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## **The Qualifications and Curriculum Authority / Ofqual**

LAMDA Examinations is accredited as an Awarding Body by the Qualifications and Curriculum Authority (QCA) in England and the corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CEA). In April 2008 a new regulator, ofqual, came into being.

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

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

### **LAMDA Accredited Qualifications**

Level 1: Foundation – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 2: Intermediate – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 3: Advanced – Graded Examinations in Speech: The Speaking of Verse and Prose

Level 1: Foundation – Graded Examinations in Speech: Reading for Performance

Level 2: Intermediate – Graded Examinations in Speech: Reading for Performance

Level 3: Advanced – Graded Examinations in Speech: Reading for Performance

Level 1: Foundation – Graded Examinations in Speech (Communication): Spoken English

Level 2: Intermediate – Graded Examinations in Speech (Communication): Spoken English

Level 3: Advanced – Graded Examinations in Speech (Communication): Public-Speaking

Level 1: Foundation – Graded Examinations in Drama: Acting (Solo/Duologue/Combined)

Level 2: Intermediate – Graded Examinations in Drama: Acting (Solo/Duologue/Combined)

Level 3: Advanced – Graded Examinations in Drama: Acting (Solo/Duologue)

Level 1: Foundation – Graded Examinations in Drama: Devised Performance (Solo/Duologue)

Level 2: Intermediate – Graded Examinations in Drama: Devised Performance (Solo/Duologue)

Level 3: Advanced – Graded Examinations in Drama: Devised Performance  
(Solo/Duologue)

Level 1: Foundation – Graded Examinations in Drama: Mime (Solo/Duologue)  
Level 2: Intermediate – Graded Examinations in Drama: Mime (Solo/Duologue)  
Level 3: Advanced – Graded Examinations in Drama: Mime (Solo/Duologue)

Level 1: Foundation – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)  
Level 2: Intermediate – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)  
Level 3: Advanced – Graded Examinations in Musical Theatre for the Actor/Singer  
(Solo/Duo)

Level 3: The LAMDA Certificate in Speech and Drama: Performance Studies  
(P.Cert.LAM.)

Level 5: The LAMDA Diploma in Speech and Drama Education (L.S.D.E.)

## **Reasonable Adjustments**

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

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

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

Visually impaired candidates are offered Braille text for examinations that require sight-reading. Dyslexic candidates are offered a large print text to study fifteen minutes prior to the examination, if sight-reading is an examination requirement. In order to receive this special arrangement, candidates must provide written evidence from a fully qualified educational psychologist or specialist teacher with their Entry Form.

## **Regulations**

**1** Teachers and candidates should refer to the 'General Notes and Regulations' printed in each unit throughout the specifications.

**2** Candidate registration is accepted as evidence that the candidate agrees to the regulations laid down in the specifications.

**3** Candidates may enter for more than one subject at one examination session, but must state this on the entry form. Candidates may not enter for more than one grade or diploma in the same subject at one examination session unless written permission is obtained from the Head of Examinations.

**4** Candidates must be in attendance and ready for their examinations at least fifteen minutes prior to the stated time.

**5** LAMDA reserves the right to decline or cancel any entry and return the fee and does not guarantee to examine at any Centre where the number of candidates is insufficient to warrant it. Fees will be returned in such cases.

**6** LAMDA reserves the right not to examine a candidate if they have a possibly contagious illness.

**7** LAMDA cannot guarantee to grant requests for specific dates and times, although every effort will be made to do so.

**8** No unauthorised person will be allowed to be present during any examination.

**9** LAMDA reserves the right to return entries received after the closing date.

**10** Examination appointments vacated by candidates who are sick, or those withdrawing for other reasons, cannot be taken by other candidates.

**11** Should a candidate be prevented from attending an examination after their entry has been processed, LAMDA should receive notice in writing, detailing the circumstances and enclosing the report form, within ten working days of the examination date. Under circumstances such as illness, injury or recent bereavement, LAMDA will consider refunding half the fee in the form of a Transfer Credit Voucher (TCV). Transfer Credit Vouchers are non-transferable and valid for one year only. For re-entry, candidates must complete an entry form, enclosing their voucher and fee balance.

**12** Fees cannot be returned except under regulations 6 or 11.

**13** The decisions of the awarding body (LAMDA) are final.

## The LAMDA Diploma in Dramatic Art (LDDA)

### Purpose of the Qualification

*The LAMDA Diploma in Dramatic Art* is designed to develop the skills, knowledge and understanding required for the performance of live drama.

### Broad Objectives of the Qualification

*The LAMDA Diploma in Dramatic Art* provides opportunities for candidates to develop essential skills and knowledge in areas of study which reflect the complex role of the live performer. Research, analysis and reflection leads to the application of this knowledge in performance.

More specifically, candidates will engage with:

#### *Subject Knowledge*

- Knowledge of different acting methodologies and their impact on performance preparation
- Knowledge of the technical and artistic requirements in preparing for live performance

#### *Performance Skills*

- The thought, emotion, style, period and form of the text
- Character, subtext and context
- The suspension of disbelief
- The physical and vocal requirements of communicating text and character.

### Structure

The Syllabus comprises three units, all of which are mandatory:

Unit 1: Performance Theory (Oral Examination)	20%
Unit 2: Performance Theory (Workbook)	20%
Unit 3: Performance Practice (Performance Examination)	60%

These units must be undertaken in numerical order.

## **Entry Requirements**

### *Minimum age*

Applicants must be at least 18 years of age prior to qualification entry.

### *Qualifications*

Applicants must have successfully completed the *LAMDA Certificate in Speech and Drama: Performance Studies* prior to qualification entry.

Successful completion of equivalent qualifications offered through other Awarding Bodies will be considered. Applicants who wish to apply with equivalent qualifications must seek approval in writing from LAMDA Examinations.

LAMDA will also consider extensive professional performance experience as an equivalent qualification. Applicants must provide a detailed Curriculum Vitae with contact names and addresses of employers to LAMDA Examinations.

## **Examination Dates**

### ***Unit 1***

Candidates may request an examination date for Unit 1 at any Private, Public or Overseas Centre.

### ***Unit 2***

The workbook may only be submitted if the candidate has been awarded a 'Pass' for Unit 1.

The workbook must be submitted by UK candidates one month prior to undertaking an examination in Unit 3 i.e. when submitting the Entry Form for Unit 3. The workbook must be submitted by overseas candidates at least eight weeks prior to the Unit 3 examination session i.e. when submitting the Entry Form for Unit 3.

### ***Unit 3***

Candidates may request an examination date for Unit 3 at any Private, Public or Overseas Centre.

### **Examiners**

#### ***Unit 1***

The candidate's knowledge will be assessed by a LAMDA examiner in an Oral Examination. Orals will be sample moderated on a regular basis.

#### ***Unit 2***

The candidate's workbook will be assessed by a LAMDA examiner. Workbooks will be sample moderated on a regular basis.

#### ***Unit 3***

The candidate's performance will be assessed by a LAMDA examiner. Performance examinations will be sample moderated on a regular basis.

### **Assessment**

#### ***Bands of Attainment***

The candidate will receive a numerical result for each unit, measured against the relevant Assessment Criteria. The numerical result will correspond to a band of attainment – either 'Below Pass', 'Pass', 'Merit' or 'Distinction'. Please refer to the Marking Scheme tables at the end of each unit section for further details.

#### ***Overall Award***

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

Unit 1	20%
Unit 2	20%
Unit 3	60%

Therefore to calculate the final result, LAMDA will calculate 20% of the Unit 1 result, 20% of the Unit 2 result and 60% of the Unit 3 result. The three new figures will then be added to calculate the final band of attainment as indicated below.

Pass	50
Merit	65
Distinction	80

*Example:*

*If a candidate achieved 68 in Unit 1, 72 in Unit 2 and 80 in Unit 3 then their overall award would be calculated as follows:  $(68 \times 0.2) + (72 \times 0.2) + (80 \times 0.6) = 76$*

*76 is then the overall result. The band of attainment would be a Merit.*

A Pass result as a minimum is required in each unit in order to achieve an overall pass.

***Designation***

Candidates who obtain either a Pass, Merit or Distinction for their overall award may use the designation L.D.D.A.

## **Unit 1: Performance Theory (Oral Examination)**

### **Learning Outcomes**

#### *Knowledge of acting methodology*

Candidates should be able to:

- Identify and describe the process for creating a character and building a role, according to Stanislavski
- Identify and describe Laban's 'Eight Basic Effort/Actions' and their implications for the performer
- Identify and describe Brecht's theories and their implications for the performer.

#### *Knowledge of the voice*

Candidates should be able to:

- Discuss vocal flexibility and phrasing in performance.
- Identify the processes involved in projection for the performer.

#### *Knowledge of stagecraft*

Candidates should be able to:

- Identify staging terminology
- Discuss physicality in performance and related staging.

#### *Presentation*

Candidates should be able to:

- Discuss and present information clearly and coherently
- Adapt language in an oral context appropriate to purpose, topic and audience.

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

*Building a Character/Creating a Role* – identifying processes for: creating physical and vocal characterisation; establishing social and historical context; recognising status; developing relationships; playing actions, objectives, wants and means; sustaining imaginative engagement; creating believability and truth

*Eight Basic Effort/Actions* – identifying Laban's 'Eight Basic Effort/Actions' for both inner and outer states and how they can be utilised as part of the performance process

*Brechtian theory* – identifying areas of Brechtian theory which relate to the performer, such as: Epic Theatre, alienation theory, gestus

*Basic Anatomy* – identifying areas of the body involved in producing voice and speech, such as: abdominal muscles, diaphragm, intercostal muscles, vocal folds, resonators, speech organs

*Vocal Flexibility* – transforming vocally according to the period, form and style of the text

*Phrasing* – sustaining thought and vocal power until the end of the phrase

*Physicality* – transforming physically into another person

*Projection* – identifying processes to achieve audibility and intelligibility

*Staging & Setting* – identifying and applying appropriate terminology such as blocking, sightlines etc. used with the context of setting a scene.

## **Assessed Component**

### *Content and Length*

The candidate must undertake an oral examination of 45 minutes in length. The candidate will be tested on the knowledge and understanding required for Unit 1, as expressed in the Learning Outcomes.

### *Marking Scheme*

Knowledge	70
Presentation	30
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

## **Unit 2: Performance Theory (Workbook)**

### **Learning Outcomes**

#### *Knowledge*

Candidates should be able to:

- Undertake background research on the playwrights chosen for the Unit 3 performance
- Undertake research into the external and internal worlds of the characters to be performed in Unit 3
- Analyse how the external and internal worlds affect the vocal and physical line of each character
- Identify and describe appropriate vocal and physical exercises to achieve the stated physical and vocal line of each character.

#### *Presentation*

Candidates should be able to:

- Use relevant and appropriate vocabulary
- Organise and present information clearly and coherently
- Organise and present information in a format appropriate to the purpose and topic.

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

*External world of the character* – the world of the play, including the social, historical, cultural context

*Internal world of the character* – the emotional drive of the character in general and in the given circumstances of the scene

### **General Notes and Regulations**

- 1 Submissions must be typed or word processed in English.
- 2 Submissions may not include photocopies from books or reproductions from the internet.
- 3 Submissions must include footnotes detailing any quoted references.

- 4 Bibliographies must state titles, authors, publishers and dates of publications.
- 5 Bibliographies may include websites.
- 6 Photographic, audio or recorded material may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be clearly referred to in the workbook. Submission of recorded material is not obligatory.

## **Assessed Component**

### *Content and Length*

The candidate will submit a workbook of their preparation and research for Unit 3 of no less than four thousand words and no more than five thousand words.

This will include:

- Research on the playwrights chosen for the Unit 3 performance
- Research into the external and internal worlds of the characters to be performed in Unit 3
- Analysis of how the external and internal worlds affect the vocal and physical line of each character
- Physical and vocal exercises utilised by the candidate to achieve the stated physical and vocal line of each character
- Bibliography.

### *Marking Scheme*

Knowledge	70
Presentation	30
<b>Total</b>	<b>100</b>
Pass 50 Merit 65 Distinction 80	

### **Unit 3: Performance Practice (Performance Examination)**

#### **Learning Outcomes**

##### *Interpretation*

Candidates should be able to:

Communicate text, subtext and context  
Convey form, style and content  
Create and inhabit character  
Play character objectives  
Sustain imaginative engagement.

##### *Technique*

Candidates should be able to demonstrate practical ability in:

Physical and vocal flexibility  
Physical and vocal freedom  
Articulative dexterity  
Physical and vocal characterisation  
Period voice and movement.

##### *Knowledge*

Candidates should be able to discuss:

Points arising from the chosen repertoire  
The playwrights' biographical details and the social/historical context of their writing  
The candidate's rehearsal process.

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

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

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

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

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

*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 focus into the character, situation and world of the drama: maintaining focus into each moment of the drama

*Physical and vocal flexibility* – varying physical and vocal response according to the form and style of the text

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

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

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

*Period voice and movement* – changing vocal and physical style according to the period of the text: this may include accent, posture, stance, gesture

## **General Notes and Regulations**

- 1 Candidates may perform the elements of the examination in any order.
- 2 Candidates must bring legible copies of all selections for the examiner.
- 3 The plays from which scenes have been taken must have been read in their entirety.
- 4 Selected repertoire must be performed in English.
- 5 Prompters are not permitted. Examiners may prompt at their discretion.
- 6 Full costume must not be worn. Long practice skirts or jackets should be used where appropriate together with small items such as scarves, hats, shawls, gloves,

canes, fans etc. to reflect period style. Hand props are permitted but must be kept to a minimum. Real knives or other weapons are not permitted.

- 7 Any time taken for changes and the setting or striking of props must be included in the time of the scene.
- 8 The examiner reserves the right to halt programmes that exceed the stipulated time allowance.
- 9 Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is bare-foot. Nudity is not permitted.
- 10 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.
- 11 Although the use of accent/dialect is not compulsory, the style and intent of the playwright should be taken into consideration in the interpretation of a role.

### **Repertoire Guidelines and Regulations**

- 1 Selected scenes must differ in genre and style or theme enabling the candidate to display range and ability
- 2 Selected scenes must enable the candidate to engage with complex emotions and universal themes
- 3 The content and language of selected scenes must be technically challenging e.g. in terms of vocal range and dexterity
- 4 Selected scenes must be a minimum of **three** minutes and no more than **four** minutes in performance time.
- 5 Any published translation of non-English language texts is acceptable.
- 6 Candidates must only play one character in their selected dramatic scenes. Where the lines of other characters are omitted, the candidate must ensure coherence i.e. the emotional and intellectual fluency of the scene must be maintained.
- 7 No more than one selection may be a direct address to the audience. Please refer to *General Notes and Regulations*.

- 8 Comedy sketches and monologues written for specific performers are not acceptable.

### **Total Time Allowance**

50 minutes

### **Assessed Components**

#### Interpretation and Technique

The candidate must perform a scene from each of the following. A diversity of emotional styles must be presented.

- A verse play  
(Greeks or Shakespeare)
- A comedy of manners  
(e.g. Restoration drama, Oscar Wilde, Noel Coward)
- A naturalistic play  
(e.g. Anton Chekhov, Henrik Ibsen, Terence Rattigan, John Osborne, Tom Stoppard)
- A play of the candidate's own choice, which contrasts in mood and style from the candidate's other selections.

The candidate must present a brief introduction prior to each performance, of no more than 1 minute, announcing the play, date of publication, author and character and outlining the context of the extract.

#### Knowledge

The candidate will discuss with the examiner:

- Points arising from the chosen scenes, including the relationship(s) with any unseen characters
- The workbook submitted for Unit 2.

### **Marking Scheme**

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

### Diploma in Dramatic Art Unit 1 - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

	<b>KNOWLEDGE</b> (70 marks)	<b>PRESENTATION</b> (30 marks)
<b>Distinction</b> <b>80+</b>	<ul style="list-style-type: none"> <li>• Responds in detail with knowledge and understanding to questions about acting methodology, vocal methodology and stagecraft</li> <li>• Demonstrates that the topic has been extensively researched, using a wide range of information sources</li> </ul> <p style="text-align: right;">56-70</p>	<ul style="list-style-type: none"> <li>• Communicates information clearly and coherently</li> <li>• Adapts language to purpose and topic</li> </ul> <p style="text-align: right;">24-30</p>
<b>Merit</b> <b>65-79</b>	<ul style="list-style-type: none"> <li>• Responds with knowledge and understanding to questions about acting methodology, vocal methodology and stagecraft</li> <li>• Demonstrates that research has been undertaken, using a range of information sources</li> </ul> <p style="text-align: right;">46-55</p>	<ul style="list-style-type: none"> <li>• Communicates most of the information clearly and coherently</li> <li>• Adapts most language to purpose and topic</li> </ul> <p style="text-align: right;">19-23</p>
<b>Pass</b> <b>50-64</b>	<ul style="list-style-type: none"> <li>• Responds with some knowledge and understanding to questions about acting methodology, vocal methodology and stagecraft</li> <li>• Demonstrates that some research has been undertaken</li> </ul> <p style="text-align: right;">35-45</p>	<ul style="list-style-type: none"> <li>• Communicates some of the information clearly and coherently</li> <li>• Adapts some language to purpose and topic</li> </ul> <p style="text-align: right;">15-18</p>
<b>Below Pass</b> <b>0-49</b>	<ul style="list-style-type: none"> <li>• Responds with insufficient knowledge and understanding to questions about acting methodology, vocal methodology and stagecraft</li> <li>• Demonstrates that insufficient research has been undertaken</li> </ul> <p style="text-align: right;">0-34</p>	<ul style="list-style-type: none"> <li>• Communicates information with insufficient clarity and coherence</li> <li>• Does not adapt language to purpose and topic</li> </ul> <p style="text-align: right;">0-14</p>

### Diploma in Dramatic Art Unit 2 - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

	<b>KNOWLEDGE</b> (70 marks)	<b>PRESENTATION</b> (30 marks)
<b>Distinction</b> <b>80+</b>	<ul style="list-style-type: none"> <li>• Demonstrates detailed understanding of the background knowledge and preparation techniques required for performance</li> <li>• Demonstrates extensive research, using a wide range of information sources</li> </ul> <p style="text-align: right;">56-70</p>	<ul style="list-style-type: none"> <li>• Organises and presents information clearly and coherently</li> <li>• Organises and presents information in a format appropriate to purpose and topic</li> <li>• Uses relevant and appropriate vocabulary fluently</li> </ul> <p style="text-align: right;">24-30</p>
<b>Merit</b> <b>65-79</b>	<ul style="list-style-type: none"> <li>• Demonstrates understanding of the background knowledge and preparation techniques required for performance</li> <li>• Demonstrates that research has been undertaken, using a range of information sources</li> </ul> <p style="text-align: right;">46-55</p>	<ul style="list-style-type: none"> <li>• Organises and presents most of the information clearly and coherently</li> <li>• Organises and presents most of the information in a format appropriate to purpose and topic</li> <li>• Uses relevant and appropriate vocabulary most of the time</li> </ul> <p style="text-align: right;">19-23</p>
<b>Pass</b> <b>50-64</b>	<ul style="list-style-type: none"> <li>• Demonstrates some understanding of the background knowledge and preparation techniques required for performance</li> <li>• Demonstrates that some research has been undertaken</li> </ul> <p style="text-align: right;">35-45</p>	<ul style="list-style-type: none"> <li>• Organises and presents some of the information clearly and coherently</li> <li>• Organises and presents some of the information in a format appropriate to purpose and topic</li> <li>• Uses relevant and appropriate vocabulary some of the time</li> </ul> <p style="text-align: right;">15-18</p>
<b>Below Pass</b> <b>0-49</b>	<ul style="list-style-type: none"> <li>• Demonstrates insufficient understanding of the background knowledge and preparation techniques required for performance</li> <li>• Demonstrates that insufficient research has been undertaken</li> </ul> <p style="text-align: right;">0-34</p>	<ul style="list-style-type: none"> <li>• Organises and presents information with insufficient clarity and coherence</li> <li>• Does not present information in a format appropriate to purpose and topic</li> <li>• Does not use relevant and appropriate vocabulary</li> </ul> <p style="text-align: right;">0-14</p>

### Diploma in Dramatic Art Unit 3 - Assessment Criteria

The following table illustrates the basis of marking within each band of attainment (Below Pass, Pass, Merit and Distinction)

	<b>INTERPRETATION</b> (40 marks)	<b>TECHNIQUE</b> (40 marks)	<b>KNOWLEDGE</b> (20 marks)
<b>Distinction</b> <b>80+</b>	<ul style="list-style-type: none"> <li>Reveals an in-depth understanding of text, subtext and context</li> <li>Fully reveals an understanding of form, style and content</li> <li>Reveals an in-depth analysis of character, appropriate to the text</li> <li>Communicates character intention and objective consistently</li> <li>Creates a believable, three-dimensional performance</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>Sustains a supported and free vocal tone</li> <li>Demonstrates consistent vocal and physical flexibility in response to character, period, form and style</li> <li>Demonstrates articulative dexterity in response to character, period, form and style</li> <li>Demonstrates very good use of the performance space</li> </ul> <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> <li>Responds in detail with knowledge and understanding to questions about the repertoire and workbook</li> </ul> <p style="text-align: right;">16-20</p>
<b>Merit</b> <b>65-79</b>	<ul style="list-style-type: none"> <li>Reveals an understanding of text, subtext and context most of the time</li> <li>Reveals an understanding of form, style and content most of the time</li> <li>Reveals character analysis appropriate to the text</li> <li>Communicates character intention and objective most of the time</li> <li>Creates a believable performance most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>Uses a supported and free vocal tone most of the time</li> <li>Demonstrates vocal and physical flexibility in response to character, period, form and style most of the time</li> <li>Demonstrates flexible use of articulation to indicate character, period, form and style most of the time</li> <li>Demonstrates good use of the performance space most of the time</li> </ul> <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> <li>Responds with knowledge and understanding to questions about the repertoire and workbook</li> </ul> <p style="text-align: right;">13-15</p>

<p><b>Pass</b> <b>50-64</b></p>	<ul style="list-style-type: none"> <li>• Reveals some understanding of text, subtext and context</li> <li>• Reveals a basic understanding of form, style and content</li> <li>• Reveals some character analysis</li> <li>• Communicates character intention and objective some of the time</li> <li>• Creates moments of believability</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Demonstrates some vocal freedom</li> <li>• Demonstrates some vocal and physical flexibility in response to character, period, form and style</li> <li>• Uses articulation to indicate some character, period, form and style</li> <li>• Demonstrates some use of the performance space</li> </ul> <p style="text-align: right;">20-25</p>	<ul style="list-style-type: none"> <li>• Responds with some knowledge and understanding to questions about the repertoire and workbook</li> </ul> <p style="text-align: right;">10-12</p>
<p><b>Below Pass</b> <b>0-49</b></p>	<ul style="list-style-type: none"> <li>• Requires regular prompting</li> <li>• Reveals insufficient understanding of text, subtext and context</li> <li>• Reveals limited understanding of the form, style and content</li> <li>• Demonstrates insufficient character analysis</li> <li>• Demonstrates character intention and objective insufficiently</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Demonstrates insufficient vocal freedom</li> <li>• Demonstrates insufficient vocal and physical flexibility</li> <li>• Demonstrates insufficient articulative flexibility</li> <li>• Demonstrates insufficient use of the performance space</li> </ul> <p style="text-align: right;">0-19</p>	<ul style="list-style-type: none"> <li>• Responds with limited knowledge and understanding to questions about the repertoire and workbook</li> </ul> <p style="text-align: right;">0-9</p>

## Suggested Resources

Section A: Devised Drama, Mime, Movement and Improvisation

Section B: Voice and Speech

Section C: Working with Text

Section D: Costume and Stagecraft

Section E: The Learning Process

Section F: Teaching

<b>Title</b>	<b>Author</b>	<b>Publisher</b>	<b>Date</b>	<b>LDDA</b>	<b>LSDE</b>
<b>Section A</b>					
Through the body; a Practical Guide to Physical Theatre	Dymphna Collery	Nick Hern Books	2001	✓	✓
Body, Voice, Imagination; a Training for the Actor	David Zinder	Routledge, Theatre Arts Books	2002	✓	✓
A Guide to Awareness through Movement	Chava Shelhav	Dalia Golomb	2003	✓	✓
Movement Training for the Stage and Screen	Jean Sabatine	A & C Black	1995	✓	✓
Alexander Technique: A Practical Introduction	Richard Brennan	Anova Books	2008	✓	✓
The Actor and His Body	L. Pisk	Methuen	New edition 2003	✓	✓
The Articulate Body	A. Dennis	Nick Hern Books	2002	✓	✓
Building a Character	Stanislavski	Methuen	1989	✓	✓
Creating a role	Stanislavski	Methuen	1981	✓	✓
Playing Commedia	B. Grantham	Nick Hern Books	2000	✓	✓
Commedia dell Arte	J. Rudlin	Routledge Theatre Arts	1994	✓	✓

		Books			
Improvisation for the Theatre	V. Spolin	Northwestern University Press	1999	✓	✓
The Complete Stanislavski Toolkit	Bella Merlin	Nick Hern Books	2007	✓	✓
ReActing	P.Churns, D.Shirley, S.Unwin	Oberon/LAM DA	2006	✓	✓
<b>Section B</b>					
The Right to Speak: Working with the Voice	Patsy Rodenburg	Methuen Drama	1992	✓	
More Care for your Voice	Barry Jackson	Voice Care Network UK	1999		✓
Voice and the Actor	Cicely Berry	Harrop	Rev. ed.2001	✓	✓
The Actor Speaks-Voice and the Performer	Judi Dench & Patsy Rodenburg	Palgrave MacMillan	Paperback ed. 2002	✓	✓
Can you Hear me at the Back - a handbook on voice for all who teach	Caroline Cornish	BiVocal Press	Second ed. 2006		✓
Clear Speech	M. Morrison	A and C Black	3rd ed. 1996		
The Voice Book	Michael McCallion	Faber and Faber	2nd ed. 1998	✓	✓
Freeing the natural voice	Kristin Linklater	Drama Book Publishers	1976	✓	✓
Odyssey of the Voice	Jean Abitol	Plural Publishing Inc	2006	✓	✓
Freeing Shakespeare's Voice	Kristin Linklater	Theatre Communications Group	1992	✓	✓
<b>Section: C</b>					
How to study a Shakespeare Play	John Peck and Martin Coyle	Palgrave Study Guide	1995	✓	✓
Speaking	Patsy	Methuen	2002	✓	✓

Shakespeare	Rodenburg				
The Actor and the Text	Cicely Berry	Virgin Books	New ed. 2000	✓	✓
Dramaturgy and Performance	Ken Pickering	Palgrave Macmillan	2005	✓	✓
Musical Theatre: Exploring the world through song		LAMDA	2007		✓
Performing Shakespeare	Oliver Ford Davies	Nick Hern Books	2007		✓
An Introduction to English Poetry	J. Fenton	Viking-Penguin Group	2003		✓
What's so special about Shakespeare	Michael Rosen	Walker Books Ltd	2007	✓	✓
So you think you know Shakespeare	Clive Gifford	Hodder Children's Books	2007	✓	✓
Popular Theatre: a sourcebook	Joel Schechter	Routledge Theatre Art Books	2003	✓	✓
The Cambridge Introduction to Early English Theatre	Janette Dillon	CUP	2006	✓	
Our Greatest Writers and their works	John Carrington	How to...books	2003		✓
Theatre of the Avant-Garde 1890-1950: a critical anthology	Cardullo and Knopf	Yale University Press	2001	✓	
Acting in Restoration Comedy	S. Callow	Applause Theatre Books	1991	✓	✓
Staging Handbook	Reid, F.	A & C Black	2001	✓	✓
An Actor Prepares	Stanislavski, C.	Methuen	1986	✓	✓
Building a Character	Stanislavski, C.	Methuen	1989	✓	✓
Creating a Role	Stanislavski, C.	Methuen	1981	✓	✓
The Drama Handbook	Lennard & Luckhurst	OUP	2nd ed. 2002		✓

A Pocket Guide to Shakespeare's plays	Unwin & McLeish	Faber & Faber	1998	✓	✓
A Guide to the Plays of Brecht	Stephen Unwin	Methuen	2005	✓	✓
A Pocket Guide to 20 <sup>th</sup> c & Drama	Stephen Unwin with Carol Woddiss	Faber & Faber	2001	✓	✓
<b>Section: D</b>					
Costumes for the Stage: A Complete Handbook for every kind of play	Sheila Jackson	A & C Black	2001	✓	✓
Patterns for Costume Accessories: The solution to almost any costume accessory need	Levine & McGee	Costume & Fashion Press	2006	✓	✓
Costume Since 1945, Couture, Street Style and anti-fashion	Deirdre Clancy	Hebbert Press	1996	✓	
The Tudor Tailor: Reconstructing Sixteenth century dress	Mikhaila & Malcolm Davies	Batsford	2006	✓	
Fashion Since 1900: The Complete Source Book	John Peacock	Thames Hudson	2007	✓	
The Encyclopaedia of Costume & Fashion: From 1066 to the Present Day	Jack Cassin-Scott	Cassell Illustrated	2006	✓	✓
Costume 1066 to the Present	John Peacock			✓	✓
Fashion in Costume 1200-2000	Joan Nunn	New Amsterdam Books	2000	✓	✓
<b>Section: E</b>					

'Language Play' How children learn - classics in child development	John Holt	Chicago University Press	2008	✓
How children learn language	CUP	Cambridge approach to linguistics	2005	✓
How children learn the meaning of words	Paul Bloom	MIT Press, Cambridge Mass	2000	✓
Emotional Development and Emotional Intelligence: Educational Implications	Peter Salovey and D. Sluiter	Basic Books	1997	✓
Brain-based Teaching with Adolescent Learning in Mind	Glenda Beamon Crawford	Corwin Press	2007	✓
On with the story: adolescents learning through narrative	Susan Y. Wanner	Boynton / Cook	1994	✓
Communication and language	Neil Thompson	Palgrave	2007	✓
Frames of Mind	H. Gardner	Fontana	1993	✓
Emotional Intelligence	D. Goleman	Bloomsbury	1996	✓
How Children Think and Learn	D. Wood	Blackwell	1995	
Cambridge Encyclopaedia of language	David Crystal	C.A.P.	2nd ed. 1997	✓
				✓
<b>Section: F</b>				
Lesson Planning	Graham Butt	Continuum	2006	✓
Supporting Creativity & Imagination in the Early years	Bernadette Duffy	O.U.P.	2006	✓
Managing very challenging behaviour	Louisa Leaman	Continuum International	2005	✓

Promoting Equality: Challenging discrimination oppression	Neil Thompson	Palgrave	2003		✓
Reweaving the Autistic Tapestry: Autism, Asperger Syndrome and ADHD	Lisa Blakemore-Brown	Jessica Kingsley Publishers	2002		✓
Dyslexia: A Practitioners Handbook	Gavin Reid	Wiley	2003		✓
Teaching Today: a practical guide	Geoff Petty	Nelson Thornes	2004		✓
Taking care of behaviour: Practical skills for teachers	Paul Dix	Pearson-Longman	2nd ed. 2007		✓
Structuring Drama Work	Jonathan Neelands & Tony Goode	Cambridge University Press	2nd ed. 2000		✓
Research Methodologies for Drama Education	Judith Ackroyd	Trentham Books Ltd.	2006		✓
Structure & Spontaneity: The Drama in Ed. of Cecily O'Neill	Philip Taylor & Christine Warner	Trentham Books Ltd.	2005		✓
Collected analogues on education and drama	Dorothy Heathcote ed. By Liz Johnson & Cecily O'Neill	Northwestern University Press, US	1991		✓
Getting the Buggers into Drama	Sue Cowley	Nuum Academic Publishing	2007		✓
Drama Education and Special Needs	A Kempre	Stanley Thornes	1996		✓
Drama and Theatre Studies	Sally Mackey and Simon Cooper	Stanley Thornes	2000		✓
Drama and Theatre Studies at AS/A level	Jonathan Neelands & Warwick	Hodder & Stoughton	2007		✓

	Dobson				
Becoming a Teacher - Issues in Secondary Teaching	Justin Dillon	O.U.P.	2007		✓
Essential Teaching Skills	Chris Kyriacom	Stanley Thornes	1995		✓
Teaching Classroom Drama and Theatre	John Rainer, Martin Lewis	Routledge	2005		✓

The above list is not exhaustive. New publications may emerge and some of the above may become out of print during the lifetime of the specifications. It serves as a reference guide and only 'ReActing', P. Chearns, D. Shirley and S. Unwin Oberon/LAMDA (2006) is considered to be essential reading for the LDDA examination.