

# **The LAMDA Graded Examinations in Performance: Acting (Solo/Duologue - all Levels and Combined - Levels 1 and 2 only)**

**From 1 September 2009**

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)

Syllabus Specifications for Graded Examinations in Performance Version 2  
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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

## **About this syllabus booklet**

This syllabus document outlines all the specifications for LAMDA Communication examinations. It is designed for use by teachers, learners, parents and anyone involved in the preparation of learners for LAMDA examinations.

## **Publications and Materials**

The following documents are also available from LAMDA Examinations. Most can be downloaded from our website [www.lamda.org.uk/exams](http://www.lamda.org.uk/exams)

- Syllabus Specifications for Performance Examinations (From 1 September 2009)
- Syllabus Specifications for Graded Examinations in Musical Theatre (From 1 December 2007)
- Syllabus Specifications for PCertLAM (From 1 September 2008)
- Syllabus Specifications for Diploma Qualifications (From 1 September 2008)
- Guide for Centres and Teachers
- Examination Timings
- Entry Forms
- Fee List
- Public Centre Date List
- Publications and Merchandise order form
- Association of LAMDA Teachers leaflet
- VoiceOver: our twice-yearly magazine.

LAMDA Examinations offers an extensive range of educational support materials for teachers and centres who work with our examinations. Please refer to our website [www.lamda.org.uk](http://www.lamda.org.uk) for further details or request a Publications and Merchandise List.

In addition LAMDA Examinations operates a regional programme of workshops and seminars for teachers. For further information, please contact us.

## **Office of the Qualifications and Examinations Regulator (Ofqual)**

LAMDA Examinations has been accredited as an awarding organisation by Ofqual, the Office of the Qualifications and Examinations Regulator in England, and the corresponding regulatory authorities in Wales (DELLS) 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 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.

QCF Level	LAMDA Grade	Qualification
Entry level	Entry3	Award
Level 1	Grade 1	Award
	Grade 2	Award
	Grade 3	Award
Level 2	Grade 4	Award
	Grade 5	Award
Level 3	Grade 6	Certificate
	Grade 7	Certificate
	Grade 8	Certificate

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 or the Skills Funding Agency (SFA) for post-19 funding arrangements. The 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 Young People's Learning Agency (YPLA) website [www.ypla.gov.uk](http://www.ypla.gov.uk) and the Skills Funding Agency (SFA) website [www.skillsfundingagency.bis.gov.uk](http://www.skillsfundingagency.bis.gov.uk)

### **A note on Language**

English is used and explicitly expressed in all LAMDA Examinations specifications/syllabi and assessment materials. Examinations are conducted in English. The language used in all specifications/syllabi, 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 or Irish (Gaeilge) languages.

### **The Diploma Catalogue**

LAMDA'S 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 Additional and Specialist Learning offer the opportunity to study a particular topic in more depth or to study something different that widens your experience. Additional and Specialist Learning will broaden your horizons and help to open up different opportunities in future study and employment.

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

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

In the UK the role of Component Awarding Bodies (CABs) in 2009 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 Additional and Specialist Learning (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 diploma aggregation service (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.

## **Personal, Learning and Thinking Skills**

The Personal, Learning and Thinking Skills (PLTS) provide a framework for describing qualities and skills needed for success in learning and life.

The framework comprises 6 groups of skills:

- independent enquirers
- creative thinkers
- reflective learners
- team workers
- self-managers
- effective participants.

The framework supports young people in their learning across the curriculum, allowing them to learn to develop and to transfer skills across a range of contexts.

The LAMDA Graded Examinations offer a range of opportunities for learners to develop personal, learning and thinking skills.

### **Independent Enquiry**

- Present opportunities for individual research at each level (in the study of language and literature in Speaking Verse and Prose, Reading for Performance and Acting)
- Present opportunities for presentation of personal interests (Speaking in Public and Using Spoken English).

### **Creative Thinking**

- Present opportunities for learners to understand, interpret and communicate the words of a poet, author or playwright
- Present opportunities for learners to stage and to develop the presentation of a text or series of texts/ themes
- In Devising Drama and Miming – to allow learners to devise a scene or prepare a mime
- In Using Spoken English and Speaking in Public – to provide an opportunity for them to plan the content of material for its presentation.

### **Reflective Learning**

- Present opportunities to reflect on learners' work (their own and / or that of others if taught in a group)
- Present opportunities for individual research at an appropriate level
- Help learners to develop the ability to make choices and talk about their decisions
- In Acting, Miming, Devising Drama exams – to help learners to think about staging and relationships between characters (real or imaginary).

### **Team-Working (Group exams/Duos)**

- Provide opportunities for interaction – listening to others and developing respect
- Provide opportunities to share responsibilities and plan collaboratively
- Provide opportunities to work with others and to develop an appreciation of group rhythm and timing.

### **Self-Management**

- Develop self-confidence
- Develop communication and general conversation skills
- Present opportunities for learners to improve concentration skills: by memorising words, by movement and by refining performance by practice
- Improve technical skills over time: vocal projection, modulation and clarity of diction
- Help learners to develop a sense of occasion.

### **Effective Participation**

- Provide a channel for enthusiastic response
- Provide a mechanism to encourage the development of practical communication skills
- Provide a pathway of staged progression in a variety of disciplines
- Provide the opportunity to be linked to an international organisation with recognised standards.

## **Graded Examinations: Joint Qualifications in Communication or Performance**

The LAMDA Graded Examinations: Joint Qualifications in Communication or Performance recognise and reward by credit accumulation learners who successfully achieve 3 constituent parts of any of the levels shown below within the timeframe of 24 months from the date of the first examination. The level of the qualification will be determined by the lowest grade accumulated. Learners wishing to claim one of these awards should contact LAMDA Examinations.

### **The LAMDA Graded Examinations: Joint Qualification in Communication Level 1**

Learners must achieve Grade 1 or Grade 2 or Grade 3 in the following:

- Speaking Verse and Prose
- Using Spoken English
- Reading for Performance.

### **The LAMDA Graded Examinations: Joint Qualification in Communication Level 2**

Learners must achieve Grade 4 or Grade 5 in the following:

- Speaking Verse and Prose
- Using Spoken English
- Reading for Performance.

### **The LAMDA Graded Examinations: Joint Qualification in Communication Level 3**

Learners must achieve Grade 6 or Grade 7 or Grade 8 in the following:

- Speaking Verse and Prose
- Speaking in Public
- Reading for Performance.

### **The LAMDA Graded Examinations: Joint Qualification in Performance Level 1**

Learners must achieve Grade 1 or Grade 2 or Grade 3 in any 3 of the following:

- Acting
- Miming
- Devising Drama
- Musical Theatre for the Actor/Singer.

### **The LAMDA Graded Examinations: Joint Qualification in Performance Level 2**

Learners must achieve Grade 4 or Grade 5 in any 3 of the following:

- Acting
- Miming
- Devising Drama
- Musical Theatre for the Actor/Singer.

### **The LAMDA Graded Examinations: Joint Qualification in Performance Level 3**

Learners must achieve Grade 6 or Grade 7 or Grade 8 in any 3 of the following:

- Acting
- Miming
- Devising Drama
- Musical Theatre for the Actor/Singer.

## **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, 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 circumstance outside their control (i.e. 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 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 will only consider making aegrotat awards for examinations that do not require assessment of practical competence.

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

It is important to note 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 assessments (Practical, Oral presentations, Performance- based) 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 subject area 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 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 LAMDA Examinations issue medals in materials other than precious metal. The words 'Bronze', 'Silver' and 'Gold' are used by LAMDA Examinations purely as an academic standard for the medal examinations. LAMDA Examinations reserves the right to change the style and presentation of all awards.
- 14 The decisions of the awarding body (LAMDA Examinations) are final.

## **Graded Examinations In Performance: Acting (Solo/Duologue - all Levels and Combined Levels 1 and 2 only)**

### **Purpose of the Qualification**

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

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*

Learners will be required:

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

#### *2 Technical skills*

Learners will be required:

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

#### *3 Knowledge of the performance process*

Learners will be required:

- to understand character, situation, staging, context, subtext, style and period movement where applicable
- to understand the key principles of the acting process according to Stanislavski, Brecht or Edward Gordon Craig.

### **Structure**

The qualification is available at four levels, in line with the Qualifications and Credit Framework.

Entry Level	Entry 3
Level 1	Grades 1, 2, 3
Level 2	Grades 4, 5
Level 3	Grade 6 - Bronze Medal, Grade 7 - Silver Medal, Grade 8 - Gold Medal

*Graded Examinations in Performance: Acting* are offered in the following formats:

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

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

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

### **General Notes and Regulations**

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

15 *Duologue/Combined* learners will be assessed through open discussion with both learners in the Knowledge section of each examination.

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

## **Entry Level**

### ***Learning Outcomes***

#### *Interpretation*

The learner will be able to:

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

#### *Technique*

The learner will be able to:

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

#### *Knowledge*

- 7 The learner will be able to describe character, appearance and mood within their chosen material.

### ***Amplification of the Learning Outcomes***

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

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

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

*Performance Space* – the area in which the learner performs

### ***Level Descriptor***

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

### ***Repertoire Guidelines and Regulations***

- 1 The scene must be selected from a published play or screenplay, a published collection of solo or duologue scenes or be adapted from the dialogue of a published novel.

- 2 The scene must not be taken from *The LAMDA Acting Anthology (Volume 2)*.
- 3 The language of the selected scene must be simple and accessible, with vocabulary and sentence structure that conveys meaning clearly and unambiguously.
- 4 The selected scene in *Solo* and *Duologue* examinations must be a minimum of **two** minutes and no more than **three** minutes in performance time.
- 5 Any published translation of non-English language texts is acceptable.
- 6 Learners may only play one character in their selected scene. Where the lines of other characters are omitted, the learner must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.

### **Total time allowance**

Solo – 10 minutes

Duologue – 15 minutes

### **Examination Content**

#### *Entry*

#### 1 Interpretation and Technique

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

#### 2 Knowledge

The learner(s) will define *character*, in relation to the chosen scenes. The learner(s) will describe:

- the appearance of the character
- how the character is feeling in the selected scene

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

### **Marking Scheme**

Interpretation	40
Technique	40
Knowledge	20
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

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## **Level 1**

### ***Learning Outcomes***

#### *Interpretation*

The learner will be able to:

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

#### *Technique*

The learner will be able to:

- 4 Communicate with appropriate audibility for character and space
- 5 Demonstrate clarity of diction
- 6 Use the performance space in response to the text
- 7 Reveal character through body language.

#### *Knowledge*

- 8 The learner will be able to describe character and situation within their chosen material

### ***Amplification of the Learning Outcomes***

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

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

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

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

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

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

*Clarity of diction* – clear speech and diction with secure use of the articulative organs.

*Performance space* – the area in which the learner performs

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

### ***Level Descriptor***

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

## **Repertoire Guidelines and Regulations**

- 1 *Solo* learners must select one scene from the Level 1 solo section in *The LAMDA Acting Anthology (Volume 2)* and one solo scene of their own choice.
- 2 *Duologue* learners must select one scene from the Level 1 duologue section in *The LAMDA Acting Anthology (Volume 2)* and one duologue scene of their own choice.
- 3 *Combined* learners must select either two solo scenes or one duologue scene from the Level 1 section in *The LAMDA Acting Anthology (Volume 2)*. If two solo scenes are chosen from *The LAMDA Acting Anthology (Volume 2)* then the duologue scene must be of the learners' own choice. If a duologue scene is chosen from *The LAMDA Acting Anthology (Volume 2)* then the two solo scenes must be of the learners' own choice.
- 4 The own choice scene must be selected from a published play or screenplay, a published collection of solo or duologue scenes or be adapted from the dialogue of a published novel. It must not be taken from *The LAMDA Acting Anthology (Volume 2)*.
- 5 The language of the own choice scene must contain a variety of expressive vocabulary and offer some opportunity for interpretative choices.
- 6 Selected scenes must differ in theme, setting, type of character or mood enabling learners to display some contrast.
- 7 Selected scenes in *Solo*, *Duologue* and *Combined* examinations must be a minimum of **two** minutes and no more than **three** minutes in performance time.
- 8 Any published translation of non-English language texts is acceptable.
- 9 Learners may only play one character in each selected scene. Where the lines of other characters are omitted, learners must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 10 No more than one selection may be a direct address to the audience.

### **Total time allowance for each grade**

Solo – 15 minutes

Duologue – 20 minutes

Combined – 25 minutes

### **Examination Content**

#### **Grade 1**

- 1 Interpretation and Technique  
The learner(s) will perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology (Volume 2)*. The play title, author and character must be announced prior to the performance.
- 2 Interpretation and Technique  
The learner(s) will perform a scene from memory of their own choice. The play title, author and character must be announced prior to the performance. Please refer to *Repertoire Guidelines and Regulations*.

### 3 Knowledge

The learner(s) will explain *character* and *situation* in relation to the chosen scenes. The learner(s) will answer questions on the following:

- the appearance of the character
- the situation of the character
- how the character is feeling in the selected scene.

## Grade 2

### 1 Interpretation and Technique

The learner(s) will perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology (Volume 2)*. The play title, author and character must be announced prior to the performance.

### 2 Interpretation and Technique

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

### 3 Knowledge

The learner(s) will explain *character* and *situation* in relation to the chosen scenes. The learner(s) will answer questions on the following:

- the appearance of the character
- the situation of the character
- how the character is feeling in the selected scene
- the actions of the character.

## Grade 3

### 1 Interpretation and Technique

The learner(s) will perform a scene from memory which has been selected from the Level 1 section of *The LAMDA Acting Anthology (Volume 2)*. The play title, author and character must be announced prior to the performance.

### 2 Interpretation and Technique

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

### 3 Knowledge

The learner(s) will explain *character* and *situation* in relation to the chosen scenes. The learner(s) will answer questions on the following:

- the appearance of the character
- the situation of the character
- how the character is feeling in the selected scene
- the actions of the character
- changes in mood through the scene.

## **Marking Scheme**

Interpretation	40
Technique	40
Knowledge	20
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

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### **Level 2**

#### **Learning Outcomes**

##### *Interpretation*

The learner will be able to:

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

##### *Technique*

The learner will be able to:

- 5 Use modulation, appropriate to character and situation
- 6 Demonstrate clarity of diction appropriate to the character and situation
- 7 Maintain and sustain the thought and vocal power through to the end of a phrase
- 8 Build character through the whole body
- 9 Use the performance space, appropriate to character and situation.

##### *Knowledge*

- 10 The learner will be able to describe character, situation and staging within their chosen material.

#### **Amplification of the Learning Outcomes**

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

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

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

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

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

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

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

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

*Performance space* – the area in which the learner performs

*Clarity of diction* – clear speech and diction with secure use of the articulative organs.

### **Level Descriptor**

Learners will be able to support their intentions in performance by demonstrating a sound understanding of the material, leading to an imaginative interpretation in which there is consistent application of developing technical skills. Presentation will be audible and intelligible with vocal variation through which shades and contrasts of mood and meaning are communicated. Effective preparation and study will be evident, leading to a secure performance with a sense of spontaneity. Use of voice, body and space will be effectively combined to communicate the text and engage the audience.

### **Repertoire Guidelines and Regulations**

- 1 *Solo* learners must select one scene from the Level 2 solo section in *The LAMDA Acting Anthology (Volume 2)* and one solo scene of their own choice.
- 2 *Duologue* learners must select one scene from the Level 2 duologue section in *The LAMDA Acting Anthology (Volume 2)* and one duologue scene of their own choice.
- 3 Combined learners must select either two solo scenes or one duologue scene from the Level 2 section in *The LAMDA Acting Anthology (Volume 2)*. If two solo scenes are chosen from *The LAMDA Acting Anthology (Volume 2)* then the duologue scene must be of the learners' own choice. If a duologue scene is chosen from *The LAMDA Acting Anthology (Volume 2)* then the two solo scenes must be of the learners' own choice.
- 4 The own choice scene must be selected from a published play or screenplay, a published collection of solo or duologue scenes or be adapted from the dialogue of a published novel. It must not be taken from *The LAMDA Acting Anthology (Volume 2)*.
- 5 The language of the own choice scene must contain some subtlety in vocabulary and syntax so that there are opportunities for a variety of approaches and interpretative choices.
- 6 Selected scenes must differ in theme, setting, type of character and mood enabling learners to display some contrast and range.
- 7 Selected scenes in *Solo*, *Duologue* and *Combined* examinations must be a minimum of **three** minutes and no more than **four** minutes in performance time.
- 8 Any published translation of non-English language texts is acceptable.
- 9 Learners may only play one character in each selected scene. Where the lines of other characters are omitted, the learner must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
- 10 No more than one selection may be a direct address to the audience.

## **Total time allowance for each grade**

Solo – 20 minutes

Duologue – 30 minutes

Combined – 30 minutes

## **Examination Content**

### **Grade 4**

#### **1 Interpretation and Technique**

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

#### **2 Interpretation and Technique**

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

#### **3 Knowledge**

The learner(s) will describe *character, situation* and *staging* in relation to the chosen scenes. The learner(s) will answer questions on the following:

- how the character is feeling in the scene
- how the character reacts to the situation
- why the character moves as he/she does in the scene
- the reasons for the chosen staging.

### **Grade 5**

#### **1 Interpretation and Technique**

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

#### **2 Interpretation and Technique**

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

#### **3 Knowledge**

The learners(s) will describe *character, situation* and *staging* in relation to the chosen scenes. The learner(s) will answer questions on the following:

- how the character is feeling in the scene
- how the character reacts to the situation
- why the character moves as he/she does in the scene
- the reasons for the chosen staging
- the working stage areas, such as upstage, downstage, stage left, stage right, centre stage, wings.

## **Marking Scheme**

Interpretation	40
Technique	40
Knowledge	20
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

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### **Level 3**

#### **Learning Outcomes**

##### *Interpretation*

The learner will be able to:

- 1 Create and inhabit character
- 2 Communicate text, subtext and context
- 3 Play character objectives
- 4 Sustain imaginative engagement.

##### *Technique*

The learner will be able to demonstrate practical ability in:

- 5 Physical and vocal characterisation
- 6 Physical and vocal flexibility
- 7 Physical and vocal freedom
- 8 Articulative dexterity
- 9 Period voice and movement.

##### *Knowledge*

The learner will be able to describe:

- 10 The overall content of each play
- 11 Characterisation including period movement where applicable
- 12 Subtext and context
- 13 Writer's style
- 14 The acting process
- 15 Key influences and principles of theatre practitioners: Stanislavski, Brecht or Edward Gordon Craig (Grade 8).

#### **Amplification of the Learning Outcomes**

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

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

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

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

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

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

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

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

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

### **Level Descriptor**

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

### **Repertoire Guidelines and Regulations**

1. *Grade 6 – Bronze Medal* learners must select one scene from a play written during one of the periods on either LIST A or LIST B. The second scene must be selected from a published play, television or film screenplay, post-1980.

If LIST B is selected, the play should be published before 1960, in order to provide an appropriate contrast with the post-1980 scene. There can be no duplication of playwright.

*Grade 7 – Silver Medal* and *Grade 8 – Gold Medal* learners must select one scene from a play written during one of the periods on LIST A and a second scene from a play written during the period specified on LIST B. The third scene must be selected from a published play, television or film screenplay, post-1980. There must be no duplication of playwrights.

#### List A

Ancient Greek and Roman  
Elizabethan and Jacobean  
Restoration

#### List B

Grade 6: Bronze: 1800 - 1960  
Grades 7 and 8: Silver and Gold: 1800 - 1980

2. The scene must not be taken from *The LAMDA Acting Anthology – Volume 2*.

3. Selected scenes must differ in genre and style or theme, setting, character and mood and period enabling the learner to display range and ability.
4. Selected scenes must enable learners to engage with complex emotions and universal themes.
5. The content and language of selected scenes must be technically challenging e.g. in terms of vocal range and dexterity.
6. Selected scenes in both *Solo* and *Duologue* examinations must be a minimum of **three** minutes and no more than **four** minutes in performance time.
7. Any published translation of non-English language texts is acceptable.
8. If the 'Ancient Greek and Roman' period is selected from LIST A, translations of the original text into English should be used; modern adaptations are not allowed.
9. Learners must only play one character in each selected scene. Where the lines of other characters are omitted, learners must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.
10. No more than one selection may be a direct address to the audience. Please refer to *General Notes and Regulations*.
11. Comedy sketches and monologues written for specific performers are not acceptable.

### ***Total time allowance for each grade***

Grade 6 – Bronze Medal

Solo – 20 minutes

Duologue – 30 minutes

Grade 7 – Silver Medal and Grade 8 – Gold Medal

Solo – 25 minutes

Duologue – 35 minutes

### ***Examination Content***

#### ***Grade 6—Bronze Medal***

##### **1 Interpretation and Technique**

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

##### **2 Interpretation and Technique**

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

##### **3 Knowledge**

The learner(s) will have read the full text of the plays from which the scenes have been selected.

They will describe *character*, *subtext* and *context* in relation to the chosen scene. The learner(s) will answer questions on the following:

- the importance of the character in each play as a whole
- the character's objective in the performed scene.

### Grade 7—Silver Medal

#### 1 Interpretation and Technique

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

#### 2 Interpretation and Technique

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

#### 3 Interpretation and Technique

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

#### 4 Knowledge

The learner(s) will have read the full text of the plays from which the scenes have been selected and they will describe *style* and *period*. The learner(s) will be able to demonstrate an understanding of the writer's style and its application to performance. The learner(s) will answer the following questions about any of the chosen scenes.

- how the writer's style and period of writing influenced the performance
- how important the scene is within the context of the play as a whole
- the importance of the character in each play as a whole
- the character's objective in the performed scene.

### Grade 8—Gold Medal

#### 1 Interpretation and Technique

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

#### 2 Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during the period on LIST B. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

#### 3 Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a published play, TV or film screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*.

The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract. **The date of publication must also be stated.**

4 Knowledge

The learner(s) will have read the full text of the plays from which the scenes have been selected in order to describe the *process of acting*. The learner(s) will describe:

- the processes applied for developing characters for performance

The learner(s) will select **one** of the following practitioners: Stanislavski, Brecht or Edward Gordon Craig and discuss their key principles in the process of acting and influences on theatre and acting.

**Marking Scheme**

Interpretation	40
Technique	40
Knowledge	20
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

## **Entry Level**

### **Learning Outcomes**

#### ***Interpretation***

The learner will be able to:

1. Make sense of the written word
2. Memorise words accurately
3. Reveal a basic understanding of character

#### ***Technique***

The learner will be able to:

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

#### ***Knowledge***

The learner will be able to:

7. Describe the character, appearance and mood of the acting selection

### **Assessment Criteria:**

#### **Pass**

The learner can:

- 1.1 Make sense of some of the words in the acting selection
- 2.1 Perform the acting selection from memory with no more than two prompts
- 3.1 Demonstrate a basic awareness of the character portrayed in the acting selection
- 3.2 Demonstrate the ability to concentrate and focus on the performance for some of the time

The learner can:

- 4.1 Perform the acting selection with some appropriate audibility for the performance space
- 5.1 Speak with some clarity of diction in order to be understood
- 6.1 Communicate the meaning of the acting selection through some appropriate movement and use of the performance space

The learner can:

- 7.1 Give a brief description of the character in the acting selection
- 7.2 Give a brief description of the appearance of the character in the acting selection
- 7.3 Give a brief description of the mood of the character in the acting selection

## **Entry Level**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Communicate the sense of most of the words in the acting selection
- 2.1 Perform the acting selection from memory with no more than one prompt
- 3.1 Demonstrate a sound awareness of the character portrayed in the acting selection
- 3.2 Demonstrate the ability to concentrate and focus on the performance for most of the time

##### ***Technique***

The learner can:

- 4.1 Perform the acting selection with sufficient audibility for the performance space
- 5.1 Speak with mostly clear diction in order to be understood
- 6.1 Communicate the meaning of the acting selection with appropriate movement and sound use of the performance space

##### ***Knowledge***

The learner can:

- 7.1 Give a description of the character in the acting selection
- 7.2 Give a description of the appearance of the character in the acting selection
- 7.3 Outline the mood of the character in the acting selection

#### **Distinction**

The learner can:

- 1.1 Communicate the specific sense of all the words in the acting selection
- 2.1 Perform the acting selection from memory with fluency and accuracy
- 3.1 Demonstrate a confident awareness of the character portrayed in the acting selection
- 3.2 Demonstrate the ability to sustain concentration and focus on the performance for its duration

The learner can:

- 4.1 Perform the acting selection with confident and appropriate audibility for the performance space
- 5.1 Speak with clarity and coherence, appropriate for the chosen material
- 6.1 Communicate the meaning of the acting selection through consistently appropriate movement and informed use of the performance space

The learner can:

- 7.1 Give a detailed description of the character in the acting selection
- 7.2 Give a detailed description of the appearance of the character in the acting selection
- 7.3 Give a detailed description of the mood of the character in the acting selection

## **Level 1: Grade 1**

### **Learning Outcomes**

### **Assessment Criteria:**

#### **Pass**

#### ***Interpretation***

The learner will be able to:

The learner can:

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

- 1.1 Demonstrate an adequate understanding of the characters presented in both acting selections
- 1.2 Demonstrate a basic awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to concentrate and focus on the performances of both acting selections for some of the time
- 2.2 Demonstrate the ability to show some involvement with the characters of both acting selections
- 3.1 Communicate some meaning and expression in both acting selections
- 3.2 Communicate some of the appropriate moods in both acting selections

#### ***Technique***

The learner will be able to:

The learner can:

4. Communicate with appropriate audibility for character and space
5. Demonstrate clarity of diction
6. Use the performance space in response to the text
7. Reveal character through body language

- 4.1 Perform both acting selections with some audibility appropriate for the characters portrayed and for the performance space
- 5.1 Speak with some clarity of diction throughout both acting selections
- 6.1 Communicate the meaning of both acting selections with some appropriate use of the performance space
- 7.1 Communicate the personal characteristics of both characters through some appropriate movements

#### ***Knowledge***

The learner will be able to:

The learner can:

8. Describe the character and situation within both acting selections

- 8.1 Give a brief description of the characters in both acting selections
- 8.2 Give a brief description of the appearance of the characters in both acting selections
- 8.3 Briefly indicate the situations of the characters in both scenes presented

## **Level 1: Grade 1**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Demonstrate a sound understanding of the characters presented in both acting selections
- 1.2 Demonstrate a sound awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to concentrate and focus on the performances of both acting selections for most of the time
- 2.2 Demonstrate the ability to show complete involvement with the character of one of the two acting selections and adequate involvement with the character of the second selection
- 3.1 Communicate appropriate meaning and expression most of the time in both acting selections
- 3.2 Communicate the appropriate moods in one of the two acting selections and indicate some of the appropriate moods in the second selection

##### ***Technique***

The learner can:

- 4.1 Perform both acting selections with audibility appropriate for the characters portrayed and for the performance space most of the time
- 5.1 Speak with clarity of diction throughout both acting selections most of the time
- 6.1 Communicate the meaning of both acting selections with appropriate use of the performance space most of the time
- 7.1 Communicate the personal characteristics of both characters through appropriate movements, most of the time

#### **Distinction**

The learner can:

- 1.1 Demonstrate a confident understanding of the characters presented in both acting selections
- 1.2 Demonstrate a detailed awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to sustain concentration and focus on the performances of both acting selections for their duration
- 2.2 Demonstrate the ability to show complete involvement with the characters of both acting selections
- 3.1 Communicate specific meaning and expression for the duration of both acting selections
- 3.2 Communicate the specific moods displayed in both acting selections

The learner can:

- 4.1 Perform both acting selections with confident and controlled audibility, appropriate for the characters portrayed and for the performance space
- 5.1 Sustain clarity of diction throughout both acting selections
- 6.1 Communicate the meaning of both acting selections with confident and informed use of the performance space
- 7.1 Communicate the personal characteristics of both characters through sustained, appropriate movements

### ***Knowledge***

The learner can:

- 8.1 Give a secure description of the characters in both acting selections
- 8.2 Give a secure description of the appearance of characters in both acting selections
- 8.3 Outline the situations of the characters in both scenes presented

The learner can:

- 8.1 Give a detailed description of the characters in both acting selections
- 8.2 Give a detailed description of the appearance of characters in both acting selections
- 8.3 Give a detailed description of the situations of the characters in both scenes presented

**Level 1: Grade 2**

**Learning Outcomes**

***Interpretation***

The learner will be able to:

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

***Technique***

The learner will be able to:

4. Communicate with appropriate audibility for character and space
5. Demonstrate clarity of diction
6. Use the performance space in response to the text
7. Reveal character through body language

**Assessment Criteria:**

**Pass**

The learner can:

- 1.1 Demonstrate an adequate understanding of the characters presented in both acting selections
- 1.2 Demonstrate a basic awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to concentrate and focus on the performances of both acting selections for some of the time
- 2.2 Demonstrate the ability to show some involvement with the characters of both acting selections
- 3.1 Communicate some appropriate meaning and expression in both acting selections
- 3.2 Communicate some of the appropriate moods in both acting selections
- 4.1 Perform both acting selections with some audibility appropriate for the characters portrayed and for the performance space
- 5.1 Speak with some clarity of diction throughout both acting selections
- 6.1 Communicate the meaning of both acting selections with some appropriate use of the performance space
- 7.1 Communicate the personal characteristics of both characters through some appropriate movements

## ***Knowledge***

The learner will be able to:

8. Describe the characters and situations within both acting selections

The learner can:

- 8.1 Give a brief description of the characters portrayed in both acting selections
  - 8.2 Give a brief description of the appearance of the characters portrayed in both acting selections
  - 8.3 Briefly indicate the situations of the characters in both scenes presented
  - 8.4 Give a brief description of the actions taken by the characters in both scenes presented
9. Describe the feelings of the characters within both acting selections
    - 9.1 Give a brief description of how both characters are feeling in the scenes presented

## **Level 1: Grade 2**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Demonstrate a sound understanding of the characters presented in both acting selections
- 1.2 Demonstrate an awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to concentrate and focus on the performances of both acting selections for most of the time
- 2.2 Demonstrate the ability to show complete involvement with the character of one of the two acting selections and adequate involvement with the second selection
- 3.1 Communicate appropriate meaning and expression for most of the time in both acting selections
- 3.2 Communicate the appropriate moods displayed in one of the two acting selections and indicate some of the appropriate moods displayed in the second selection

##### ***Technique***

The learner can:

- 4.1 Perform both acting selections with audibility appropriate for the characters portrayed and for the performance space most of the time
- 5.1 Speak with clarity of diction throughout both acting selections
- 6.1 Communicate the meaning of both acting selections with sound use of the performance space most of the time
- 7.1 Communicate the personal characteristics of both characters through appropriate movements, most of the time

#### **Distinction**

The learner can:

- 1.1 Demonstrate a confident understanding of the characters presented in both acting selections
  - 1.2 Demonstrate a detailed awareness of the situations presented in both acting selections
  - 2.1 Demonstrate the ability to sustain concentration and focus on the performances of both acting selections for their duration
  - 2.2 Demonstrate the ability to show complete involvement with the characters of both acting selections
  - 3.1 Communicate specific meaning and expression for the duration of both acting selections
  - 3.2 Communicate the specific moods displayed in both acting selections
- The learner can:
- 4.1 Perform both acting selections with confident and controlled audibility, appropriate for the characters portrayed and for the performance space
  - 5.1 Sustain clarity of diction throughout both acting selections
  - 6.1 Communicate the meaning of both the acting selections with confident and informed use of the performance space
  - 7.1 Communicate the personal characteristics of both characters through sustained, appropriate movements

## ***Knowledge***

The learner can:

- 8.1 Give a secure description of the characters in both acting selections
- 8.2 Give a description of the appearance of the characters portrayed in both acting selections
- 8.3 Outline the situations of the characters in both scenes presented
- 8.4 Give a description of the actions taken by the characters in both scenes presented
- 9.1 Give a description of how both characters are feeling in the scenes presented

The learner can:

- 8.1 Give a detailed description of the characters in both acting selections
- 8.2 Give a detailed description of the appearance of the characters in both acting selections
- 8.3 Give a detailed description of the situations of the characters in both scenes presented
- 8.4 Give a detailed description of the actions taken by the characters in both scenes presented
- 9.1 Give a detailed description of how both characters are feeling in the scenes presented

**Level 1: Grade 3**

**Learning Outcomes**

**Assessment Criteria:**

**Pass**

***Interpretation***

The learner will be able to:

The learner can:

- |     |   |      |   |
|-----|---|------|---|
| 1.  | Reveal an understanding of character and situation  | 1.1  | Demonstrate an adequate understanding of the characters presented in both acting selections                         |
|     |   | 1.2  | Demonstrate a basic awareness of the situations presented in both acting selections                                 |
| 2.  | Focus and engage with the character being portrayed | 2.1  | Demonstrate the ability to concentrate and focus on the performances of both acting selections for some of the time |
|     |   | 2.2  | Demonstrate the ability to show some involvement with the characters of both acting selections                      |
| 03. | Clarify meaning and convey mood                     | 03.1 | Communicate some meaning and expression in both acting selections   |
|     |   | 3.2  | Communicate some of the appropriate moods in both acting selections   |
|     |   | 3.3  | Indicate some changes of mood in both acting selections   |

***Technique***

The learner will be able to:

The learner can:

- |    |   |     |  |
|----|---|-----|--|
| 4. | Communicate with appropriate audibility for character and space | 4.1 | Perform both acting selections with some audibility appropriate for the characters portrayed and for the performance space |
| 5. | Demonstrate clarity of diction                                  | 5.1 | Speak with some clarity of diction throughout both acting selections   |
| 6. | Use the performance space in response to the text               | 6.1 | Communicate the meaning of both acting selections with some appropriate use of the performance space                       |
| 7. | Reveal character through body language                          | 7.1 | Communicate the personal characteristics of both characters through some appropriate movements                             |

## ***Knowledge***

The learner will be able to:

8. Describe the characters and situations within both acting selections

- 9.1 Describe the feelings of the characters within both acting selections

The learner can:

- 8.1 Give a brief description of the characters in both acting selections
- 8.2 Give a brief description of the appearance of the characters in both acting selections
- 8.3 Briefly indicate the situations of the characters in both scenes presented
- 8.4 Give a brief description of the actions taken by the characters in both scenes presented

- 9.1 Give a brief description of how both characters are feeling in the scenes presented
- 9.2 Give a basic outline of any changes of mood throughout both scenes

## **Level 1: Grade 3**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Demonstrate a sound understanding of the characters presented in both acting selections
- 1.2 Demonstrate an awareness of the situations presented in both acting selections
- 2.1 Demonstrate the ability to concentrate and focus on the performances of both acting selections for most of the time
- 2.2 Demonstrate the ability to show complete involvement with the character of one of the two acting selections and adequate involvement with the character of the second selection
- 3.1 Communicate appropriate meaning and expression for most of the time in both acting selections
- 3.2 Communicate the appropriate moods in one of the two acting selections and indicate some of the appropriate moods in the second selection
- 3.3 Communicate appropriate changes of mood in one of the two acting selections and indicate some of the changes of mood in the second selection

##### ***Technique***

The learner will be able to:

- 4.1 Perform both acting selections with audibility appropriate for the characters portrayed and for the performance space
- 5.1 Speak with clarity of diction throughout most of both acting selections
- 6.1 Communicate the meaning of both acting selections with sound use of the performance space most of the time
- 7.1 Communicate the personal characteristics of both characters through appropriate movements most of the time

#### **Distinction**

The learner can:

- 1.1 Demonstrate a confident understanding of the characters presented in both acting selections
  - 1.2 Demonstrate a detailed awareness of the situations presented in both acting selections
  - 2.1 Demonstrate the ability to sustain concentration and focus on the performances of both acting selections for their duration
  - 2.2 Demonstrate the ability to show complete involvement with the characters of both acting selections
  - 3.1 Communicate specific meaning and expression for the duration of both acting selections
  - 3.2 Communicate the specific moods displayed in both selections
  - 3.3 Communicate specific changes of mood in both acting selections
- The learner can:
- 4.1 Perform both acting selections with confident and controlled audibility, appropriate for the characters portrayed and for the performance space
  - 5.1 Sustain clarity of diction throughout both acting selections
  - 6.1 Communicate the meaning of both acting selections with confident and informed use of the performance space
  - 7.1 Communicate the personal characteristics of both characters through sustained, appropriate movements

## **Knowledge**

The learner can:

- 8.1 Give a secure description of the characters portrayed in both acting selections
- 8.2 Give a secure description of the appearance of the characters portrayed in both acting selections
- 8.3 Outline the situations of the characters in both scenes presented
- 8.4 Give a description of the actions taken by the characters in both scenes presented
- 9.1 Give a description of how both characters are feeling in the scenes presented
- 9.2 Outline any changes of mood throughout both scenes

The learner can:

- 8.1 Give a detailed description of the characters in both acting selections
- 8.2 Give a detailed description of the appearance of the characters in both acting selections
- 8.3 Give a detailed description of the situations of the characters in both scenes presented
- 8.4 Give a detailed description of the actions taken by the characters in both scenes presented
- 9.1 Give a detailed description of how both characters are feeling in the scenes presented
- 9.2 Outline in detail any changes of mood throughout both scenes

## **Level 2: Grade 4**

### **Learning Outcomes**

#### ***Interpretation***

The learner will be able to:

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

#### ***Technique***

The learner will be able to:

5. Use modulation, appropriate to character and situation
6. Demonstrate clarity of diction, appropriate to the character and situation
7. Maintain the thought and vocal power through to the end of the phrase
8. Build character through the whole body
9. Use the performance space appropriate to character and situation

### **Assessment Criteria:**

#### **Pass**

The learner can:

- 1.1 Indicate some appropriate changes in mood and thought of the characters in both acting selections
- 1.2 Communicate some sense of reality in both scenes
- 2.1 Demonstrate some sense of the place and period in which the characters live
- 3.1 Demonstrate some awareness of other characters, real or imaginary, in both scenes presented
- 3.2 React in an appropriate way to some of the words, actions or attitudes of other characters, real or imaginary, in both scenes
- 4.1 Reveal some understanding of the imaginary situations and characters in both scenes
- 5.1 Use some appropriate modulation in both selections
- 6.1 Speak with some clarity of diction in both acting selections
- 7.1 Maintain thoughts through to the end of some phrases
- 7.2 Maintain vocal power through to the end of some phrases
- 8.1 Communicate some of the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
- 9.1 Communicate the meaning of both characters and their situations with some appropriate use of the performance space

## ***Knowledge***

The learner will be able to:

10. Describe the characters, situations and staging in both acting selections

The learner can:

- 10.1 Give a brief description of how both characters are feeling in the scenes presented
- 10.2 Indicate the characters' situations in both scenes and give a brief description of how they react to them
- 10.3 Give a brief description of the physical characteristics of both characters presented, and the rationale behind any movements they make
- 10.4 Give a brief description of both the staging of each scene, and the rationale behind it

## **Level 2: Grade 4**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Communicate most changes of mood and thought of the characters in both acting selections
- 1.2 Communicate a sense of reality in both scenes
- 2.1 Demonstrate, most of the time, a sense of the place and period in which the characters live
- 3.1 Demonstrate an awareness of other characters, real or imaginary, most of the time in both scenes
- 3.2 React in an appropriate way to most of the words, actions or attitudes of other characters, real or imaginary, in both scenes
- 4.1 Reveal a sound understanding of the imaginary situations and characters in both scenes

##### ***Technique***

The learner can:

- 5.1 Use appropriate modulation for most of the time in both selections
- 6.1 Speak with clarity of diction throughout most of both acting selections
- 7.1 Maintain thoughts through to the end of most phrases
- 7.2 Maintain vocal power through to the end of most phrases
- 8.1 Communicate most of the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
- 9.1 Communicate the meaning of both characterisations and their situations with sound use of the performance space

#### **Distinction**

The learner can:

- 1.1 Convey all specific changes in mood and thought of the characters in both acting selections
  - 1.2 Sustain a total sense of reality in both scenes
  - 2.1 Sustain a total sense of the place and period in which the characters live
  - 3.1 Sustain a complete awareness of other characters, real or imaginary, in both scenes
  - 3.2 React in an appropriate way to all the words, actions or attitudes of other characters, real or imaginary, in both scenes
  - 4.1 Reveal a total understanding of the imaginary situations and characters in both scenes
- The learner can:
- 5.1 Use modulation consistently, to reveal layers of meaning in both selections
  - 6.1 Sustain clarity of diction throughout both acting selections
  - 7.1 Sustain thoughts through to the end of all phrases
  - 7.2 Sustain vocal power through to the end of all phrases
  - 8.1 Communicate all the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
  - 9.1 Communicate the meaning of both characterisations and their situations, with confident, informed and creative use of the performance space

## ***Knowledge***

The learner can:		The learner can:	
10.1	Give a description of how both characters are feeling in the scenes presented	10.1	Give a detailed description of how both characters are feeling in the scenes presented
10.2	Outline the characters' situations in both scenes and give a description of how they react to them	10.2	Give a detailed description of the characters' situations in both scenes and how they react to them
10.3	Give a description of the physical characteristics of both characters and the rationale behind any movements they make	10.3	Give a detailed description of the physical characteristics of both characters and the rationale behind any movements they make
10.4	Give a description of both the staging of each scene and the rationale behind it	10.4	Give a detailed description of both the staging of each scene and the rationale behind it

## **Level 2: Grade 5**

### **Learning Outcomes**

### **Assessment Criteria:**

#### **Pass**

#### ***Interpretation***

The learner will be able to:

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

The learner can:

- 1.1 Indicate some appropriate changes in mood and thought of the characters in both acting selections
- 1.2 Communicate some sense of reality in both scenes
- 2.1 Demonstrate some sense of the place and period in which the characters live
- 3.1 Demonstrate some awareness of other characters, real or imaginary in both scenes
- 3.2 React in an appropriate way to some of the words, actions or attitudes of other characters, real or imaginary, in both scenes
- 4.1 Reveal some understanding of the imaginary situations and characters in both scenes

#### ***Technique***

The learner will be able to:

5. Use modulation, appropriate to character and situation
6. Demonstrate clarity of diction, appropriate to the character and situation
7. Maintain the thought and vocal power through to the end of the phrase
8. Build character through the whole body
9. Use the performance space, appropriate to character and situation

The learner can:

- 5.1 Use some appropriate modulation in both selections
- 6.1 Speak with some clarity of diction in both selections
- 7.1 Maintain thoughts through to the end of some phrases
- 7.2 Maintain vocal power through to the end of some phrases
- 8.1 Communicate some of the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
- 9.1 Communicate the meaning of both characterisations and their situations with some appropriate use of the performance space

## ***Knowledge***

The learner will be able to:

10. Describe the characters, situations and staging in both acting selections

The learner can:

- 10.1 Give a brief description of how both characters are feeling in the scenes presented
  - 10.2 Indicate the characters' situations in both scenes and give a brief description of how they react to them
  - 10.3 Give a brief description of the physical characteristics of both characters and the rationale behind any movements they make
  - 10.4 Give a brief description of both the staging of each scene and the rationale behind it
11. Identify and demonstrate the key technical terms – centre stage, down stage, upstage, stage left and right and wings – given to demonstrate the working stage areas
    - 11.1 Identify 2 of the technical terms given to describe the working stage areas and demonstrate their positions

## **Level 2: Grade 5**

### **Assessment Criteria:**

#### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Communicate most changes in mood and thought of the characters in both acting selections
- 1.2 Communicate a sense of reality in both scenes
- 2.1 Demonstrate a sense of the place and period most of the time in which the characters live
- 3.1 Demonstrate an awareness of other characters, real or imaginary, most of the time in both scenes
- 3.2 React in an appropriate way to most of the words, actions or attitudes of other characters, real or imaginary, in both scenes
- 4.1 Reveal a sound understanding of the imaginary situations and characters in both scenes

##### ***Technique***

The learner can:

- 5.1 Use appropriate modulation for most of the time in both selections
- 6.1 Speak with clarity of diction throughout most of both acting selections
- 7.1 Maintain thoughts through to the end of most phrases
- 7.2 Sustain vocal power through to the end of most phrases
- 8.1 Communicate most of the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
- 9.1 Communicate the meaning of both characterisations and their situations with sound use of the performance space

#### **Distinction**

The learner can:

- 1.1 Convey all specific changes in mood and thought of the characters in both acting selections
  - 1.2 Sustain a total sense of reality in both scenes
  - 2.1 Sustain a total sense of the place and period in which the characters live
  - 3.1 Sustain a complete awareness of other characters, real or imaginary, in both scenes
  - 3.2 React in an appropriate way to all the words, actions or attitudes of other characters, real or imaginary, in both scenes
  - 4.1 Reveal a total understanding of the imaginary situations and characters in both scenes
- The learner can:
- 5.1 Use modulation consistently to reveal layers of meaning in both selections
  - 6.1 Sustain clarity of diction throughout both acting selections
  - 7.1 Sustain thoughts through to the end of all phrases
  - 7.2 Sustain vocal power through to the end of all phrases
  - 8.1 Communicate all the personal characteristics of both characters through appropriate stance, movements, gesture and facial expression
  - 9.1 Communicate the meaning of both characterisations and their situations with confident, informed and creative use of the performance space

## ***Knowledge***

The learner can:

- 10.1 Give a description of how both characters are feeling in the scenes presented
- 10.2 Outline the characters' situations in both scenes and give a description of how they react to them
- 10.3 Give a description of the physical characteristics of both characters and the rationale behind any movements they make
- 10.4 Give a description of both the staging of each scene and the rationale behind it
- 11.1 Identify 3 of the technical terms given to describe the working stage areas and demonstrate their positions

The learner can:

- 10.1 Give a detailed description of how both characters are feeling in the scenes presented
- 10.2 Give a detailed description of the characters' situations in both scenes and how they react to them
- 10.3 Give a detailed description of the physical characteristics of both characters and the rationale behind any movements they make
- 10.4 Give a detailed description of both the staging of each scene and the rationale behind it
- 11.1 Identify 4 of the technical terms given to describe the working stage areas and demonstrate their positions with confidence

### **Level 3: Grade 6**

#### **Learning Outcomes**

##### ***Interpretation***

The learner will be able to:

1. Create and inhabit character
2. Communicate text, subtext and context
3. Communicate character objectives
4. Sustain imaginative engagement

##### ***Technique***

The learner will be able to:

5. Demonstrate practical ability in physical and vocal characterisation
6. Demonstrate practical ability in physical and vocal flexibility
7. Demonstrate practical ability in physical and vocal freedom
8. Demonstrate practical ability in articulative dexterity

#### **Assessment Criteria:**

##### **Pass**

The learner can:

- 1.1 Respond with some emotion to the characters in the 2 acting selections
- 1.2 Demonstrate an illusion of some spontaneity, creating moments of believability
- 2.1 Demonstrate some understanding of the text in both acting presentations
- 2.2 Demonstrate some understanding of the subtext in both acting presentations
- 2.3 Demonstrate some understanding of the context of both acting presentations
- 3.1 Communicate some understanding of the intentions and objectives of the characters portrayed in both scenes
- 4.1 Establish a focus on some moments of the drama in both acting selections
- 4.2 Establish some involvement with both characters portrayed
- 4.3 Establish some involvement with the situations in which both characters find themselves in the scenes presented

The learner can:

- 5.1 Reveal an adequate physical response to the demands of the text in at least one of the 2 acting selections
- 5.2 Reveal an adequate vocal response to the demands of the text in at least one of the 2 acting selections
- 6.1 Respond physically to some of the different demands of the 2 contrasting characterisations
- 6.2 Respond vocally to some of the different demands of the 2 contrasting characterisations
- 7.1 Project the performances by using adequate breath support and vocal freedom some of the time
- 8.1 Speak with some clarity of diction in both acting selections

9. Demonstrate practical ability in period voice and movement

9.1 Communicate some of the accent and style of speaking required to portray the periods in which both acting selections are set

9.2 Communicate an adequate understanding of the movement, posture, stance and gesture required to portray the periods in which both acting selections are set

### ***Knowledge***

The learner will be able to:

10. Describe the overall content of each play as a whole

11. Describe the importance of the characters in each play as a whole

12. Describe the character's objective in both performed scenes

The learner can:

10.1 Give a brief summary of the content of each play as a whole

11.1 Give a brief summary of both characters performed, and their specific roles in each play as a whole

12.1 State briefly the objectives of each character in the scenes presented

### **Level 3: Grade 6**

#### **Assessment Criteria:**

##### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Respond emotionally to the characters in the 2 acting selections
- 1.2 Demonstrate an illusion of spontaneity which makes the scenes believable
- 2.1 Demonstrate a sound understanding of the text in both acting presentations
- 2.2 Demonstrate a sound understanding of the subtext in both acting presentations
- 2.3 Demonstrate a sound understanding of the context of both acting presentations
- 3.1 Communicate a sound understanding of the intentions and objectives of the characters portrayed in both scenes
- 4.1 Establish and develop a focus throughout most of the drama in both acting selections
- 4.2 Establish and develop an involvement with both characters portrayed
- 4.3 Establish and develop an involvement with the situations in which both the characters find themselves, in the scenes presented

##### ***Technique***

The learner can:

- 5.1 Reveal an adequate physical response to the demands of the text in both acting selections
- 5.2 Reveal an adequate vocal response to the demands of the text in both acting selections
- 6.1 Respond physically to most of the different demands of the 2 contrasting characterisations

##### **Distinction**

The learner can:

- 1.1 Respond with a complete emotional awareness to the characters in the 2 acting selections
- 1.2 Demonstrate a complete illusion of total spontaneity – as if the scenes are 3-dimensional performances
- 2.1 Demonstrate a detailed understanding of the text in both acting presentations
- 2.2 Demonstrate a detailed understanding of the subtext in both acting presentations
- 2.3 Demonstrate a detailed understanding of the context of both acting presentations
- 3.1 Consistently communicate a complete understanding of the intentions and objectives of the characters portrayed in both scenes
- 4.1 Establish and sustain a focus on each moment of the drama in both acting selections
- 4.2 Establish and sustain a complete involvement with both characters portrayed
- 4.3 Establish and sustain a complete involvement with the situations in which both characters find themselves in the scenes presented

The learner can:

- 5.1 Reveal a complete physical response to the demands of the text in both acting selections
- 5.2 Reveal a complete vocal response to the demands of the text in both acting selections
- 6.1 Respond physically to all the different demands of the 2 contrasting characterisations

- |     |  |     |   |
|-----|--|-----|---|
| 6.2 | Respond vocally to most of the different demands of the 2 contrasting characterisations  | 6.2 | Respond vocally to all the different demands of the 2 contrasting characterisations   |
| 7.1 | Project the performances by using adequate breath support and vocal freedom most of the time   | 7.1 | Project the performances by sustaining effective breath support and complete vocal freedom all the time   |
| 8.1 | Speak with clarity of diction throughout most of both acting selections  | 8.1 | Speak with clarity of diction throughout both acting selections   |
| 9.1 | Communicate most of the time the accent and style of speaking required to portray the periods in which both acting selections are set                  | 9.1 | Sustain the accent and style of speaking required to portray the periods in which the acting selections are set   |
| 9.2 | Communicate a sound understanding of the movement, posture, stance and gesture required to portray the periods in which both acting selections are set | 9.2 | Communicate a detailed understanding of the movement, posture, stance and gesture required to portray the periods in which both acting selections are set |

***Knowledge***

The learner can:

- 10.1 Give a summary of the content of each play as a whole
- 11.1 Give a description of both characters performed and their specific roles in each play as a whole
- 12.1 Outline the objectives of each character in the scenes presented

The learner can:

- 10.1 Give a detailed summary of the content of each play as a whole
- 11.1 Give a detailed description of both characters performed and their specific roles in each play as a whole
- 12.1 Give a detailed analysis of the objectives of each character in the scenes presented

**Level 3: Grade 7**

**Learning Outcomes**

**Assessment Criteria:**

**Pass**

***Interpretation***

The learner will be able to:

The learner can:

- |  |   |
|--|---|
| 1. Create and inhabit character          | 1.1 Respond with some emotion to the characters in the 3 acting selections  |
|  | 1.2 Demonstrate an illusion of some spontaneity, creating moments of believability                                  |
| 2. Communicate text, subtext and context | 2.1 Demonstrate some understanding of the text in all 3 acting presentations  |
|  | 2.2 Demonstrate some understanding of the subtext in all 3 acting presentations                                     |
|  | 2.3 Demonstrate some understanding of the context of all 3 acting presentations                                     |
| 3. Communicate character objectives      | 3.1 Communicate some understanding of the intentions and objectives of the characters portrayed in the 3 scenes     |
| 4. Sustain imaginative engagement        | 4.1 Establish a focus on some moments of the drama in the 3 acting selections                                       |
|  | 4.2 Establish some involvement with each character portrayed  |
|  | 4.3 Establish some involvement with the situations in which each character finds themselves in the scenes presented |

## ***Technique***

The learner will be able to:

5. Demonstrate practical ability in physical and vocal characterisation
6. Demonstrate practical ability in physical and vocal flexibility
7. Demonstrate practical ability in physical and vocal freedom
8. Demonstrate practical ability in articulative dexterity
9. Demonstrate practical ability in period voice and movement

The learner can:

- 5.1 Reveal an adequate physical response to the demands of the text in at least 2 of the acting selections
- 5.2 Reveal an adequate vocal response to the demands of the text in at least 2 of the acting selections
- 6.1 Respond physically to some of the different demands of the 3 contrasting characterisations
- 6.2 Respond vocally to some of the different demands of the 3 contrasting characterisations
- 7.1 Project the performances by using adequate breath support and vocal freedom some of the time
- 8.1 Speak with some clarity of diction in the 3 acting selections
- 9.1 Communicate some of the accent and style of speaking required to portray the period in which the 3 acting selections are set
- 9.2 Communicate an adequate understanding of the movement, posture, stance and gesture required to portray the period in which the 3 acting selections are set

## ***Knowledge***

The learner will be able to:

10. Describe the overall content of each play as a whole
11. Describe the importance of the characters in each play as a whole
12. Describe the characters' objectives in the three scenes
13. Describe the importance of each scene presented within the context of the play as a whole
14. Describe how the writer's style influenced the performance

The learner can:

- 10.1 Give a brief summary of the content of each play as a whole
- 11.1 Give a brief description of each character performed and their specific roles in each play as a whole
- 12.1 State briefly the objectives of each character in the scenes presented
- 13.1 Give a brief outline of each scene presented and analyse their importance within the context of each individual play
- 14.1 Reveal some understanding of the style of writing of each play presented
- 14.2 Reveal some understanding of the period of writing in each play presented
- 14.3 Apply some knowledge of the writer's style to the performance of each acting selection
- 14.4 Apply some knowledge of the writer's period of writing to the performance of each acting selection

### **Level 3: Grade 7**

#### **Assessment Criteria:**

##### **Merit**

##### ***Interpretation***

The learner can:

- 1.1 Respond emotionally to the characters presented in the 3 acting selections
- 1.2 Demonstrate an illusion of spontaneity which makes the scenes believable
- 2.1 Demonstrate a sound understanding of the text in all 3 acting presentations
- 2.2 Demonstrate a sound understanding of the subtext in the 3 acting presentations
- 2.3 Demonstrate a sound understanding of the context of the 3 acting presentations
- 3.1 Communicate a sound understanding of the intentions and objectives of the 3 characters portrayed
- 4.1 Establish and develop a focus throughout most of the drama in all 3 acting selections
- 4.2 Establish and develop an involvement with the 3 characters portrayed
- 4.3 Establish and develop an involvement with the situations in which the characters find themselves in the scenes presented

##### **Distinction**

The learner can:

- 1.1 Respond with a complete emotional awareness to the characters in the 3 acting selections
- 1.2 Demonstrate a complete illusion of total spontaneity – as if the scenes are 3-dimensional performances
- 2.1 Demonstrate a detailed understanding of the text in all 3 acting presentations
- 2.2 Demonstrate a detailed understanding of the subtext in the 3 acting presentations
- 2.3 Demonstrate a detailed understanding of the context of the 3 acting presentations
- 3.1 Consistently communicate a complete understanding of the intentions and objectives of the 3 characters portrayed in the scenes
- 4.1 Establish and sustain a focus on each moment of the drama in all 3 acting selections
- 4.2 Establish and sustain a complete involvement with the 3 characters portrayed
- 4.3 Establish and sustain a complete involvement with the situations in which the 3 characters find themselves, in the scenes presented

## ***Technique***

The learner can:

- 5.1 Reveal an adequate physical response to the demands of the text in the 3 acting selections
- 5.2 Reveal an adequate vocal response to the demands of the text in the 3 acting selections
- 6.1 Respond physically to most of the different demands of the 3 contrasting characterisations
- 6.2 Respond vocally to most of the different demands of the 3 contrasting characterisations
- 7.1 Project the three performances by using adequate breath support and vocal freedom most of the time
- 8.1 Speak with clarity of diction throughout most of the 3 acting selections
- 9.1 Communicate most of the time, the accent and style of speaking required to portray the periods in which the 3 acting selections are set
- 9.2 Communicate a sound understanding of the movement, posture, stance and gesture required to portray the periods in which the 3 acting selections are set

The learner can:

- 5.1 Reveal a complete physical response to the demands of the text in the 3 acting selections
- 5.2 Reveal a complete vocal response to the demands of the text in the 3 acting selections
- 6.1 Respond physically to all the different demands of the 3 contrasting characterisations
- 6.2 Respond vocally to all the different demands of the 3 contrasting characterisations
- 7.1 Project the 3 performances by sustaining effective breath support and complete vocal freedom all the time
- 8.1 Speak with clarity of diction throughout all 3 acting selections
- 9.1 Sustain the accent and style of speaking required to portray the periods in which the 3 acting selections are set
- 9.2 Communicate a detailed understanding of the movement, posture, stance and gesture required to portray the periods in which the 3 acting selections are set

## **Knowledge**

The learner can:

The learner can:

- |      |  |      |  |
|------|--|------|--|
| 10.1 | Give a summary of the content of each play as a whole  | 10.1 | Give a detailed summary of the content of each play as a whole   |
| 11.1 | Give a description of the 3 characters performed and their specific roles in each play as a whole    | 11.1 | Give a detailed description of the 3 characters performed and their specific roles in each play as a whole                 |
| 12.1 | Outline the objectives of each character in the scenes presented                                     | 12.1 | Give a detailed analysis of the objectives of each character in the scenes presented                                       |
| 13.1 | Outline each scene presented and analyse their importance within the context of each individual play | 13.1 | Summarise each scene presented and give a detailed analysis of their importance within the context of each individual play |
| 14.1 | Reveal a sound understanding of the style of writing of each play presented                          | 14.1 | Reveal a detailed understanding of the style of writing of each play presented   |
| 14.2 | Reveal a sound understanding of the period of writing of each play presented                         | 14.2 | Reveal a detailed understanding of the period of writing of each play presented  |
| 14.3 | Apply knowledge of the writer's style to the performance of each acting selection                    | 14.3 | Apply detailed knowledge of the writer's style to the performance of each acting selection                                 |
| 14.4 | Apply knowledge of the writer's period of writing to the performance of each acting selection        | 14.4 | Apply detailed knowledge of the writer's period of writing to the performance of each acting selection                     |

**Level 3: Grade 8**

**Learning Outcomes**

***Interpretation***

The learner will be able to:

1. Create and inhabit character
2. Communicate text, subtext and context
3. Communicate character objectives
4. Sustain imaginative engagement

**Assessment Criteria:**

**Pass**

The learner can:

- 1.1 Respond with some emotion to the characters in the 3 acting selections
- 1.2 Demonstrate an illusion of some spontaneity, creating moments of believability
- 2.1 Demonstrate some understanding of the text in all 3 acting presentations
- 2.2 Demonstrate some understanding of the subtext in all 3 acting presentations
- 2.3 Demonstrate some understanding of the context of all 3 acting presentations
- 3.1 Communicate some understanding of the intentions and objectives of the characters portrayed in the 3 scenes
- 4.1 Establish a focus on some moments of the drama in the 3 acting selections
- 4.2 Establish some involvement with each character portrayed
- 4.3 Establish some involvement with the situations in which each character finds themselves in the scenes presented

## ***Technique***

The learner will be able to:

The learner can:

- |    |  |     |  |
|----|--|-----|--|
| 5. | Demonstrate practical ability in physical and vocal characterisation | 5.1 | Reveal an adequate physical response to the demands of the text in 2 of the acting selections  |
|    |  | 5.2 | Reveal an adequate vocal response to the demands of the text in 2 of the acting selections   |
| 6. | Demonstrate practical ability in physical and vocal flexibility      | 6.1 | Respond physically to some of the different demands of the 3 contrasting characterisations   |
|    |  | 6.2 | Respond vocally to some of the different demands of the 3 contrasting characterisations  |
| 7. | Demonstrate practical ability in physical and vocal freedom          | 7.1 | Project the performances by using adequate breath support and vocal freedom, some of the time  |
| 8. | Demonstrate practical ability in articulative dexterity              | 8.1 | Speak with some clarity of diction in the 3 acting selections  |
| 9. | Demonstrate practical ability in period, voice and movement          | 9.1 | Communicate some of the accent and style of speaking required to portray the period in which the 3 acting selections are set                               |
|    |  | 9.2 | Communicate an adequate understanding of the movement, posture, stance and gesture required to portray the period in which the 3 acting selections are set |

## ***Knowledge***

The learner will be able to:

The learner can:

- |     |   |      |  |
|-----|---|------|--|
| 10. | Describe the overall content of each play   | 10.1 | Give a brief summary of the content of each play as a whole  |
| 11. | Describe the importance of the characters in each play as a whole   | 11.1 | Give a brief description of each character performed and their specific roles in each play as a whole                |
| 12. | Describe the character's objective in the three performed scenes  | 12.1 | State briefly the objectives of each character in the scenes presented   |
| 13. | Describe the importance of each scene presented within the context of the play as a whole   | 13.1 | Give a brief outline of each scene presented and analyse their importance within the context of each individual play |
| 14. | Describe how the writers' style influenced the performance  | 14.1 | Reveal some understanding of the style of writing of each play presented   |
|     |   | 14.2 | Reveal some understanding of the writers' period of writing in each play presented                                   |
|     |   | 14.3 | Apply some knowledge of the writers' style to the performances of each acting selection                              |
|     |   | 14.4 | Apply some knowledge of the writers' period of writing to the performance of each acting selection                   |
| 15. | Describe the processes applied in developing characters for performance   | 15.1 | Reveal some understanding of the processes involved in developing characters for performance                         |
| 16. | Describe the importance of one of the following key practitioners (Stanislavski or Brecht or Edward Gordon Craig) and discuss their key principles in the process of acting | 16.1 | Reveal some understanding of the life, work and importance of either Stanislavski or Brecht or Edward Gordon Craig   |
|     |   | 16.2 | Reveal some understanding of the key principles in the process of acting developed by the selected practitioner      |

### Level 3: Grade 8

#### Assessment Criteria:

##### Merit

##### *Interpretation*

The learner can:

- 1.1 Respond emotionally to the characters presented in the 3 acting selections
- 1.2 Demonstrate an illusion of spontaneity which makes the scenes believable
- 2.1 Demonstrate a sound understanding of the text in all acting presentations
- 2.2 Demonstrate a sound understanding of the subtext in all 3 acting presentations
- 2.3 Demonstrate a sound understanding of the context of all 3 acting presentations
- 3.1 Communicate a sound understanding of the intentions and objectives of the 3 characters portrayed
- 4.1 Establish and develop a focus throughout most of the drama in all 3 acting selections
- 4.2 Establish and develop an involvement with the 3 characters portrayed
- 4.3 Establish and develop an involvement with the situations in which the characters find themselves in the scenes presented

##### Distinction

The learner can:

- 1.1 Respond with a complete emotional awareness to the characters presented in the 3 acting selections
- 1.2 Demonstrate a complete illusion of total spontaneity – as if the scenes are 3-dimensional performances
- 2.1 Demonstrate a detailed understanding of the text in all acting presentations
- 2.2 Demonstrate a detailed understanding of the subtext in all 3 acting presentations
- 2.3 Demonstrate a detailed understanding of the context of all 3 acting presentations
- 3.1 Consistently communicate a complete understanding of the intentions and objectives of the 3 characters portrayed in the scenes
- 4.1 Establish and sustain a focus on each moment of the drama in all 3 acting selections
- 4.2 Establish and sustain a complete involvement with the 3 characters portrayed
- 4.3 Establish and sustain a complete involvement with the situations in which the 3 characters find themselves in the scenes presented

## ***Technique***

The learner can:

- 5.1 Reveal an adequate physical response to the demands of the text in the 3 acting selections
- 5.2 Reveal an adequate vocal response to the demands of the text in the 3 acting selections
- 6.1 Respond physically to most of the different demands of 3 contrasting characterisations
- 6.2 Respond vocally to most of the different demands of the 3 contrasting characterisations
- 7.1 Project the 3 performances by using adequate breath support and vocal freedom most of the time
- 8.1 Speak with clarity of diction throughout most of the 3 acting selections
- 9.1 Communicate most of the time the accent and style of speaking required to portray the periods in which the 3 acting selections are set
- 9.2 Communicate a sound understanding of the movement, posture, stance and gesture required to portray the periods in which the 3 acting selections are set

The learner can:

- 5.1 Reveal a complete physical response to the demands of the text in the 3 acting selections
- 5.2 Reveal a complete vocal response to the demands of the text in the 3 acting selections
- 6.1 Respond physically to all the different demands of 3 contrasting characterisations
- 6.2 Respond vocally to all the different demands of the 3 contrasting characterisations
- 7.1 Project the 3 performances by sustaining effective breath support and complete vocal freedom all the time
- 8.1 Speak with clarity of diction throughout all 3 acting selections
- 9.1 Sustain the accent and style of speaking required to portray the periods in which the 3 acting selections are set
- 9.2 Communicate a detailed understanding of the movement, posture, stance and gesture required to portray the periods in which the 3 acting selections are set

## **Knowledge**

The learner can:		The learner can:	
10.1	Give a summary of the content of each play as a whole	10.1	Give a detailed summary of the content of each play as a whole
11.1	Give a description of the 3 characters performed and their specific roles in each play as a whole	11.1	Give a detailed description of the 3 characters performed and their specific roles in each play as a whole
12.1	Outline the objectives of each character in the scenes presented	12.1	Give a detailed analysis of the objectives of each character in the scenes presented
13.1	Outline each scene presented and analyse their importance within the context of each individual play	13.1	Summarise each scene presented and give a detailed analysis of their importance within the context of each individual play
14.1	Reveal a sound understanding of the style of writing of each play presented	14.1	Reveal a detailed understanding of the style of writing of each play presented
14.2	Reveal a sound understanding of the period of writing of each play presented	14.2	Reveal a detailed understanding of the period of writing of each play presented
14.3	Apply knowledge of the writer's style to the performance of each acting selection	14.3	Apply detailed knowledge of the writer's style to the performance of each acting selection
14.4	Apply knowledge of the writer's period of writing to the performance of each acting selection	14.4	Apply detailed knowledge of the writer's period of writing to the performance of each acting selection
15.1	Reveal a sound understanding of the processes involved in developing characters for performance	15.1	Reveal a detailed understanding of the processes involved in developing characters for performance
16.1	Reveal a sound understanding of the life, work and importance of either Stanislavski or Brecht or Edward Gordon Craig	16.1	Reveal a detailed understanding of the life, work and importance of either Stanislavski or Brecht or Edward Gordon Craig
16.2	Reveal a sound understanding of the key principles in the process of acting developed by the selected practitioner	16.2	Reveal a detailed understanding of the key principles in the process of acting developed by the selected practitioner