

Drama & Communication Grades Syllabus

Early Learning, Introductory, Graded and Written Examinations

2010 – 2013

Thames Valley University

London College of Music Examinations

Syllabus for Graded and Early Learning Examinations in Drama & Communication

2010 - 2013

- Early Learning
- Speech & Drama
- Acting
- Verse Speaking
- Spoken English in Religion
- Oral Communication
- Personal & Professional Communication
- Reading Aloud
- Duologue
- Choral Speaking
- Group Performance
- Written Examinations

See separate syllabus for diploma requirements.

LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Drama & Communication

Stephen Hazell MA PhD

LCM Examinations

Walpole House
Thames Valley University
18-22 Bond Street
Ealing
London W5 5AA

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: lcm.exams@tvu.ac.uk

www.tvu.ac.uk/lcmexams

Contents

London College of Music / London College of Music Examinations	4
Drama & Communications Examiners	4
1. Syllabus introduction	
1.1 Coverage of this syllabus	5
1.2 Validity of this syllabus	5
1.3 Rationale	5
1.4 Syllabus aims	5
1.5 Syllabus objectives	6
1.6 Availability of examinations and entry details	6
1.7 Duration of examinations	6
1.8 Target groups	6
1.9 Progression routes	7
1.10 Accreditation and the National Qualifications Framework	7
1.11 UCAS tariff points	8
1.12 Opportunities to develop key skills	8
1.13 Spiritual, moral, ethical, social, cultural and related issues	9
1.14 Candidates with particular needs	9
1.15 Resources	9
2. Graded solo exams: syllabus content	
2.1 Syllabus overview	10
2.2 Summary of subject content and description of components	10
2.3 Weightings for examination components	11
2.4 Grade descriptions	12
3. Graded solo exams: assessment	
3.1 Assessment objectives	13
3.2 Coverage of the assessment domains	13
3.3 Approximate weightings for assessment domains	13
3.4 How marks are awarded during the examination	14
3.5 Mark allocation by assessment domain & examination component	15
4. Attainment levels	
4.1 Awards of Pass, Pass with Merit or Pass with Distinction	16
4.2 Attainment band descriptions	17
5. Requirements: Early Learning	
5.1 The Framework	20
5.2 Early Learning solo exams	20
5.3 Early Learning group exams	21
6. Requirements: graded solo examinations	
6.1 The Folder of Work	22
6.2 Changes to set periods	22
6.3 Special Option for speakers of a language other than English	22
6.4 Speech & Drama (Steps & Grades)	23
6.5 Acting	28
6.6 Verse Speaking	32
6.7 Spoken English in Religion	36
6.8 Oral Communication (Steps & Grades)	41
6.9 Personal & Professional Communication	46
6.10 Reading Aloud	47
7. Requirements: graded group examinations	
7.1 Duologue	51
7.2 Choral Speaking	55
7.3 Group Performance	56
8. Requirements: written examinations	57
9. Awarding and reporting	
9.1 Issue of results	58
9.2 Repeats of examinations	58
10. Regulations and information	58

London College of Music

The London College of Music was founded in 1887 as an establishment devoted to musical education. In 1991 it became part of Thames Valley University, one of the largest universities in the UK, spread across three campuses in Ealing, Slough and Reading.

Today, Music joins the Media and Art & Design departments to form the university's Faculty of the Arts. Within the Faculty of Arts, the London College of Music continues to give outstanding provision for both performance and composition; it has embraced innovations and advances, creating one of the country's most prestigious and sought-after degrees in Music Technology.

In addition to full-time programmes for undergraduate and postgraduate students, there is a Junior College and a Part-Time Studies Department. Prospectuses for each of these divisions are available from:

- the TVU Learning Advice Centre - tel: 020 8579 5000; email: learning.advice@tvu.ac.uk
- the Faculty of the Arts office - tel: 020 8231 2304; email: music@tvu.ac.uk
- www.tvu.ac.uk

London College of Music Examinations

External examinations have been awarded by the London College of Music since the institution's founding in 1887. These were at first in Music, which broadened substantially the range of awards available. Since then, a large set of Drama and Communication examinations has been added – in all the subjects listed here ranging from acting to professional communication. Examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres, and are unique in the graded examinations world in being awarded by a university.

LCM's graded examinations in most subjects are accredited by Ofqual (formerly the Qualifications and Curriculum Authority, QCA), which serves as a UK governmental stamp of approval and quality assurance, confirming parity of standards with other similar examination boards. The resulting mapping of LCM Examinations onto the NQF (National Qualifications Framework) means that candidates applying to UK universities through the UCAS system can increase their points tariff if they have been awarded a Pass or higher at grades 6-8 in accredited subjects.

LCM Examinations are distinctive, both in the qualifications offered and in the administration and running of the exams. We have retained the well-known traditional atmosphere and qualities of the London College of Music: informality, friendliness and approachability, although set in a fully professional and modern context. We are small enough that enquiries to the head office can be dealt with speedily and efficiently, and we are able to get to know many of our representatives and teachers personally by name. Examiners pride themselves on being friendly and approachable, ensuring candidates are put at their ease and are thus able to perform to their full potential; yet they are professional, applying thorough and objective assessment criteria in forming their judgements.

Graded and diploma syllabuses are available free of charge from LCM Examinations and from local representatives.

Drama & Communication Examiners

William Alexander BSc BMus MBA MMus PhD GRIC FTCL ARCM
ATCL CertFAE

Marie Barry BA FLCM ALSM ALAM

John Beilby BMus PhD MTC(Lond) GLCM FLCM LRAM LTCL

Erica Beynon MA FLCM LLCM ALCM

Kay Cadell LLAM ALCM

Ilona Colini FTCL LTCL CertEd

Gillian Davies CertEd CertSpecialEd

Coral Gould LRAM ARCM LTCL CertEd

Mary Hamilton GTCL LTCL Dip.Acad.di Sta.Cecilia Rome

Mary Hardy-Green LLCM ALCM

Stephen Hazell MA PhD

John Howard BA PhD

Elizabeth Lannigan ALCM RSA

Jayne Lindgren LLAM

Jocelyn Lord MA LGSM LLAM ACSD

Susan Maguire BA HDipEd Diptal LLCM(TD) ALCM EFLCert

Paula McKernan LLB ALCM(TD)

Joyce Mitchell FLCM

Christine Peet BA MEd CertEd

Kathleen Phillips LGSM LGSM(Verse) ALCM

Jenifer Pressdee LGSM ANEA

Nigel Ramage MA DipEd

Daphne Ramsay-Brown LRAM LLCM

Peter Reder GLCM ACSD

Claire Rubman PhD FLCM LLCM(TD)

Rex Satchwell BA LGSM LRAM HonFLCM

Gillian Shimwell AGSM CertEd

Jennifer Speculand FLCM LLCM(TD) LGSM ALAM

Leonie Wilde BA LLAM

[This list was correct at the time of printing.]

1. Syllabus introduction

1.1 Coverage of this syllabus

This London College of Music Examinations syllabus is designed to prepare students for the graded examinations in Drama & Communication awarded by Thames Valley University, in the following subjects:

Early Learning, Speech & Drama, Acting, Verse Speaking, Spoken English in Religion, Oral Communication, Personal & Professional Communication, Reading Aloud, Duologue, Choral Speaking, Group Performance, Written Examinations

1.2 Validity of this syllabus

This syllabus is valid until 31 December 2013.

1.3 Rationale

TVU graded and diploma qualifications make a distinctive contribution to education in and through music, and drama & communication, because of the emphasis placed upon the following combination of characteristics:

- creative thinking;
- practical skills either independent of literacy, or related to it;
- encouragement to think, both technically and critically, about the repertoire performed in practical examinations;
- a distinctively broad stylistic range, as reflected in tasks, endorsements and repertoire;
- the provision of assessment in areas not traditionally included within the scope of graded examinations;
- a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts.

In the standards set, in structure, and organisation, TVU graded and diploma qualifications are broadly comparable with those of other awarding bodies offering qualifications in music and drama. However, these syllabuses offer the opportunity to develop pathways into learning that both complement and provide genuine alternatives to the study of the arts within school, FE and HE curricula, and within the context of life-long learning. Because of this, they are capable of being used to extend and enrich full-time education and individual tuition and offer alternative routes that enable teachers to achieve the objective of equipping young people and adults with highly relevant creative, expressive and technological concepts and skills.

1.4 Syllabus aims

A course of study based on TVU's graded and diploma syllabuses is intended to provide:

- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts;
- skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory;
- enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning;
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience;
- an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making.

1.5 Syllabus objectives

A course of study based on this syllabus is intended to provide:

- a balanced combination of performing skills and the supporting literacy;
- opportunities for learning and assessment that are both creatively challenging and technologically relevant;
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade;
- candidates with the basis for study and practice to develop relevant and usable skills and concepts.

1.6 Availability of examinations and entry details

Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding Autumn. Completed entry forms, together with full fees, must be submitted to the representative of the chosen examination centre on or before the closing date, as listed on entry forms. The representative is responsible for devising the timetable.

In addition, LCM conducts examinations at schools, colleges and teaching studios on a private centre basis, provided the practical grade entries total at least five hours' examining time, and any venue-related costs are covered by the applicant. The co-ordinating teacher is responsible for timetabling the examination day. Some flexibility is possible, and teachers are invited to telephone LCM Examinations on 020 8231 2364 to discuss the arrangements in advance.

Written examinations in Drama & Communication are made available for Speech and Drama Grade 6, Grade 7 and Grade 8. The format and availability of these examinations are under consultation at the time of publication of this syllabus.

1.7 Duration of examinations

Steps 1, 2 & 3	Grades 1, 2 & 3 PPC Preliminary	Grades 4 & 5 PPC Intermediate	Grade 6	Grade 7	Grade 8
10 minutes	15 minutes	20 minutes	25 minutes	30 minutes	35 minutes

(NB. Durations include writing-up time for examiners.)

1.8 Target groups

LCM Examinations are open to all. There are no minimum age restrictions, and the choice of repertoire is intended to appeal to candidates of all ages.

Broadly speaking, Grades 1-3 represent progress through the foundations of the chosen subject; Grades 4-5 represent a transitional maturing phase, where the imaginative and technical demands for performance and for contextual discussion are more extensive; and Grades 6-8 represent advanced levels of performance, developed in the context of theoretical, historical and literary understanding.

Candidates should consider carefully their progress through the grades so that their technical skill and personal maturity match the stated requirements of the grade attempted on each occasion. Section 2.4 below gives a more detailed description of the material and expectations for the grades.

1.9 Progression routes

Progression from Drama & Communication grades:

- Performance route: DipLCM, ALCM, LLCM, FLCM
- Teaching route: ALCM in Teaching, LLCM in Teaching

1.10 Accreditation and the National Qualifications Framework

TVU's graded examinations in Speech & Drama, Oral Communication, Reading Aloud, Verse Speaking and Acting are fully accredited in England by Ofqual (formerly QCA), and by the corresponding authorities in Wales (DCELLS) and Northern Ireland (CCEA). They have been placed on the National Qualifications Framework (NQF) at the following levels:

- Level 1 (Foundation): Grades 1, 2 & 3
- Level 2 (Intermediate): Grades 4 & 5
- Level 3 (Advanced): Grades 6, 7 & 8

The qualifications are accredited until 31 December 2010, with the following details:

Awarding Body: Thames Valley University (TVU)

Accreditation Number	Qualification Title	Endorsements
100/3697/0	TVU Level 1 Graded Examination in Speech & Drama	Speech & Drama Grades 1, 2 & 3
100/3698/2	TVU Level 2 Graded Examination in Speech & Drama	Speech & Drama Grades 4 & 5
100/3699/4	TVU Level 3 Graded Examination in Speech & Drama	Speech & Drama Grades 6, 7 & 8
500/2076/6	TVU Level 1 Graded Examination in Speech	Oral Communication Grades 1, 2 & 3 Reading Aloud Grades 1, 2 & 3 Verse Speaking Grades 1, 2 & 3
500/2078/X	TVU Level 2 Graded Examination in Speech	Oral Communication Grades 4 & 5 Reading Aloud Grades 4 & 5 Verse Speaking Grades 4 & 5
500/2077/8	TVU Level 3 Graded Examination in Speech	Oral Communication Grades 6, 7 & 8 Reading Aloud Grades 6, 7 & 8 Verse Speaking Grades 6, 7 & 8
500/1615/5	TVU Level 1 Graded Examination in Drama	Acting Grades 1, 2 & 3
500/1620/9	TVU Level 2 Graded Examination in Drama	Acting Grades 4 & 5
500/1619/2	TVU Level 3 Graded Examination in Drama	Acting Grades 6, 7 & 8



1.11 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) now includes accredited graded examinations in its tariff. Holders of LCM Grade 6-8 Speech & Drama, Oral Communication, Reading Aloud, Verse Speaking and Acting qualifications applying for any course of study at a UK Higher Education institution are entitled to tariff points as detailed below.

UCAS Points	A Levels (Grades A-E)		LCM/TVU Speech & Drama, Oral Communication, Reading Aloud, Verse Speaking and Acting (Pass, Merit, Distinction)		
	AS Level	A2 Level	Grade 6	Grade 7	Grade 8
120		A			
110					
100		B			
90					
80		C			
75					
70					
65					D
60	A	D			M
55				D	
50	B			M	
45					P
40	C	E	D		
35			M	P	
30	D				
25					
20	E		P		
15					
10					
5					

1.12 Opportunities to develop key skills

A Programme of Study based on this syllabus offers candidates opportunities to develop attainment in aspects of the Key Skills of *Information Technology*, *Communication*, *Improving own Learning and Performance*, and *Problem Solving*. This syllabus does not require Key Skills to be taught as a formal part of a Programme of Study, and Key Skills will not be formally assessed as part of the examination procedure. Candidates should be encouraged (particularly at Grade 4 and above) to apply Key Skills as part of their development as performers.

Key skills mapping across Components (Grades 1-8):

Key Skill	Performance	Sight Reading	Discussion and Folder of Work or Portfolio
Information Technology			✓
Communication	✓		✓
Improving own Learning and Performance	✓	✓	✓
Problem Solving	✓	✓	✓

1.13 Spiritual, moral, ethical, social, cultural and related issues

A Programme of Study based on this syllabus provides opportunities for candidates to explore and increase their understanding of spiritual, moral, ethical, social and cultural issues. This syllabus does not require spiritual, moral, ethical, social and cultural issues to be taught as a formal part of a Programme of Study. These issues are implicitly addressed through the Assessment Objectives and Areas of Study, but will not be directly assessed as part of the examination procedure.

By constantly engaging at every level with the best classic and contemporary literature and drama in English, candidates are challenged with spiritual, moral and cultural issues. The emphasis in all Speech & Drama examinations is on a thorough understanding and appreciation of the meaning and ideas of the material and through discussion, written collections and practical performance, such ideas are explored. Furthermore, candidates are made aware of the cultural heritage of literature and theatre and, although examinations are held in English, the candidates are encouraged to explore and present material that reflects their own ethnic origin. Drama, particularly, investigates the human predicament and deals with moral choices and the spiritual and cultural forces which motivate action. Sensitivity to the needs of others, high levels of inter-personal communication and a respect for the environment are all seen as key skills and vital facets achieved through work in Speech and Drama which these examinations are designed to encourage. We believe strongly, also, that the ability to articulate issues and formulate clear arguments are essential life-skills which form an integral part of our work. (See especially 'Folder of Work' and 'Discussion' components of each examination.)

1.14 Candidates with particular needs

Information on assessment, examination and entry requirements for candidates with particular needs is published in the document *Equality of Opportunity, Reasonable Adjustments and Special Consideration*. Copies of this are available free of charge from the LCM Examinations office (tel: 020 8231 2364).

1.15 Resources

Within the Step and Grade examinations there are requirements for performance from the ***Anthology for Students of Drama & Communication***, published by LCM Examinations. This is a collection of verse, prose and drama pieces from the sixteenth century to the present day. It is a required publication for all candidates sitting the grade examinations.

The ***Anthology for Students of Drama & Communication (LL204)***, as well as the ***Anthology of Verse (LL122254)***, which provides additional repertoire, are available from:

- Music Exchange Ltd, Claverton Road, Manchester M23 9ZA, tel: 0161 946 9301; email: mail@music-exchange.co.uk; web: www.music-exchange.co.uk
- The publications department at the LCM Examinations office.

Please contact us for a copy of the *Drama & Communication Publications Catalogue*, which lists a range of past papers for written examinations, and a series of study guides, of which new versions will be progressively published during the validity of this syllabus.

Details of LCM Publications are also available on www.tvu.ac.uk/lcmexams .

2. Graded solo exams: syllabus content

2.1 Syllabus overview

This London College of Music Examinations syllabus is designed to prepare students for the graded examinations in Drama & Communication awarded by Thames Valley University. It provides a structured approach that: enables students to master progressively the understanding, knowledge and skills necessary for effective oral communication and performance; develops communication skills with applications in business; fosters learning through drama; and encourages a love of literature in performance and of theatre. The syllabus clearly describes what is expected and how the achievements of the candidate are to be assessed, so that students can be taught to master the requirements and to perform these in a practical examination. Examinations are conducted by trained external examiners and are held at approved centres in the UK and overseas.

2.2 Summary of subject content and description of components

These summaries should be read in conjunction with the Grade Descriptions (Section 2.4) and the Pass Band Descriptions (Section 4.1). Further information for teachers and advice on syllabus requirements is available from the Chief Examiner in Drama & Communication, Dr Stephen Hazell, at the LCM Examinations office (tel: 020 8231 2364; email: lcm.exams@tvu.ac.uk).

Teachers preparing candidates for LCM graded Drama & Communication examinations need to ensure that students are able to demonstrate appropriate levels of mastery as described in the Grade Descriptions in each of the following areas of study.

Performance

Assessed in Component 1.

Candidates need to be prepared to demonstrate:

1. the ability to choose and perform accurately from memory pieces selected from those prescribed in the repertoire. Areas of study include audibility, clarity of diction, fluency, projection, sense of spontaneity, phrasing, rhythm, character portrayal, movement and gesture, pitch and pace, vocal variety and mood.
2. increasing evidence of personal and imaginative interpretative skills as the grades progress, demonstrated through variation in volume, emphasis, pace and pitch.
3. increasing ability to communicate effectively to the listener as the grades progress.
4. increasing use of body and space as the grades progress.

Explicit ability: perform from memory two or three pieces, either selected from the set list or own choice, as detailed in the requirements for the grade.

Implied ability: demonstrate fluency, good articulation, intonation, breath control, projection, phrasing, rhythm, emphasis, pitch and pace, vocal variety, character portrayal and movement, as appropriate to the material performed.

Sight Reading

Assessed in Component 2.

Candidates need to be prepared to demonstrate:

1. the ability to read aloud an extract of previously unseen verse or prose selected by the examiner, after a short period of preparation. The primary areas of study are the abilities to read fluently, accurately and audibly with appropriate phrasing, vocal variety, rhythm, pitch and pace, as applicable to the given text.
2. the ability to make sensitive performance choices that reflect an increasing sense of personal interpretation.
3. the ability to use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible.

Explicit ability: perform, as accurately and fluently as possible, an extract of verse or prose previously unseen by the candidate, after a short period of preparation.

Implied ability: respond to, and interpret, texts, displaying an understanding of pitch, pace, pause, power, rhythm, emphasis, vocal variety etc., using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully.

Discussion and Folder of Work (Grades 1-5) or Portfolio (Grades 6-8)

Assessed in Component 3.

Candidates need to be prepared to demonstrate:

1. the ability to respond to questions from, and participate actively in a discussion with, the examiner regarding the content and context of the pieces performed.
2. the ability to explain and discuss the special features of the language of the pieces performed, and, at higher grades, the special performative challenges of the pieces.
3. the capacity to prepare and present a personal folder of work (as specified for each grade) with good presentational values, and containing a wide variety of pieces (or, at Grades 6-8, well chosen literary and theatrical material).
4. the ability to reflect on personal development in the chosen subject.

Explicit ability: enter into a discussion with the examiner regarding the content and interpretation of the pieces performed; at higher levels, show familiarity with the wider literary and cultural context of the pieces; present a careful and considered folder of work or portfolio.

Implied ability: demonstrate personal response to texts, and an assessment of performance needs; show a technical and (at higher grades) critical understanding of the meaning and vocabulary of the passages and an understanding of personal development through progressive technical and theoretical knowledge.

2.3 Weightings for examination components

Performance	Sight Reading	Discussion and Folder of Work or Portfolio
60%	10%	30%

2.4 Grade descriptions

The standard expected of a candidate at any particular grade is defined by the repertoire of tasks prescribed for that grade. The performance of the candidate in relation to these tasks determines the attainment band that he/she is awarded as a result of the examination. The repertoire of tasks is differentiated by demand. The level of mastery implicit in these tasks and the more general expectations of the candidate are defined by the following grade descriptions.

Grade 1

The material selected for this grade will be short enough to allow candidates to maintain concentration to the end. Content will be simple and straightforward, usually relating to familiar subjects and contexts, real or imagined. The language will be simple and accessible, with vocabulary and sentence structure which conveys meaning clearly and unambiguously.

Grades 2-3

The material selected for these grades will be of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content will go beyond easily recognisable events and stories so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (e.g. imagined people and places, other periods). The language will contain a variety of expressive vocabulary and a range of sentence structure, offering some opportunity for interpretative choices.

Grades 4-5

The material selected for these grades will be substantial enough to convey some development, both in terms of authors' intentions and candidates' interpretation and performance. Content will be sufficiently complex to provide some contrast and range (e.g. in terms of theme, character, situation and mood), and will provide opportunities for candidates to begin to explore more universal themes. There will be stylistic variety of language and literary form and some subtleties of vocabulary and syntax will provide opportunities for a variety of approaches and interpretative choices.

Grades 6-8

The material selected for these grades will be drawn from significant authors, past and present, from the field of world literature. It will be selected in line with some acknowledged principles, for example coverage of different genres and styles, or coherence/contrast of theme, setting, character, mood. Overall length and demand will be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content will be concerned with subjects of substance which include some depth of thought, enabling the candidate to engage with complex emotions and universal themes. It will require analysis and reflection in the preparation, and present challenging technical requirements in terms of vocal range. The choice of language and syntax will demand considerable inferential understanding and thoughtful interpretation to reflect subtleties of meaning (e.g. metaphoric language, irony).

3. Graded solo exams: assessment

The marking scheme is comprised of a balanced structure of examination components and assessment categories. Taken together they form a matrix that enables the performance of each candidate to be systematically assessed and marked.

3.1 Assessment objectives

During an examination candidates will be assessed on their ability to demonstrate mastery of:

Domain 1: Technical Accomplishment The extent to which the voice is effectively controlled, assessed via the candidate's performance.	Domain 2: Interpretation The ability to make sensitive performance decisions in relation to the text.
Domain 3: Knowledge & Understanding The synthesis of theoretical and contextual knowledge in relation to the texts performed in Component 1 and (at Grades 1-5) offered in Component 3.	Domain 4: Communication The degree to which the performer communicates with and engages the listener through performance of the texts and presentation of the written material.

3.2 Coverage of the assessment domains

	Technical Accomplishment	Interpretation	Knowledge & Understanding	Communication
Performance	✓	✓	✓	✓
Sight Reading	✓	✓	✓	✓
Discussion and Folder of Work	✓		✓	✓

3.3 Approximate weightings for assessment domains

	Technical Accomplishment %	Interpretation %	Knowledge & Understanding %	Communication %
Grades 1-3	38.5	17	36.5	8
Grades 4-5	29.5	23	38	9.5
Grades 6-8	23	26.5	39.5	11

3.4 How marks are awarded during the examination

Performance (Component 1)

The examiner will consider the performance of each of the pieces separately, and will award a mark for each piece. These marks will be combined to produce the mark for Performance, with equal weighting. In awarding the marks, the examiner will take into account the following:

Assessment Domains	Approximate Weightings (%)		
	Grades 1-3	Grades 4-5	Grades 6-8
Technical Accomplishment: memory, audibility, fluency, projection, sense of spontaneity, phrasing, rhythm, emphasis, character portrayal, movement and gesture, pitch, pace, power, vocal variety.	55	40	30
Interpretation: the ability to make sensitive performance decisions, resulting in a sense of individual interpretative skill; the ability to adopt a variety of styles as may be required by the choice of repertoire.	25	35	40
Knowledge & Understanding: knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire.	10	12.5	15
Communication: evidence of a perceptive understanding of how to engage the listener, and to communicate the meaning, mood and interpretation of the text.	10	12.5	15

Sight Reading (Component 2)

The examiner will consider the performance of the sight reading, and will award a mark taking the following into consideration:

Assessment Domains	Approximate Weightings (%)		
	Grades 1-3	Grades 4-5	Grades 6-8
Technical Accomplishment: the ability to perform the given extract(s) with regard to the aspects listed for Component 1, above.	25	22.5	20
Interpretation: the ability to make sensitive performance choices in relation to the given extract(s).	20	22.5	25
Knowledge & Understanding: knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire.	35	35	35
Communication: the ability to communicate the meaning and mood of the extract to the examiner.	20	20	20

Discussion and Folder of Work or Portfolio (Component 3)

The examiner will consider the qualities of the candidate's written and illustrated presentation, responses to the questions, and participation in the discussion, and will award a mark taking the following into consideration:

Assessment Domains	Approximate Weightings (%)
	Grades 1-8
Technical Accomplishment: the use of appropriate vocabulary.	10
Knowledge and Understanding: the candidate's ability to reflect upon the quality of their performance, their knowledge and understanding of the texts, their own interpretation of the texts, the variety and depth of, and discussion about, the Folder of Work or Portfolio.	90

3.5 Mark allocation by assessment domain & examination component

Level 1: Grades 1-3

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Interpretation (%)	Knowledge & Understanding (%)	Communication (%)
Performance	55	25	10	10
Sight Reading	25	20	35	20
Discussion & Folder	10	-	90	-

Level 2: Grades 4-5

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Interpretation (%)	Knowledge & Understanding (%)	Communication (%)
Performance	40	35	12.5	12.5
Sight Reading	22.5	22.5	35	20
Discussion & Folder	10	-	90	-

Level 3: Grades 6-8

The approximate weightings of the Assessment Domains are as follows:

	Technical Accomplishment (%)	Interpretation (%)	Knowledge & Understanding (%)	Communication (%)
Performance	30	40	15	15
Sight Reading	20	25	35	20
Discussion & Portfolio	10	-	90	-

4. Attainment levels

4.1 Awards of Pass, Pass with Merit or Pass with Distinction

The pass awards are differentiated by outcome. Depending on the level of mastery demonstrated during the examination performance a candidate may be awarded either a Pass, or a Pass with Merit or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

Distinction (85-100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform accurately from memory, with audibility and secure vocal technique, and will have shown evidence of excellent interpretative skills. They will have demonstrated a thorough familiarity with the vocabulary in the pieces, and will have demonstrated wide-ranging contextual knowledge in relation to the repertoire performed. They will have initiated conversation in the discussion, and been able to comment perceptively on their own performance and interpretation. They will have shown the ability to offer character development, and to vary such aspects as modulation, pitch, pace and power as applicable to the different pieces performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6-8, a sense of individual personality in relation to, the repertoire.

Merit (75-84%)

A candidate who achieves a Pass with Merit will have offered an accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform accurately from memory, with audibility and secure vocal technique, and will have shown evidence of good interpretative skills. They will have demonstrated a largely assured understanding of the vocabulary in the pieces, and will have demonstrated secure contextual knowledge in relation to the repertoire performed. They will have been able to offer opinion as well as fact in the discussion, and will have responded positively and easily to questions from the examiner. They will have communicated, through performance, some sense of engagement with, some understanding of, and at Grades 6-8, an emerging sense of individual personality in relation to, the repertoire.

Pass (65-74%)

A candidate who achieves a Pass will have offered a mostly accurate and fluent response in all or most of the components. They will have demonstrated the ability to perform from memory with reasonable accuracy, with an acceptable level of audibility and reasonable vocal technique, and will have shown some evidence of interpretative skills. They will have demonstrated an acceptable understanding of the vocabulary in the pieces, and will have demonstrated some contextual knowledge in relation to the repertoire performed. They will have produced correct factual answers to most or all of the questions. They will have communicated, through performance, a basic understanding of the repertoire and ability to engage the listener.

Below pass, upper level (55-64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy and lack of fluency in all or most of the components. They will not have demonstrated an acceptable standard of vocal technique or audibility; there will have been lapses in memory, and they will have shown little evidence of interpretative skills. Their understanding of the vocabulary of the texts and their contextual knowledge in relation to the repertoire performed will have been judged inadequate. They will have offered mostly incorrect or incoherent answers to questions asked by the examiner. They will have failed to communicate, through performance, any significant degree of understanding of the repertoire, or an ability to engage the listener.

Below pass, lower level (0-54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy and lack of fluency in all or most of the components. Their standard of vocal technique and audibility will have been judged as poor, there will have been many memory lapses, and they will not have shown any significant evidence of interpretative skills. Their understanding of the vocabulary of the texts and their contextual knowledge will have been minimal. Answers to the questions will have been inadequate. They will have failed to communicate, through performance, an understanding of the repertoire, and they will have failed to engage the listener.

4.2 Attainment band descriptions

The guidelines below are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements. The specific criteria for each component of the examination are as follows:

Component 1: Performance

	STEPS 1-3	GRADES 1-3
Below Pass	<ul style="list-style-type: none">• Incomplete performance• Lack of understanding of text• Lack of audibility	<ul style="list-style-type: none">• Inappropriate choice of pieces• Inaccuracy of words• Lack of technical awareness• Under-preparedness• Incomplete or stilted programmes
Pass	<ul style="list-style-type: none">• Complete performance with only minor inaccuracies which do not significantly interrupt continuity• Awareness of meaning of text	<ul style="list-style-type: none">• Appropriate choice of performance pieces• General accuracy of words• Awareness of breathing to support performance• Evidence of careful preparation• Sense of communication and performance• Clear articulation• Some appropriate movement
Merit	<ul style="list-style-type: none">• Accurate and confident performance• Good awareness of meaning of text• Some appropriate movement	<ul style="list-style-type: none">• Appropriate choice of performance pieces• Good level of accuracy• Evidence of breath control• Good sense of communication and performance• Good awareness of space and use of movement
Distinction	<ul style="list-style-type: none">• Fluent performance which demonstrates understanding of the pieces• Good awareness of phrasing• Sound intonation• Appropriate movement	<ul style="list-style-type: none">• Good choice of performance pieces• Fluent performance which demonstrates some understanding of character and interpretation• Technical security (diction, breath control, phrasing)• Confident and communicative performance• Good sense of space• Performance enhancing movement and expression

	GRADES 4-5	GRADES 6-8
Below Pass	<ul style="list-style-type: none"> • Inappropriate choice • Lack of technical control, expression, inadequate articulation • Frequent hesitation – lack of continuity • Lack of commitment to performance 	<ul style="list-style-type: none"> • Inappropriate choice • Technical insecurity • Lack of continuity • Inadequate grasp of character and style
Pass	<ul style="list-style-type: none"> • Appropriate choice • Sense of performance and characterisation • Adequate technical control • Some variety of expression and articulation • Appropriate use of space and movement 	<ul style="list-style-type: none"> • Appropriate choice • Illustration of understanding of expression and articulation • Technical security • Demonstration of understanding of character and style • Appropriate use of space and movement • Sense of performance
Merit	<ul style="list-style-type: none"> • Good technical control of voice • Good variety of expression and articulation • Good use of space and movement • Good level of communication with, and awareness of, the audience • Realistic characterisation 	<ul style="list-style-type: none"> • Technical security • More skilful use and good range of vocal techniques and movement • Sensitivity of characterisation • Good level of communication with audience
Distinction	<ul style="list-style-type: none"> • Technical fluency – vocal control • Developed use of expression and articulation • Imaginative use of space and movement • Thoughtful characterisation • Communicative performance which demonstrates understanding of the pieces 	<ul style="list-style-type: none"> • Technical fluency • Skilful use of expression and articulation in characterisation • Successful communication with the audience • Imaginative use of space and movement • Good range of vocal technique

Component 2: Sight Reading

	GRADES 1-3	GRADES 4-5	GRADES 6-8
Below Pass	Inaccurate reading with lack of understanding of text.	Inaccurate reading and insufficient understanding of text and mood.	Inaccurate and/or stilted reading with little or no attempt at characterisation, and lack of interpretive skills.
Pass	Accurate reading with some phrasing and understanding of text.	Accurate reading, with some phrasing and understanding of text and mood.	Satisfactory rendition, with some use of expression demonstrating understanding.
Merit	Accurate reading, well phrased and with some communication of meaning.	Accurate reading, well phrased and with some characterisation and communication of text and mood.	Mostly fluent and convincing reading, including characterisation and demonstrating good comprehension.
Distinction	Accurate reading, well interpreted and communicated.	Accurate reading, well interpreted with good characterisation and communication of text and mood.	Sound and convincing reading demonstrating characterisation and comprehension of text.

Component 3: Discussion (and Folder of Work or Portfolio as applicable)

	STEPS 1-3	GRADES 1-3
Below Pass	No response to examiner's questions.	<ul style="list-style-type: none"> No response or one-word responses to questions. Reluctance to engage in discussion.
Pass	Ability to understand vocabulary and mood of pieces.	<ul style="list-style-type: none"> Ability to respond to examiner's comments with some understanding and appreciation. Demonstration of understanding of pieces under discussion.
Merit	As above, with ability to explain choice of pieces.	<ul style="list-style-type: none"> Ability to respond to examiner's comments with understanding and appreciation. Demonstration of understanding of pieces with enthusiasm for performance.
Distinction	As above, with some discussion of likes/dislikes of pieces.	As above with further development of discussion.

	GRADES 4-5	GRADES 6-8
Below Pass	Shows little understanding of style and characterisation in programme.	Some response but over-reliant on examiner lead and demonstrating lack of awareness.
Pass	Demonstrates ability to engage in discussion of style and characterisation with examiner.	<ul style="list-style-type: none"> Candidate is able to discuss styles of pieces and characterisation of pieces chosen. Candidate demonstrates awareness of performance techniques, vocal and body skills relevant to performance.
Merit	As above, with ability to contextualise pieces.	<ul style="list-style-type: none"> As above. Candidate can discuss performance techniques and skills with some confidence.
Distinction	As above, demonstrating good understanding and knowledge to develop discussion.	As above but with extended discussion demonstrating authority and ability to relate knowledge to other works and styles.

5. Requirements: Early Learning

5.1 The Framework

London College of Music recognises the excellent work being done in kindergartens, in nursery and infant school reception classes developing children's interactive oral communication skills. This brings enormous educational and social benefits as well as enjoyment.

This syllabus is designed for these young children, to provide encouragement and a basis for assessment in speech at very early stages of development. At all three Stages, the development of skills and confidence is the main aim.

In addition to the three Stages for Speech Early Learning, there are two Stages for Early Learning Groups.

The Teacher

In order to provide as relaxed an environment as possible, the teacher may come into the examination room with each candidate.

The Assessment Report

This will be compiled during the examination and couched in positive terms. The report will not include marks but will award Pass, Merit or Distinction.

The Certificate

All children who complete the assessment items will receive at least a Pass certificate.

Progression

Children can be encouraged to move on to Steps and then Grades, choosing from a wide range of Drama and Communication subjects, as detailed below.

5.2 Early Learning solo exams

Stage One

The candidate will:

1. Exchange greetings and introductions with the examiner.
2. Speak a nursery rhyme or sing a song from memory. Movement and gesture may be included in the performance.
3. Perform a prepared descriptive animal mime, to show an observation of animal movement.

The examiner will look for concentration and real involvement from the candidate.

Stage Two

The candidate will:

1. Exchange greetings and introductions with the examiner.
2. Speak a nursery rhyme or poem of similar standard or sing a song from memory. Movement and gesture may be included in the performance.
3. Perform a prepared mime to show an occupation or a sequence of events, to demonstrate mood, e.g. happy or sad.

The examiner will look for concentration, eye contact, involvement and enjoyment from the candidate.

Stage Three

The candidate will:

1. Give a simple, personal introduction of themselves during a conversation which will be led by the examiner. The candidate may bring one or two family photographs or a favourite possession as stimulus.
2. Speak a poem, action rhyme or nursery rhyme of their choice.
3. EITHER: Act a brief drama speech in character (maximum 10 lines)
OR: Speak a contrasting second poem, action rhyme or nursery rhyme of their choice.

The examiner will look for concentration, enjoyment, and the ability to respond to simple questions.

5.3 Early Learning group exams

Teachers may prefer to enter children as a group. A group of between 5 and 9 in number is considered suitable. Each child should wear a large name badge. On successful completion of the examination a single report will be issued. Each child taking part in the group will receive a certificate. Teachers are expected to take an active part in the children's work during the examination and are invited to work 'in role' in all three sections.

The examiner will look for:

- involvement by the children
- response to other members of the group
- control, but not inhibition, by the teacher
- ability to complete the examination
- ability and willingness to talk to the examiner about the examination work, and subjects that arise from it
- coherence in the progress of the examination work

There are two stages:

Stage One

1. The candidates will perform an action rhyme, singing/acting game, as a group. Untuned percussion may be used. The songs from such books as *Okki Tokki Unga* are useful and suitable. The teacher may direct the group and prompt.
2. The candidates will take part in a story told by the teacher. For instance, the house building and 'huffing and puffing' in *The Three Little Pigs*, or to 'show the group' Cinderella trying on the slipper. There are many methods where children are included in the story-telling techniques used by the teacher.
3. The examiner will sit with the children and talk with them about the work presented.

Stage Two

1. The candidates will perform an action rhyme, singing/acting game as for Stage One. Each child should stand in his/her place in the group. For this stage the examiner will expect that memory is clear, and that the children are able and willing to co-operate as a group with very little prompting from the teacher.
2. The candidates will take part in an original 'game' during the examination. This should be devised by the teacher and 'played' before the examination so that it is familiar to the children. It is envisaged that the teacher will be 'in role' and that there will be no props. The title of the 'game' could be 'The Birthday', 'The Tea Party', 'A Visit to the Zoo', 'A Trip to the Seaside', 'The New Baby' or a similar title devised by the teacher. It is not acceptable to base this part of the examination on a film or television programme.
3. The examiner will talk to the children about the work presented and other subjects which arise.

6. Requirements: graded solo examinations

6.1 The Folder of Work

One of the distinguishing features of the London College of Music syllabuses for Drama and Communication subjects is the Folder of Work produced by the candidate from Grade 1 onwards. This folder contains the candidate's choice of pieces of text and reflections on the choice, and may also include reviews, and background and supporting material.

The contents of the Folder of Work must be hand-written or word-processed by the candidate. Photocopying is not acceptable. Decoration and/or illustration by the candidate are welcome. A detailed description of contents is given with each grade level below.

The Folder of Work now concludes with a Personal Reflection which is intended to show the candidates' own engagement with the material, and how they feel they are progressing in skills and understanding. This item is a new feature of the examination, and will often be the main starting-point for discussion of the Folder of Work. The specific topics within the Personal Reflection are listed in each grade description. In Grades 1-3 a single page is sufficient and in any case the section should not exceed two pages. At Grades 4 and 5, two pages will be the norm.

A Portfolio is presented at Grades 6-8, requiring the presentation of theatrical or literary material, and commentary on the candidate's perspective. The proportion of the candidate's commentary to the assembly of original and contextual material depends on the topic chosen, so only a guideline can be given: the commentary would usually be in the range of two to three pages.

6.2 Changes to set periods

In this revised syllabus there is a modification to the set periods for Grades 7 and 8. In the Anthology there are passages given for each grade separately, but candidates can now offer an Anthology piece from either of these two sets of passages when entering for Grade 7 or Grade 8.

NOTE: See Section 1.15 for details of how to obtain the Anthology which is referred to in the examination requirements.

6.3 Special Option for speakers of a language other than English

For Grade Examinations 1-8 in Speech and Drama, Acting and Verse Speaking, a candidate may declare the intention of presenting an own-choice performance piece in a language other than English.

The intention is to provide candidates with the opportunity to display their performance skills in the language where they have most personal familiarity and ownership. Confirmation of the acceptability for examination purposes of the language in question will be entirely at the discretion of LCM Examinations.

Since there is no implication or requirement that the examiner will have knowledge of the performance language for this examination item, the criteria for assessment will necessarily be modified from those generally stated in section 2.2 (the description of skills under Performance), 2.4 (Grade descriptions, broadly), and 4.2 (Attainment band descriptions, Performance).

- a. The large majority of skills tested are already based on performance criteria, with the inclusion of how vocabulary and sentence shape and textual interpretation are handled; for this optional piece, the assessment criteria will consist entirely of the performance criteria, at a focussed level of attention;
- b. The capacity for the handling of the English language in performance will therefore be more closely scrutinised in the other piece or pieces presented.

As a result, the balance of judgements in the examination seen as a whole will be the same as those applied to presentations entirely in English.

The procedures for managing this Special Option piece will include these requirements:

- a. The piece will fulfil the general condition regarding the range of forms performed;
- b. The piece will be chosen from literature that is recognised as being of substantial or classic status; a Statement of Special Option Choice will give precise detail of the origin of the piece and a brief note to justify the status of the choice; this Statement will accompany the entry form;
- c. A translation of the piece will be provided together with the Statement, and details of the translator will be noted (name, whether the translation is published, and, if it is a new translation, the status of the translator, e.g. teacher).

The purpose of these requirements is to ensure that the Special Option has verified high standing from the time of its inception.

Any queries arising from these regulations should be referred to the Chief Examiner in Drama and Communication, who will establish policy as needed.

6.4 Speech & Drama

Step One Speech & Drama

1. The candidate will perform from memory one poem chosen from the Anthology. 40 marks
2. The candidate will perform from memory one poem OR a piece of prose OR a piece of drama of their own choice. The performance of this piece must not exceed one minute. 40 marks
3. The candidate will answer questions on the meaning of the pieces selected and the words used. The examiner will also award marks by assessing the candidate's ease of manner, readiness to respond to the examiner, poise and confidence. 20 marks

Step Two Speech & Drama

1. The candidate will perform from memory one poem chosen from the Anthology. 40 marks
2. The candidate will perform from memory a piece of prose or drama of their own choice. The performance of this piece must not exceed one and a half minutes. 40 marks
3. The candidate will answer questions on the meaning of the pieces selected and the words used. The examiner will also award marks by assessing the candidate's ease of manner, readiness to respond to the examiner, poise and confidence. 20 marks

Step Three Speech & Drama

1. The candidate will perform from memory one poem chosen from the Anthology. 40 marks
2. The candidate will perform from memory a piece of prose or drama of their own choice. The performance of this piece must not exceed two minutes. 40 marks
3. The candidate will answer questions on the meaning of the pieces selected and the words used and what he/she liked most about the pieces. The examiner will also award marks by assessing the candidate's ease of manner, readiness to respond to the examiner, poise and confidence. 20 marks

Grade One Speech & Drama

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.) Two of the three forms, verse, prose and drama, must be chosen.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain eight pieces of work that the candidate has found interesting. The pieces will present examples from each of the forms verse, prose and drama. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, with an example of what makes one of the pieces especially good to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Two Speech & Drama

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.) Two of the three forms, verse, prose and drama, must be chosen.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain twelve pieces of work that the candidate has found interesting. The pieces will present examples from each of the forms verse, prose and drama. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and an assessment of which piece they would most like to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Three Speech & Drama

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.) Two of the three forms, verse, prose and drama, must be chosen.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain fourteen pieces of work that the candidate has found interesting. The pieces will present examples from each of the forms verse, prose and drama. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and will give examples of imagery that attracted them to the performance of the pieces.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Four Speech & Drama

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.) Two of the three forms, verse, prose and drama, must be chosen.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain sixteen pieces of writing linked by a theme of the candidate's choice. The pieces will present examples from each of the forms verse, prose and drama. The Folder will conclude with a Personal Reflection on how the candidate chose the linking theme. It will also select one piece for discussion of what features allow the performer to give colour to the delivery.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and authors.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Five Speech & Drama

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2½ minutes.) Two of the three forms, verse, prose and drama, must be chosen.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work which will comprise one of the following:

a. A theatre visit scrapbook: for example, a visit to a play or musical or any performance that can be defined as largely theatrical. An account and critique of the event should accompany supporting material such as sketches and memorabilia.

OR

b. A selection of favourite passages from a single author of the candidate's choice. An account of the content and themes should accompany the selection.

The Folder will conclude with a Personal Reflection on:

a. the significance to them personally of the theatre visit.

OR

b. what ideas governed the selection of passages.

The candidate will be asked questions on the following topics:

a. Performance pieces – the meaning and vocal styles.

b. Folder of Work – content, including the personal insights gained.

Grade Six Speech & Drama

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform from memory three pieces (one each of prose, verse and drama), one of which must be chosen from the Anthology, as follows:

- one piece which must be from the period 1900 to the present day;
- one contrasting piece from pre-1900 texts;
- one own choice piece (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

a. Pieces – the interpretation and performance demands.

b. Theory – to explain the terms 'modulation' and 'verbal dynamics' in relation to the performance of the pieces.

c. Literature and Theatre – to discuss a Portfolio the candidate has produced on post-1900 work, EITHER on a major theatre movement OR a significant literary figure OR an art-form of the period related to theatre. The relevance of the topic to the candidate's own development in speech and drama should be indicated.

Grade Seven Speech & Drama

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform from memory three pieces (one each of prose, verse and drama), one of which must be chosen from the Anthology, as follows:

- one piece which must be from the period 1660-1900;
- one contrasting piece from post-1900;
- one own choice piece (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the interpretation and performance demands.
- b. Theory – to explain the importance of rhythm and articulation in performance, including reference to the pieces presented.
- c. Literature and Theatre – to discuss a Portfolio the candidate has produced on 1660-1900 work, EITHER on a major theatre movement OR a significant literary figure OR an art-form of the period related to theatre. The relevance of the topic to the candidate's own development in speech and drama should be indicated.

Grade Eight Speech & Drama

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform from memory three pieces (one each of prose, verse and drama), one of which must be chosen from the Anthology, as follows:

- one piece which must be from the period 1580-1660;
- one contrasting piece from post-1660;
- one own choice piece (not to exceed 4 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the interpretation and performance demands.
- b. Theory – the elements of effective voice production, including projection and resonance, with particular reference being made to one of the chosen pieces; to explain what exercises are personally beneficial to improve voice production.
- c. Literature and Theatre – to discuss a Portfolio the candidate has produced on 1580-1660 work, EITHER on a major theatre movement OR a significant literary figure OR an art-form of the period related to theatre. The relevance of the topic to the candidate's own development in speech and drama should be indicated.

6.5 Acting

'Acting' for the purposes of this syllabus is taken to mean that the candidate presents for performance to the examiner a written script that has been learned by heart and is interpreted by the candidate using a range of vocal and physical theatre skills.

This examination asks the candidate for solo acting performance in all eight grades. Representation of another character may be made by the imaginative presentation by the candidate.

Mime implies that only basic table and chairs are present in the acting area with the candidate. All props, costumes, setting and other characters are created by the performer.

Improvisation implies some use of speech. There is no written script.

Pieces chosen may be from plays, adaptations of literary material, or monologues, in prose or in verse.

Grade One Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces:

- a. A speech (not to exceed 2 minutes), which may be chosen from the Anthology.
- b. A mime (not to exceed 2 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a folder of work containing EITHER four favourite speeches OR background material with reference to performance or a theatrical event. The Folder will conclude with a Personal Reflection on what the candidate found most rewarding in working on the performance items.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the content and performance approach.
- b. Folder of Work – the reasons for the choice of material; the content of the Personal Reflection.

Grade Two Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces:

- a. A speech (not to exceed 2 minutes), which may be chosen from the Anthology.
- b. An occupational mime (not to exceed 2 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain EITHER six favourite speeches OR background material with reference to a performance or a theatrical event.

The Folder will conclude with a Personal Reflection on EITHER which piece the candidate would most like to perform OR what they found most stimulating about the performance or theatre event.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the content and performance approach.
- b. Folder of Work – the reasons for the choice of material; the content of the Personal Reflection.

Grade Three Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform two pieces:

- a. A speech (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- b. An improvisation (as worked on in advance with the teacher, on a free choice of topic, not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain EITHER seven favourite speeches OR background material with reference to a performance or a theatrical event. The Folder will conclude with a Personal Reflection on EITHER which piece the candidate finds most interestingly written OR what was new to their experience in the performance or theatre event.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the content and performance approach.
- b. Folder of Work – the reasons for the choice of material; the content of the Personal Reflection.

Grade Four Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform two pieces:

- a. A speech from a play (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- b. An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain seven speeches linked by a theme of the candidate's choice. The Folder will conclude with a Personal Reflection on how the candidate chose the linking theme. It will also select one piece for discussion of what features allow the performer to give colour to the delivery.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and authors.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Five Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform two pieces:

- A speech from a modern play (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work, which will consist of a theatre visit scrapbook about a visit to a play or musical or any performance that can be defined as largely theatrical. An account and critique of the event should be provided as well as supporting material such as sketches and memorabilia. The Folder will conclude with a Personal Reflection on the significance to the candidate personally of the theatre visit.

The candidate will be asked questions on the following topics:

- Performance pieces – the physical and vocal styles.
- Folder of Work – content, including the personal insights gained.

Grade Six Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- A speech from a play from the period 1900 to the present day (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- A speech from a play of an earlier period (from memory, not to exceed 3 minutes).
- An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- Pieces – the interpretation and performance demands.
- Theory – to explain the terms ‘modulation’ and ‘verbal dynamics’ in relation to the performance of the pieces.
- Theatre – to discuss a Portfolio the candidate has produced on post-1900 theatre, EITHER on a major theatre movement OR a significant playwright OR an art-form of the period related to theatre. The relevance of the topic to the candidate’s own development in acting should be indicated.

Grade Seven Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- A speech from a play from the period 1660-1900 (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- A contrasting speech from post-1900 (from memory, not to exceed 3 minutes).
- An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a speech provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- Pieces – the interpretation and performance demands.
- Theory – the use of the stage, with particular regard to movement, including reference to the pieces presented.
- Theatre – to discuss a Portfolio the candidate has produced on theatre between 1660 and 1900, EITHER on a major theatre movement OR a significant literary figure OR an art-form of the period related to theatre. The relevance of the topic to the candidate's own development in acting should be indicated.

Grade Eight Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- A Shakespeare soliloquy (from memory, not to exceed 4 minutes).
- A contrasting speech, which may also be from the period 1580-1660, but may be chosen from any period up to the present (from memory, not to exceed 3 minutes).
- An improvisation on a subject given by the examiner in the examination room (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud a speech provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- Pieces – the style, context and authors of the pieces.
- Theory – the elements of effective voice production, including projection and resonance, with particular reference being made to one of the chosen pieces; to explain what exercises are personally beneficial to improve voice production.
- Theatre – to discuss a Portfolio the candidate has produced on theatre between 1580 and 1660, EITHER on a major theatre movement OR a significant playwright OR an art-form of the period related to theatre. The relevance of the topic to the candidate's own development in acting should be indicated.

6.6 Verse Speaking

Grade One Verse Speaking

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two poems, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain eight pieces of poetry that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, with an example of what makes one of the pieces especially good to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice of the pieces.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Two Verse Speaking

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two poems, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain twelve pieces of poetry that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and an assessment of which piece they would most like to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Three Verse Speaking

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two poems, one of which will be chosen from the Anthology. (Own choice piece not to exceed 2 minutes.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain fourteen pieces of poetry that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and will give examples of imagery that attracted them to the performance of the pieces.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Four Verse Speaking

1. Performance

60 marks (3 x 20)

The candidate will perform from memory three contrasting poems, two of which must be taken from the Anthology. (Own choice piece not to exceed 2 minutes.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain sixteen pieces of writing linked by a theme of the candidate's choice. The Folder will conclude with a Personal Reflection on how the candidate chose the linking theme. It will also select one piece for discussion of what features allow the performer to give colour to the delivery.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and authors.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Five Verse Speaking

1. Performance 60 marks (3 x 20)

The candidate will perform from memory three contrasting poems, two of which must be taken from the Anthology. (Own choice piece not to exceed 2½ minutes.)

2. Sight Reading 10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will take the form of a collection of poems by a favourite poet, with some background and supporting material. The Folder will conclude with a Personal Reflection on the special qualities of the work of the author.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning and style.
- b. Folder of Work – how the selection of poems can contribute to their own development in speaking verse.

Grade Six Verse Speaking

1. Performance 60 marks (4 x 15)

The candidate will introduce and perform from memory four poems:

- a. Two contrasting poems from the period 1900 to the present day.
- b. Two contrasting poems from any other period.

One poem from each section will be chosen from the Anthology.

(Own choice pieces not to exceed 2½ minutes each.)

2. Sight Reading 10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Portfolio 30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the interpretation and performance demands.
- b. Theory – the candidate will answer questions on ‘modulation’ as applied to verse speaking and give examples from the selected poems.
- c. Poetry – to discuss a short Portfolio the candidate has produced on post-1900 poetry, EITHER demonstrating the importance of an individual author OR illustrating a phase of poetry (e.g. war poetry, the poetry of a particular region, poetry in the 1960s, or any other coherent topic that interests the candidate). The relevance of the topic to the candidate’s own development in speaking and understanding poetry should be indicated.

Grade Seven Verse Speaking

1. Performance

60 marks

The candidate will introduce and perform from memory five poems:

- a. Three varied poems from the period 1660-1900, one of which will be chosen from the Anthology.
- b. A piece from a poetic drama.
- c. A contrasting poem from any other period.

(Own choice pieces not to exceed 2½ minutes each.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – interpretation and the performance demands.
- b. Theory – to explain the importance of rhythm and articulation in performance, including reference to the verse forms and metre of the pieces presented.
- c. Poetry – to discuss a short Portfolio the candidate has produced on poetry written between 1660 and 1900, EITHER demonstrating the importance of an individual author OR illustrating a type of poetry (e.g. satire, the Romantics, regional poetry, or any other coherent topic that interests the candidate). The relevance of the topic to the candidate's own development in speaking and understanding poetry should be indicated.

Grade Eight Verse Speaking

1. Performance

60 marks

The candidate will introduce and perform from memory five poems, one of which must be chosen from the Anthology:

- a. Two contrasting poems from the period 1580-1660.
- b. A sonnet by William Shakespeare.
- c. A piece of free verse.
- d. A piece of narrative verse.

(Own choice pieces not to exceed 3 minutes each.)

2. Sight Reading

10 marks

The candidate will read aloud a poem provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – interpretation and the performance demands.
- b. Theory – the elements of effective voice production, including projection and resonance, with particular reference being made to one of the chosen pieces; to explain what exercises are personally beneficial to improve voice production.
- c. Poetry – to discuss a Portfolio the candidate has produced on poetry written between 1580 and 1660, EITHER assessing the importance of an individual author OR illustrating a development within poetry (e.g. the Metaphysicals, the changing use of blank verse, poetry and the Civil War, or any other coherent topic that interests the candidate). The relevance of the topic to the candidate's own development in speaking and understanding poetry should be indicated.

6.7 Spoken English in Religion

or Spoken English in Worship
or Spoken English in Church
or Spoken English in the Synagogue

[Candidates may choose from the various wordings for their certificate.
The preferred title should be noted on the entry form under 'Subject'.]

Syllabus One: Judaism and Christianity

This series of grade examinations is provided in order to encourage those who wish to take part in the worship of their synagogue, church or chapel to do so with confidence and efficiency. It is likely that candidates will have some level of commitment to their faith. The religious opinions of the examiner will be irrelevant; marks will reflect the ability to communicate sacred texts with clarity and sensitivity, and an understanding of their meaning and background.

The use of a lectern is optional, but the responsibility for providing one rests with the candidate, not the centre.

Grade One Spoken English in Religion

1. Performance

60 marks (2 x 30)

The candidate will introduce and read aloud:

- a. either Acts I 15-26 or Psalm 92
- b. one of the following:
 - i. Genesis II 1-9
 - ii. I Samuel 22 1-8
 - iii. I Corinthians 13

2. Folder of Work

15 marks

The candidate will bring to the examination a folder of work of at least eight pages containing favourite readings, Biblical or other, or some work in reference to reading in worship. The selections must be hand-written, typed or word-processed by the candidate. They must not be photocopied. The folder may be illustrated or decorated by the candidate. The objective is to stimulate an interest in reading in public, and the material chosen is also to provide a stimulus for discussion with the examiner. Marks will be awarded for content, presentation and discussion.

3. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

4. Discussion

15 marks

The candidate will be asked questions on the meaning, vocabulary and choice of the pieces.

Grade Two Spoken English in Religion

1. Performance 60 marks (2 x 30)

The candidate will introduce and read aloud:

- a. I Chronicles 20
- b. any scripture passage which recounts a miracle

2. Folder of Work 15 marks

The candidate will bring to the examination a folder of work of at least twelve pages containing favourite readings, Biblical or other, or some work in reference to reading in worship. See Grade One for details of presentation. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

4. Discussion 15 marks

The candidate will be asked to define 'miracle' and discuss the meaning, vocabulary and choice of the pieces presented

Grade Three Spoken English in Religion

1. Performance 60 marks (2 x 30)

The candidate will introduce and read aloud:

- a. Ecclesiastes 3 1-15
- b. any scripture passage which recounts a parable

2. Folder of Work 15 marks

The candidate will bring to the examination a folder of work of at least fourteen pages containing favourite readings, Biblical or other, or some work in reference to reading in worship. See Grade One for details of presentation. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the candidate will define 'parable' and discuss the meaning, vocabulary and choice of the pieces.
- b. Theory – the main differences between the spoken and the written word.

Grade Four Spoken English in Religion

1. Performance 60 marks (2 x 30)

- a. The candidate will prepare two consecutive chapters from either I Samuel or Ezekiel. The examiner will select a passage to be read aloud.
- b. The candidate will read aloud a passage of no fewer than 15 verses from either Mark or Micah.

2. Folder of Work 15 marks

The candidate will bring to the examination a folder of work of at least sixteen pages containing favourite readings, Biblical or other, or some work which refers to reading in worship. See Grade One for details of presentation. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning, vocabulary and context of the pieces.
- b. Theory – to discuss those elements which give colour to speech, to make it interesting to the listener.

Grade Five Spoken English in Religion

1. Performance 60 marks (2 x 30)

- a. The candidate will prepare two consecutive chapters from The Song of Solomon. The examiner will select a passage to be read aloud.
- b. The candidate will read aloud a passage of no fewer than 20 verses from either Jonah or 2 Timothy.

2. Folder of Work 15 marks

For this grade the folder will take the form of a full description of a religious ceremony. It may be illustrated and may use any appropriate material, e.g. order of service. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning, vocabulary and context of the pieces.
- b. Theory – the mechanics and importance of breathing in reading aloud.

Grade Six

Spoken English in Religion

1. Performance

60 marks (3 x 20)

- a. The candidate will prepare two consecutive chapters from Joshua. The examiner will select a passage to be read aloud.
- b. The candidate will read aloud a chapter from either 2 Corinthians or Esther.
- c. The candidate will announce and read the first verse of a hymn, as preparation to its singing by a congregation.

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning and significance of the pieces.
- b. Theory – to explain the terms ‘modulation’ and ‘verbal dynamics’ in relation to the reading of the pieces.
- c. Background – to discuss a portfolio the candidate has produced on the presentational aspects of reading aloud.

Grade Seven

Spoken English in Religion

1. Performance

60 marks (3 x 20)

- a. The candidate will prepare two consecutive chapters from Numbers. The examiner will select a passage to be read aloud.
- b. The candidate will read aloud a chapter from either Titus or Habakkuk.
- c. The candidate will use an excerpt from one of the chosen passages as inspiration for a prayer, which may be read aloud or spoken extemporaneously.

2. Sight Reading

10 marks

The candidate will read aloud two passages provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning and significance of the pieces and to explain the choice of the passage chosen for the prayer.
- b. Theory – to explain the importance of rhythm and articulation, and to talk about the posture taken for services and meetings.
- c. Background – to discuss a portfolio the candidate has produced on the importance of the reading in a service.

Grade Eight

Spoken English in Religion

1. Performance

60 marks (3 x 20)

- a. The candidate will prepare three chapters from Proverbs. The examiner will select a passage to be read aloud.
- b. The candidate will read aloud either Jude or Obadiah.
- c. The candidate will deliver a short address on one of the following subjects:
 - i. The value of hymn singing
 - ii. The value of worship
 - iii. A significant episode in Jewish or Christian history

2. Sight Reading

10 marks

The candidate will read aloud two passages provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning and significance of the pieces and explain the choice of subject for the address.
- b. Theory – to discuss the elements of voice production, including projection and resonance, with particular reference to one of the chosen pieces; to explain what exercises are personally beneficial to improve voice production.
- c. Background – to discuss a portfolio the candidate has produced on the way a building affects voice production.

6.8 Oral Communication

LCM Examinations in Oral Communication are intended to assess and encourage a wide range of interpersonal skills which will be of value in personal and professional life. They will help all who have to communicate in industry, commerce, caring professions, education, performance (including musicians), or as part of their private lives to develop dynamic, effective and sensitive modes of conveying meaning, ideas, facts and empathy.

Step One Oral Communication

1. The candidate will exchange names with the examiner and be invited to sit down.
2. The candidate will talk with the examiner about a picture or a model that the candidate has brought along.
3. During this conversation the examiner will move on to topics that can reasonably be expected to be within the candidate's experience.

Step Two Oral Communication

1. The candidate will exchange names with the examiner and be invited to sit down.
2. The candidate will talk with the examiner about a toy, a photograph, a book or any object that the candidate is confident to speak about.
3. The conversation will then move to a wider range of appropriate topics.

Step Three Oral Communication

1. The candidate will exchange names with the examiner and will be invited to sit down.
2. The candidate will read aloud a passage of prose (approximately 100 words) from a favourite book.
3. The candidate will talk about an interesting member of their family. (A photograph, or an item associated with the family member, can be brought in, if the candidate finds this helpful.)

The conversation with the examiner will discuss why the candidate liked the passage that was read aloud, and will move on to other topics relevant to the candidate's experience.

Grade One

Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will introduce and read aloud a passage of prose (approximately 150 words) from a favourite book.
- b. The candidate will relate a factual incident in which he/she took part (not to exceed 2 minutes).

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work containing eight favourite readings OR background material used in the preparation of 1b. The Folder will conclude with a Personal Reflection on what content of the passages the candidate liked, and which piece they would find most interesting to communicate OR what their own reactions were to the incident.

The candidate will be asked questions on the following topics:

- a. The reading – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces OR incident; the content of the Personal Reflection.

Grade Two

Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will introduce and read aloud a passage of prose (approximately 200 words) from a favourite book.
- b. The candidate will relate a story; this may be a personal anecdote, a factual incident or the retelling of a published story (not to exceed 2 minutes).

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will contain twelve pieces of work that the candidate has found interesting OR background material to the story told. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and an assessment of which piece they would most like to deliver OR why the story was of particular significance to them personally.

The candidate will be asked questions on the following topics:

- a. The reading – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces OR story; the content of the Personal Reflection.

Grade Three Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will bring to the examination an own choice prose work from which the examiner will select a passage to be read aloud.
- b. The candidate will give a talk on a subject which interests him/her. Visual aids may be used. (Not to exceed 2½ minutes.)

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will contain fourteen pieces of work that the candidate has found interesting OR an account of the background material used in preparing the talk. The Folder will conclude with a Personal Reflection on which two pieces OR which aspect of the talk would most hold the attention of listeners.

The candidate will be asked questions on the following topics:

- a. The reading – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces OR the subject of the talk; the content of the Personal Reflection.

Grade Four Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will bring to the examination an own choice prose work from which the examiner will select a passage to be read aloud.
- b. The candidate will give a talk on a hobby or sport. Visual aids may be used. (Not to exceed 3 minutes.)

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will contain fourteen pieces of work on a linked theme OR an account of the background material used in the preparation of 1b. The Folder will conclude with a Personal Reflection on how the candidate chose the theme OR the talk topic. It will also select one piece OR extract from their talk for discussion of what features allow the speaker to give colour to the delivery.

The candidate will be asked questions on the following topics:

- a. The reading – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces OR the subject of the talk; the content of the Personal Reflection.

Grade Five Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will bring to the examination an own choice prose work from which the examiner will select a passage to be read aloud.
- b. The candidate will give a talk, introducing the main speaker on a formal occasion (not to exceed 3 minutes).

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work which will comprise a scrapbook about a visit to a place of interest. Supporting material could include items such as sketches, snapshots and memorabilia. The Folder will conclude with a Personal Reflection on the significance to them personally of the visit.

The candidate will be asked questions on the following topics:

- a. The reading and talk – the meaning and vocal styles.
- b. Folder of Work – content, including the personal insights gained.

Grade Six Oral Communication

1. Performance 60 marks (2 x 30)

- a. The candidate will make a speech on one of the following subjects (not to exceed 3½ minutes):
 - i. The motor car
 - ii. All hell broke loose
 - iii. Cheap holidays
 - iv. Democracy
 - v. Passing the time
- b. The candidate will make a presentation of a process or a product. Visual aids may be used (not to exceed 4 minutes).

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio 30 marks

The candidate will be asked questions on the following topics:

- a. Theory – to explain the terms ‘modulation’ and ‘verbal dynamics’ in relation to the performance of the speeches.
- b. The construction and delivery of their first speech.
- c. To discuss a portfolio the candidate has produced on the preparation and presentation of their second speech.

Grade Seven

Oral Communication

1. Performance

60 marks (2 x 30)

- a. The candidate will make a speech on one of the following subjects (not to exceed 5 minutes):
- i. Ambition
 - ii. War
 - iii. Why me?
 - iv. My favourite city
 - v. Enjoying life
 - vi. Responsibility
- b. The candidate will make a persuasive speech on a topical subject (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidate will read aloud two passages provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Theory – the candidate will discuss presentation and posture in public speaking in relation to the performance of the speeches.
- b. The construction and delivery of their first speech.
- c. To discuss a portfolio the candidate has produced on the preparation and presentation of their second speech.

Grade Eight

Oral Communication

1. Performance

60 marks (3 x 20)

- a. The candidate will make a speech on one of the following subjects (not to exceed 6 minutes):
- i. Youth is wasted on the young
 - ii. Media or government?
 - iii. A historical figure I admire
 - iv. Life, the universe and everything
 - v. International co-operation
 - vi. A review of a play, musical or film
- b. The candidate will give a talk on a subject given by the examiner 15 minutes before the examination (not to exceed 4 minutes).

2. Sight Reading

10 marks

The candidate will read aloud two passages provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Theory – to discuss the elements of effective voice production, including projection and resonance, with particular reference to the set speech; to explain what exercises are personally beneficial to improve voice production.
- b. The construction and delivery of the set speech.
- c. To discuss a portfolio the candidate has produced on the elements that contribute to making a good public speaker.

6.9 Personal & Professional Communication

These examinations are suitable for all school leavers and those facing an interview. The higher stages of these examinations are aimed at those who are already in third level education or in the workplace and may be called to make presentations, or host conferences in the course of their work.

The examinations test the candidate's ability to convey information in a clear and pleasing manner and to display interpersonal and communication skills.

Preliminary Certificate Personal & Professional Communication

The interview has increased in importance. In this examination we seek to give an opportunity for interview skills to be tested in preparation for career development. The examination is in two parts:

1. The Interview 60 marks

This will be a formal interview.

- a. The candidate will present a typed CV and a covering letter. The covering letter will state clearly the position or course for which the candidate is applying.
- b. Discuss the CV with the examiner and answer questions on its contents and on the position or course applied for in the covering letter.
- c. Be prepared to answer questions which are typical of a formal interview.

2. Newspaper Article 40 marks

Candidates must bring to the examination a copy of a newspaper and read an article on social, political, cultural or economic affairs. The article should be between one and two minutes' reading time. Discuss with the examiner the content and direction of the article.

Intermediate Certificate Personal & Professional Communication

1. Introductory Talk 30 marks

The candidate must deliver a talk of not more than three minutes to introduce himself/herself to the examiner. This talk should include: name, education, occupation, work experience, interests and ambitions.

2. Presentation 40 marks

Make a presentation of a product or service. Visual aids should be used to enhance the presentation. (Not to exceed 5 minutes.)

3. Sight Reading 10 marks

Read aloud a newspaper article provided by the examiner.

4. Discussion 20 marks

This will include a discussion with the examiner on all aspects of the examination, including the direction and content of the newspaper article.

DipLCM in Personal & Professional Communication: see the separate Syllabus for Diplomas in Drama and Communication.

6.10 Reading Aloud

This syllabus is designed to encourage candidates to read fluently and expressively. Thought must be given, throughout the grades, to audibility, breath control, pause and inflection. It is expected that following the syllabus will underwrite school progress and encourage candidates to read for information and for pleasure.

Grade One Reading Aloud

1. Performance 60 marks (2 x 30)

The candidate will introduce and read aloud two pieces, one of which will be chosen from the Anthology. (Own choice piece to be approximately 200 words.)

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will contain eight pieces of work that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, with an example of what makes one of the pieces especially good to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Two Reading Aloud

1. Performance 60 marks (2 x 30)

The candidate will introduce and read aloud two passages, one of which will be chosen from the Anthology at this grade. (Own choice piece to be approximately 200 words.)

2. Sight Reading 10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work 30 marks

The candidate will bring to the examination a Folder of Work. It will contain twelve pieces of work that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and an assessment of which piece they would most like to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Three Reading Aloud

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform from memory two pieces, one of which will be chosen from the Anthology, the other from a work of non-fiction. (Own choice piece to be approximately 200 words.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain fourteen pieces of work that the candidate has found interesting. The Folder will conclude with a Personal Reflection on what the candidate found attractive in the pieces, and an assessment of which piece they would most like to perform.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and choice.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Four Reading Aloud

1. Performance

60 marks (2 x 30)

The candidate will introduce and read aloud two pieces, one of which will be chosen from the Anthology at this grade, the other chosen by the examiner from a book chosen by the candidate. (Own choice piece to be approximately 250 words.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work. It will contain sixteen pieces of writing linked by a theme of the candidate's choice. The Folder will conclude with a Personal Reflection on how the candidate chose the linking theme. It will also select one piece for discussion of what features allow the performer to give colour to the delivery.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning, vocabulary and authors.
- b. Folder of Work – the reasons for the choice of pieces; the content of the Personal Reflection.

Grade Five Reading Aloud

1. Performance

60 marks (2 x 30)

The candidate will introduce and read aloud two pieces, one of which will be chosen from the Anthology at this grade, the other a passage from a magazine or newspaper. (Own choice piece to be approximately 300 words.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Folder of Work

30 marks

The candidate will bring to the examination a Folder of Work which will give a selection of work from the candidate's favourite author. The Folder will conclude with a Personal Reflection on what features of the style and themes make the writer their personal favourite.

The candidate will be asked questions on the following topics:

- a. Performance pieces – the meaning and vocal styles.
- b. Folder of Work – content, including the personal insights gained.

Grade Six Reading Aloud

1. Performance

60 marks (3 x 20)

The candidate will introduce and read aloud three pieces, one of which will be chosen from the Anthology at this grade, another a piece of descriptive or satirical verse, and the third a contrasting piece from the period 1900 to the present. (Own choice pieces not to exceed 300 words each.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and delivery of the pieces.
- b. Theory – to explain the terms 'modulation' and 'verbal dynamics' in relation to the performance of the pieces.
- c. Literature – to discuss a Portfolio the candidate has produced on post-1900 literature, EITHER demonstrating the importance of an individual author OR illustrating a literary movement (e.g. war poetry, modernism, science fiction, or any other coherent topic that interests the candidate). The relevance of the topic to the candidate's own development in speaking and understanding literature should be indicated.

Grade Seven Reading Aloud

1. Performance

60 marks (3 x 20)

The candidate will introduce and read aloud three pieces, one of which will be chosen from the Anthology at this grade; the other two will be contrasting pieces on the same subject. One of the three pieces must be from the period 1660-1900. (Own choice pieces not to exceed 3 minutes each.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and delivery of the pieces.
- b. Theory – the candidate will discuss presentation and posture in reading aloud in relation to the performance of the pieces.
- c. Literature – to discuss a Portfolio the candidate has produced on literature between 1660 and 1900 EITHER on a significant literary figure OR on an important historical moment that influenced literature.

Grade Eight Reading Aloud

1. Performance

60 marks (a. 20; b. 4 x 10)

The candidate will introduce and read aloud:

- a. A piece from the Anthology at this grade.
- b. Four short passages illustrative of the following subjects:
 - i. Autobiography
 - ii. Lyric verse or a sonnet
 - iii. Reflective writing
 - iv. Humour

Two of the five pieces must be from the period 1580-1660. (Reading time of each extract not to exceed 1½ minutes.)

2. Sight Reading

10 marks

The candidate will read aloud a passage provided by the examiner.

3. Discussion and Portfolio

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and delivery of the pieces.
- b. Theory – to discuss the elements of effective voice production, including projection and resonance, with particular reference to one of the chosen pieces; to explain what exercises are personally beneficial to improve voice production.
- c. Literature – to discuss a Portfolio the candidate has produced on literature between 1580 and 1660, EITHER about a major literary figure and the reasons for his/her importance OR on a social conflict that was reflected in literary writings of the period (e.g. Puritans and the theatre, aristocracy and the merchant class, the Civil War).

7. Requirements: group examinations

7.1 Duologue

Candidates are assessed as two equal partners, and this should be reflected in the balance of the parts in the pieces performed and the part played by each candidate in discussion. For each grade a free choice of duologue may be presented. This may be:

- prose or verse
- an extract from a play
- an adaptation from a story
- a poem or piece of prose arranged for two voices

Although only one written report will be made, individual certificates will be awarded.

Grade One Duologue

1. Performance

60 marks (2 x 30)

The candidates will introduce and perform from memory two pieces:

- a. A duologue (not to exceed 3 minutes).
- b. A mime (not to exceed 3 minutes).

2. Folder of Work

15 marks

The candidates will bring to the examination a folder of work containing favourite pieces, or some work with reference to performance or a theatrical event. The amount of work must be commensurate to Grade 1 Speech & Drama. Marks will be awarded for content, presentation and discussion.

3. Sight Reading

10 marks

The candidates will read aloud a duologue provided by the examiner.

4. Discussion

15 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the content and performance of the pieces.
- b. Theory – the candidates will be asked to explain the meaning of 'facial expression', and to show how it was used in performance.

Grade Two Duologue

1. Performance 60 marks (2 x 30)

The candidates will introduce and perform from memory two pieces:

- a. A duologue (not to exceed 3 minutes).
- b. An occupational mime (not to exceed 3 minutes).

2. Folder of Work 15 marks

The candidates will bring to the examination a folder of work containing favourite pieces, or some work with reference to performance or a theatrical event. The amount of work must be commensurate to Grade 2 Speech & Drama. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidates will read aloud a duologue provided by the examiner.

4. Discussion 15 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the content and performance of the pieces.
- b. Theory – the candidates will be asked to explain the meaning of ‘gesture’, and to show how it was used in performance.

Grade Three Duologue

1. Performance 60 marks (2 x 30)

The candidates will introduce and perform two pieces:

- a. A duologue (from memory, not to exceed 3 minutes).
- b. An improvisation (not to exceed 3 minutes).

2. Folder of Work 15 marks

The candidates will bring to the examination a folder of work containing favourite pieces, or some work with reference to performance or a theatrical event. The amount of work must be commensurate to Grade 3 Speech & Drama. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidates will read aloud a duologue provided by the examiner.

4. Discussion 15 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the content and performance of the pieces.
- b. Theory – the candidates will be asked to discuss ‘movement on stage’, with particular reference to the pieces performed.

Grade Four Duologue

1. Performance 60 marks (2 x 30)

The candidates will introduce and perform from memory two pieces:

- a. A duologue from a play (not to exceed 3 minutes).
- b. A duologue of contrasting style (not to exceed 3 minutes).

2. Folder of Work 15 marks

The candidates will bring to the examination a folder of work containing favourite pieces, or some work with reference to performance or a theatrical event. The amount of work must be commensurate to Grade 4 Speech & Drama. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidates will read aloud a duologue provided by the examiner.

4. Discussion 15 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the context and performance of the pieces.
- b. Theory – the candidates will be asked to explain the importance of warming up exercises.

Grade Five Duologue

1. Performance 60 marks (2 x 30)

The candidates will introduce and perform two pieces:

- a. A duologue from a modern play (from memory, not to exceed 3 minutes).
- b. An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Folder of Work 15 marks

For this grade the folder will take the form of a theatre visit scrapbook. The subject may be a play, a musical or a ceremony of some kind. Sketches, quotations and memorabilia must be used to illustrate the choice. Alternatively, the folder will concentrate on the candidates' favourite dramatic author, giving a selection of work and reasons for the choice. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

The candidates will read aloud a duologue provided by the examiner.

4. Discussion 15 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the context and performance of the pieces.
- b. Theory – the candidates will explain the importance of vocal exercises.

Grade Six Duologue

1. Performance

60 marks (3 x 20)

The candidates will introduce and perform three pieces:

- A duologue from a play from the period 1900 to the present day (from memory, not to exceed 3 minutes).
- A duologue from a play of a contrasting period (from memory, not to exceed 3 minutes).
- An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidates will read aloud a duologue provided by the examiner.

3. Discussion

30 marks

The candidates will be asked questions on the following topics:

- Pieces – the style, context and authors of the pieces.
- Theory – the candidates will be asked to discuss projection of the voice.
- Theatre – to discuss a Portfolio the candidates have produced on any aspect of theatre from the period 1900 to the present.

Grade Seven Duologue

1. Performance

60 marks (3 x 20)

The candidates will introduce and perform three pieces:

- A duologue from a play from the period 1660-1900 (from memory, not to exceed 3 minutes).
- A duologue from a play of a contrasting period (from memory, not to exceed 3 minutes).
- An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidates will read aloud a duologue provided by the examiner.

3. Discussion

30 marks

The candidates will be asked questions on the following topics:

- Pieces – the style, context and authors of the pieces.
- Theory – the candidates will discuss the use of the stage in connection with the performance of the pieces.
- Theatre – to discuss a Portfolio the candidates have produced on any aspect of theatre from the period 1660-1900.

Grade Eight Duologue

1. Performance

60 marks (3 x 20)

The candidates will introduce and perform three pieces:

- A duologue from a play from the period 1580-1660 (from memory, not to exceed 3½ minutes).
- A duologue contrasted in style from the first piece (e.g. ironic versus passionate, banter versus heroic, and so on) from a play of any period (from memory, not to exceed 3½ minutes).
- An improvisation on a subject given by the examiner in the examination room (not to exceed 3 minutes).

2. Sight Reading

10 marks

The candidates will read aloud a duologue provided by the examiner.

3. Discussion

30 marks

The candidates will be asked questions on the following topics:

- Pieces – the style, context and authors of the pieces.
- Theory – the candidates will discuss any aspects of stage technique which arise from the performance of the pieces.
- Theatre – to discuss a Portfolio the candidates have produced on any aspect of theatre from the period 1580-1660.

7.2 Choral Speaking

A group will number between ten and twenty members; teachers wishing to vary these numbers must obtain written permission from the Chief Examiner in advance of making an entry.

The chosen material must be from at least two of the three forms: prose, poetry and drama (drama is the most difficult but choral speeches can be found in both classical and modern plays) and used for imaginative presentation, using vocal techniques, facial expression, gesture and, where appropriate, movement and background sound. There is no specific recommendation for the number of pieces, which will depend on length and suitability.

A group certificate will be awarded according to the marks gained, together with individual certificates.

The examination is offered at four levels:

- ENTRY (equivalent to Grade 1 standard) Performance time: 5 minutes
- INTRODUCTORY (equivalent to Grade 2-3 standard) Performance time: 8 minutes
- INTERMEDIATE (equivalent to Grade 4-5 standard) Performance time: 10 minutes
- ADVANCED (equivalent to Grade 6-8 standard) Performance time: 15 minutes

1. Performance

80 marks

2. Discussion

20 marks

The group members will be expected to show background knowledge of the material performed consistent with the level of the entry and to be able to articulate their own experience of the process of bringing the group work to examination standard. The examiner will look for all members of the group to take turns in conversation, enthusiasm and willingness to discuss the pieces performed.

7.3 Group Performance

The object of these examinations is to provide an opportunity for a group of candidates to work together to produce a polished end result that uses the skills of communication demonstrated by co-operation with their peers.

A group will number between three and fifteen members; teachers wishing to enter larger groups must obtain written permission from the Chief Examiner in advance of making an entry.

A group certificate will be awarded according to the marks gained, together with individual certificates.

The examination is offered at four levels:

- ENTRY (equivalent to Grade 1 standard) Performance time: 5 minutes
- INTRODUCTORY (equivalent to Grade 2-3 standard) Performance time: 8 minutes
- INTERMEDIATE (equivalent to Grade 4-5 standard) Performance time: 10 minutes
- ADVANCED (equivalent to Grade 6-8 standard) Performance time: 15 minutes

1. Performance

80 marks (2 x 40)

The group will normally perform two of the following, but should a group wish to perform only one element (usually drama) at greater length, written permission must be obtained as above.

a. Drama

A piece of scripted drama. When there is inequality in the number of spoken lines among the characters, the examiner will look for involvement, concentration and character expressed by each member of the group.

b. Improvisation

A scene developed from a subject given to the group thirty minutes before the examination. The examiner will look for a coherent structure, group co-operation and balanced responsibility from each member of the group.

c. Mime

A scene developed with or without background music.
In Grades 1-3, occupational mime is acceptable, as are other ideas.
In Grades 4-8, the mime must show narration and emotion.

d. Reading Aloud

A story or extract from a book. From Intermediate level, more than one extract may be used. The examiner will look for imaginative use of the material, which means exploiting the full resources of the group.

e. Verse Speaking

A poem or poems will be performed from memory. The examiner will look for varied use of the voices in the group and, possibly, different and relevant grouping.

f. Music Theatre

Any musical pieces that can be performed chorally and dramatically. The examiner will look for a sense of group involvement, both in vocal and dramatic combination.

2. Discussion

20 marks

The group members will be expected to show background knowledge of the material performed consistent with the level of the entry and to be able to articulate their own experience of the process of bringing the group work to examination standard. The examiner will look for all members of the group to take turns in conversation, enthusiasm and willingness to discuss the pieces performed.

8. Requirements: written examinations

Graded Theory of Speech and Drama examinations are not compulsory; they are separate examinations with a separate certificate.

NOTE: These examinations are, at the time of publication of this syllabus, being reviewed as to their format and availability. Changes will be announced in Forte magazine.

Grade Six

One paper of two hours' duration.

1. Definition, recognition and classification of vowel and consonant sounds.
2. Definition and recognition of phrasing and the use of the pause.
3. Gesture and the use of bodily expression.
4. The mechanics and use of breathing in performance.
5. Figures of speech.
6. Modulation, verbal dynamics and those elements which give colour to speech.
7. Set Period: 1900 to the present day.
Candidates must be prepared to answer questions on TWO authors from the set period.

Candidates taking Oral Communication will be offered alternative questions on the following topics:

7. Preparation and format of a public speech.
8. Body language and eye contact.

Grade Seven

One paper of two hours' duration.

1. Theory points 1-6 from Grade 6.
2. Common speech faults.
3. The technique of verse speaking.
4. Set Period: 1660-1900.
Candidates must be prepared to answer questions on TW) authors from the period.
5. A simple outline knowledge of the main characteristics of literature and theatre during the set period.

Candidates taking Oral Communication will be offered alternative questions on the following topics:

3. Presenting an argument in oral communication.
4. Formal and informal approaches to oral communication in relation to different audiences and groups.
5. Visual aids.

Grade Eight

One paper of three hours' duration.

1. Theory points 1-3 (Oral Communication 1-8) from Grade 6.
2. The elements of effective voice production, including breath control, projection, resonance and modulation.
3. Sonnet form.
4. Set Period: 1580-1660.
Candidates must be prepared to answer questions on Shakespeare and one other author from the set period.
5. An outline knowledge of the main characteristics of literature and theatre during the set period.

Candidates taking Oral Communication will be offered alternative questions on the following topics:

3. Listening and communicating in various situations.
4. Informational and persuasive speeches.
5. Differing audiences.

9. Awarding and reporting

9.1 Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible, and not later than four weeks after the examination date, by post. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates (achieving a Pass or higher) are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM/TVU. (See *Regulation 19*.)

9.2 Repeats of examinations

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination at that grade is permitted, upon payment of the current entry fee. For graded examinations, all examination components must be completed on re-examination; marks from examination components may not be carried forward or credited.

10. Regulations and information

1. **Validity:** This syllabus will be used for examinations until 31 December 2013.
2. **Examination dates (Public centres):** Practical examinations take place throughout the year according to location. In the UK and Ireland, practical examinations are held three times a year at public centres: Spring (March/April), Summer (June/July) and Winter (November/December). The dates when each year's sessions begin and end are published in the preceding autumn. Overseas candidates should contact their local representative for details of examination dates. Please contact the LCM Examinations office or consult the website (www.tvu.ac.uk/lcmexams) for details of your nearest representative.
3. **Examination dates (Private centres):** Examinations are conducted at schools, colleges and private teaching studios where preparation for LCM Examinations supports and complements the course, provided there are sufficient entries to make the visit viable, and any venue-related costs are covered by the applicant. Exams may be held at any time at private centres. The co-ordinating teacher is responsible for timetabling the examination day. Please contact LCM Examinations for further details.
4. **Examination dates (Theory):** Written examinations are held in June and November. Exact dates are printed on entry forms.
5. **Entry procedure:** Closing dates for entry, for each examination session, are listed on entry forms. Overseas candidates should consult their local representative for closing dates. Entries must be submitted to the local representative of the Centre where the candidate wishes to take the exam; NOT centrally to the LCM Examinations office. Entries may not be submitted by fax. Please note that, while LCM Examinations will make every effort to accommodate requests for practical exam dates, no guarantee can be made that such requests will be met.
6. **Late entries:** These may be accepted up to seven days after the last date of entry. Each entry must be accompanied by the current late fee for each candidate. No entry will be accepted if it is received at a later date.
7. **Conditions of entry:** LCM Examinations reserves the right to refuse entry to any candidate without giving a reason. The right to postpone or cancel the entry of any candidate is reserved. Entries are accepted subject to the regulations stated in this syllabus. Entry for examination constitutes an agreement on the part of the candidate to abide by the regulations.

8. **Fees:** A complete table of current UK examination fees is printed on the examination entry forms each year. Overseas fees are obtainable from the regional representative. Cheques, bankers' drafts, etc. must be made payable to Thames Valley University. Fees cannot be refunded, nor entries postponed to a later examination session. Candidates not attending examinations for which they have entered, unless for a reason covered under the Special Consideration policy (see *Regulation 23*), will forfeit their fees.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination without having taken any preceding examination.
10. **Substitutions:** Only candidates officially entered will be accepted for examination. Substitution of a candidate in place of a candidate originally entered will not be allowed.
11. **Transfers:** Transfer of candidates from one centre to another will not be considered unless there are exceptional circumstances which have been approved prior to the transfer by LCM Examinations *in writing*. An administration charge will be made.
12. **Examination appointments:** An Attendance Notice detailing the date, time and venue of the examination will be issued to each candidate, via the correspondence address on the entry form, not later than two weeks before the date of the examination. This should be retained by the candidate, and handed to the attendant on the day of the examination. LCM Examinations should be informed immediately if there are any errors on the Attendance Notice. An incorrect grade or subject cannot be changed on the day of the exam, and spelling corrections will incur a fee if notified after the issue of the certificate. Candidates should arrive at the venue no later than 15 minutes before the scheduled time of the examination.
13. **Conditions at public centres:** A quiet room will be provided. Every effort will be made to ensure that the candidate is not disturbed by outside noise. The room will be of a moderate size, but with sufficient room to enable candidates to perform effectively. A waiting room will be provided, and a warm-up room where available.
14. **Examination procedure:** The examination components will normally be conducted in the order shown in the syllabus, unless the candidate requests otherwise. For sight reading components, candidates will be given approximately one minute's preparation time, during which they may study and try out short sections of the extract, but they may not perform the complete extract until asked to do so by the examiner.
15. **Admission to the examination room:** Practical examinations are conducted in closed conditions. No-one, apart from the candidate and the examiner(s), is allowed into the examination room *with the following exceptions*:
 - (a) an approved person, such as a parent or teacher, or a language interpreter, where this concession has been granted prior to the examination as the result of a request for reasonable adjustments for a candidate with particular needs (see *Regulation 24*);
 - (b) an audience for FLCM recitals (see *FLCM requirements for further guidance*).
16. **Stopping candidates:** Examiners may, at their discretion, stop a candidate at any part of a practical examination if the candidate has exceeded the time allowed for that part of the examination.
17. **Exemptions:** No exemptions are allowed from any part of any examination. Where an examination component is not attempted, a mark of 0 will be awarded. However, where all elements of a component are at least attempted, a mark of at least 33% will be awarded for that component.
18. **Recording of examinations:** A random selection of examinations is recorded for purposes of archiving, standardisation and examiner training. LCM Examinations undertakes not to disseminate such recordings in any way whatsoever beyond these purposes. The recording equipment used is unobtrusive and does not affect the examination procedure. Such recordings may not be used or referred to at any stage in connection with any enquiry, appeal or complaint about the examination, either by the candidate or by LCM Examinations.
19. **Examination results and certificates:** A written report will be compiled for each examination. Candidates will be informed of the result of practical examinations as soon as possible, and not later than four weeks after the examination date, by post. Theory results will be sent several weeks after the written examination date. Representatives are not allowed to issue results over the telephone. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. Replacements of lost or destroyed certificates can normally be provided, subject to proof of the result, the applicant's identity, and payment of the appropriate current fee.
20. **Graded qualifications:** Certificates issued for graded examinations are not intended to imply that the holder is qualified to teach, nor do they give the holder the right to use any letters after his or her name.

21. **Enquiries and appeals:** Information about lodging enquiries and appeals against results is contained in the document *LCM Examinations Appeals Procedure*, available from LCM Examinations. Initial enquiries must be made in writing, enclosing a copy of the examiner's marksheet.
22. **Equal opportunities:** Entry for examinations is available, and assessment is carried out, on an equal and fair basis to all candidates, regardless of origin, status or background. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
23. **Special consideration (including absence through illness):** Candidates who are unable to take an examination at the scheduled time, for medical reasons, are invited to submit a signed doctor's letter indicating the reason, and accompanied by the Attendance notice, to the LCM Examinations office. The letter must be submitted within two weeks of the examination date, and must make clear that the candidate was incapacitated on the day of the scheduled examination. The candidate will then be permitted to re-enter for the same examination on payment of half the current fee. Candidates who are unwell on the day of the examination, but elect to take the exam nonetheless, will not be granted any special consideration in terms of assessment, and will not be eligible for a half-fee re-entry. Candidates who are unable to take an examination for compassionate reasons (eg. death of a relative) are also covered under this policy. The full policy is contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
24. **Reasonable adjustments (candidates with particular needs):** LCM Examinations is particularly sensitive to the requirements of candidates with particular needs, and encourages them to enter for examinations. There is a wide range of special procedures which can be put in place for such candidates. Full details and accompanying documentation **MUST** be included at the time of entry; examiners are not able to consider such documents if submitted for the first time on the day of the examination. Full details of this policy are contained in the document *Equality of Opportunity, Reasonable Adjustments, and Special Consideration*, available on request from the LCM Examinations office.
25. **Language:** All examinations are conducted in English.
26. **Theoretical knowledge:** Although a limited amount of theory is set for each Grade examination, the learning and knowledge is understood to be cumulative. Candidates will, at all levels, be expected to understand the technical terms involved in the theory.
27. **Syllabus requirements and infringements:** It is the candidate's responsibility to obtain, and comply with, the current syllabus. Where candidates are entered for examinations by teachers, the teacher should ensure that candidates are entered in accordance with the current syllabus requirements. Where there are variations without prior agreement, marks may be adjusted or deducted, and in serious cases, candidates may be disqualified.
28. **Changes to syllabuses:** LCM Examinations follows a policy of consistent improvement and development and may, without notice, update its regulations, syllabuses and other publications. Where a repertoire piece not published by LCM Examinations is taken out of print by the publisher, LCM Examinations will seek to provide an alternative as soon as possible. Where alterations, additions and/or deletions to syllabuses take place, LCM Examinations cannot accept responsibility for informing candidates and teachers of such changes except through *Forte* (the LCM Examinations newsletter) and the normal reprinting process.
29. **Availability of syllabuses:** A wide range of examinations and subjects is offered, across the full range of Drama and Communication, and Music. All syllabuses and repertoire lists are available free of charge from LCM Examinations, and from local representatives.