



**LAMDA GRADED
EXAMINATIONS
IN PERFORMANCE
at WOAPA
ACTING**

GRADE: Grade 6 (*Bronze*)

The LAMDA Grade 6 Award in Performance: Acting is designed to enable learners to develop a wide range of acting skills. Learners will perform their chosen scenes from memory, integrating their knowledge and skills to demonstrate a mature understanding of the material. There will be a sense of ownership and self-awareness. Presentation will be grounded in thorough and relevant preparation. Learners will combine physical and vocal flexibility to support and inform characterisation and engage the audience.

Learning Outcomes - On completion of this unit the learner will be able to:

Interpretation

Perform the chosen scenes from memory, demonstrating an understanding of the material.

Technique

Use vocal skills in response to the text. Create a physical response to the text.

Knowledge

know and understand the content and context of the chosen scenes.

know and understand the key principles and influences in the process of acting for one of the following practitioners: Constantin Stanislavski, Bertolt Brecht or Jerzy Grotowski (Grade 8 only).

Total examination time – 25 minutes.

Scene 1 (Own Choice): Interpretation and Technique

Learners will perform from memory one solo scene of their own choice which has been selected from a play written during one of the following periods:

- (a) Ancient Greek and Roman (b) Elizabethan and Jacobean (c) Restoration and Post-Restoration (d) 1800 to 1980.

If a, b or c is selected and the learner(s) have chosen a non-English language text, translations of the original play into English must be used – adaptations are not allowed. The scene must **NOT** be set in the “LAMDA Acting Anthology – Volume 5”.

The learner 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.

Scene 2 (Own Choice): Interpretation and Technique

The learners will perform from memory one solo scene of their own choice which has been selected from a play, television or film screenplay published post 1st January 1980. The scene must **NOT** be set in the “LAMDA Acting Anthology – Volume 5”.

The learner(s) will present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author, character and publication date and outlining the context of the extract.

Both scene(s) must be a minimum of THREE minutes and no more than FIVE minutes in performance time each. The learner must announce the title, author and character prior to the performance. A legible copy of the scenes should be provided for the examiner.

Knowledge - The learner will answer questions about on the character’s objective in each scene performed, the character’s role within the context of each play as a whole.

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

RQF Level: Level 3

Credit Value 14

Learning Outcomes	Pass	Merit	Distinction
Perform two scenes from memory, demonstrating an understanding of the material	1.1 Demonstrate a basic understanding of text and subject 1.2 Communicate some understanding of the intentions and objectives of the characters portrayed. 1.3 Perform from memory with fluency, focus and spontaneity some of the time	1.1 Demonstrate a secure understanding of text and subject 1.2 Communicate a secure understanding of the intentions and objectives of the characters portrayed. 1.3 Perform from memory with fluency, focus and spontaneity most of the time	1.1 Demonstrate a total understanding of text and subject 1.2 Communicate a total understanding of the intentions and objectives of the characters portrayed. 1.3 Perform from memory with fluency, focus and spontaneity most all of the time
Use vocal skills in response to the text	2.1 Sustain vocal control through to the end of some phrases 2.2 Use adequate modulation some of the time 2.3 Speak with clarity of diction some of the time 2.4 Respond vocally to some of the demands of the two characterisations	2.1 Sustain vocal control through to the end of most phrases 2.2 Use adequate modulation most of the time 2.3 Speak with clarity of diction most of the time 2.4 Respond vocally to most of the demands of the two characterisations	2.1 Sustain vocal control through to the end of all phrases 2.2 Sustain adequate modulation all of the time 2.3 Sustain clarity of diction all of the time 2.4 Respond vocally to all of the demands of the two characterisations
Create a physical response to the text	3.1 Communicate a basic understanding of the movement, posture, stance and gesture(s) required to portray the periods in which the chosen scenes are set 3.2 Make effective use of the performance space some of the time	3.1 Communicate a secure understanding of the movement, posture, stance and gesture(s) required to portray the periods in which the chosen scenes are set 3.2 Make effective use of the performance space most of the time	3.1 Communicate a total understanding of the movement, posture, stance and gesture(s) required to portray the periods in which the chosen scenes are set 3.2 Make effective use of the performance space all of the time
Know and understand the content and context of the chosen scenes	4.1 Give a brief summary of the character’s objective in each of the scenes 4.2 Give a brief explanation of the role of each character portrayed, and how they contribute to the plot as a whole 4.3 Briefly explain how breathing techniques were	4.1 Give an accurate summary of the character’s objective in each of the scenes 4.2 Give a secure explanation of the role of each character portrayed, and how they contribute to the plot as a whole within	4.1 Give an accurate and detailed summary of the character’s objective in each of the scenes 4.2 Give a detailed explanation of the role of each character portrayed, and how they contribute to the plot as a whole

	used to support the voice in each scene performed.	the context of the play as a whole 4.3 Accurately explain how breathing techniques were used to support the voice in each scene performed.	4.3 Give an accurate and detailed explanation of how breathing techniques were used to support the voice in each scene performed.
--	--	---	---

How to help your child work on their LAMDA at home

1- The character's objective in each scene performed

Objective - What your character is trying to get/achieve.

Obstacle - What's stopping you from already having your objective. There must be at least one, or you'd already have your objective.

Tactics - How you get around your obstacle to achieve your objective.

Important notes.

Your objective can change during the scene as circumstances change.

Your character might not achieve their objective. This does not stop it from being their objective.

Do not repeat tactics. If the first tactic you try in a speech works, there's no need for the rest of the speech.

If it fails then there's no point in trying again.

Consider your super objective. This is what your character is aiming to achieve by the end of the play.

Normal objectives function as tactics towards super objectives.

2- The character's role and how they contribute to the plot of each piece as a whole

Is your character the lead, or a supporting character? If so, are they a protagonist or antagonist?

Macbeth may be the titular character and lead of the play, but he's certainly not a "good guy"

Othello may be the titular character of his play, but Iago could arguably be considered the lead and is certainly the antagonist.

Think about what events wouldn't have happened if not for your character. If Mercutio hadn't convinced Romeo to go to the Capulet's party then he, Romeo, Tybalt, Juliet, Paris and Lady Montague might still be alive.

Even a small role can have a devastating effect on the plot. A friar with just a few lines failed to deliver the letter to Romeo saying that Juliet had faked her death. Had he received it then the play might not have ended in tragedy.

Perhaps your character doesn't contribute much to the plot, but instead is placed there for the audience's benefit. Shakespeare was known for including characters just for comic relief. Far removed from the actual plot.

3- How breathing techniques were used to support the voice in each scene performed