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About LAMDA

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

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

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

Our mission is to:

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

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

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

The examination itself provides candidates with an opportunity to:

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

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

Dawn Postans
Head of Examinations

The Qualifications and Curriculum Authority

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

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

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

LAMDA Accredited Qualifications

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 – Musical Theatre for the Actor/Singer (Solo/Duo)

Level 2: Intermediate – Musical Theatre for the Actor/Singer (Solo/Duo)

Level 3: Advanced – Musical Theatre for the Actor/Singer (Solo/Duo)

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

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

Regulations for All Examinations

- 1** Teachers and candidates should refer to the 'General Notes and Regulations' printed in each individual subject area throughout the specifications.
- 2** The submission of an entry is accepted as evidence that the candidate agrees to the regulations laid down in the specifications.
- 3** Candidates may enter for more than one subject at one examination session, but must state this on the entry form. Candidates may not enter for more than one grade or diploma in the same subject at one examination session unless written permission is obtained from the Head of Examinations. Candidates may not enter for the same grade in both solo and duologue examinations. Candidates may not enter for more than one group examination of the same subject and grade.
- 4** Candidates must be in attendance and ready for their examination at least fifteen minutes prior to the stated time of the examination.
- 5** The Academy reserves the right to decline or cancel any entry and return the fee. The Academy does not guarantee to examine at any Centre where the number of candidates is insufficient to warrant it. Fees will be returned in such cases.
- 6** The Academy reserves the right not to examine a candidate if they have a possibly contagious illness, such as chicken pox.
- 7** The Academy 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** The Academy 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, the Academy will consider refunding half the fee in the form of a Transfer Credit Voucher (TCV). Transfer Credit Vouchers are non-transferable and valid for one year only. For re-entry, candidates must complete an entry form, enclosing their voucher and fee balance.
- 12** Fees cannot be returned except under regulations 8 or 13.
- 13** The Academy issues medals in materials other than precious metal. The words 'Bronze', 'Silver', and 'Gold' are used by the Academy purely as an academic standard for the medal examinations. The Academy reserves the right to change the style and presentation of all awards.
- 14** The decisions of the awarding body (LAMDA) are final.

The LAMDA Certificate in Speech and Drama: Performance Studies

Purpose of the Qualification

The LAMDA Certificate in Speech and Drama: Performance Studies is designed to:

- Develop the skills, knowledge and understanding required for the performance of verse, prose and drama
- Provide a pre-requisite qualification for candidates to gain the essential underpinning skills, knowledge and understanding to enable progression onto the *LAMDA Diploma in Speech and Drama Education* and/or the *LAMDA Diploma in Dramatic Art*.

Candidates who prepare themselves appropriately will develop:

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

The LAMDA Certificate in Speech and Drama: Performance Studies is accredited at Level 3 by the Qualifications and Curriculum Authority in England and the corresponding regulatory authorities in Wales and Northern Ireland.

It also qualifies for UCAS points within the tariff of the University and Colleges Admissions Service.

Broad Objectives of the Qualification

1. Interpretative skills

- To engage imaginatively with the thought, emotion, style and form of verse, prose and dramatic text
- To engage imaginatively with character, subtext and context in dramatic text
- To suspend disbelief by focusing into the immediacy of a character's situation in order to create a credible sense of reality.

2. Technical skills

- To build skills in voice, diction and movement in order to realise the specifics of verse, prose and dramatic text.

3. Knowledge of the performance process

- To understand the background and major movements within a key literary period
- To understand how to research in preparation for a performance
- To understand how to prepare physically, vocally and mentally for performance.

Structure

The syllabus specification comprises three units, all of which are mandatory:

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

These units must be undertaken in numerical order.

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

Entry Requirements

Minimum age = 16 years

Recommended Prior Learning

It is recommended that candidates undertake either a LAMDA Graded Examination in Acting or in The Speaking of Verse and Prose at Grade Eight prior to commencing study.

Examination Dates

Unit 1

The workbook must be submitted by UK candidates one month prior to undertaking an examination in Unit 2 i.e. when submitting the Entry Form for Unit 2. The workbook must be submitted by overseas candidates eight weeks prior to the Unit 2 examination session i.e. when submitting the Entry Form for Unit 2.

Unit 2

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

Unit 3

Candidates may request an examination date for Unit 3 at any Private, Public or Overseas Centre. Candidates must inform LAMDA of their chosen research period at the point of examination entry.

Assessment

Unit 1

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

Unit 2

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

Unit 3

The candidate's knowledge will be assessed by a LAMDA examiner in an oral examination. These examinations may be sample moderated.

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	60%
Unit 3	20%

Therefore to calculate the final result, LAMDA will calculate 20% of the Unit 1 result, 60% of the Unit 2 result and 20% 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 80 in Unit 1, 68 in Unit 2 and 72 in Unit 3 then their overall award would be calculated as follows:

$$(80 \times 0.2) + (68 \times 0.6) + (72 \times 0.2) = 71.2 \text{ (nearest whole number is 71)}$$

71 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 PCertLAM.

Unit 1: Performance Theory (Workbook)

Learning Outcomes

Knowledge

Candidates should be able to:

- Undertake research appropriate to Unit 2: Examination Content
- Identify and describe exercises appropriate for performance preparation
- Identify and describe techniques or processes appropriate for performance preparation.

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.

Level Description

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

General Notes and Regulations

1. Submissions must be typed or word processed in English.
2. Submissions must be the candidate's own original work.
3. Submissions must include footnotes detailing any quoted references.
4. Annotated copies of selections used may be included in an appendix.
5. Bibliographies must state titles, authors, publishers and dates of publication.
6. Bibliographies may include websites.
7. Photographic, audio or video material may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be clearly referred to in the workbook. Submission of recorded material is not obligatory.

Examination Content

The candidate will submit a workbook of their preparation and research for Unit 2 of no fewer than four thousand words and no more than five thousand words.

This will include:

- Research on poets, authors and playwrights who will be included in the Unit 2 performance
- Research on social/historical/cultural contexts that will be included in the Unit 2 performance
- Research on the characters who will be included in the Unit 2 performance
- Physical and vocal exercises used by the candidate as part of their performance preparation
- Acting activities/exercises/processes used by the candidate as part of their performance preparation
- Bibliography.

Marking Scheme

Knowledge	70
Presentation	30
Total	100
Pass 50 Merit 65 Distinction 80	

Unit 2: Performance Practice (Performance Recital)

Learning Outcomes

Interpretation

Candidates should be able to:

- Communicate text, subtext and context
- Convey form, style and content
- Create and inhabit character, where appropriate
- Sustain imaginative engagement
- Sight-read fluently.

Technique

Candidates should be able to demonstrate practical ability in:

- Physical and vocal flexibility
- Physical and vocal freedom
- Articulative dexterity
- Physical and vocal characterisation, where appropriate
- Period voice and movement, where appropriate.

Knowledge

Candidates should be able to discuss:

- Points arising from the chosen repertoire/theme
- The writers' 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

Communicating text, subtext and context in prose – communicating the meaning of the text (that which is stated); communicating the meaning of the subtext (that which is implied); and ensuring that this is placed within the framework of the novel as a whole

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

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

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

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

Sight-read fluently – reading a text aloud for an audience without preparation, whilst maintaining rhythmic flow

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

Physical and vocal freedom – achieving physical and vocal release in order to relax into the performance; using effective breath support and a free vocal tone in order to project the performance

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

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

Level Description

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

General Notes and Regulations

1. Candidates may perform the elements of the recital examination in any order.
2. The examiner will not interrupt the recital once the candidate has started.
3. Candidates must bring legible copies of all selections for the examiner.
4. The book from which the prose has been taken and the play from which the drama has been taken must have been read in their entirety.
5. Selected repertoire must be performed in English.
6. Prompters are not permitted. Examiners may prompt at their discretion.

7. 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 and canes. Hand props are permitted but must be kept to a minimum. Real knives or other weapons are not permitted.
8. Any time taken for changes and the setting or striking of props must be included in the time of the recital.
9. The examiner reserves the right to halt recitals that exceed the stipulated time allowance.
10. Hairstyles must not obscure the face and shoes must not hinder movement. Suitable shoes must be worn for all scenes unless the character portrayed is bare-foot. Nudity is not permitted.
11. Speeches which are directly addressed to an audience must not be focused solely on the examiner; however the examiner should be included in the wider imagined audience.
12. Although the use of accent/dialect is not compulsory, the style and intent of the playwright should be taken into consideration in the interpretation of a role.

Repertoire Guidelines and Regulations

1. Selections set for *Graded Examinations in The Speaking of Verse and Prose Volume XVI or XVII* may not be used, although a different prose selection from one of the Prose set books is acceptable.
2. Selected repertoire must differ in genre and style enabling the candidate to display range and ability.
3. Selected repertoire must enable the candidate to engage with complex emotions and universal themes.
4. The content and language of selected scenes must be technically challenging in terms of vocal range and dexterity.
5. Any published translation of non-English language texts is acceptable.
6. Candidates must only play one character in their selected dramatic scene. 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.

Total Time Allowance

40 minutes

Examination Content

1. Interpretation and Technique

The candidate must present a recital, based around a theme, with appropriate verbal introduction, linkage and conclusion. The following elements must be included:

- Memorised verse
- Memorised prose
- Memorised scene from a play

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

2. Interpretation and Technique

The candidate must read at sight either a prose passage or piece of verse provided by the examiner. One minute may be taken to scan the text prior to the reading. Dyslexic candidates will be given a large print text to study fifteen minutes prior to the examination. Please refer to the *Reasonable Adjustments* section on page for further details.

3. Knowledge

The candidate will discuss with the examiner:

- Points arising from the chosen repertoire/theme
- The workbook submitted for Unit 1.

Marking Scheme

Interpretation	40
Technique	40
Knowledge	20
Total	100
Pass 50 Merit 65 Distinction 80	

Unit 3: Performance Theory (Oral examination)

Learning Outcomes

Knowledge

Candidates should be able to:

- Undertake research on the set topics within the chosen period
- Use both text-based and electronic resources.
- Evaluate their research.

Presentation

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

Level Description

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

Total time allowance

45 minutes

Examination Content

The candidate must choose one of the following periods:

- Ancient Greek and Roman
- Elizabethan and Jacobean England
- Restoration England
- Nineteenth Century Europe including the U.K. and ONE other European country of the candidate's own choice
- Twentieth Century Europe including the U.K. and ONE other European country of the candidate's own choice
- Twentieth Century North America

and identify, research and evaluate the following:

- Major literary movements of the chosen period
- 3 key poets, 3 authors and 3 playwrights. When selecting playwrights candidates should be aware of the text in performance
- The significance of the literary work of the chosen poets, authors and playwrights.

The candidate must inform LAMDA of their chosen period at the point of examination entry.

Marking Scheme

Knowledge	70
Presentation	30
Total	100
Pass 50 Merit 65 Distinction 80	

Certificate in Speech and Drama: Performance Studies Unit 1 - Assessment Criteria

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

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

Certificate in Speech and Drama: Performance Studies Unit 2 - Assessment Criteria

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

	INTERPRETATION (40 MARKS)	TECHNIQUE (40 MARKS)	INTERACTION (20 MARKS)
Distinction 80+	<ul style="list-style-type: none"> Clarifies text, subtext and context Realises form, style and content Reveals an in-depth understanding of the text Creates a believable, three dimensional performance Sight-reads with an understanding of the text Sight-reads fluently and expressively <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> Sustains a supported and free vocal tone Demonstrates consistent vocal and physical flexibility in response to character, period, form and style Demonstrates articulative dexterity in response to character, period, form and style Demonstrates very good, consistent audience communication skills Makes very good, imaginative use of the performance space <p style="text-align: right;">32-40</p>	<ul style="list-style-type: none"> Responds in detail with knowledge and understanding to questions about the repertoire, theme and workbook <p style="text-align: right;">16-20</p>
Merit 65-79	<ul style="list-style-type: none"> Communicates text, subtext and content Reveals an understanding of form, style and content Reveals an understanding of character appropriate to the text Creates a believable performance Sight-reads expressively Sight-reads with only an occasional lapse in fluency <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> Uses a supported and free vocal tone consistently Demonstrates consistent vocal and physical flexibility in response to character, period, form and style Demonstrates flexible use of articulation to indicate character, period, form and style Demonstrates good communication skills most of the time Makes good use of the performance space most of the time <p style="text-align: right;">26-31</p>	<ul style="list-style-type: none"> Responds with knowledge and understanding to questions about the repertoire, theme and workbook <p style="text-align: right;">13-15</p>
Pass 50-64	<ul style="list-style-type: none"> Reveals some understanding of text, subtext and context Reveals a basic understanding of form, style and content Reveals some understanding of the character Creates moments of believability Sight-reads with some expression Sight-reads with some lapses in fluency 	<ul style="list-style-type: none"> Demonstrates some vocal freedom Demonstrates some vocal and physical flexibility in response to character, period, form and style Uses articulation to indicate character, period, form and style Demonstrates some skills in audience communication Makes some use of the performance space 	<ul style="list-style-type: none"> Responds with some knowledge and understanding to questions about the repertoire, theme and workbook

<p>Below Pass 0-49</p>	<p>20-25</p> <ul style="list-style-type: none"> • Requires regular prompting • Reveals insufficient understanding of text, subtext and context • Reveals limited understanding of the form, style and content • Demonstrates insufficient understanding of the character • Sight-reads with insufficient expression • Sight-reads with regular lapses in fluency <p>0-19</p>	<p>20-25</p> <ul style="list-style-type: none"> • Demonstrates insufficient vocal freedom • Demonstrates insufficient vocal and physical flexibility • Demonstrates insufficient articulative flexibility • Demonstrates insufficient skills in audience communication • Makes insufficient use of the performance space <p>0-19</p>	<p>10-12</p> <ul style="list-style-type: none"> • Responds with limited knowledge and understanding to questions about the repertoire, theme and workbook <p>0-9</p>
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Certificate in Speech and Drama: Performance Studies Unit 3 - Assessment Criteria

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

	KNOWLEDGE (70 MARKS)	PRESENTATION (30 MARKS)
Distinction 80+	<ul style="list-style-type: none"> • Responds in detail with knowledge and understanding to questions about the chosen period • Demonstrates that the topic has been extensively researched, using a wide range of information sources 	<ul style="list-style-type: none"> • Communicates information clearly and coherently • Adapts language to purpose and topic
Merit 65-79	<ul style="list-style-type: none"> • Responds with knowledge and understanding to questions about the chosen period • Demonstrates that research has been undertaken, using a range of information sources 	<ul style="list-style-type: none"> • Communicates most of the information clearly and coherently • Adapts most language to purpose and topic
Pass 50-64	<ul style="list-style-type: none"> • Responds with some knowledge and understanding to questions about the chosen period • Demonstrates that some research has been undertaken 	<ul style="list-style-type: none"> • Communicates some of the information clearly and coherently • Adapts some language to purpose and topic
Below Pass 0-49	<ul style="list-style-type: none"> • Responds with insufficient knowledge and understanding to questions about the chosen period • Demonstrates that insufficient research has been undertaken 	<ul style="list-style-type: none"> • Communicates information with insufficient clarity and coherence • Does not adapt language to purpose and topic

Suggested Resources

Section A: Devised Drama, Mime, Movement and Improvisation

Section B: Voice and Speech

Section C: Working with Text

Section D: Costume and Stagecraft

Title	Author	Publisher	Date
Section A			
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
The Actor and His Body	L. Pisk	Methuen	New edition 2003
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 Books	1994
The Complete Stanislavski Toolkit	Bella Merlin	Nick Hern Books	2007
ReActing	P.Churns, D.Shirley, S.Unwin	Oberon/LAMDA	2006
Section B			
The Right to Speak: Working with the Voice	Patsy Rodenburg	Methuen Drama	1992
Voice and the Actor	Cicely Berry	Harrop	Rev. ed.2001
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
Section: C			
How to study a Shakespeare Play	John Peck and Martin Coyle	Palgrave Study Guide	1995
Speaking Shakespeare	Patsy Rodenburg	Methuen	2002
The Actor and the Text	Cicely Berry	Virgin Books	New ed. 2000
Dramaturgy and Performance	Ken Pickering	Palgrave Macmillan	2005
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
The Cambridge Introduction to Early English Theatre	Janette Dillon	CUP	2006
Our Greatest Writers and their works	John Carrington	How to...books	2003
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
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