

**LAMDA**  
**Exams**

**Shakespeare for Performance**

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# Level 1: Shakespeare for Performance

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# Changes – Level 1

- Guided Learning Hours previously 30, now 15, Total Qualification Time previously 80, now 40.
- Learning outcomes and Assessment Criteria have been updated – to be reviewed in more detail.
- Set speeches have been updated.



# Accents

We welcome Learners from all over the world to take our examinations and encourage them to perform in their own accents. Whilst taking examinations we encourage Learners to find clarity and intelligibility within their own accent rather than speaking in any particular accent.

This means that Learners will be marked based specifically on how they meet the assessment criteria, for example clarity and audibility.

# Gender

- Learners do not have to select speeches that are gender specific.
- Learners cannot change the set text, therefore names or pronouns cannot be changed.



# The start of the Exam

- Learners must have a printed, legible copy of the speech they are to deliver. This must be given to the Examiner at the start of the exam.
- If the Learner would like to take the individual assessments that form the exam in a different order, they must make the request before any assessment begins

# Performance Assessments

- Learners must perform One Set Speech.
- Learners must announce the title and character name prior to each performance.
- Set Speeches can be found in Appendix One.
- No amends can be made to the set speeches.



# Understanding Performance ACs

When preparing for an assessment, consider the wording of the Assessment Criteria (AC) carefully. For example:

## **Perform with movement and expression appropriate to the text:**

‘Performing with movement and expression appropriate to the text’ does not mean that Learners must use a certain amount of movement, certain stances, gestures and expressions.

It means they must apply their understanding of the character, speech and style of the piece to make informed choices as to how they execute each element and own the space.

## **Perform from memory with fluency and focus:**

Fluency and focus demonstrate the learner has effectively learnt the text and can focus on the delivery of the speech. This includes focussing within the scene and communicating with the wider audience and not solely on the Examiner.

## **Use pace and pause appropriate to the text:**

The use of pace and pausing is essential to the delivery of Shakespeare speeches and forms a strong foundation for progression to higher levels. By understanding how to appropriately pace the text (not rushing or dragging out performances) and including appropriate pause length and placement, this begins to demonstrate a deeper understanding of the text and meaning behind the words in speech.



# Knowledge Assessments

- Describe what the speech is about and who the character is talking to.
- Select a piece of imagery within the speech performed and give reason(s) for choosing the selected imagery.
- Outline what the selected imagery means.
- Describe the rhythm of iambic pentameter, with reference to the speech performed.



# Demonstrating Understanding vs Recall

When preparing answers for knowledge questions it is important to understand the difference between an accurate recitation of a learned phrase, sentence or paragraph opposed to a learner being able to demonstrate understanding.



Well explained examples can demonstrate the application of knowledge

Answers formed using the learner's own words can demonstrate understanding

An answer that is recited demonstrates recall only



# Understanding Knowledge ACs

When preparing for an assessment, consider the wording of the Assessment Criteria (AC) carefully. For example:

- **Select a piece of imagery within the speech performed and give reason(s) for choosing the selected imagery**
- **Outline what the selected imagery means**
- **Describe the rhythm of iambic pentameter, with reference to the speech performed**

Learners should select a piece of imagery within the speech performed and give reasons as to why they selected the imagery.

Please note: Reasons should be personal to the learner and should not be because the teacher told them to select this image. Giving an answer that states 'I was told or guided to select this imagery' is insufficient to pass as it does not reflect the Learner's understanding of the content as is required by the Learning outcome.

They should then provide an outline of what their selected imagery means in the context of the speech itself. The meaning should therefore be generally accepted as accurate.

There are two parts to this AC.

1. The rhythm
2. Reference to the speech performed

The rhythm can be clapped, beaten, galloped or verbally explained.

To pass the AC fully though the learner must relate this to their speech and provide an accurate example of where in their speech an iambic pentameter occurred and recite this section in the appropriate rhythm as an example.



# Subsidiary Questions

Examiners will give learners every opportunity to perform at their best.

Reassure learners that subsidiary questions are not designed to catch them out, they are used as a positive tool to draw out underlying knowledge that has not yet been explicitly demonstrated. For example:

- Where a learner has given an answer that seems to demonstrate recall only, an Examiner may ask a subsidiary question to test understanding.
- Where a point made is not clear, an Examiner may ask a subsidiary question to provide an opportunity to clarify.

Learners should always be prepared to answer subsidiary questions.  
They are a natural and positive part of the examination.

**LAMDA**  
Exams



# Level 2: Shakespeare for Performance

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# Changes – Level 2

- Guided Learning Hours previously 50, now 30, Total Qualification Time previously 125, now 80
- Learning outcomes and Assessment Criteria have been updated – to be reviewed in more detail
- Set speeches and sonnets have been updated



# Accents

We welcome Learners from all over the world to take our examinations and encourage them to perform in their own accents. Whilst taking examinations we encourage Learners to find clarity and intelligibility within their own accent rather than speaking in any particular accent.

This means that Learners will be marked based specifically on how they meet the assessment criteria, for example clarity and audibility.



# Gender

- Learners do not have to select speeches that are gender specific.
- Learners cannot change the set text, therefore names or pronouns cannot be changed.



# The start of the Exam

- Learners must have a printed, legible copy of the speech they are to deliver. This must be given to the Examiner at the start of the exam.
- If the Learner would like to take the individual assessments that form the exam in a different order, they must make the request before any assessment begins



# Performance Assessments

- Learners must perform One Set Sonnet and One Set Speech
- Learners must announce the title and character name prior to each performance
- Set Sonnets can be found in Appendix Two
- Set Speeches can be found in Appendix One
- No amends can be made to the set texts



# Understanding Performance ACs

When preparing for an assessment, consider the wording of the Assessment Criteria (AC) carefully.

## For example:

- **Communicate physicality of the text through appropriate stance, movement, gesture(s) and expression**
- **Make appropriate use of the performance space**

Movement and gesture should subtly enhance the performance of a sonnet and not overpower the language. Excessive physicality distracts from the language and beauty of the rhythm.

This does not mean that Learners must use a certain amount of movement, certain stances, gestures and expressions.

It means they must apply their understanding of the character, speech and style of the piece to make informed choices as to how they execute each element and own the space.

If in order to perform the selected sonnet and demonstrate understanding of the form, the mood, and to perform with fluency, focus and naturalness, the 'appropriate' amount of movement is minimal, then this is how a learner would perform at their best.

Movement, gestures, stances should not be arbitrarily included, they should fit the piece

'Use of the space' could mean movement into a space, gestures to refer to a space, looks or glances, what is appropriate to the piece



# Knowledge Assessments

- Describe caesural pause and enjambment, using examples
- Explain the purpose of the final couplet of the sonnet performed, making reference to their chosen sonnet
- Explain how 'changes of thought' affected their vocal and physical performance choices in the speech



# Demonstrating Understanding vs Recall

When preparing answers for knowledge questions it is important to understand the difference between an accurate recitation of a learned phrase, sentence or paragraph opposed to a learner being able to demonstrate understanding.



Well explained examples can demonstrate the application of knowledge

Answers formed using the learner's own words can demonstrate understanding

An answer that is recited demonstrates recall only



# Understanding Knowledge ACs

When preparing for an assessment, consider the wording of the Assessment Criteria (AC) carefully.

**For example:**

- **Describe Caesural pause and enjambment, using examples from one of the set texts**

Examples can come from the set text chosen by the learner, or from another of the set texts.

- **Explain how ‘changes of thought’ can affect vocal and physical performance choices in the speech**

There are four parts to this AC. To achieve a minimum pass Learners must:

- Describe Caesural Pause and give an example from one of the set texts
- Describe enjambment and give an example from one of the set texts

LAMDA defines a ‘change of thought’ as a ‘place in the text where the character’s topic of speech, emotion or intention changes’.

Use examples from the chosen speech to illustrate the explanation.



# Subsidiary Questions

Examiners will give learners every opportunity to perform at their best.

Reassure learners that subsidiary questions are not designed to catch them out, they are used as a positive tool to draw out underlying knowledge that has not yet been explicitly demonstrated. For example:

- Where a learner has given an answer that seems to demonstrate recall only, an Examiner may ask a subsidiary question to test understanding.
- Where a point made is not clear, an Examiner may ask a subsidiary question to provide an opportunity to clarify.

Learners should always be prepared to answer subsidiary questions.  
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# Level 3: Shakespeare for Performance

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# Changes – Level 3

- Guided Learning Hours previously 90, now 40, Total Qualification Time previously 240, now 130
- The overall qualifications has been updated significantly include learning outcomes, assessment criteria and assessments – to be reviewed in more detail



# Pre-Exam Learning

The Set Speeches to be selected are included within the Syllabus. However, it is essential to understand that to be able to effectively complete the full exam:

**Learners MUST have read and have an in-depth understanding of the whole play from which the speech is selected.**



# Pre-Exam Learning

Learners must be prepared to sight read a part of one of the Set Speeches. This will be the Examiner's choice.

To ensure Learners have the best opportunity to pass, it is highly recommended that Learners receive learning (practical and theoretical) to develop, as a minimum:

- an understanding of the works of Shakespeare listed in this syllabus, including the characters
- sight reading technique
- how Shakespeare speeches are structured, their vocabulary, delivery, flow, tempo



# Recontextualisation

- The Learner must select a new context for their 'set text'.
- The time period must be any time after 31<sup>st</sup> December 1699, and could be a future time period.



# How does the new context relate to the original play?

Learners must:

- Understand the original play and have done sufficient preparation prior to recontextualisation to ensure that they can clearly relate the new context to the original play themes, character intentions, objectives, moods and thoughts
- The Examiner will mark relevant assessment criteria based on how well the understanding of the original play is communicated within their recontextualised speech and their conversation in character



# Selecting a time period and context

The Time period selected for recontextualisation is key to demonstrate understanding of the play through the presentation of the speech.

The time period should allow for the Learner to meet the assessment criteria.

The methods of demonstrating understanding through the recontextualization are extremely varied and are designed to stimulate creativity in the learner.

## **It could be that the Learner:**

- Selects a period of modern conflict that is reflective of the War within the play selected.
- Creates a situation within the time period that reflects the mood/tone, so for example a wartime dance where a soldier is leaving his love to be deployed to reflect the loss experienced by the character.



# Using context to meet ACs

When choosing the new context, the Learner must consider:

- The central themes of the play to ensure that these are also highlighted in the recontextualization.
- Does performing the speech with the new context enable demonstration of:
  - The intentions and objectives of the character in the play?
  - The moods and thoughts of the character?
- Will the new context and way the character will be portrayed in the speech and conversation enable the learner to demonstrate:
  - Understanding of the character portrayed?
  - An ability to sustain the character's opinions throughout the conversation?
  - Respond to questions in a manner appropriate to character choice and text?



# Gender

- Learners can use different genders in their recontextualisation and they can change the gender of characters as they wish within a piece.
- Learners cannot change the set text, therefore, if used, a gender pronoun cannot be changed in a set speech.
- When engaging with the Examiner in the conversation, the Learner should refer to themselves in the first person.
- Other characters should be referred to by name, or by using gender neutral terms, where possible.
- Where a gender specific term is used, the Examiner will not judge whether the use is right or wrong in their marking, but they may clarify which character is being referred to.



# Pre-Exam Preparation

- Learners must have a printed, legible copy of the speech they are to deliver. This must be ready to give to the Examiner at the start of the exam.
- Speeches cannot be edited in any way.
- Learners must be prepared to Introduce their speech, giving a brief overview of:
  - Play, title and character name
  - The context and the key themes it is highlighting
- Learners should consider if they are happy to complete the assessments included in the exam in the order listed in the syllabus, or whether they wish to request any ordering adaptations.



# The start of the Exam

- Learners must have a printed, legible copy of the speech they are to deliver. This must be given to the Examiner at the start of the exam.
- If the Learner would like to take the individual assessments that form the exam in a different order, they must make the request before any assessment begins.



# Accents

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This means that Learners will be marked based specifically on how they meet the assessment criteria, for example clarity and audibility.



# Recontextualisation

Learners Introduce their Speech, including Title, Character name

Give a brief overview of the context and key themes highlighted in the speech

Learners will perform one set speech from memory in the chosen context with no text amends.

**Set speeches can be found in Appendix 1 of the syllabus.**



# The Introduction

The introduction is now marked and should be a succinct introduction, just noting the key points.

The purpose of this introduction is to ensure that the Examiner has an overview of the context of the speech and the key themes it highlights in relation to the play and is for 'scene setting' only.

Examiners will mark this AC (1.1) based on the clarity and focus of the statement.

Learners should avoid over explaining in this section as this may amend the 'statement' into an 'explanation and may affect the marks awarded. They will have an opportunity to provide additional detail in the knowledge section at the end.



# Sight Reading

The Examiner will select a Set speech (not the one chosen by the learner for recontextualisation).

The Examiner will show and tell the learner where to start and stop

Three minutes will be given to the learner to study the text

The learner will sight read the selection

**Set speeches can be found in Appendix 1 of the syllabus.**



# Conversation in Character

The Examiner will ask the Learner two of the following questions:

- Who are you and where are you?
- What has just happened?
- What are your relationships with the other characters in the play?
- What do you want more than anything?
- What is the obstacle preventing you from getting what you want?

The Learner will answer in character using the first person and in a manner appropriate to the context selected for the speech.

The Learner is not expected to use Shakespearean Language.

The Learner cannot refuse to answer however, they could have an opinion about being asked the question and state this opinion before answering the actual question.

Abuse or mistreatment of an Examiner will not be tolerated in or out of character.



# Knowledge

The Learner must explain how the chosen context highlights the themes of the play.

This is where the Learner must expand on the information given in the introduction and further explain their context and how it highlighted the key themes of the whole play.

They will need to select a number of key themes and provide detail as to:

- How the context chosen was relevant for highlighting the themes of the wider play
- How these themes were highlighted in the speech
- Why the way the speech was recontextualised was important to demonstrate the themes of the play

The Learner could use metaphors, examples, contrasting imagery or other creative methods to illustrate their understanding clearly.