



# LAMDA Examinations

## Teacher Support Material The LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)

Regulators: Office of Qualifications and Examinations Regulation (Ofqual) in England, Qualifications Wales (QW), and the Council for the Curriculum, Examinations and Assessment (CCEA) in Northern Ireland

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## Notice to Reader

This document has been written to support Teachers and Learners who are preparing for the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)*. This document references the syllabus, so must be used in conjunction with the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* syllabus specification, **valid from 1 August 2021**.

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## LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)

### Qualification Structure

This qualification is comprised of two units, both of which are mandatory in order to achieve the whole qualification. Learners are recommended to take the units in numerical order, however, learners may take the Units in the order that best suits the individual.

Unit 1: Performance Theory

Unit 2: Presenting a Performance Recital

The Learner will be awarded a Pass or Fail for each individual unit. A Pass is required in each unit in order to qualify for the full certificate. Please see pages 12-15 of the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021 for full details.

### Registering for the Qualification

To register for the PCertLAM, a *Certificate in Speech and Drama: Performance Studies (PCertLAM) Registration Form* and Registration Fee (see Examinations Fees List) must be completed and submitted to LAMDA for each Learner. The Registration Form is available to complete online via the LAMDA website [www.lamda.ac.uk](http://www.lamda.ac.uk)

Once registered with LAMDA as a PCertLAM Learner, the learner can then entered for both units, using the PCertLAM Unit Entry Form (also available on the LAMDA website). Please note, the entry form allows learners to enter for both Unit 1 and 2 at the same time, or each individually.

### Unit Entry

A Unit Entry Form and Fee must be completed and submitted to LAMDA for each unit entered. Both the Unit Entry Form and Examination Fees List are available on our website [www.lamda.ac.uk](http://www.lamda.ac.uk). Entry for Unit 2 must be submitted in line with the Event deadline specified (6 weeks prior to the Event start date for UK Events and 8 weeks for International Events). Additional requirements for each unit entry are outlined below:

**Unit 1 is a** Portfolio of Evidence (5000-6000 words) documenting the process of preparing a recital around a theme of their own choice. In addition to the Unit Entry Form and Fee, an Assignment/ Portfolio of Evidence Cover Sheet must be completed and attached to the Portfolio of Evidence. This cover sheet confirms the authenticity of the Learner's work Please see section on 'Assignment Submission' for details on how to submit the Portfolio of Evidence.

**Unit 2** is a practical exam centred on a themed based recital (see Unit 1). The Learner must entered under a LAMDA Private or Public Centre Event. For Private Centres, customers will need to enter the Learner for Unit 2 and submit a completed PCertLAM Unit Entry Form so that we have a record of the Learner's chosen recital theme and choices. For Public Centres, customers must submit a completed PCertLAM Unit Entry Form **only** (a separate Public Centre entry form is **not** required). Non-adherence may cause delays in entries being accepted.

## Unit 1: Performance Theory

### Assessment Method

The Learner will be assessed via the submission of a written assignment (Portfolio of Evidence) which will be marked by a LAMDA Examiner. The Portfolio will document the process of preparing a recital, based around a theme, for performance. Please see pages 20-28 of the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021, for full details.

### Portfolio of Evidence

Please see page 22 of the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021, for full details.

Learners will submit a written assignment of between 5,000 and 6,000 words in the form of a Portfolio of Evidence. The Portfolio will document the process of preparing a recital, based around a theme, to be performed as part of the 'Unit 2: Presenting a Performance Recital' assessment. The Learner will perform a recital, based around a theme of their own choice.

Please note that **only four pieces** should be included in the recital. Please do not present more than four pieces.

### Content

Please see page 23 of the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021, for full details.

#### **The Portfolio of Evidence must include the following information in relation to this recital:**

- The reasons behind the choice of recital theme
- A summary of the research undertaken on the chosen recital theme
- The reasons behind the choice of pieces
- A summary of the research undertaken on the choice of pieces
- An explanation of how you developed the introduction, linking passages and conclusion included in the recital
- Research on the life, work and influence of the writers of the pieces included in the recital
- Research on the social, historical, and cultural contexts of the pieces included in the recital
- Research on one character included in the recital
- An explanation of the choice of staging and movement of each piece
- A summary of the physical and vocal exercises used as part of the performance preparation
- A summary of the dramatic exercises and processes used as part of the performance preparation
- A summary of the rehearsal process.

The Portfolio must present a balance between appropriate research and practical application.

When preparing the Portfolio of Evidence, consider how the choice of content may allow the learner to meet the following Assessment Criteria:

1.6 Demonstrate research on the life, work, and influence of the writers of the pieces included in the recital

1.7 Demonstrate research on the social, historical and cultural contexts of the pieces included in the recital

1.9 Present an explanation behind the choice of staging and movement of each piece

## Selecting Recital Pieces: General Notes

For Unit 2 of the PCertLAM, the Learner will perform a recital, based around a theme of their own choice. The recital must include the performance of **four own choice pieces**, an introduction, a linking statement between each piece and a conclusion. These elements must be performed from memory.

The **four own choice pieces** must comprise of:

- Piece 1 – A piece of **published verse**
- Piece 2 – A piece **of prose selected from a published book**
- Piece 3 – A **dramatic scene from a published play or film screenplay**
- Piece 4 - A **free choice** piece that must be **one** of the following:
  - A second piece of published verse
  - A second piece of published prose
  - A second dramatic scene selected from a published play or film screenplay or collection of solo scenes
  - A song from a published work of musical theatre or film musical

Please note that **only four pieces** should be included in the recital. Please do not present more than four pieces.

**The recital must be the same recital performed as part of the Unit 2 Assessment.**

When selecting a piece for Piece 2 (prose selected from a published book) and Piece 3 (a dramatic scene from a published play or film screenplay) remember that the Learner **must study the full book or play from which the piece has been taken so that they can answer the questions in the Knowledge section of the exam.**

### **Selecting Piece 4**

The second piece of published prose **does not have to be taken from a book**. The piece must be published and could be from **any** of the following:

- A speech
- A biography
- A piece of non-fiction
- A piece of journalism
- An essay
- A letter

If a second published dramatic scene is chosen, it does not have to be taken from a full-length play or film screenplay but can be taken from a published collection of solo scenes.

The selected pieces should be **published**.

Consider how the content of the pieces could enable the Learner to engage with complex emotions and universal themes.

Consider how the language of the pieces could provide opportunities for the Learner to display vocal range and dexterity.

Consider how the content and mood of the pieces could differ, to explore contrast and range.

**The link to the chosen theme should not be tenuous. It should be clear and specific. Each piece should explore a different aspect of the theme, and this should be referred to in the linking passages.**

## Selecting a Recital Theme

Selecting a recital theme can be approached from many different angles.

For example, the Learner may choose a **favourite piece** which they would like to include in their recital and a theme and other pieces will then be **selected to fit in with this choice**.

Alternatively, the Learner could choose an **over-arching theme** before selecting their pieces.

When selecting a recital theme always bear in mind that the content of the recital and the technical challenges of the pieces should be appropriate for this level of examination. Aim to choose a theme that the Learner has a **strong emotional engagement with**, or that they have **particularly passionate opinions about**. This will help the performance to have real commitment and a sense of urgency. Below are some examples of recital themes that could be used:

- beauty
- time
- jealousy
- school
- love
- family
- friends
- misery
- music
- justice
- freedom
- women
- terror
- war and peace.

If the chosen theme is wide ranging, for example 'love', then the Learner could choose a specific aspect of the theme to focus on, such as 'young love' or 'motherly love'.

Alternatively, if the chosen theme is 'women', the Learner could choose 'the war of the sexes' or 'how women changed the world'. If the chosen theme is 'war', the Learner could choose 'the futility of war' or 'war makers and martyrs'. Don't be afraid to be creative with the choice of theme.

## Links

Once the Learner has chosen their theme and pieces, the recital links should follow naturally. The links take the form of an introduction, linking statements and a conclusion.

# LAMDA

- **The introduction** introduces the recital and the recital theme to the imagined audience. Think about how the introduction could be used to reflect on the theme.
- **The linking statements** are thoughts spoken by the Learner to link one piece to another.
- **The conclusion** brings the previously shared thoughts, ideas and texts into a final statement. The length of the links should be appropriate for this level of examination.

## Formatting

Please see page 24 of the LAMDA *Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021 for full details.

The Portfolio of Evidence must be **word-processed** and presented in a clear and coherent format.

Appropriate vocabulary and technical terms must be used within the Portfolio.

Learners must include the following:

- **A title page**, detailing the final word count and referencing style used
- **A contents list and/or index**
- **Footnotes** detailing any quoted references and the Learner's full name, LAMDA PIN and page number
- **A bibliography**, formatted as per the Learner's chosen referencing style
- **An appendix** containing copies of the chosen pieces.

**Any material included in footnotes, the bibliography or appendix must not be included in the final word count.**

Further material can be included in the appendix where appropriate, to be referred to in the Portfolio of Evidence, but this will not be assessed.

## Using Online Resources

Here are some of our top pointers for undertaking reliable and thorough research when it comes to online material. When approaching online resources, here are some questions to ask yourself to determine the reliability of your source:

1. Who has written it? Look into their academic credentials e.g. education and scholarly work.
2. Why have they written it? E.g. are they advertising a product; is it a marketing resource?
3. Who are they writing for?
4. Is the author associated with any biased organisations? Are they able to be completely objective?
5. What website are they writing for? E.g. Educational Institution, Newspaper, Personal Blog.
6. Fact check – are their statistics / points of evidence correct?
7. Do they provide references or a bibliography to back up their work?



8. Style – are they writing persuasively or factually? Try to differentiate between opinion and fact.
9. When was the piece written – is it out of date or current?
10. Finally, what do you think of the piece? Try to view all your sources through a critical lens.

See below a list of reliable websites and online resources that may prove useful in your research:

### For Primary Material:

- The British Library - <https://www.bl.uk/>
- Drama Online - <https://www.dramaonlinelibrary.com/>
- Shakespeare's Globe - <https://www.shakespearesglobe.com/>
- National Theatre Black Plays Archive - <https://www.blackplaysarchive.org.uk/>
- Project Gutenberg - <https://www.gutenberg.org>
- Google Books - <https://books.google.com/>
- Internet Archive - <https://archive.org>

### For Secondary Material:

Academic Journals, for example:

- Journal of Literary Studies: <https://www.tandfonline.com/toc/rjls20/current>
- Prose Studies: <https://www.tandfonline.com/toc/fprs20/current>
- Shakespeare: <https://www.tandfonline.com/toc/rshk20/current>
- Literature Compass: <https://onlinelibrary.wiley.com/journal/17414113>
- New Theatre Quarterly: <https://www.cambridge.org/core/journals/new-theatre-quarterly>

Most Academic Journals now contain Open Access articles, which means that you can read work for free. Otherwise, you'll need an institutional account to access the material.

Academic Books, for example:

- The Craft of Poetry: <https://www.taylorfrancis.com/books/oa-mono/10.4324/9781315724980/craft-poetry-derek-attridge-henry-staten?context=ubx&refId=d5e1ebca-d871-45d4-9e56-1598b5898e46>
- Black and Asian Theatre in Britain: <https://www.taylorfrancis.com/books/mono/10.4324/9780203016541/black-asian-theatre-britain-colin-chambers?context=ubx&refId=0ad2f3d6-7af4-4906-9c6e-9e51c2fdf45e>
- Understanding Audience Engagement in the Contemporary Arts: <https://www.taylorfrancis.com/books/mono/10.4324/9780429342455/understanding-audience-engagement-contemporary-arts-stephanie-pitts-sarah-price?context=ubx&refId=bf884b77-5153-476b-b594-0b2202d34a5f>
- The Baptized Muse: Early Christian Poetry as Cultural Authority: <https://global.oup.com/academic/product/the-baptized-muse-9780198726487?cc=gb&lang=en&>
- Virtual Play and the Victorian Novel: <https://www.cambridge.org/core/books/virtual-play-and-the-victorian-novel/9D560160DC7E1A6F06C22421810D6C39>

Some Academic Books contain Open Access chapters, which you can read for free, although it worth bearing in mind that the entire book will not always be available.

See below the Open Access listings for some **key publishing houses**:

- Routledge, Taylor & Francis: <https://www.taylorfrancis.com/search?openAccess=true>
- Oxford University Press: <https://global.oup.com/academic/open-access/titles/?cc=gb&lang=en&>.
- Cambridge University Press: [https://www.cambridge.org/core/what-we-publish/open-access/listing?aggs\[productTypes\]\[filters\]=BOOK&sort=canonical.date:desc](https://www.cambridge.org/core/what-we-publish/open-access/listing?aggs[productTypes][filters]=BOOK&sort=canonical.date:desc).

The Stage - <https://www.thestage.co.uk/>

BBC News - <https://www.bbc.co.uk/news>

Google Scholar - <https://scholar.google.com/>

## Referencing Guide

There are various different kinds of referencing systems, some of the most common being Chicago and Harvard, but whichever you use the most important thing is to ensure consistency across all your citations. There may be some occasions where a citation or source does not necessarily fit neatly into a prescribed system; in these instances, you should use your own judgement to create a reference in line with the others in your document.

This guide will take you through citations using two reference systems approved by the Modern Humanities Research Association (MHRA). Within both systems, you will need to include two points of reference. Firstly, every time you use a quotation you must reference the source, either within the text using brackets, or in a footnote; secondly, at the end of the document you will need to include a bibliography.

1. MHRA (general)
2. The author-date system

### **MHRA (general)**

In this system, you will need to reference in full within the footnotes the first time you use a source; thereafter, you can include abbreviated but identifiable references within the footnotes.

#### **Books:**

In the footnotes, you will need to reference in the following order:

1. *Author*: in the form given on the title page, and with first name preceding surname.
2. *Title*: in full and in italics. The initial letters of all principal words should be capitalised.
3. *Editor / translator, etc.*: in the form 'ed. by', 'trans. by', 'rev. by'.
4. *Series*: if the book belongs in a series, give the series title and volume number.
5. *Edition*: if other than the first edition, specify '2<sup>nd</sup> edn', 'rev. edn' etc.
6. *Number of volumes*: if the work is in several volumes, state this in the form '4 vols'.
7. *Details of publication*: these should be enclosed in round brackets, and take the form (Place of publication: Publisher, Date).

8. *Volume number*: in roman numerals. Where necessary, include the publication date of the volume in brackets after the volume number.
9. *Page numbers*: preceded by 'p.' or 'pp.', unless you have included a volume number.

### Books Example:

Samuel Beckett, *The Letters of Samuel Beckett 1929-1940*, ed. by Martha Dow Fehsenfeld and Lois More Overbeck, (Cambridge: Cambridge University Press, 2009)

### Chapters or Articles in books:

Information should be presented in the following format:

1. *Author*
2. *Article title*: in single quotation marks and not italicised.
3. *'in'*: preceded by a comma
4. *Title, editor and publication details of the book as described above*
5. *First and last pages of article*: preceded by 'pp.'
6. *Page number of reference*: in parentheses and preceded by 'p.' or 'pp.'

### Chapters/ Articles in Books Example:

Virginia Woolf, 'A Letter to a Young Poet', in *The Essays of Virginia Woolf: Volume 5 1929 - 1932*, ed. By Stuart N. Clarke (London: The Hogarth Press, 2009), pp. 306 – 323

### Journal Articles:

Information should be presented in the following format:

1. *Author*
2. *Article title*: in single quotation marks and not italicised
3. *Journal title*: in italics
3. *Series number*: in Arabic numerals, not Roman
4. *Volume number*: in Arabic numerals, not Roman
5. *Year of publication*: in parentheses
6. *First and last pages of article*: preceded by 'pp.'
7. *Page number of reference*: in parentheses and preceded by 'p.' or 'pp.'

### Journal Articles Example:

Melania Terrazas, 'Tragic Clowns/Male Comedians: Wyndham Lewis' Enemy of the Stars and Samuel Beckett's Waiting for Godot', *Wyndham Lewis Annual*, Volume 8, (2001), pp. 51-61 (p. 55)

### Online Resources

Lots of information can be found online, although it is important to be conscious that not all information may be reputable. You should therefore use your judgement in assessing the quality of the material: ask who has written the material and for what website? Why have they written the material and is it for the purposes of academic citation? If you determine that it is a reputable source, it should be cited in a format similar to that of printed and academic sources:

1. *Author*
2. *Title*
3. *Title of complete work / resource*: this might be the name of the website or an online database, or might be the bibliographic details for an online journal or text.
4. *Publication details*: where known, supply the volume and date.

5. *Full web address, URL or DOI* : in angle brackets < > . If you can find a stable URL or the DOI listed, this is better than the sometimes very lengthy web address you will have in your browser window. Avoid using TinyURL or similar for academic citation.
6. *Date of consultation*: in square brackets
7. *Location of reference*: for example, the paragraph number or page number where supplied. Include in parentheses.

### Online Resources Example:

Melvyn New, 'Sterne, Lawrence (1713 – 1768)' in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/article/26412>>, [accessed 22 May 2017] (para. 12 – 16)

### Abbreviated References:

After the first full reference, you can thereafter cite your sources in an abbreviated form. The abbreviated references can take the form of footnotes or can exist in the body of the essay using brackets. Abbreviated references will consist of the author's name and page number, such as (Woolf, 66).

### MHRA (author – date system)

This system can save you space when working with a word limit and is, generally speaking, simpler. Instead of including full references in your footnotes, all source information exists in a detailed bibliography at the end of your essay. When you need to reference in the body of your essay, you should give the author's surname, the date of publication and the page reference, for example: (Woolf, 2009: 307).

### Bibliographies

Each item in your bibliography can be referenced in the same way as your first full reference using the MHRA (general) system. The only difference is that you reverse the author's surname and first name. Your bibliography should be arranged in alphabetical order by the author's surname; if you have multiple works by the same author, they should be arranged by date of publication; if two works share a publication date, they can be distinguished as follows: '2009a', '2009b'.

### Bibliography Example:

Beckett, Samuel. *The Letters of Samuel Beckett 1929-1940*, ed. by Martha Dow Fehsenfeld and Lois More Overbeck, (Cambridge: Cambridge University Press, 2009)

Brits, Baylee. 'Ritual, Code, and Matheme in Samuel Beckett's Quad', *Journal of Modern Literature*, Volume 40, Number 4 (2017a), pp. 122-133

Brits, Baylee. *Literary Infinities: Number and Narrative in Modern Fiction*, (Oxford: Bloomsbury Publishing, 2017b)

Kant, Immanuel. *Critique of Pure Reason*, (London: Penguin Books, 2007)

## Further Guidance

If you need a more detailed guide, the Modern Humanities Research Association publish the [MHRA Style Book](#), which is available online and from bookshops. For guidance notes on Plagiarism, please see of the *LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 202.

## Assignment Submission

Please see page 24 of the *LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM)* with effect from 1 August 2021 for full details.

To submit the Portfolio, Customers must **email two** PDF copies of the Portfolio of Evidence, together with the Assignment/Portfolio of Evidence Cover Sheet directly to [exams@lamda.ac.uk](mailto:exams@lamda.ac.uk)

The **Assignment/Portfolio of Evidence cover sheet** can be found here: [Assignment Cover Sheet](#) and is available for download from the LAMDA website.

## Unit 2: Presenting a Performance Recital

### Assessment Method

The Learner will be assessed by a LAMDA Examiner in a practical examination.

### Performing a Recital

**The recital performed must be the same recital detailed in the Portfolio of Evidence submitted for the Unit 1 assessment.**

It is important to remember when presenting a recital that the Learner makes effective use of the performance space to complement the pieces presented. A recital is a *performance*. Consider how you can incorporate visual as well as vocal interest by varying the physical mode of presentation within the performance space. Pieces, depending on their content, could be enhanced by the Learner:

- sitting on a chair
- being seated on the floor in the performance area
- standing at an angle to the imagined audience.

Creating a visual interest in a recital is an important skill for a Learner to develop. In Unit 2 of the PCertLAM, this is reflected in Learning Outcome 3 – *demonstrate a physical response to the recital*.

In particular, the Learner will be assessed on whether they have demonstrated appropriate movement, posture, gesture(s) and facial expression, and whether they have made appropriate use of the performance space.

As this is a recital, think about how each element flows from one to another, aided by the links. Think creatively about the staging and use the time allowance sensibly.

Linking statements should be used to help the Learner move from one part of the performance space to another. If you choose to do this, consider the effect of speaking the links whilst in the process of changing position.

### Sight-Reading

For Unit 2 of the PCertLAM, the Learner is required to read at sight a text provided by the Examiner

- **This text may be verse or prose.**
- **One minute** may be taken to study the text prior to reading.
- The Learner will be assessed on their vocal and facial expression, their fluency and their ability to share the text with the imagined audience.

**Please note that for ROA exams, PCertLAM learner will be asked to bring the book from which their prose piece is taken. The Examiner will ask the learner to go to a page number/ chapter, selected by the Examiner, and sight read a passage.**

You should prepare the Learner for the sight-reading element of this examination in advance by giving them the opportunity to practise the following:

- sight-reading both verse and prose
- sight-reading different styles of verse and prose, for example comedy, dramatic prose, reflective verse, or dialogue in prose

- bringing dialogue within a text to life
- marking punctuation in a text
- marking a climax or punch line in a text
- looking ahead when reading a text to take in a whole phrase
- making appropriate use of pause
- communicating change of mood through vocal modulation
- looking up and sharing the reading with the imagined audience.

## Costume

There is no specific dress code for the Unit 2 examination. **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 should not go barefoot unless the performance of a particular piece demands it. Nudity is not permitted.

Please be aware that any costume changes, such as putting on a hat, cloak or similar item, should be incorporated smoothly into the recital and must be included in the overall timing of the recital. **No additional time will be allowed for costume changes.**

## Props/Staging

Hand props are permitted but must be kept to a minimum so that they do not become intrusive or hinder the fluency of the recital. Stage sets should not be overly complicated as only a small amount of time is available in the examination for setting up the recital. If being assessed at a LAMDA Public centre, please note, only a single chair will be provided.

## Music/Sound Effects

If the Learner is using music and/or sound effects for their Unit 2 recital, the Learner must provide their own technical equipment for use in the examination. A technician is permitted to be present in the examination room to operate the sound equipment. The technician must only remain in the room for the portion of the examination for which they are required. Where possible, the technician should not be the learner's LAMDA teacher or parent/guardian. At a Public Centre, the learner and technician should enter the examination room together.

It is very important that the position of the technician be carefully placed within the examination room, so that they do not distract from the Learner's performance or interrupt the fluency of the recital. Please remember that at a Public Centre the Learner will be unfamiliar with the dimensions of the examination room, so this should be taken into consideration when deciding whether or not to use a technician.

## Examination Regulations

Please be sure to read the Examination Regulations on page 17, 18 and 19 of the *LAMDA Level 3 Certificate in Speech and Drama: Performance Studies (PCertLAM)* syllabus. Failure to comply with Examination Regulations could result in Invalidation.