



LAMDA Examinations

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

From November 2015 Version 3

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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). It is to be used in conjunction with the LAMDA Certificate in Speech and Drama: Performance Studies (PCertLAM) syllabus specification, **valid from 1 January 2016**.

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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.

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.

Overall Awarding of the Qualification

On completion of both units the two marks will be calculated and then weighted to achieve the final result. The weightings for each unit are as follows:

Unit 1: Performance Theory – 30%

Unit 2: Presenting a Performance Recital – 70%

To calculate the final result, LAMDA will calculate 30% of the Unit 1 mark and 70% of the Unit 2 mark. The two figures will then be added to calculate the final band of attainment as indicated below.

Pass	50
Merit	65
Distinction	80

A full qualification certificate indicating either Pass, Merit or Distinction will be provided on successful completion of both units.

Registering for the Qualification

To register for the PCertLAM, the learner must complete and submit a Certificate in Speech and Drama: Performance Studies (PCertLAM) Registration Form. The Registration Form is available to download from the LAMDA website, or upon request from LAMDA. Registration is free of charge.

Once the learner is registered with LAMDA as a PCertLAM learner, they can then enter for the units. For Unit 1, two copies of the written assignment (Portfolio of Evidence) must be submitted to LAMDA for marking using the PCertLAM unit entry form. A completed Assignment/Portfolio of Evidence cover sheet must be attached to each copy of the Portfolio of Evidence to confirm the authenticity of the learner's work.

For Unit 2, the learner must enter for this examination at a LAMDA private, public or overseas centre. For a private centre, you can enter the learner on a Bulk Entry Form as usual, or on OES by adding the learner's details to the 'additional notes' section of the form. You will also need to submit a PCertLAM unit entry form for them. For a public centre you must enter the learner by submitting a PCertLAM unit entry form only. A public centre entry form is not required.



The PCertLAM unit entry form and the Assignment/Portfolio of Evidence cover sheet are available to download from the LAMDA website, or upon request from LAMDA.

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. The recital must include the performance of four pieces from memory (a verse selection, a prose selection, a scene from a play and a piece of the learner's own choice) and links (an introduction, linking passages and a conclusion). The recital must be the same recital performed as part of the Unit 2 assessment.

The own choice piece can be a verse selection, a prose selection or a scene from a play. Please note that more than four pieces should not be included in the recital, as the syllabus specifies four pieces only.

The Portfolio must present a balance between appropriate research and its practical application. The Portfolio must be word-processed and presented in a coherent and well organised format. The syllabus specification must be read carefully so that the learner knows what information they must include in their Portfolio in relation to their recital. This information is provided in the syllabus in a bulleted list, and learners may wish to use this list as a guideline for the layout of their Portfolio.

Learners should also include the following in their Portfolio:

- a title page, detailing the final word count
- a contents list/index
- page numbers
- footnotes detailing any quoted references
- a bibliography.

The Portfolio must be between 5,000 and 6,000 words in length. Please note there is no prescribed length for each individual section of the Portfolio; however, learners may wish to use the Unit 1 marking scheme detailed in the syllabus as a guide for the length of each individual section. For example, assessment criteria 1.8 (present a basic evaluation of each stage of the rehearsal process) is worth 15 marks, so particular care and thought should be given to this area when writing the content of the Portfolio.

An appendix may be included, if appropriate. An appendix is a section or table of subsidiary material included at the end of a workbook or document. For example, you may use an appendix to include annotated copies of your chosen pieces, or to detail any additional information you do not wish to place in the body of the Portfolio. If an appendix is included it should be clearly referenced in the content of the Portfolio. Learners should avoid including an appendix that is overly long and burdensome.

Any material included in footnotes, the bibliography or an appendix does not need to be included in the final word count.

Photographic, audio or DVD material may be included if appropriate to topic and purpose. Audio cassettes, CDs or DVDs must not be more than 15 minutes in length and must be clearly referenced in the content of the Portfolio.

Assignment Submission

Two copies of the Portfolio of Evidence must be submitted to LAMDA for marking using the designated unit entry form. Submissions must be the learner's own original work. A completed Assignment/Portfolio of Evidence cover sheet must be attached to each copy of the Portfolio of Evidence to confirm the authenticity of the learner's work.

For teaching support on selecting recital pieces, selecting a recital theme and the recital links, please refer to the Unit 2 section of this document.

Unit 2: Presenting a Performance Recital

Assessment Method

The learner will be assessed by a LAMDA examiner in a practical examination.

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.

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 s/he is required. Where possible, the technician should not be the learner's LAMDA teacher or parent/guardian. At public centres, 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 public centres 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.

Selecting Recital Pieces: General Notes

For Unit 2 of the PCertLAM, the learner will perform a recital, based around a theme, which includes the performance of **four** pieces from memory (a verse selection, a prose selection, a scene from a play and a piece of the learner's own choice) and links (an introduction, linking passages and a conclusion). The recital must be the same recital detailed in the Portfolio of Evidence submitted for the Unit 1 assessment. The learner may perform the selections included in their recital in any order.

The own choice piece can be a verse selection, a prose selection or a scene from a play. Please note that more than four pieces should not be included in the recital, as the syllabus specifies four pieces only.

When selecting prose extracts or scenes from plays, 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 required for the Knowledge section of the exam. Stand alone extracts/scenes will therefore not be appropriate, because there is no context for the learner to discuss with the examiner for this part of the examination. If two prose extracts or scenes have been selected for the recital, the examiner will select one for discussion at the time of the examination.

The selected pieces should be published and suitable for the learner's ability and the chosen recital theme.

The content of the pieces should enable the learner to engage with complex emotions and universal themes.

The language of the pieces should be technically challenging and should provide opportunities for the learner to display vocal range and dexterity.

The pieces should differ in mood and style to enable the learner to display range and ability. Consider pieces with lighter and more amusing content to contrast with pieces that are more weighty and thought provoking.

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. The introduction literally introduces the recital and the recital theme to the imagined audience. It should be engaging and should offer some reflection on the theme and the choice and content of the first piece, looking at how that piece contributes to an aspect of the chosen 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. A good conclusion to a recital should always have impact so that the imagined audience is left to reflect on the material presented. The length of the links should be appropriate for this level of examination, as should the technical difficulty of their content.

Performing a Recital

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* and should always have 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, or standing at an angle to the imagined audience.

Linking statements can 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.

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 visual interest in response to the recital*. In particular, the learner will be assessed on whether they have demonstrated effective movement, gesture(s) and facial expression, and whether they have made effective use of the performance space. As this is a recital, each element should flow easily from one to another, aided by the links. Think creatively about the staging and use the time allowance sensibly. Give the learner an opportunity to display range and ability to the examiner.

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.

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.