

LAMDA Examinations

Teacher Support Material Graded Examinations in Performance with effect from 01 August 2019

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Notice to Reader

This document has been put together to support teachers and Learners who are preparing for LAMDA Graded Examinations in Performance. It is to be used in conjunction with the LAMDA Graded Examinations in Performance syllabus specification, valid from 1 August 2019.

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LAMDA Graded Examinations in Performance: Acting

Examination Structure

This Qualification is available at four Levels, in line with the Regulated Qualifications Framework (RQF):

Entry Level (Entry 3)

Level 1: Grades 1, 2 and 3

Level 2: Grades 4 and 5

Level 3: Grades 6 (Bronze Medal), Grade 7 (Silver Medal) and Grade 8 (Gold Medal)

LAMDA examinations in Acting are offered in the following formats:

Solo (one Learner) where the Learner performs alone;

Duologue (two Learners) where the Learners perform all scenes together;

Combined (two Learners, available at Level 1 and Level 2 only) where the Learners perform one solo scene each and one duologue scene together. Please note that for Duologue and Combined examinations, Learners cannot change partners in the middle of the examination.

Guidelines for Editing Pieces

The editing of **Set Pieces** is **not** permitted. This includes the addition or removal of single words/ lines and the changing of pronouns.

For Own Choice pieces, the editing of published scenes is permitted, providing the coherence and fluency of the scene, and the author's intent, is maintained. Please note that you are not permitted to add your own dialogue to a scene, unless you are adapting it from a published novel (for Entry Level to Grade 5 only).

The Learner(s) must only play one character in their scene. For Own Choice Pieces **where the lines of other characters are omitted, coherence must be ensured so that the emotional fluency of the scene is maintained.**

Gender of Characters

Learners do not have to select scenes that are gender specific. So female or non-binary learners can play male characters, and equally male or non-binary learners can play female characters. This is the case for all subjects and levels of examinations.

For Set Scenes

No edits to the scene can be made and therefore if a learner would like to play a character of a different gender, they must not change the name of the character or any of the pronouns used.

The learner must still portray the character as they were intended, so if the character is male then the character is male, even if a female actor is portraying the character. How the character is interpreted is down to the learner, within the parameters the author has set. Knowledge questions must be answered using the name, pronouns and gender given by the author.

For example, though Juliet (Shakespeare's Romeo and Juliet) is a female character, a male learner could portray her. It might be the actor's decision to not portray an overly feminine Juliet, but the character Juliet is still female.

For Own Choice Pieces

Scenes may be edited to create longer monologues and remove the lines of other characters. Pronouns and character names may also be changed. Please be aware of the

context and content of pieces when making the choice to alter pronouns, considering that it may not always be appropriate to do so. It is very important to honour the author's intent in writing the piece, when choosing how to perform it.

Selecting Scenes: Own Choice Pieces

General Notes on Own Choice Pieces Scene Selection

Where the word 'published' is used, please consult page 172 of the LAMDA Performance Graded Examinations Syllabus, for the definition. Learners should avoid using pieces written by themselves or their peers as these may prevent them from being able to meet the assessment criteria. Please see 'Publication dates for television film/ film screenplays' for more information on screen publications.

Where publication dates are specified, LAMDA takes the publication date of the *original* publication, as opposed to any later editions. Please see the section on **Translations/Adaptations** for more information.

The use of accent/dialect is not compulsory; however, the style and intent of the playwright should be reflected in the interpretation of a role. If a Learner chooses to use an accent/dialect within their scene, they should be able to confidently sustain this throughout.

Scenes which are a direct address to audience should not be focussed solely on the Examiner. The Examiner should be included in a wider imagined audience.

When selecting duologue scenes, each Learner should have an equal balance of dialogue, giving them both the opportunity to develop the character they are each portraying.

The Learner(s) should bring legible copies of all selections into the examination for the Examiner. This is for prompting purposes if it is required. Please note that the Examiner may keep copies of the Learners pieces for results processing purposes.

Selecting Own Choice Scenes: Entry Level

For Entry Level Acting examinations, the Learner(s) must perform **one** Own Choice scene.

- 1) The scene must be selected from a published play or screenplay or a published collection of solo/duologue scenes or be adapted from the dialogue of a published novel. It **must not** be set in the *LAMDA Acting Anthology – Volume 4*.

- Some of the assessment criteria for this level ask the learner to '**communicate the sense of the written word**', and '**demonstrate an understanding of the character**', performing from memory with '**fluency and focus**'.
- Consider how appropriate piece choice, that matches the learner's strengths and interests, could enable your learner to meet these assessment criteria (and others) and answer the knowledge section.

Selecting Own Choice Scenes: Level 1 (Grades 1, 2 and 3)

For Level 1 Acting examinations the Learner(s) must perform **two** scenes:

- 1) One Set Piece – this must be selected from the appropriate section of the LAMDA Acting Anthology – Volume 4.

- 2) One Own Choice scene - this must be selected from a published play or screenplay or a published collection of solo/duologue scenes or be adapted from the dialogue of a published novel. It must not be set in the LAMDA Acting Anthology – Volume 4.

- Some of the assessment criteria for this level ask the learner to **'use pace and pause appropriate to the text'**. They also ask the learner to engage with the **appearance, feelings of the character** as well as **the mood, location of and what is happening in the scene** (depending on the grade).
- Consider how appropriate piece choice, that matches the learner's strengths and interests, could enable your learner to meet these assessment criteria (and others) and answer the knowledge questions.

Selecting Own Choice Scenes: Level 2 (Grades 4 and 5)

For Level 2 Acting examinations the Learner(s) must perform **two** scenes:

- 1) One Set Piece – this must be selected from the appropriate section of the *LAMDA Acting Anthology – Volume 4*
- 2) One Own Choice scene - this must be selected from a published play or screenplay or a published collection of solo/duologue scenes or be adapted from the dialogue of a published novel. It must not be set in the LAMDA Acting Anthology – Volume 4.

- Some of the assessment criteria for this level ask the learner to **'demonstrate an understanding of the character's moods and thoughts'**. They also ask the learner to **'give a rationale behind the physical characterization in response to the text and the characters' situations'**.
- Consider how appropriate piece choice, that matches the learner's strengths and interests, could enable your learner to meet these assessment criteria (and others) and answer the knowledge questions.

Selecting Own Choice Scenes: Level 3 (Grades 6, 7 and 8)

For **Grade 6** the Learner(s) must perform **two** scenes.

1. The first scene must be selected from a play written during one of the following periods:
 - Ancient Greek and Roman (500BC – 4BC)
 - Elizabethan and Jacobean (1558-1625)
 - Restoration and Post-Restoration (1626 – 1799)
 - 1800 to 2000
2. The second scene must be selected from a published play, television or film screenplay* published **post-2000**. Unlike Levels Entry, 1 and 2, at Level 3, you *cannot* adapt a piece from a novel. Scenes taken from the post-2000 period must be **published on or after 1 January 2001**

At Level 3 there are no Set Scenes. Scenes used must *not* be set in the current LAMDA Acting Anthology – Volume 4.

For **Grade 7 and Grade 8** the Learner(s) must perform **three** scenes.

1. The first scene must be selected from a play written during one of the following periods:
 - Ancient Greek and Roman (500BC – 4BC)
 - Elizabethan and Jacobean (1558-1625)
 - Restoration and Post-Restoration (1626 – 1799)
2. The second scene must be selected from a play, television/ film screenplay published during the period 1800 to 2000.
3. The third scene must be selected from a published play, television film/ film screenplay* published **post-2000**. Unlike Entry Level, and Levels 1 and 2, at Level 3, you *cannot* adapt a piece from a novel. Scenes taken from the post-2000 period must be **published on or after 1 January 2001**.

At Level 3 there are no Set Scenes. Scenes used must *not* be set in the current LAMDA Acting Anthology – Volume 4.

- Some of the assessment criteria for this level ask the learner to ‘**communicating an understanding of the intentions and objectives of the characters portrayed**’. They also ask the learner to ‘**give an explanation of the role of the characters/ one of the characters portrayed, within the context of the play as a whole**’ (depending on the grade).
- Consider how appropriate piece choice, that matches the learner’s strengths and interests, could enable your learner to meet these assessment criteria and answer the knowledge questions.

Please be sure to read the guidance on Television Shows/ Serials, Adaptations vs Translations and Stand-Alone Monologue/ One Act Plays given on the next page. This information is vital in ensuring the chosen pieces are valid for assessment.

Selecting Own Choice Scenes Level 3 (Grades 6, 7 and 8): Important Information

***At Level 3, scenes from television shows and serials are *not* permitted**

In the case of a LAMDA Examination, we define a *television screenplay* as a film that has been written specifically for television (a full-length film that has been commissioned by television companies). **Television screenplays are permitted at Level 3.** A *television show* is a one-off episode or group of episodes (serial). A television serial is a story which is broadcast on television or a streaming service in a number of parts over a period of time. **Television shows/serials are not permitted at Level 3.**

The reason we do not allow Learners to use a serial is because the character arcs and story lines are on-going. Even if a character has been written off, the character could return at any point and their story line revisited. Also, in the era of reboots, many TV shows which had previously concluded have been revitalised and the character arcs and story lines continued. Those shows which have not yet been rebooted may be revisited at any point during the syllabus being in effect.

Where there is no definite ending for a character or story lines, the Learner cannot answer the Knowledge question on: "The character's role within the context of each play as a whole."

Publication dates for television film/ film screenplays

Please note that for television film/ film screenplays, a 'shooting draft' date is not the same as a publication date. A 'shooting draft' is still subject to edits by production and does not represent the finished script. When using a screenplay, the scene must come from a published film screenplay, either in hard copy or online. For the online screenplay publications, the screenplay must be published from the original author or film production company.

Translations vs Adaptations

At Level 3, if a non-English language text is selected for the Ancient Greek and Roman period, Elizabethan and Jacobean period or Restoration and Post-Restoration period, *translations* of the original play into English must be used. Adaptations or new versions are not permitted and do not meet examination requirements. For example, Jean Anouilh's adaptation of *Antigone* would not be an appropriate choice for the Ancient Greek and Roman period, as it is not a translation of the original, and instead, is a play *inspired* by the original text and set in a different period.

Where a piece has simply been translated or a new edition has been printed, we would take the publication date of the *original text*. For example, even though Arden may produce an edition of 'Macbeth' and publish it in 2015, we would take the publication date as 1623, as Arden has not made significant changes to the piece or adapted it in any way.

If an adaptation/ new version is used for the other specified date range pieces (1800-2000 or post-2000), we will use the publication date of the *adaptation*, not the text that inspired the adaptation.

Stand-alone Monologues/ Duologues and One-act Plays

At Level 3, Learners are required to study the plays from which their scenes have been taken in preparation for the Knowledge element of the exam. As a result, stand-alone monologue and duologue scenes and sketches are not appropriate. For example, *Talking Heads* by Alan Ayckbourn would not be appropriate to use since this would not allow the Learner(s) to talk about the characters context within the play as a whole.

Scenes from one act plays and plays consisting of a series **of linked** monologues/duologues **are permitted**, providing there is enough material in the play to enable the Learner(s) to fulfil the Knowledge requirements of the exam, for example *Confusions* by Alan Bennett.

Selecting Own Choice Scenes: Useful Sources

It is a good idea, when selecting own choice scenes, to put together a portfolio of pieces that you can use over time with different Learners and at different grades. To put together a portfolio of own choice scenes, consider the following:

- progression between grades
- suitability for different age groups
- variety and balance of characters, for example young person, professional, animals
- variety of situations
- appropriate length
- appropriate use of language
- variety of period
- equal balance and contrast between characters in duologue scenes.

If you are adapting an own choice scene from a published novel (suitable for Entry Level, Level 1 and Level 2 exams only), here are some handy hints to remember:

- look at the overall shape of the scene; a scene has to have a strong beginning and a firm ending with a clear journey in-between
- dialogue can be lifted from text, providing the style of writing is sustained
- characters should be clear
- when adapting duologue scenes, ensure that both Learners have an equal balance of dialogue, giving them both the opportunity to develop the characters they portray
- think about the stage directions which will be included in the scene

LAMDA offer the following publications which are useful for sourcing own choice scenes:

LAMDA Acting Anthology – Volume 3 (suitable for Entry Level, Level 1 and Level 2)
Monologues and Duologues for Young/Teenage Actors (suitable for Entry Level, Level 1 and Level 2)

These publications are available to purchase through LAMDA's online shop:

<https://lamda-drama.myshopify.com/>

Other useful sources for Own Choice scenes are:

Samuel French theatre bookshop in London: <http://www.samuelfrench-london.co.uk>

Dramatic Lines Publishers

Oberon Books: <http://www.oberonbooks.com>

Post-2000 Playwrights/Authors

There are an abundance of playwrights and authors who have had work published on or from 01 January 2001. Below is a non-exhaustive list of authors whose work has been published post-2000, and who's plays might be appropriate for Learners taking Grade 6, 7 and 8 Examinations.

Please note that where a playwright/author has had work published prior to 01 January 2001, there will be an asterisk (*) next to it. ***It is advised that you check the publication of***

the play selected before allowing a Learner to begin preparing this piece for Examination.

Snoo (Andrew James) Wilson*	Howard Brenton*	Helen Edmundson*	David Hare*
Samuel Adamson*	Deborah Bruce	Jesse Eisenberg	David Harrower*
Stephen Adly Guirgis	Moira Buffini*	David Farr	Matt Hartley
Bola Agbaje	Jez Butterworth*	Michael Frayn*	Jonathan Harvey*
Davey Anderson	Jim Cartwright*	Peter Gill*	Ella Hickson
Alan Ayckbourn*	Katherine Chandler	John Godber*	Craig Higginson
Annie Barker	Caryl Churchill*	Michael Gow*	Sam Holcroft
Mike Bartlett	Ryan Craig*	James Graham	Charlene James
Richard Bean*	Tim Crouch	Simon Gray*	Catherine Johnson*
Alan Bennett*	Sarah Daniels*	Kirsten Greenidge	Charlotte Jones*
Helen Blakeman*	April de Angelis*	David Greig*	Cush Jumbo
Andrew Bovell	Nick Dear*	Tanika Gupta*	David K.O'Hara
Clean Break Collections*	David Edgar*	Ursula Rani Sarma*	Kate Tempest
Dennis Kelly*	Glyn Maxwell	Mark Ravenhill*	Jack Thorne
Finn Kennedy	Martin McDonagh*	Anya Reiss	Catherine Trieschmann
Ayub Khan Din*	Alistair McDowall	John Retallack*	Debbie Tucker Green
Rory Kinnear	Lisa McGee	Philip Ridley*	Laura Wade*
Lucy Kirkwood	Peter Morgan*	Roland Schimmelpfennig	Naomi Wallace
Neil LaBute*	Rory Mullarkey	Eric-Emmanuel Schmitt	Enda Walsh*
Oliver Lansley	Rona Munro*	Shelley Silas*	Timberlake Wertenbaker*
Bryony Lavery*	Anthony Neilson	Penelope Skinner	Christopher William Hill*
Nick Leather	Richard Nelson*	Al Smith	Nigel Williams*
Michael Lesslie	Eugene O'Brien	Robin Soans*	Roy Williams*
Nell Leyshon	Gary Owen	Nick Stafford*	August Wilson*
Liz Lochhead*	Joe Penhall*	Polly Stenham	Isabel Wright*
John Logan*	Winsome Pinnock*	Simon Stephens*	Nicholas Wright*
Doug Lucie*	Evan Placey	Shelagh Stephenson*	Kae Tempest
Sharman Macdonald	Frances Poet	Darja Stocker*	
Sabrina Mahfouz	Lucy Prebble	Meera Syal*	
Douglas Maxwell	Katori Hall	Stephen Karam	

Set Scenes: Set Pieces

Set Piece Scenes: Level 1 (Grades 1, 2 and 3) and Level 2 (Grades 4 and 5)

For Level 1 and Level 2 Acting examinations, the Learner(s) must perform **one** set piece from the appropriate section of the *LAMDA Acting Anthology – Volume 4 (note there are no Set Pieces for Level 3)*. Some of these pieces are taken from a larger book or play, whereas others were written directly for the LAMDA Acting Anthology as stand-alone scenes. Below is a list of which pieces fall into each category.

For Levels 1 and 2, Learners are not expected to read the full text, although we recognise that they may find it helpful for their performance. Therefore, the table below includes content warnings for any sensitive or adult language/themes contained in the

complete texts, which you may wish to bear in mind when teaching younger learners. LAMDA does not endorse any of the racist or discriminatory terminology that appears in some of these works.

Efforts have been made to ensure that our Set Piece anthologies are representative of the diverse society we live in, in terms of race, gender and disability. As such, there are some scenes that are written very specifically for Global Majority learners. We advise that you remain true to this casting.

Please always consider and honour the author’s intent when selecting pieces.

Please note the pieces listed below should be viewed in our LAMDA Acting Anthology Volume 4 to ensure you have the correct version and extract.

Grade One Solo	Grade One Duologue
<p>Stand-alone scenes:</p> <p><i>It's Here Somewhere</i>, by Joanne Watkinson</p> <p><i>Keeping Up Appearances Again</i>, by Antony Wieland</p> <p><i>Holka Polka (Good Deeds and Such)</i>, by D.M.Larson</p> <p><i>Journey to the Science Museum</i>, by Louisa Worley</p> <p><i>The Big Bad Wolf - The Three Little Pigs</i>, by Eleanor McLeod</p> <p><i>Sports Day</i>, by Anita Sheets</p> <p><i>Birthday Hijack</i>, by Caroline Petherbridge</p> <p>Scenes from a larger text:</p> <p><i>Beauty and the Beast</i>, by Lucy Kirkwood and adapted by Katie Mitchell</p> <p><i>Goodnight Mister Tom</i>, by Michelle Magorian and adapted by David Wood</p> <p><i>Florence Nightingale</i>, by L. du Garde Peach</p>	<p>Stand-alone scenes:</p> <p><i>The Evacuees</i>, by Carolyn Sloan</p> <p><i>Greenhouse Effect</i>, by Clare Price</p> <p><i>Worrying about the Future</i>, by D. M. Larson</p> <p><i>First Violins</i>, by Anita Sheets</p> <p><i>Dragon on the Downs</i>, by Andrea Inglis</p> <p>Scenes from a larger text:</p> <p><i>The Land of Kerfuffle</i>, by Bill Gavin</p> <p><i>Hansel and Gretel</i>, by Emma Louise Tinniswood</p> <p><i>The Ash Girl</i>, by Timberlake Wertenbaker</p> <p><i>Danny the Champion of the World</i>, by Roald Dahl, adapted by David Wood</p> <p><i>So You Think You're a Superhero?</i>, by Paven Virk</p>
Grade Two Solo	Grade Two Duologue
<p>Stand-alone scenes:</p> <p><i>The Brave Little Tailor</i>, by Eleanor McLeod</p> <p><i>I'm Not Ready</i>, by Joanne Watkinson</p> <p><i>Tidy Up</i>, by Antony Wieland</p> <p><i>Tikki Causes Trouble</i>, by Louisa Worley</p>	<p>Stand-alone scenes:</p> <p><i>Goal!</i>, by Ellen Weeks</p> <p><i>The Goblin on a String</i>, by David Kenzie</p> <p><i>Pawn</i>, by Simon Mawdsley</p> <p><i>Doing a Play</i>, by Jenny Thornton</p>

<p><i>Feline Fine</i>, by Nick Teed</p> <p>Scenes from a larger text:</p> <p><i>His Dark Materials</i>, by Philip Pullman, adapted by Nicholas Wright</p> <p><i>The Little Match-Seller</i>, by Hans Christian Andersen</p> <p><i>Milk</i>, by Amira Danan</p> <p><i>Ernie's Incredible Illucinations</i>, by Alan Ayckbourn</p> <p><i>Heritage</i>, by Dafydd James</p>	<p>Scenes from a larger text:</p> <p><i>Fantastic Mr Fox</i>, by Roald Dahl, adapted by Sally Reid</p> <p><i>The Capture of Goldilocks</i>, by Maureen Blythe</p> <p><i>The Boy in the Striped Pyjamas</i>, by John Boyne, adapted by Angus Jackson</p> <p><i>Pinocchio</i> by Carlo Collodi, adapted by A. L. Wall</p> <p><i>Jemima Puddle-Duck and Her Friends</i>, by Beatrix Potter, adapted by Adrian Mitchell</p> <p><i>Invisible Friends</i>, by Alan Ayckbourn</p>
Grade Three Solo	Grade Three Duologue
<p>Stand-alone scenes:</p> <p><i>The Sand Dance</i>, by Clare Price</p> <p><i>Mobile Madness</i>, by Emma Gordon</p> <p><i>Talking to Jay</i>, by Jeffrey Grenfell-Hill</p> <p><i>The Falcon's Feather</i>, by David Kenzie</p> <p><i>Rehearsal Notes</i>, by Lynne C. Jones</p> <p>Scenes from a larger text:</p> <p><i>Card Play</i>, by David Foxton</p> <p><i>The Magician's Nephew</i>, by C. S. Lewis, adapted by Glenn Robbins</p> <p><i>The Owl and the Pussycat Went to See</i>, by S. Ruskin, D. Wood and E. Lear</p> <p><i>Blackberry Trout Face</i>, by Laurence Wilson</p> <p><i>The Kite Runner</i>, by Khaled Hosseini, adapted by Matthew Spangler</p>	<p>Stand-alone scenes:</p> <p><i>The Case of Humpty Dumpty</i>, by Simon Mawdsley</p> <p><i>The Initiation</i>, by Jenny Thornton</p> <p>Scenes from a larger text:</p> <p><i>Wuthering Heights</i>, by Emily Brontë, adapted by Charles Vance</p> <p><i>The Firebird</i>, by Neil Duffield</p> <p><i>Fomo</i>, by Suhayla El-Bushra</p> <p><i>Remote</i>, by Stef Smith</p> <p><i>James and the Giant Peach</i>, by Roald Dahl, adapted by Richard George</p> <p><i>Kidnapped at Christmas</i>, by Willis Hall</p> <p><i>The Light Burns Blue</i>, by Silva Semerciyan</p> <p><i>Madame Pamplemousse and Her Incredible Edibles</i>, by Rupert Kingfisher, adapted by Lucy Burke</p>
Grade Four Solo	Grade Four Duologue
<p>Stand-alone scenes:</p> <p><i>The Burnhill Pit Disaster</i>, by Deborah Meki</p> <p><i>Almost</i>, by Gabriel Davis</p>	<p>Stand-alone scenes:</p> <p><i>The Forgetful Chef</i>, by Emma Louise Tinniswood</p>

<p><i>His Main Passion was Football</i>, by Nicola Hipps <i>Opening Night</i>, by Caroline Petherbridge</p> <p>Scenes from a larger text: <i>The Scarlet Pimpernel</i>, by Baroness Orczy, adapted by Beverley Cross <i>Daddy-Long-Legs</i>, by Jean Webster <i>The Power of the Dog</i>, by Ellen Dryden* <i>Blood, Sweat and Fears</i>, by Maria Oshodi <i>Journey to X</i>, by Nancy Harris <i>Rise Up</i>, by Lisa Evans**</p>	<p><i>Autumn of '39</i>, by Nick Teed</p> <p>Scenes from a larger text: <i>Time and the Conways</i>, by J. B. Priestley <i>Pilgrims</i>, by Elinor Cook <i>The Beauty Manifesto</i>, by Nell Leyshon <i>The Gingerbread Man</i>, by David Wood <i>A Rock in Water</i>, by Winsome Pinnock <i>A Christmas Truce</i>, by William Douglas-Home <i>Merlin and the Woods of Time</i>, by Glyn Maxwell <i>The Play of the Royal Astrologers</i>, by Willis Hall</p>
<p>*This text contains mild-adult themes, recommended age is 13+. **This text contains references to racism in 20th century America that learners may find upsetting and/or offensive.</p>	
<p style="text-align: center;">Grade Five Solo</p>	<p style="text-align: center;">Grade Five Duologue</p>
<p>Stand-alone scenes: <i>Lost Crutch</i>, by Tara Meddaugh</p> <p>Scenes from a larger text: <i>A Few Good Men</i>, by Aaron Sorkin <i>Pygmalion</i>, by George Bernard Shaw <i>Private Peaceful</i>, by Michael Morpurgo, adapted by Simon Reade <i>Josephine and I</i>, by Cush Jumbo <i>Sucker Punch</i>, by Roy Williams* <i>Blithe Spirit</i>, by Noël Coward <i>My Father's House</i>, by Tony Breeze <i>Bird</i>, by Katherine Chandler** <i>Ballyturk</i>, by Enda Walsh</p>	<p>Stand-alone scenes: <i>Out on a Limb</i>, by Emma Gordon</p> <p>Scenes from a larger text: <i>The Apple</i>, by Inez Bensusan <i>The Lucky Ones</i>, by Tony Marchant* <i>Photograph 51</i>, by Anna Ziegler <i>An Inspector Calls</i>, by J. B. Priestley <i>The Humans</i>, by Stephen Karam** <i>Julius Caesar</i>, by William Shakespeare <i>An Ideal Husband</i>, by Oscar Wilde <i>Three Sisters</i>, by Anton Chekhov, translated by Michael Frayn <i>#Matter</i>, by Idris Goodwin***</p>

<p>*This play and speech contains racist language that learners and/or teachers may find offensive. The language is reflective of 1980s London in which the play is set.</p> <p>**Please note that this play discusses themes that may not be appropriate for younger learners (e.g. suicide, paedophilia and sex), and contains swearing.</p>	<p>*This play contains swearing that may not be appropriate for some younger learners.</p> <p>**This play contains mild swearing and references to sex that may not be appropriate for some younger learners.</p> <p>***This play presents arguments that learners may find discriminatory or racist.</p>
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Knowledge Section

Level 2 - Grade 5 Knowledge: Reasons for the Choice of Staging

For the Knowledge section of Grade 5 Acting examinations the Learner(s) must discuss the reasons for the chosen staging in each scene, using the technical terminology of the working stage areas. In order to answer this question, the Learner(s) should be able to identify what staging they have used for each scene, and the rationale for choosing to stage the scenes in this particular way.

For example, if their choice of staging related to the mood of the scene, to the character's feelings and their situation, or to the character's movement (or lack thereof). Answers could also consider whether there is another character present in the scene (this could be an unseen character or a Learner's Duologue partner) and the Learner's awareness of their imagined audience.

To confirm, it is acceptable for a Learner to use a scene that requires only simple staging, as long as they can discuss not just what staging has been used but the rationale behind their choices.

Staging should not be confused with the character's movement. Staging is the positioning of the performance within the space provided. For example, the scene could be performed upstage, downstage or centre stage, or the staging could vary throughout the performance. It is not a requirement to have a stage set, such as tables, chairs or other items, in order to discuss staging.

Level 3 – Grade 6 Knowledge: Using the Breath to Support the Voice

For the knowledge section of Grade 6 Acting examinations, the Learner(s) must explain the breathing techniques used to support the voice in each scene performed.

The breathing techniques will be individual to the scenes selected for the Examination, however, there may of course be some similarities in how the Learner(s) used their breath across both pieces.

Learners should consider what techniques they employed in order for the speech to be delivered, which demonstrates their interpretation, ensuring that they could both be heard, and understood.

It is worth considering the differences in breathing techniques required for different emotional and contextual situations.

LAMDA currently publish *Knowledge Matters: Volume 3* which provides further detail on using the breath to support the voice. This is available to purchase through LAMDA's online shop: <https://lamda-drama.myshopify.com/>

Level 3 - Grade 7 Knowledge: Writer's Style and Period of Writing

For the Knowledge section of Grade 7 Acting examinations, the Learner(s) must discuss the writing style, and period in which the author of one of the performed scenes was writing (one author will be selected by the Examiner at the time of the examination).

The writer's style of writing is how the writer'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 the same writer (if appropriate). This would include choice of words, syntax and genre.

The writer's period of writing is the period in which the writer was writing, looking specifically at the style of writing and key literary movements of the period as a whole, and how the writer being discussed fits into this. For example, was their style of writing experimental or innovative for the period and/or was it in keeping with other playwrights of the time?

Level 3 - Grade 8 Knowledge: Selecting a Practitioner

For the Knowledge section of Grade 8 Acting examinations, the Learner(s) must discuss the key principles and influences in the process of acting for **one** of the following practitioners:

Constantin Stanislavski (1863-1938)

Stanislavski was a Russian actor and theatre director.

Bertolt Brecht (1898-1956)

Brecht was a German playwright.

Jerzy Grotowski (1933-1999)

Jerzy Grotowski was a Polish theatre director.

Katie Mitchell (1964 -)

Katie Mitchell is an English theatre director.

Kneehigh (Founded 1980)

Kneehigh are a theatre company based in Cornwall, England.

Antonin Artaud (1896-1948)

Antonin Artaud was a French dramatist, poet, essayist, actor and theatre director

Joan Littlewood (1914-2002)

Joan Littlewood was an English theatre director.

Costume

There is no specific dress code for LAMDA Acting examinations. **Full costume is not permitted**, but long practice skirts which help to indicate/suggest period may be worn together with small costume items such as scarves, hats, shawls, gloves or canes. **Any alteration of small costume items between pieces should not require the learner to leave the room.** Clothing and footwear should be suitable for the work presented and comfortable where possible, allowing freedom of movement. The Learner(s) should not go barefoot unless the part demands it. Nudity is not permitted.

Props/Staging

Hand props are permitted but must be kept to a minimum so as to not overburden the Learner(s).

Use of the Performance Space

The Learner(s) should try to avoid playing in profile for too long, especially in duologue examinations, as this masks facial expression.

The Learner(s) should try not to place themselves too near the Examiner's table for the duration of the scene as this limits their overall use of the performance space.

Focus/ Audience during Performance

The Learner(s) should ensure that they perform their scene(s) with appropriate focus.

When performing a direct address to audience, the Learner(s) should focus on the imagined wider audience of which the Examiner is a part, and not directly on the Examiner.

When performing a **duologue** scene, both Learners should be focussed within the world of their characters and, for each individual, on their duologue partner where appropriate, as the other character in the scene.

When a solo Learner performs a **monologue** with an unseen character present, their focus should be within the world of their character and on the unseen character where appropriate.

When a **solo Learner** performs a soliloquy or a monologue without an unseen character present, the Learner's focus should be within the world of their character. Where the Learner should focus specifically within the world of their character will depend on what the Learner feels is appropriate for the scene.

LAMDA Graded Examinations in Performance: Devising Drama

Examination Structure

These Qualifications are available at four Levels, in line with the Regulated Qualifications Framework (RQF):

Entry Level (Entry 3)

Level 1: Grades 1, 2 and 3

Level 2: Grades 4 and 5

Level 3: Grades 6, Grade 7 and Grade 8

LAMDA examinations in Devising Drama are offered in the following formats: Solo (one Learner) where the Learner performs alone; Duologue (two Learners) where the Learners perform all scenes together.

Please note that for Duologue examinations, Learners cannot change partners in the middle of the examination.

Structuring a Devised Scene

General Notes on Devising Scenes

It is important that all devised scenes have a **clear structure**.

Consider the following structural elements of the piece:

- 1) Beginning
- 2) Middle
- 3) End

Consider a **clear line of development** throughout the scene towards a climax and how individual characters within it can be well defined.

If the scene uses a title or an object as a stimulus, the link should be clear and not tenuous. **The stimulus must play an important part in the development of the scene. For Grades 1, 2 and 4, the stimulus must be taken into the exam room and used during the piece.**

In duologue scenes it is important that both devised characters have roles that are equally balanced.

Improvisation (Level 3)

At Level 3, the Learner(s) are required to present an improvised scene based on a word stimulus provided by the Examiner at the time of the examination. The Learner(s) will be given one minute to prepare the scene prior to its performance.

Word stimuli will consist of:

- Grade 6 - objects
- Grade 7 – articles of clothing

- Grade 8 - abstract titles

Using Music/Sound Effects

Music and/or sound effects are optional to use. The Learner(s) must provide their own sound equipment for use in the examination room. This must be operated by the Learner; a technician / third-party is **not permitted** in the examining room.

Costume

There is no specific dress code for LAMDA Devising Drama examinations. **Full costume is not permitted**, but long practice skirts which help to indicate/suggest period may be worn together with small costume items such as scarves, hats, shawls, gloves or canes. Clothing and footwear should be suitable for the work presented and comfortable where possible, allowing freedom of movement. The Learner(s) should not go barefoot unless the part demands it. Nudity is not permitted.

Props/Staging

Hand props are permitted but must be kept to a minimum so as to not overburden the Learner(s). Stage sets should not be over complicated as only a small amount of time is available in the examination for setting up scenes.

Use of the Performance Space

The Learner(s) should try to avoid playing in profile for too long, especially in duologue examinations, as this masks facial expression.

The Learner(s) should try not to place themselves too near the Examiner's table for the duration of the scene as this limits their overall use of the performance space.

Focus/ Audience

The Learner(s) should ensure that they perform their scene(s) with appropriate focus.

When performing a direct address to audience, the Learner(s) should focus on the imagined wider audience of which the Examiner is a part, and not directly on the Examiner.

When performing a duologue scene, both Learners should be focussed within the world of their characters and, for each individual, on their duologue partner where appropriate, as the other character in the scene.

When a solo Learner performs a monologue with an unseen character present, their focus should be within the world of their character and on the unseen character where appropriate.

When a solo Learner performs a soliloquy or a monologue without an unseen character present, the Learner's focus should be within the world of their character. Where the Learner should focus specifically within the world of their character will depend on what the Learner feels is appropriate for the scene.

LAMDA Graded Examinations in Performance: Miming

Note – LAMDA has created a publication called ‘Mime Matters’ developed specifically to compliment the Mime Syllabus. Though not a requirement it can be purchased from our online shop here: <https://lamda-drama.myshopify.com/>

Examination Structure

This Qualification is available at four Levels, in line with the Regulated Qualifications Framework (RQF):

Entry Level (Entry 3)

Level 1: Grades 1, 2 and 3

Level 2: Grades 4 and Level 3: Grades 6, Grade 7 and Grade 8

LAMDA examinations in Miming are offered in the following formats: Solo (one Learner) where the Learner performs alone; Duologue (two Learners) where the Learners perform mimes individually and mime scenes together.

Please note that for Duologue examinations, Learners cannot change partners in the middle of the examination.

Miming Technique

Words **must not** be mouthed by the Learner(s) in their mimes/mime scenes as this detracts from the importance of the movement alone. A mime/mime scene should incorporate the following technical skills:

- clear and accurate movements
- controlled and coordinated movements
- expressive facial reaction.

Specific requirements on Miming technique are detailed in the Assessment Criteria for Technique at each grade.

Structuring a Mime Scene

General Notes on Structuring a Mime

The Learner(s) should consider the structure of their mime, including the following:

- a well-defined storyline, with a beginning, middle and end
- involvement with the character(s), place and situation
- an understanding of the place and period in which the characters live (Level 3).

Mime often has to be presented with a physicality that is ‘larger than life’ in order to make the simplest of actions clear to an audience using a vocabulary consisting of only gesture and movement.

The Difference Between a 'Mime' and a 'Mime Scene'

A **mime** is a concentrated moment showing the mood and movement of one particular activity. At its simplest it could be 'eating a banana' or 'walking across pebbles'. It can involve the creation of a character, but this character must be focused on one occupation. An animal can be depicted, showing its shape and natural moves. It is always a solo piece. Marcel Marceau called such mimes his 'exercises' but in performance, for example *The Cage* or *The Mask Maker*, they kept his audience enthralled.

A **mime scene** is a series of activities that create a piece of drama. This can range from a simple episode, for example looking at the exhibits in a museum, to a more complicated scene in which museum exhibits come to life. It can show conflict between characters. It may be abstract or tell a story, be comic or poignant. A mime scene needs to use space theatrically to portray the illusion it is creating. The scene should take the audience on a journey.

Miming to Music

Music can be a helpful introduction to mime. It can inspire the creation of a situation, support a characterisation and sustain a complete performance. Rhythms and evocative emotional qualities can guide the Learner(s) away from self-consciousness and help them to find movement and create moods with greater confidence.

Consider using music and sound effects with mime to create a satisfying whole. Strong rhythms can be an effective accompaniment to a comic situation. Lyrical music can support and help develop an abstract mime. The performer must know their music perfectly so that every change of emphasis supports the movement. In order for a piece to be a complete blend of timing and sensitivity, the Learner(s) need to build each movement in response to the music.

If the Learner(s) have developed a character and possible situation, then it may be interesting to play some different pieces of music and ask the Learner(s) to choose which piece might best fit the idea. Alternatively, you may propose a piece of music and see what this evokes in the Learner(s) minds. For example, *Walking to Regios*, a track by Isaac Hayes, provides the inspiration for a devious character. This piece of music clearly takes that character and their actions across a cityscape – it is furtive, searching and it concludes with a meeting and possible conflict.

Film music such as the soundtracks for *Chocolat* or *Amelie*, and classical music such as Holst's *Planets Suite*, can be useful.

Grade Specific Mime Requirements

Grade 5 - Miming a Mammal, Bird or Reptile

At Grade 5, the Learner(s) are required to perform a prepared mime depicting a mammal, bird or reptile of their own choice. The Learner(s) will be expected to research the personal characteristics of their chosen mammal, bird or reptile which will then inform the performance of their mime through appropriate stance, movement, gesture(s) and facial expression. Please note that for this mime, insects may also be included and a mammal may be interpreted as a human being, for example an old man/woman or a baby.

Grade 6 - Miming in Slow Motion

Slow motion is the continuity of movement at a slow, steady pace and this continuity can be difficult to sustain. However, once it is mastered it is indispensable to a mime artist who can use it in many ways, for example to get themselves in and out of dream sequences.

To help develop the technique of moving in slow motion, ask the Learner(s) to be aware of moving normally while feeling the air push past every part of their body. They can then imagine a thick fog curling around them. It gradually becomes even thicker, changing to liquid and they must feel the energy needed to push through water. To slow the Learner(s) down further the liquid can become pea soup or custard, which becomes harder and harder to move through until it eventually becomes concrete.

As they move, the Learner(s) need to be aware of any part of the body that wobbles and allow the liquid to be thicker around that area. Eventually the whole body will be able to sustain the slow continuity of movement.

Grade 7 - Commedia dell'Arte

Commedia dell'Arte is a form of Italian theatre containing stock characters, masks, farcical action and scenes full of beatings, acrobatics and comic stage business.

At Grade 7, the Learner(s) must perform a prepared mime scene based on one Commedia dell'Arte mime character selected from a list provided in the syllabus. They are also required to discuss Commedia dell'Arte and the reasons for their choice of character in the Knowledge section of the examination. **Please note that Learners are not advised to wear a Commedia dell'Arte mask or a mask in general for the performance of the Commedia dell'Arte scene, as there is a requirement in the Assessment Criteria to communicate the personal characteristics of the character through appropriate stance, movement, gesture(s) and facial expression.** If a face mask is used for this scene, it will impede the Learner's ability to meet the Assessment Criteria for the examination in full, as the Examiner may not be able to fully assess the Learner's use of facial play.

Whilst dialogue cannot be used in prepared mimes and mime scenes for LAMDA Miming examinations, it is permitted for the Learner(s) to use grammelot, or gromalot, in their Commedia dell'Arte scene at Grade 7. Grammelot, or gromalot, is a style of language which dates back to 16th century Commedia dell'Arte. It incorporates elements of gibberish with macaronic and onomatopoeic elements.

Grade 8 - Using a Full-Face Mask

Masks have been worn in performance for centuries, from the actors in Greek theatre to players in the Commedia dell'Arte and contemporary cartoon characters. They can help the body to suggest a whole range of expressions, some realistic, others highly exaggerated and they can be used to develop the physicality of characters.

The plain white mask is used to completely take away facial play and encourage the performer to focus on their body language. In a full mask, the performer needs to be physically precise and to connect with the audience through gesture.

To focus on communicating in a mask, the Learner(s) need to warm up well so that the body is flexible enough to show the tiniest detailed gesture or the greatest effort of strength. Physical control can be used to create rhythmic, precise movements which help the progression of mood and thought.

To help develop these techniques, the Learner(s) can be asked to create a statue or freeze of a particular reaction, such as shock or surprise. As you count down from five to one, the Learner(s) transfer all the emotion and expression out of their faces and into their bodies, so that every part of the body is communicating the shock, apart from the face where there is no feeling at all.

It is important for the masked performer to be aware of the fourth wall (the audience in an end-on configuration) and keep their mask towards the audience as much as possible. By watching others in mask, the Learner(s) can observe how the slightest change of angle or difference in gesture may communicate a different action or emotion and how all of the body has to be committed to communicating a clear message.

Grade 8 - Knowledge: Selecting a Practitioner

For the Knowledge section of Grade 8 Miming examinations, the Learner(s) must discuss the influences on the development and presentation of mime for **one** of the following practitioners:

Charlie Chaplin (1889-1977)

Charlie Chaplin was an English silent movie star and a mime artist, a film director and composer.

Marcel Marceau (1923-2007)

Marcel Marceau was born in Strasbourg and is an acclaimed mime artist.

Etienne Decroux (1898-1991)

Decroux was born in Paris and was a film and theater actor.

Jacques Lecoq (1921-1999)

Born in Paris, Lecoq is best known for his his methods in physical theatre, movement and mime.

Costume

There is no specific dress code for LAMDA Miming examinations. It is, however, recommended that the Learner(s) wear appropriate footwear and clothing that allows ease of movement. Nudity is not permitted.

Props/Staging

Props are not permitted for use in Miming examinations. However, tables and chairs are permitted for the purposes of staging a mime or mime scene. LAMDA will only provide one chair, which may not be suitable for standing on.

Use of the Performance Space

The Learner(s) should try to avoid playing in profile for too long, especially in duologue examinations when they are performing a mime scene, as this masks facial expression.

The Learner(s) should try not to place themselves too near the Examiner's table for the duration of the mime/mime scene as this limits their overall use of the performance space.

Focus/ Audience

The Learner(s) should ensure that they perform their scene(s) with appropriate focus.

When performing a direct address to audience, the Learner(s) should focus on the imagined wider audience of which the Examiner is a part, and not directly on the Examiner.

When performing a duologue scene, both Learners should be focussed within the world of their characters and, for each individual, on their duologue partner where appropriate, as the other character in the scene.