

Level 3

Learning Outcomes

Interpretation

The learner will be able to:

1. Create and inhabit character
2. Communicate text, subtext and context
3. Play character objectives
4. Sustain imaginative engagement.

Technique

The learner will be able to demonstrate practical ability in:

5. Physical and vocal characterisation
6. Physical and vocal flexibility
7. Physical and vocal freedom
8. Articulative dexterity
9. Period voice and movement.

Knowledge

The learner will be able to describe:

10. The overall content of each play
11. Characterisation including period movement where applicable
12. Subtext and context
13. Writer's style
14. The acting process
15. Key influences and principles of theatre practitioners: Stanislavski, Brecht or Edward Gordon Craig (Grade 8)).

Amplification of the Learning Outcomes

Creating and inhabiting character – transforming into another person, as indicated by the clues given within the text; creating the illusion of spontaneity as if the character's thoughts and emotions are being expressed for the very first time.

Communicating text, subtext and context – communicating the meaning of the text (the thoughts spoken aloud by the character); communicating the meaning of the subtext (the unspoken thoughts of the character); ensuring that this communication is appropriate to the situation and the world of the play.

Playing objectives – clarifying what the character wants, desires or needs through each spoken line and the spaces between the words e.g. the character needs to secure a financial loan from a friend; playing different tactics to achieve this ‘want’ e.g. to plead, to coax, to wheedle, to threaten, to blackmail, to entice (depending on the clues given within the text).

Sustaining imaginative engagement – maintaining imaginative involvement with the character, situation and world of the drama; maintaining focus on each moment of the drama.

Physical and vocal characterisation – transforming physically and vocally into another person, as indicated by the clues given within the text.

Physical and vocal flexibility – transforming physically and vocally according to the period, form and style of the text.

Physical and vocal freedom – releasing physically and vocally in order to relax into the performance; using effective breath support and free vocal tone in order to project the performance.

Articulative dexterity – communicating with precise and flexible diction, appropriate to character, period, form and style.

Period voice and movement – changing vocal and physical style according to the period of the play. This may include accent, posture, stance, gesture.

Level Descriptor

Learners will be able to integrate their knowledge and skills consciously, demonstrating a mature understanding of the material. There will be a sense of ownership and self-awareness resulting in a sensitive interpretation. Presentation will be grounded in thorough and relevant preparation. Learners will combine physical and vocal flexibility to support and inform characterisation in order to engage the audience wholeheartedly.

Repertoire Guidelines and Regulations

1. *Grade 6 – Bronze Medal* learners must select one scene from a play written during one of the periods on either LIST A or LIST B. The second scene must be selected from a published play, television or film screenplay, post-1980.

If LIST B is selected, the play should be published before 1960, in order to provide an appropriate contrast with the post-1980 scene. There can be no duplication of playwright.

Grade 7 – Silver Medal and *Grade 8 – Gold Medal* learners must select one scene from a play written during one of the periods on LIST A and a second scene from a play written during the period specified on LIST B. The third scene must be selected from a published play, television or film screenplay, post-1980. There must be no duplication of playwright.

List A

Ancient Greek and Roman
Elizabethan and Jacobean
Restoration

List B

Grade 6: Bronze: 1800 - 1960
Grades 7 and 8: Silver and Gold: 1800 - 1980

2. The scene must not be taken from *The LAMDA Acting Anthology – Volume 2*.
3. Selected scenes must differ in genre and style or theme, setting, character and mood and period enabling the learner to display range and ability.
4. Selected scenes must enable learners to engage with complex emotions and universal themes.
5. The content and language of selected scenes must be technically challenging e.g. in terms of vocal range and dexterity.
6. Selected scenes in both *Solo* and *Duologue* examinations must be a minimum of **three** minutes and no more than **four** minutes in performance time.
7. Any published translation of non-English language texts is acceptable.
8. If the 'Ancient Greek and Roman' period is selected from LIST A, translations of the original text into English should be used; modern adaptations are not allowed.
9. Learners must only play one character in each selected scene. Where the lines of other characters are omitted, learners must ensure coherence i.e. the emotional and intellectual fluency of the scene is maintained.

10. No more than one selection may be a direct address to the audience. Please refer to *General Notes and Regulations*.

11. Comedy sketches and monologues written for specific performers are not acceptable.

Total time allowance for each grade

Grade 6 – Bronze Medal

Solo – 20 minutes

Duologue – 25 minutes

Grade 7 – Silver Medal and Grade 8 – Gold Medal

Solo – 25 minutes

Duologue – 30 minutes

Examination Content

Grade 6 – Bronze Medal

1. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during one of the periods on either LIST A or LIST B. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a published play, television or film screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

The date of publication must also be stated.

3. Knowledge

The learner(s) will have read the full text of the plays from which the scenes have been selected. They will describe *character*, *subtext* and *context* in relation to the chosen scene. The learner(s) will answer questions on the following:

- The importance of the character in each play as a whole
- The character's objective in the performed scene

Grade 7 – Silver Medal

1. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during one of the periods on LIST A. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during the period on List B. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

3. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a published play, television or film screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

The date of publication must also be stated.

4. Knowledge

The learner(s) will have read the full text of the plays from which the scenes have been selected and they will describe *style* and *period*. The learner(s) will be able to demonstrate an understanding of the writer's style and its application to performance. The learner(s) will answer the following questions about any of the chosen scenes.

- How the writer's style and period of writing influenced the performance
- How important the scene is within the context of the play as a whole
- The importance of the character in each play as a whole
- The character's objective in the performed scene

Grade 8 – Gold Medal

1. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during one of the periods on LIST A. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

2. Interpretation and Technique

The learner(s) will perform a scene from memory, which has been selected from a play written during the period on LIST B. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

3. Interpretation and Technique:

The learner(s) will perform a scene from memory, which has been selected from a published play, TV or film screenplay written since 1980. Please refer to *Repertoire Guidelines and Regulations*. The learner(s) will present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.

The date of publication must also be stated.

4. Knowledge

The learner(s) will have read the full text of the plays from which the scenes have been selected in order to describe the *process of acting*. The learner(s) will describe:

- The processes applied for developing characters for performance

The learner(s) will select **one** of the following practitioners: Stanislavski, Brecht or Edward Gordon Craig and discuss their key principles in the process of acting and influences on theatre and acting.

Marking Scheme

Interpretation	40
Technique	40
Knowledge	20
Total	100
Pass 50 Merit 65 Distinction 80	