

LAMDA

SHAKESPEARE

EXAMINATIONS SYLLABUS

With first teaching from 1 September 2017 and first examining from 1 January 2018

LAMDA Level 1 Award in Shakespeare

LAMDA Level 2 Award in Shakespeare

LAMDA Level 3 Certificate in Shakespeare

Contents

About LAMDA	4
LAMDA Qualifications	6
Qualification Framework	6
About this Syllabus Specification	6
Structure of the Qualification	6
LAMDA Qualification Titles Covered in this Syllabus Specification	7
Reasonable Adjustments and Special Considerations	7
Assessment and Grading	7
Assessment Requirements	8
Invalidation Policy	8
A Note on Language	8
Glossary of Terms	9
Support Material	9
Attainment Band Descriptors	9
▶ LAMDA Examinations in Shakespeare	
Purpose of the Qualification	12
Broad Objectives of the Qualification	12
Structure	13
Examination Regulations	14
▼ Level 1	
Level Description	16
Learning Outcomes	16
Total Time Allowance	17
Examination Content	17
Marking Scheme	26
Assessment and Grading Criteria	28
▼ Level 2	
Level Description	30
Learning Outcomes	30
Total Time Allowance	31
Examination Content	31
Marking Scheme	34
Assessment and Grading Criteria	36



▼ **Level 3**

Level Description	40
Learning Outcomes	40
Total Time Allowance	41
Examination Content	41
Marking Scheme	45
Assessment and Grading Criteria	46

Glossary of Terms: Syllabus Terminology	50
--	----

Glossary of Terms: Syllabus Content	51
--	----

About LAMDA



Founded in 1861, London Academy of Music and Dramatic Art (LAMDA) is the oldest drama school in the UK. We started to offer examinations in speech and drama to the public over 130 years ago. Since then, we have developed an enviable reputation for delivering excellence in the provision of Communication, Performance and Musical Theatre examinations in the UK and are rapidly extending our reach internationally.

The process of preparing for and succeeding in a LAMDA examination essentially helps Learners, whatever their ages or aspirations, to develop a broad range of skills that will serve them throughout life.

Across the range, our examinations develop a Learner's ability to:

- read easily, fluently and with good understanding
- expand vocabulary to improve powers of self-expression
- improve confidence in speaking and listening
- memorise and recall information
- research and create persuasive formal presentations
- create and defend arguments
- engage in constructive informal conversation
- work both on his/her own and participate as a member of a team.

No matter what direction Learners may choose to follow in the future, our examinations provide the opportunity to nurture their natural abilities. These critical skills will enhance their self-confidence to engage and contribute fully, whether at school, in further education, in work, or in the community: in other words, to fulfil their potential.

All our examinations are rooted in encouraging participants to develop a love of literature, poetry and drama and thus improve standards of communication through the spoken word. This syllabus provides a wide range of opportunities to do so in the context of Shakespeare's work.

Ultimately, it is the sense of achievement that empowers the individual. We believe that succeeding in a LAMDA examination demonstrates not only that Learners have met rigorous Assessment Criteria in a particular discipline, but also that they have grown as individuals through participating in a worthwhile activity that is respected as a global standard.

At LAMDA, we want Learners to enjoy learning and to be inspired and motivated to progress to further learning opportunities.

Sound, fair and exacting assessment practices enrich the learning experience and endorse the effort and application that has gone into studying for LAMDA qualifications.

John S. Lawton

Head of Examinations

LAMDA

LAMDA Qualifications

LAMDA is recognised as an awarding organisation by Ofqual, the Office of Qualifications and Examinations Regulation in England and the corresponding regulatory authorities in Wales and Northern Ireland: Qualifications Wales and Council for the Curriculum, Examinations and Assessment (CCEA).

LAMDA qualifications are recognised by Ofqual and the corresponding regulatory authorities.

▼ Qualification Framework

The LAMDA *Shakespeare Examinations* reside on the Regulated Qualifications Framework (RQF).

The RQF permits direct comparison between academic qualifications (i.e. GCSEs/A Levels) and vocational qualifications (i.e. LAMDA qualifications and others).

▼ About this Syllabus Specification

This syllabus specification outlines the specifications for LAMDA *Shakespeare Examinations*. It is designed for use by Centres, Teachers, Learners and Parents.

▼ Structure of the Qualification

LAMDA *Shakespeare Examinations* are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to Learners of all ages.

The Qualification is available at three levels on the RQF: Level 1, Level 2 and Level 3.

▼ **LAMDA Qualification Titles Covered in this Syllabus Specification**

These Qualifications have been recognised and are eligible for public funding as determined by the Department for Education (DfE) under Section 96 of the Learning and Skills Act 2000.

The qualification titles listed above feature in the funding lists published annually by the DfE and the regularly updated website www.education.gov.uk

603/1953/7 LAMDA *Level 1 Award in Shakespeare*

603/1989/6 LAMDA *Level 2 Award in Shakespeare*

603/1990/2 LAMDA *Level 3 Certificate in Shakespeare*

▼ **Reasonable Adjustments and Special Considerations**

Reasonable Adjustments and Special Considerations are designed to facilitate access to qualifications for Learners who have particular requirements. Further information can be obtained from LAMDA Examinations' published *Reasonable Adjustments and Special Considerations Policy*, which is available to download from the LAMDA website: www.lamda.ac.uk

▼ **Assessment and Grading**

The purpose of assessment is to ensure that effective learning has taken place to give Learners the opportunity to meet all the Assessment Criteria and achieve the learning outcomes within a qualification and/or unit.

All LAMDA qualifications require external assessment. External assessment is a form of independent assessment where Assessment Criteria for each qualification are set by LAMDA and marked by a LAMDA Examinations Examiner.

LAMDA *Shakespeare Examinations* use practical assessment as their method for external assessment.

▼ **Assessment Requirements**

All assessment for LAMDA regulated qualifications is criterion-referenced, based on the achievement of specified learning outcomes and Assessment Criteria. Each qualification and/or unit within the qualification has specified Assessment Criteria, which are used for grading purposes. A qualification grade can be awarded at Pass, Merit or Distinction.

A Pass, Merit or Distinction is awarded respectively for the achievement of all outcomes against the specified Assessment Criteria for each grading criteria detailed in the syllabus specification.

Learners who complete the external assessment but who either do not meet the minimum pass criteria mark for a Pass, or fail to satisfy one or more of the stated Assessment Criteria (irrespective of the total marks they accumulate) will be graded as a Fail.

In these circumstances the Examiner will identify the Assessment Criteria/criterion not met in the examination report.

▼ **Invalidation Policy**

LAMDA operates an Invalidation Policy for all its qualifications.

All Learners must perform to the exact requirements as detailed in the relevant syllabus specifications. Learners who do not conform to these requirements will be referred by the Examiner to LAMDA.

The referral will be reviewed by appropriate personnel at LAMDA who will determine whether an Invalidation exists.

For all confirmed Invalidation decisions, a letter detailing the reasons for the Invalidation along with the Learner's examination report (marked Invalid) will be sent directly to the centre coordinator or the named accountable person detailed at the time of examination entry.

▼ **A Note on Language**

English is used and explicitly expressed in all LAMDA syllabus specifications and assessment materials for the examinations.

Examinations are conducted solely in English. The language used in all syllabus specifications, assessment materials and during practical assessment is explicit, plain and free from bias.

While LAMDA offers examinations in Ireland and Wales, it does not offer examinations using Welsh (Cymraeg) or Irish (Gaelige) languages.

There is no requirement for Learners to conform linguistically to all features of British Standard English or Received Pronunciation. However, Learners' oral communication must be at a level that will not impose any difficulty of comprehension or strain on the Examiner during the assessment.

▼ **Glossary of Terms**

A glossary of the terminology used in this syllabus specification is available at the back of this syllabus.

▼ **Support Material**

LAMDA has provided additional support materials to aid Centres, Teachers and Learners when preparing for the LAMDA *Shakespeare Examinations*. These include online support material entitled *Teacher Support Material: Examinations in Shakespeare*. The online support material is available for free on the LAMDA website at www.lamda.ac.uk or upon request from LAMDA.

▼ **Attainment Band Descriptors**

LAMDA examinations are awarded at four attainment bands. Depending on the level of mastery demonstrated during an examination, a Learner may be awarded a Pass, a Merit, a Distinction or a Fail. The attainment band descriptors detailed below broadly describe the level of achievement a Learner is required to show to obtain a specific attainment band. The attainment band descriptors are generic and are relevant to every grade and discipline within this syllabus specification.

The attainment band descriptors correlate specifically to the set learning outcomes, Assessment criteria and prescribed marking scheme at each grade and for each discipline in this syllabus specification.

Distinction (80–100)

A Learner who achieves a Distinction will have:

- presented a highly accurate and fluent response in all of the components
- demonstrated the ability to perform accurately and from memory with very good physical and vocal technique and will have shown evidence of excellent interpretative skills of the text and character
- demonstrated wide-ranging contextual knowledge in relation to the repertoire performed
- communicated, through the performance, a sense of real engagement with complete understanding of the repertoire
- communicated perceptively on their performance and interpretation.

Merit (65–79)

A Learner who achieves a Merit will have:

- presented an accurate and fluent response in all or most of the components
- demonstrated the ability to perform accurately and from memory (where applicable) with secure physical and vocal technique and will have shown evidence of good interpretative skills of the text and character
- demonstrated secure contextual knowledge in relation to the repertoire performed
- communicated, through the performance, some sense of engagement with an assured understanding of the repertoire
- responded positively and fluently to questions from the Examiner.

Pass (50–64)

A Learner who achieves a Pass will have:

- presented an accurate and fluent response in some of the components
- demonstrated the ability to perform from memory (where applicable) with reasonable accuracy and an acceptable level of physical and vocal technique and will have shown some evidence of interpretative skills of the text and character
- demonstrated some contextual knowledge in relation to the repertoire performed
- communicated, through the performance, a basic understanding of the repertoire
- provided correct factual answers to some of the questions asked by the Examiner.

Fail (0–49)

A Learner who attains a Fail will have:

- demonstrated insufficient fluency in one or more component
- demonstrated an unacceptable standard of physical and vocal technique; there will have been insufficient memory (if applicable) and they will have shown insufficient or no evidence of interpretative skills
- been assessed as insufficient in their contextual knowledge in relation to the repertoire performed
- provided incorrect or incoherent answers to questions asked by the Examiner
- failed to communicate, through the performance, sufficient understanding of the repertoire.

LAMDA Examinations in Shakespeare

From 1 January 2018

► Purpose of the Qualification

LAMDA Examinations in Shakespeare are designed to develop an understanding of Shakespeare's language and the skills necessary to communicate a Shakespeare 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

The Learner(s) will be required to:

- explore style, form, character, context and subtext (where applicable) in order to realise the specific demands of the Shakespeare text
- engage with character and situation in order to create a sense of reality.

2 Technical skills

The Learner(s) will be required to:

- develop skills in voice, speech, physicality and use of the performance space.

3 Knowledge of the performance process

The Learner(s) will be required to:

- know and understand the chosen material
- know and understand Shakespeare's style of writing and the Elizabethan Theatre (Level 3 only).

► Structure

The qualification is available at three levels, in line with the Regulated Qualifications Framework:

Level 1

Level 2

Level 3

Learners may enter for a *Shakespeare Examination* at any Level. Each Level is independently assessed. The knowledge and skills required increase as the Levels progress.

LAMDA *Shakespeare Examinations* are offered in the following formats:

- Solo (one Learner) where the Learner performs alone
- Duologue (two Learners, available at Level 2 and Level 3 only) where the Learners perform all scenes together and one sonnet each.

▶ Examination Regulations

- 1 The set speeches for Level 1 are printed in full in this syllabus specification.
- 2 The Learner must perform their chosen set speech for Level 1 as it is presented in this syllabus specification.
- 3 It is recommended that the texts used for study are from the Arden Shakespeare Series or the Cambridge School Shakespeare Series. Downloading single speeches/scenes from the internet for use in these examinations is not recommended, as the structure of the speech/scene may be printed differently.
- 4 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 or canes. Nudity is not permitted. Small hand props are permitted but must be kept to a minimum. Real knives or other weapons are not permitted.
- 5 Electronic devices, such as (but not limited to): mobile phones, Kindles, iPads, e-readers and laptops, are not permitted in the examination room.
- 6 The Learner(s) must only play one character in their selected speech/scene.
- 7 No unauthorised person will be allowed to be present during the examination.
- 8 Animals are not permitted in the examination room.
- 9 The selected repertoire must be performed in English.

For further information and guidance please refer to the *LAMDA Examinations Guide for Centres and Teachers in the United Kingdom* or the *LAMDA Examinations Guide for International Centres and Teachers*. These are available for free on the LAMDA website at www.lamda.ac.uk or upon request from LAMDA.

Level 1

- ▶ **RQF Level:** 1
- ▶ **Guided Learning Hours:** 30
- ▶ **Total Qualification Time:** 80

▼ **Level Description**

The LAMDA *Level 1 Award in Shakespeare* is designed to enable Learners to develop basic skills in performing a Shakespeare text. Learners will perform from memory one set speech from a play by William Shakespeare, audibly and clearly. They 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. Through variations in volume, pace and pause they will be able to understand the form and rhythm of the language and create and convey mood. Their use of body and space will complement their performance.

▼ **Learning Outcomes**

On completion of this unit the Learner will be able to:

Interpretation

LO1: Perform one set speech from memory from a play by William Shakespeare, demonstrating understanding and engagement with the material.

Technique

LO2: Use vocal skills in response to the text.

LO3: Create a physical response to the text.

Knowledge

LO4: Know and understand the content and context of the chosen speech.

▼ Total Time Allowance

Solo – 15 minutes

▼ Examination Content

Interpretation and Technique

The Learner will perform from memory **one** set speech from a play by William Shakespeare. The Learner must select this speech from the list of set speeches provided in this syllabus specification on pages 18-25.

The Learner must announce the play title and the character name prior to the performance. A legible copy of the speech should be provided for the Examiner.

There is no duologue format for Level 1 Examinations in Shakespeare.

Knowledge

The Learner will answer questions on the following:

- The story of the play from which the speech has been taken
- Who their character is talking to and what the speech is about.

Level 1 Set Speeches

The Learner must choose **one** of the following speeches to perform for their Level 1 examination. The Learner must perform their chosen set speech from memory as it is presented below. These speeches have been taken from: Proudfoot, R., Thompson, A. and Kastan D. S. (2015) *Shakespeare Complete Works*, Revised Edition, India: The Arden Shakespeare, an imprint of Bloomsbury Publishing PLC. Please note that some speeches may have been edited by LAMDA.

A Midsummer Night's Dream, Act 2 Scene 2

Helena (lines 122–133)

Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man,
That I did never, no, nor never can
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth, you do,
In such disdainful manner me to woo.
But fare you well; perforce I must confess
I thought you lord of more true gentleness.
O that a lady, of one man refus'd,
Should of another therefore be abus'd!

A Midsummer Night's Dream, Act 3 Scene 1**Titania** (lines 144–154)

Out of this wood do not desire to go:
 Thou shalt remain here, whether thou wilt or no.
 I am a spirit of no common rate;
 The summer still doth tend upon my state;
 And I do love thee: therefore go with me.
 I'll give thee fairies to attend on thee;
 And they shall fetch thee jewels from the deep,
 And sing, while thou on pressed flowers dost sleep:
 And I will purge thy mortal grossness so,
 That thou shalt like an airy spirit go.
 Peaseblossom! Cobweb! Moth! and Mustardseed!

A Midsummer Night's Dream, Act 3 Scene 2**Oberon** (lines 88–91 and 94–99)

What hast thou done? Thou hast mistaken quite,
 And laid the love-juice on some true love's sight;
 Of thy misprision must perforce ensue
 Some true love turn'd, and not a false turn'd true.

About the wood go swifter than the wind,
 And Helena of Athens look thou find;
 All fancy-sick she is, and pale of cheer
 With sighs of love, that costs the fresh blood dear.
 By some illusion see thou bring her here;
 I'll charm his eyes against she do appear.

A Midsummer Night's Dream, Act 3 Scene 2**Puck** (lines 448–464)

On the ground
 Sleep sound;
 I'll apply
 To your eye,
 Gentle lover, remedy.
 When thou wak'st,
 Thou tak'st
 True delight
 In the sight
 Of thy former lady's eye;
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown:
 Jack shall have Jill,
 Nought shall go ill;
 The man shall have his mare again, and all shall be well.

A Midsummer Night's Dream, Act 5 Scene 1**Snout, as Wall** (lines 154–163)

In this same interlude it doth befall
 That I, one Snout by name, present a wall;
 And such a wall as I would have you think
 That had in it a crannied hole, or chink,
 Through which the lovers, Pyramus and Thisbe,
 Did whisper often, very secretly.
 This loam, this rough-cast, and this stone doth show
 That I am that same wall; the truth is so:
 And this the cranny is, right and sinister,
 Through which the fearful lovers are to whisper.

The Tempest, Act 1 Scene 2**Miranda** (lines 1–13)

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer – a brave vessel
(Who had no doubt some noble creature in her)
Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed and
The fraughting souls within her.

The Tempest, Act 1 Scene 2**Ariel** (lines 210–215 and 218–224)

All but mariners
Plunged in the foaming brine and quit the vessel;
Then all afire with me, the King's son Ferdinand,
With hair up-staring (then like reeds, not hair),
Was the first man that leapt, cried 'Hell is empty,
And all the devils are here'.

Not a hair perished;
On their sustaining garments not a blemish,
But fresher than before; and, as thou bad'st me,
In troops I have dispersed them 'bout the isle.
The King's son have I landed by himself,
Whom I left cooling of the air with sighs,
In an odd angle of the isle, and sitting,
His arms in this sad knot.

The Tempest, Act 2 Scene 2**Caliban** (lines 158–162 and 165–170)

I'll show thee the best springs; I'll pluck thee berries;
 I'll fish for thee, and get thee wood enough.
 A plague upon the tyrant that I serve!
 I'll bear him no more sticks but follow thee,
 Thou wondrous man.

I prithee, let me bring thee where crabs grow,
 And I with my long nails will dig thee pignuts,
 Show thee a jay's nest, and instruct thee how
 To snare the nimble marmoset. I'll bring thee
 To clust'ring filberts, and sometimes I'll get thee
 Young scamels from the rock. Wilt thou go with me?

Romeo and Juliet, Prologue

(lines 1–15)

Two households both alike in dignity
 (In fair Verona, where we lay our scene)
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes
 A pair of star-cross'd lovers take their life,
 Whose misadventur'd piteous overthrows
 Doth with their death bury their parents' strife.
 The fearful passage of their death-mark'd love
 And the continuance of their parents' rage,
 Which, but their children's end, nought could remove,
 Is now the two hours' traffic of our stage;
 The which, if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.

Macbeth, Act 4 Scene 1**Witch** (lines 4–5 and 12–21)

Round about the cauldron go;
In the poison'd entrails throw. –

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble:
Fire, burn; and, cauldron, bubble.

The Comedy of Errors, Act 2 Scene 1**Luciana** (lines 15–25)

Why, headstrong liberty is lash'd with woe.
There's nothing situate under heaven's eye
But hath his bound in earth, in sea, in sky.
The beasts, the fishes, and the winged fowls
Are their males' subjects, and at their controls;
Man, more divine, the master of all these,
Lord of the wide world and wild wat'ry seas,
Indued with intellectual sense and souls,
Of more pre-eminence than fish and fowls,
Are masters to their females, and their lords:
Then let your will attend on their accords.

As You Like It, Act 3 Scene 2**Orlando** (lines 1–10)

Hang there my verse, in witness of my love,
And thou thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name, that my full life doth sway.
O Rosalind, these trees shall be my books,
And in their barks my thoughts I'll character,
That every eye which in this forest looks,
Shall see thy virtue witness'd everywhere.
Run, run Orlando, carve on every tree
The fair, the chaste, and unexpressive she.

King Henry V, Act 3 Scene 2**Boy** (lines 29–43)

As young as I am, I have observed these three swashers. I am boy to them all three, but all they three, though they would serve me, could not be man to me, for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced, by the means whereof 'a faces it out but fights not. For Pistol, he hath a killing tongue and a quiet sword, by the means whereof a breaks words and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers lest 'a should be thought a coward: but his few bad words are matched with as few good deeds, for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase.

The Tempest, Act 2 Scene 2**Trinculo** (lines 18–31 and 37–41)

Here's neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing i'th' wind. Yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head. Yond same cloud cannot choose but fall by pailfuls [*Sees Caliban.*] What have we here, a man or a fish? Dead or alive? A fish: he smells like a fish, a very ancient and fish-like smell, a kind of – not of the newest – poor-John. A strange fish! Were I in England now (as once I was) and had but this fish painted, not a holiday fool there but would give a piece of silver. There would this monster make a man; any strange beast there makes a man. Alas, the storm is come again. My best way is to creep under his gaberdine; there is no other shelter hereabout. Misery acquaints a man with strange bedfellows! I will here shroud till the dregs of the storm be past.

As You Like It, Act 3 Scene 2**Rosalind** (lines 360–374 and 381–382)

There is none of my uncle's marks upon you. He taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner. A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not – but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation. But you are no such man: you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other. But in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

▼ Level 1 Marking Scheme

Assessment Task		Marks	Total Marks
Speech	Interpretation	40	80
	Technique	40	
Knowledge			20
Total Marks			100

▼ Attainment Bands

Award	Total Marks
Pass	50–64
Merit	65–79
Distinction	80+

Assessment and Grading Criteria

LEVEL 1

In order to pass this unit the evidence that the Learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The Assessment Criteria for a Pass grade describe the level of achievement required to pass this unit.

Learning Outcomes	To achieve a Pass the evidence must show that the Learner can:
L01 Perform one set speech from memory from a play by William Shakespeare, demonstrating an understanding of the material	<ul style="list-style-type: none">1.1 Demonstrate a basic understanding of the character and situation1.2 Demonstrate a basic understanding of the form and rhythm of the speech1.3 Perform from memory with naturalness, fluency, and focus some of the time
L02 Use vocal skills in response to the text	<ul style="list-style-type: none">2.1 Perform with audibility and clarity some of the time2.2 Use pace and pause appropriate to the text some of the time
L03 Create a physical response to the text	<ul style="list-style-type: none">3.1 Perform with movement and facial expression appropriate to character and situation some of the time
L04 Know and understand the content and context of the chosen speech	<ul style="list-style-type: none">4.1 Give a brief description of the story of the play from which the speech has been taken4.2 Give a brief explanation of who the character is talking to and what the speech is about

Level 1

Level 2

Level 3

To achieve a Merit the evidence must show that the Learner can:

- 1.1 Demonstrate a secure understanding of the character and situation
- 1.2 Demonstrate a secure understanding of the form and rhythm of the speech
- 1.3 Perform from memory with naturalness, fluency, and focus most of the time

2.1 Perform with audibility and clarity most of the time

2.2 Use pace and pause appropriate to the text most of the time

3.1 Perform with movement and facial expression appropriate to character and situation most of the time

4.1 Give a secure description of the story of the play from which the speech has been taken

4.2 Give a secure explanation of who the character is talking to and what the speech is about

To achieve a Distinction the evidence must show that the Learner can:

- 1.1 Demonstrate a total understanding of the character and situation
- 1.2 Demonstrate a total understanding of the form and rhythm of the speech
- 1.3 Perform from memory with naturalness, fluency, and focus throughout the performance

2.1 Perform with audibility and clarity throughout the performance

2.2 Use pace and pause appropriate to the text throughout the performance

3.1 Perform with movement and facial expression appropriate to character and situation throughout the performance

4.1 Give a detailed description of the story of the play from which the speech has been taken

4.2 Give a detailed explanation of who the character is talking to and what the speech is about

Level 2

- ▶ **RQF Level:** 2
- ▶ **Guided Learning Hours:** 50
- ▶ **Total Qualification Time:** 120

▼ **Level Description**

The LAMDA *Level 2 Award in Shakespeare* is designed to enable Learners to develop a range of skills in performing Shakespeare. Learners will perform from memory two scenes, each from a different play by William Shakespeare. The performance will be audible and intelligible with vocal expression, through which mood and meaning are communicated. Learners will be able to demonstrate a sound understanding of Shakespeare's language, leading to an imaginative interpretation in which there is application of appropriate technical skills. Effective preparation and study will be evident, leading to a secure performance. Use of voice, body and space will be effectively combined to communicate the text and engage the audience.

▼ **Learning Outcomes**

On completion of this unit the Learner will be able to:

Interpretation

LO1: Perform two scenes from memory, each from a different play by William Shakespeare, demonstrating understanding and engagement with the material.

Technique

LO2: Use vocal skills in response to the text.

LO3: Create a physical response to the text.

Knowledge

LO4: Know and understand the content and context of the chosen material.

▼ Total Time Allowance

Solo – 20 minutes

Duologue – 30 minutes

▼ Examination Content

At least one of the two scenes selected for this exam should be written in verse.

Scene 1: Interpretation and Technique

Solo Learners will perform from memory one solo scene of their own choice. The scene must be taken from **List A**.

Duologue Learners will perform from memory one duologue scene of their own choice. The scene must be taken from **List A**.

List A

All's Well That Ends Well

As You Like It

The Comedy of Errors

Love's Labour's Lost

Measure for Measure

The Merchant of Venice

The Merry Wives of Windsor

A Midsummer Night's Dream

Much Ado About Nothing

The Taming of the Shrew

The Tempest

Twelfth Night

The Two Gentlemen of Verona

The Winter's Tale

Solo scenes should be a minimum of two minutes and no more than four minutes in performance time. Duologue scenes should be a minimum of three minutes and no more than five minutes in performance time. The Learner(s) must announce the play title and character prior to the performance. A legible copy of the scene should be provided for the Examiner.

The scene chosen must not be one that is set for Level 1 Shakespeare Examinations as detailed in this syllabus.

Scene 2: Interpretation and Technique

Solo Learners will perform from memory one solo scene of their own choice. The scene must be taken from **List B**.

Duologue Learners will perform from memory one duologue scene of their own choice. The scene must be taken from **List B**.

List B

Antony and Cleopatra

Coriolanus

Cymbeline

Hamlet

Julius Caesar

King Lear

Macbeth

Othello

Romeo and Juliet

Timon of Athens

Titus Andronicus

Troilus and Cressida

King Richard II

King Richard III

Solo scenes should be a minimum of two minutes and no more than four minutes in performance time. Duologue scenes should be a minimum of three minutes and no more than five minutes in performance time. The Learner(s) must announce the play title and character prior to the performance. A legible copy of the scene should be provided for the Examiner.

The scene chosen must not be one that is set for Level 1 Shakespeare Examinations as detailed in this syllabus.

Knowledge

The Learner(s) will choose one scene from the two presented and answer questions on the following:

- The form of the language and the linguistic devices used within the scene (including assonance, alliteration, antithesis, metaphor, simile and imagery)
- The character's reason for speaking
- The character's role within the context of the play as a whole.

The Examiner will then choose two lines of text from either Scene 1 or Scene 2 and ask the Learner(s) to explain their meaning.

▼ Level 2 Marking Scheme

Assessment Task		Marks	Total Marks
Scene 1	Interpretation	20	40
	Technique	20	
Scene 2	Interpretation	20	40
	Technique	20	
Knowledge			20
Total Marks			100

▼ Attainment Bands

Award	Total Marks
Pass	50–64
Merit	65–79
Distinction	80+

Level 1

Level 2

Level 3

Assessment and Grading Criteria

LEVEL 2

In order to pass this unit the evidence that the Learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The Assessment Criteria for a Pass grade describe the level of achievement required to pass this unit.

Learning Outcomes	To achieve a Pass the evidence must show that the Learner can:
LO1 Perform two scenes from memory, each from a different play by William Shakespeare, demonstrating an understanding of the material	<ol style="list-style-type: none">1.1 Demonstrate a basic understanding of the place and situation in the two scenes1.2 Demonstrate a basic understanding of the characters' moods and thoughts in the two scenes1.3 Demonstrate a basic understanding of the form and rhythm of the language in the two scenes1.4 Perform from memory with fluency, focus and spontaneity some of the time in the two scenes
LO2 Use vocal skills in response to the text	<ol style="list-style-type: none">2.1 Perform with audibility and clarity some of the time in the two scenes2.2 Use breath support appropriate to the demands of the text some of the time within the two scenes2.3 Use adequate modulation some of the time in the two scenes

Level 1

Level 2

Level 3

To achieve a Merit the evidence must show that the Learner can:

- 1.1 Demonstrate a secure understanding of the place and situation in the two scenes
- 1.2 Demonstrate a secure understanding of the characters' moods and thoughts in the two scenes
- 1.3 Demonstrate a secure understanding of the form and rhythm of the language in the two scenes
- 1.4 Perform from memory with fluency, focus and spontaneity most of the time in the two scenes

- 2.1 Perform with audibility and clarity most of the time in the two scenes
- 2.2 Use breath support appropriate to the demands of the text most of the time, in the two scenes
- 2.3 Use adequate modulation most of the time in the two scenes

To achieve a Distinction the evidence must show that the Learner can:

- 1.1 Demonstrate a total understanding of the place and situation in the two scenes
- 1.2 Demonstrate a total understanding of the characters' moods and thoughts in the two scenes
- 1.3 Demonstrate a total understanding of the form and rhythm of the language in the two scenes
- 1.4 Perform from memory with fluency, focus and spontaneity throughout the performance in the two scenes

- 2.1 Perform with audibility and clarity throughout the performance in the two scenes
- 2.2 Use breath support appropriate to the demands of the text throughout the performance within the two scenes
- 2.3 Use adequate modulation throughout the performance in the two scenes

Continued ▶

Assessment and Grading Criteria

LEVEL 2 (continued)

Learning Outcomes

LO3 Create a physical response to the text

To achieve a Pass the evidence must show that the Learner can:

- 3.1 Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression some of the time
- 3.2 Make effective use of the performance space some of the time in both scenes

LO4 Know and understand the content and context of the chosen material

- 4.1 Give a brief description of the form of the language in one of the chosen scenes and the linguistic devices used within it
- 4.2 Give a brief explanation of the character's reason for speaking in one of the chosen scenes
- 4.3 Give a brief explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a basic explanation of the meaning of two lines of text from one of the chosen scenes

Level 1

Level 2

Level 3

To achieve a Merit the evidence must show that the Learner can:

- 3.1 Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression most of the time
- 3.2 Make effective use of the performance space most of the time in both scenes

- 4.1 Give a secure description of the form of the language in one of the chosen scenes and the linguistic devices used within it
- 4.2 Give a secure explanation of the character's reason for speaking in one of the chosen scenes
- 4.3 Give a secure explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a secure explanation of the meaning of two lines of text from one of the chosen scenes

To achieve a Distinction the evidence must show that the Learner can:

- 3.1 Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression throughout the performance
- 3.2 Make effective use of the performance space throughout the performance in both scenes

- 4.1 Give a detailed description of the form of the language in one of the chosen scenes and the linguistic devices used within it
- 4.2 Give a detailed explanation of the character's reason for speaking in one of the chosen scenes
- 4.3 Give a detailed explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a detailed explanation of the meaning of two lines of text from one of the chosen scenes

Level 3

- ▶ **RQF Level:** 3
- ▶ **Guided Learning Hours:** 90
- ▶ **Total Qualification Time:** 240

▼ **Level Description**

The LAMDA *Level 3 Certificate in Shakespeare* is designed to enable Learners to develop a wide range of skills in performing Shakespeare. Learners will perform from memory two scenes, each from a different play by William Shakespeare, and one sonnet. They will integrate their knowledge and skills to demonstrate a mature understanding of the text and the language. The Learner will take ownership and demonstrate a personal interpretation of the text. Presentation will be grounded in thorough and relevant preparation. Learners will combine physical and vocal expression to support and inform characterisation and engage the audience.

▼ **Learning Outcomes**

On completion of this unit the Learner will be able to:

Interpretation

LO1: Perform two scenes from memory, each from a different play by William Shakespeare, and one sonnet, demonstrating understanding and engagement with the material.

Technique

LO2: Use vocal skills in response to the text.

LO3: Create a physical response to the text.

Knowledge

LO4: Know and understand the content and context of the chosen material.

▼ Total Time Allowance

Solo – 30 minutes

Duologue – 40 minutes

▼ Examination Content

At least one of the two scenes selected for this exam should be written in verse.

Scene 1: Interpretation and Technique

Solo Learners will perform from memory one solo scene of their own choice. The scene must be taken from **List A or List B**.

Duologue Learners will perform from memory one duologue scene of their own choice. The scene must be taken from **List A or List B**.

List A

All's Well That Ends Well

As You Like It

The Comedy of Errors

Love's Labour's Lost

Measure for Measure

The Merchant of Venice

The Merry Wives of Windsor

A Midsummer Night's Dream

Much Ado About Nothing

The Taming of the Shrew

The Tempest

Twelfth Night

The Two Gentleman of Verona

The Winter's Tale

List B*Cymbeline**Hamlet**King Lear**Macbeth**Othello**Romeo and Juliet**Timon of Athens**Titus Andronicus**Troilus and Cressida*

Solo scenes should be a minimum of two minutes and no more than four minutes in performance time. Duologue scenes should be a minimum of three minutes and no more than five minutes in performance time. The Learner(s) must announce the play title and character prior to the performance. A legible copy of the scene should be provided for the Examiner.

The scene chosen must not be one that is set for Level 1 Shakespeare Examinations as detailed in this syllabus.

Scene 2: Interpretation and Technique

Solo Learners will perform from memory one solo scene of their own choice. The scene must be taken from **List C**.

Duologue Learners will perform from memory one duologue scene of their own choice. The scene must be taken from **List C**.

List C*Antony and Cleopatra**Coriolanus**King Henry IV Part One**King Henry IV Part Two*

King Henry V
King Henry VI Part One
King Henry VI Part Two
King Henry VI Part Three
King Henry VIII
Julius Caesar
King John
King Richard II
King Richard III

Solo scenes should be a minimum of two minutes and no more than four minutes in performance time. Duologue scenes should be a minimum of three minutes and no more than five minutes in performance time. The Learner(s) must announce the play title and character prior to the performance. A legible copy of the scene should be provided for the Examiner.

The scene chosen must not be one that is set for Level 1 Shakespeare Examinations as detailed in this syllabus.

Sonnet: Interpretation and Technique

Solo Learners will perform from memory one sonnet of their own choice by William Shakespeare.

Duologue Learners will each perform from memory one sonnet of their own choice by William Shakespeare. The Learners must perform their sonnets separately. They may select the same sonnet to perform or different sonnets.

The Learner(s) must announce the title of the sonnet prior to the performance. A legible copy of the selection should be provided for the Examiner.

Knowledge

The Learner(s) will answer questions on the following:

- The content and structure of the sonnet
- The subtext of one of the scenes (one scene from the two performed will be selected by the Examiner at the time of the examination)
- The role of one of the characters within the context of the play as a whole (one character from the two performed will be selected by the Examiner at the time of the examination)
- William Shakespeare's style of writing
- The design of the Elizabethan Theatre and aspects of performing Shakespeare within it.

Level 1

Level 2

Level 3

▼ Level 3 Marking Scheme

Assessment Task		Marks	Total Marks
Scene 1	Interpretation	15	30
	Technique	15	
Scene 2	Interpretation	15	30
	Technique	15	
Sonnet	Interpretation	10	20
	Technique	10	
Knowledge			20
Total Marks			100

▼ Attainment Bands

Award	Total Marks
Pass	50–64
Merit	65–79
Distinction	80+

Assessment and Grading Criteria

LEVEL 3

In order to pass this unit the evidence that the Learner presents for assessment needs to demonstrate that s/he can meet all the learning outcomes for the unit. The assessment criteria for a Pass grade describe the level of achievement required to pass this unit.

Learning Outcomes

LO1 Perform two scenes from memory, each from a different play by William Shakespeare, and one sonnet/poem, demonstrating an understanding of the material

LO2 Use vocal skills in response to the text

To achieve a Pass the evidence must show that the Learner can:

- 1.1 Demonstrate a basic understanding of the text and subtext in the two scenes and the sonnet
 - 1.2 Demonstrate a basic understanding of the characters' intentions and objectives in the two scenes
 - 1.3 Demonstrate a basic understanding of the form, rhythm and structure of the two scenes and the sonnet
 - 1.4 Perform from memory with fluency, focus and spontaneity some of the time
-
- 2.1 Perform with audibility and clarity some of the time
 - 2.2 Use breath support appropriate to the demands of the text some of the time
 - 2.3 Use adequate modulation some of the time
 - 2.4 Respond vocally to some of the demands of the two characterisations

Level 1

Level 2

Level 3

To achieve a Merit the evidence must show that the Learner can:

- 1.1 Demonstrate a secure understanding of text and subtext in the two scenes and the sonnet
- 1.2 Demonstrate a secure understanding of the characters' intentions and objectives in the two scenes
- 1.3 Demonstrate a secure understanding of the form, rhythm and structure of the two scenes and the sonnet
- 1.4 Perform from memory with fluency, focus and spontaneity most of the time

- 2.1 Perform with audibility and clarity most of the time
- 2.2 Use breath support appropriate to the demands of the text most of the time
- 2.3 Use adequate modulation most of the time
- 2.4 Respond vocally to most of the demands of the two characterisations

To achieve a Distinction the evidence must show that the Learner can:

- 1.1 Demonstrate a total understanding of text and subtext in the two scenes and the sonnet
- 1.2 Demonstrate a total understanding of the characters' intentions and objectives in the two scenes
- 1.3 Demonstrate a total understanding of the form, rhythm and structure of the two scenes and the sonnet
- 1.4 Perform from memory with fluency, focus and spontaneity throughout the performance

- 2.1 Perform with audibility and clarity throughout the performance
- 2.2 Use breath support appropriate to the demands of the text throughout the performance
- 2.3 Use adequate modulation throughout the performance
- 2.4 Respond vocally to all of the demands of the two characterisations

Continued ▶

Assessment and Grading Criteria

LEVEL 3 (continued)

Learning Outcomes

L03 Create a physical response to the text

To achieve a Pass the evidence must show that the Learner can:

- 3.1 Communicate a basic understanding of the movement, posture, stance, gesture(s) and facial expression required to bring the characters and texts to life
- 3.2 Make effective use of the performance space some of the time

L04 Know and understand the content and context of the chosen material

- 4.1 Give a brief explanation of the content and structure of the sonnet
- 4.2 Give a brief explanation of the subtext of one of the scenes
- 4.3 Give a brief explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a brief summary of William Shakespeare's style of writing
- 4.5 Give a brief explanation of the design of the Elizabethan theatre and aspects of performing Shakespeare within it

Level 1

Level 2

Level 3

To achieve a Merit the evidence must show that the Learner can:

- 3.1 Communicate a secure understanding of the movement, posture, stance, gesture(s) and facial expression to bring the characters and texts to life
- 3.2 Make effective use of the performance space most of the time

- 4.1 Give a secure explanation of the content and structure of the sonnet
- 4.2 Give a secure explanation of the subtext of one of the scenes
- 4.3 Give a secure explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a secure summary of William Shakespeare's style of writing
- 4.5 Give a secure explanation of the design of the Elizabethan theatre and aspects of performing Shakespeare within it

To achieve a Distinction the evidence must show that the Learner can:

- 3.1 Communicate a total understanding of the movement, posture, stance, gesture(s) and facial expression to bring the characters and texts to life
- 3.2 Make effective use of the performance space throughout the performance

- 4.1 Give a detailed explanation of the content and structure of the sonnet
- 4.2 Give a detailed explanation of the subtext of one of the scenes
- 4.3 Give a detailed explanation of the role of one of the characters portrayed, within the context of the play as a whole
- 4.4 Give a detailed summary of William Shakespeare's style of writing
- 4.5 Give a detailed explanation of the design of the Elizabethan theatre and aspects of performing Shakespeare within it

Glossary of Terms: Syllabus Terminology

Assessment – the process of making judgments about the extent to which a Learner's work meets the Assessment Criteria or any additional assessment requirements of a qualification

Assessment Criteria – descriptions of the requirements a Learner is expected to meet to demonstrate that a learning outcome has been achieved

Certificate (for a qualification) – a record of attainment of credit or a qualification issued by an awarding organisation

Guided Learning Hours (GLH) – The activity of a Learner being taught or instructed by a lecturer, supervisor, tutor or other provider of education

Learning Outcome (LO) – a statement of what a Learner can be expected to know, understand or do as a result of a process of learning

Level – an indication of the relative demand, complexity and/or depth of achievement, and/or the autonomy of the Learner in demonstrating that achievement

Qualification – an award made to a Learner for the achievement of the specified combination of credits, or credits and exemptions, required for that award

Qualification syllabus specification – a detailed statement defining the purpose, content, structure and assessment arrangements for a qualification

Qualification title – a short description of the level, size and content of a qualification

Total Qualification Time (TQT) is Guided Learning Hours (GLH) plus an estimate of the number of hours a Learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, which takes place as directed by – but not under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training.

Glossary of Terms: Syllabus Content

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

Breath support – the engagement of the abdominal muscles (including the sides and lower back) during exhalation. Breath support must be used in response to the demands of the text, to allow for proper voice projection

Character intentions and objectives – clarifying what the character wants, desires or needs through each action, spoken line and the spaces between the words

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

Communicating text and subtext – 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 world of the text

Context – the situation and world of the play

Facial expression – using the face to express the character's emotions

Focus – maintaining concentration and involvement with the character being portrayed

Form of the language – the arrangement, shape and structure of the words on the page. This may include iambic pentameter, trochaic metre, blank verse, rhyming couplets, etc.

Gesture – movement of the hands, arms and/or head to convey an idea or meaning

Imagery – words that create visual pictures of ideas in our minds

Linguistic devices – literary or linguistic techniques that produce a specific effect on the reader/listener. Linguistic devices include assonance, alliteration, antithesis, metaphor and imagery.

Glossary

- Meaning** – clarifying what the character is thinking and the sense behind their words or actions
- Modulation** – variations in pitch, intonation, pace, volume, tone colour, use of pause and stress
- Mood** – the emotion behind the words of the speech/scene
- Performance space** – the area in which the Learner performs
- Physicality** – transforming physically into another person
- Physical response** – responding to the imagery of the speech/scene non-verbally
- Rhythm** – regular combinations of weak and strong stresses, creating a pattern or series of beats
- Shakespeare's style of writing** – how Shakespeare's thoughts are expressed in literary composition, the specific characteristics of the scene selected and the play that it has been taken from, plus the characteristics of any other work by Shakespeare (if appropriate). This would include choice of words, syntax and genre
- Situation** – what is happening in the speech/scene
- Soliloquy** – where a character speaks aloud to themselves, often revealing something to the audience but not to the other characters on stage
- Spontaneity** – as if the text is being performed for the very first time
- Stance** – the manner and position in which a character stands
- Style** – how thoughts are expressed in literary composition; the specific characteristics of the scene, including choice of words, syntax and genre
- Subtext** – the hidden meaning or underlying message behind the text; the unspoken thoughts of the character.