.1 = 3 + AC 2.3 = 4)  
 LO3 = 6 (AC 3.1 = 3 + AC 3.2 = 3)  
 LO4 = 4 (AC 4.1 = 4)  
 LO5 = 10 (AC 5.1 = 4 + AC 5.2 = 3 + AC 5.3 = 3)

#### Technique

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

- LO6 = 10 (AC 6.1 = 5 + AC 6.2 = 5)  
 LO7 = 8 (AC 7.1 = 8)  
 LO8 = 6 (AC 8.1 = 3 + AC 8.2 = 3)  
 LO9 = 6 (AC 9.1 = 3 + AC 9.2 = 3)  
 LO10 = 10 (AC 10.1 = 5 + AC 10.2 = 5)

## **Knowledge**

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

LO11 = 12 (AC 11.1 = 3 + AC 11.2 = 3 + AC 11.3 = 3 + AC 11.4 = 3)  
LO12 = 3 (12.1 = 3)  
LO13 = 5 (13.1 = 5)

### **Total marks available for Unit 2**

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

**Overall Pass mark for Unit 2                      50**

**Unit 3: Knowledge of Performance Repertoire**

**QCF Level: Level 3**

**Credit Value: 8 Credits**

**Guided learning hours: 40 GLH**

### **Learning Outcomes**

On completion of this unit learners will be able to:

Knowledge

**LO1:** undertake research on the set topics within the chosen period

**LO2:** use both text-based and electronic resources

**LO3:** evaluate their research.

Presentation

**LO4:** organise and communicate information clearly and coherently

**LO5:** use relevant vocabulary appropriate to purpose and topic.

### **Level Description**

Learners will be able to demonstrate an understanding of the background of major literary movements and selected literary figures within a chosen historical period. Research must be thorough and grounded in extensive reading. Information will be discussed and communicated clearly and coherently, in language appropriate to purpose and topic.

### **Assessment Method**

The learner will be assessed through the external assessment method of an oral examination. Oral examinations may be sample moderated or recorded.

### **Total Time Allowance**

45 minutes

## Examination Content

The learner must choose one of the following periods:

- Ancient Greek and Roman
- Elizabethan and Jacobean England
- Restoration England
- 19th Century Europe including the UK and ONE other European country of the learner's own choice
- 20th Century Europe including the UK and ONE other European country of the learner's own choice
- 20th Century North America or Australasia
- 20th Century Africa, India or South East Asia.

The learner must identify, research and evaluate the following:

- major literary movements of the chosen period
- three key poets, three prose writers and three playwrights
- the significance of the literary work of the chosen poets, prose writers and playwrights.

Where learners select the UK and one other European country, they must ensure that at least one of their chosen writers is from the European country chosen.

When selecting playwrights learners should be aware of the text in performance.

The learner must inform LAMDA Examinations of their chosen period, countries (where applicable) and the names of the selected poets, prose writers and playwrights at the point of examination entry.

## Assessment and Grading Criteria

### Unit 3: Knowledge of Performance Repertoire

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 evidence that basic research has been undertaken into the major literary movements of the chosen period.</p> <p>1.2 Demonstrate evidence that basic research has been undertaken about the three poets, three prose writers and three playwrights selected from the chosen period, and the significance of their work.</p> <p>1.3 Demonstrate a basic understanding of the staging and presentation of one of the selected playwrights' texts in performance.</p>	<p>1.1 Demonstrate evidence that a range of research has been undertaken into the major literary movements of the chosen period.</p> <p>1.2 Demonstrate evidence that a range of research has been undertaken about the three poets, three prose writers and three playwrights selected from the chosen period, and the significance of their work.</p> <p>1.3 Demonstrate a sound understanding of the staging and presentation of two of the selected playwrights' texts in performance.</p>	<p>1.1 Demonstrate evidence that a wide range of research has been undertaken into the major literary movements of the chosen period.</p> <p>1.2 Demonstrate evidence that a wide range of detailed research has been undertaken about the three poets, three prose writers and three playwrights selected from the chosen period, and the significance of their work.</p> <p>1.3 Demonstrate a detailed understanding of the staging and presentation of at least three of the selected playwrights' texts in performance.</p>

<b>LO2</b>	2.1 Demonstrate a basic application of both text-based and electronic information sources in the responses given.	2.1 Demonstrate a sound application of text-based and electronic information sources in the responses given.	2.1 Demonstrate a detailed application of text-based and electronic information sources in the responses given.
<b>LO3</b>	<p>3.1 Outline the selections of the chosen period and country (where applicable) and state the rationale behind it.</p> <p>3.2 Outline the selection of the writers in each category and describe the outcome of the research undertaken.</p> <p>3.3 Describe briefly the impact of the research as a whole.</p>	<p>3.1 Describe the selection of the chosen period and country (where applicable), providing a reasoned argument for the rationale behind it.</p> <p>3.2 Describe the selection of the writers in each category and evaluate the outcome of the research undertaken.</p> <p>3.3 Evaluate the impact of the research as a whole.</p>	<p>3.1 Give a detailed description of the selection of the chosen period and country (where applicable), providing a detailed analysis of the rationale behind it.</p> <p>3.2 Give a detailed description of the selection of the writers in each category and analyse the outcome of the research undertaken.</p> <p>3.3 Give a detailed analysis of the impact of the research as a whole.</p>
<b>LO4</b>	4.1 Communicate a basic understanding of the information with some clarity of expression.	4.1 Communicate a secure understanding of the information with clarity of expression.	4.1 Communicate a complete and detailed understanding of the information with clarity of expression.
<b>LO5</b>	5.1 Use some vocabulary, appropriate to purpose and topic, with a basic understanding of technical terms.	5.1 Use vocabulary appropriate to purpose and topic most of the time, with a secure understanding of technical terms.	5.1 Use vocabulary appropriate to purpose and topic all the time, with a comprehensive understanding of technical terms.

## Marking Scheme

### Unit 3: Knowledge of Performance Repertoire:

	Links to Learning Outcomes	Total Marks available in each Learning Outcome	Total Marks allocated in each component part
			<b>Total</b>
<b>Knowledge</b> <ul style="list-style-type: none"><li>• Research literary movements, poets, prose writers and playwrights</li><li>• Evaluation of research</li></ul>	LO1 LO2  LO3	40 10  30	<b>50</b>  <b>30</b>
<b>Presentation</b> <ul style="list-style-type: none"><li>• Clarity and vocabulary</li></ul>	LO4 LO5	10 10	<b>20</b>
			<b>100</b>

#### Knowledge

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

LO1 = 40 (AC 1.1 = 15 + AC1.2 = 15 + AC 1.3 = 10)

LO2 = 10 (AC 2.1 = 10)

LO3 = 30 (AC 3.1 = 10 + AC 3.2 = 10 + AC 3.2 = 10)

#### Presentation

Mark allocation by Learning Outcome (LO) and Assessment Criteria (AC)

LO4 = 10 (AC 4.1 = 10)

LO5 = 10 (AC 5.1 = 10)

#### Total marks available for Unit 3

Knowledge 80

Presentation 20

**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

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>The Actor and His Body</i>	Litz Pisk	Methuen Drama	New edition 2003
<i>Building a Character</i>	Constantin Stanislavski	Methuen Drama	1989
<i>Creating a Role</i>	Constantin Stanislavski	Methuen Drama	1981
<i>Playing Commedia</i>	Barry Grantham	Nick Hern Books	2000
<i>Commedia dell'Arte</i>	John Rudlin	Routledge	1994
<i>The Complete Stanislavsky Toolkit</i>	Bella Merlin	Nick Hern Books	2007
<i>reActing A Fresh Approach to Key Practitioners</i>	Stephen Unwin/David Shirley/Penny Cherns	LAMDA/Oberon	2008
<b>Section B</b>			
<i>The Right to Speak: Working with the Voice</i>	Patsy Rodenburg	Methuen Drama	1992
<i>Voice and the Actor</i>	Cicely Berry	Virgin Books	2008
<i>Clear Speech</i>	Malcolm Morrison	Methuen Drama	4th ed. 2001
<i>The Voice Book</i>	Michael McCallion	Faber and Faber	2nd ed. 1998
<i>Classic Voice</i>	Catherine Weate	Oberon Books	2009
<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 ed. 2000
<i>Dramaturgy and Performance</i>	Cathy Turner and Synne K Behrndt	Palgrave Macmillan	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>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>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 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 with Carole Woddis	Faber and Faber	2001
<i>The Written Word in Performance</i>	Paul Ranger	LAMDA/Oberon	2004
<b>Section D</b>			
<i>Costumes for the Stage: A complete handbook for every kind of play</i>	Sheila Jackson	Methuen Drama	2001
<i>The Illustrated Encyclopedia of Costume &amp; Fashion: From 1066 to the Present</i>	Jack Cassin-Scott	Cassell Illustrated	2006
<i>Costume 1066 to the Present</i>	John Peacock	Thames & Hudson	2006
<i>Fashion in Costume 1200-2000</i>	Joan Nunn	New Amsterdam Books	2000

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 syllabus specifications. It serves as a reference guide.