

THAMES VALLEY UNIVERSITY
London College of Music Examinations



Drama & Communication Syllabus

Introductory, Graded, Written and Diploma Examinations

2006 – 2009

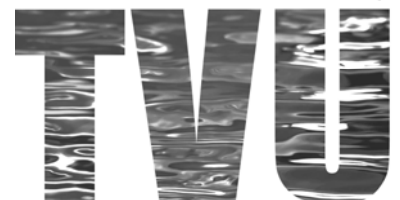


Thames Valley University

London College of Music Examinations

Syllabus for Examinations in Drama & Communication

- Speech & Drama
- Verse Speaking
- Acting
- Spoken English in Religion
- Oral Communication
- Personal & Professional Communication
- Reading Aloud
- Duologue
- Choral Speaking
- Group Performance
- Written Examinations
- Diplomas in Performance, in Teaching and by Thesis



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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 (previously known as the London College of Music & Media). Within the Faculty, 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. Today, 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 examinations boards. Furthermore, 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.

1. Syllabus introduction

1.1 Coverage of this syllabus

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

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

1.2 Validity of this syllabus

This syllabus is valid until 31 December 2009.

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 in speech/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.

The DipLCM may be taken at any centre. ALCM, LLCM and FLCM diplomas in Performance and Teaching may only be taken at a diploma centre. Please contact LCM Examinations, or visit the website, for details of your nearest appropriate centre.

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 held twice a year, in June and November. The exact dates and times of examinations are printed on entry forms.

1.7 Duration of examinations

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

DipLCM	ALCM in Performance	ALCM in Teaching	LLCM in Performance	LLCM in Teaching	FLCM in Performance
35 minutes	50 minutes	60 minutes	50 minutes	75 minutes	70 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. However, in practice, whilst candidates of all ages enter for grades 1-5, it is unlikely that candidates below the age of 12 will possess the literary maturity for success at grades 6-8.

Graded Examinations in Drama & Communication: Target Groups

Age or Description	Grades	NQF Level
4 – 7	1-3	1
6 – 13	1-5	1-2
11 – 18+	4-8	2-3
Continuing Education	1-8	1-3

Diplomas in Performance:

Diploma:	Recommended minimum age:
DipLCM	16
ALCM	17
LLCM	18
FLCM	18

Diplomas in Teaching: Candidates must have attained the ages specified below by the date of entry.

Diploma:	Minimum age:
ALCM	17
LLCM	18

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

Accreditation details are as follows:

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

[Diplomas in Drama & Communication are not accredited by Ofqual.]



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	Folder of Work	Sight Reading	Discussion
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 English literature and drama, 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

Much of the performance material for this syllabus is contained in the LCM *Anthology for Students of Drama & Communication*, available from the LCM Examinations office.

Please contact us for a copy of the *Drama & Communication Publications Catalogue*, which also includes a series of study guides, and a range of past papers for written examinations.

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. Carefully selected repertoire appropriate for each of the eight grades offered is available in easily obtainable publications. Guidance for teachers and candidates is available in a wide range of LCM study guides and cassette recordings. 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 examination components

These summaries should be read in conjunction with the Grade Descriptions (Section 2.3) 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.

Folder of Work

Level 1 (Grades 1-3) and Level 2 (Grades 4-5) – assessed in Component 2.

Level 3 (Grades 6-8) – not assessed.

Candidates need to be prepared to demonstrate:

1. the ability to present the collection effectively; factors include neatness, handwriting, the use of a computer or word-processor (if used) and the use of appropriate illustrations.
2. the ability to select varied and contrasting pieces from a wide range of sources.
3. the ability to understand the content and the contextual background of the pieces.

Explicit ability: bring to the examination a collection of verse and prose extracts, well-presented and illustrated, as detailed in the requirements for the grade.

Implied ability: demonstrate wider reading, personal discrimination and personal response to texts; demonstrate the ability to present these texts in an ordered format, neatly, legibly and attractively illustrated as appropriate.

Sight Reading

Level 1 (Grades 1-3) and Level 2 (Grades 4-5) – assessed in Component 3.

Level 3 (Grades 6-8) – 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

Level 1 (Grades 1-3) and Level 2 (Grades 4-5) – assessed in Component 4.

Level 3 (Grades 6-8) – assessed in Component 3.

Candidates need to be prepared to demonstrate:

1. the ability to respond orally to questions from, and enter into a discussion with, the examiner regarding aspects of the pieces performed. The primary areas of study throughout the grades will be a thorough understanding of the meaning of the pieces and the vocabulary contained therein, extending to style, content, characterisation and visual imagery at higher grades.
2. the ability to explain, discuss or demonstrate specific theoretical aspects as listed in the specification for the grade.
3. at lower grades, the ability to discuss aspects arising from the candidate's Folder of Work.
4. at higher grades, the ability to discuss the literature and theatre of the set period as stated in the specification.

Explicit ability: respond orally to questions from, and enter into a discussion with, the examiner regarding: (i) the content and vocabulary of the pieces performed; (ii) specific theoretical aspects as listed for the grade; (iii) matters of interpretation; (iv) the folder of work or, at higher grades, the literature and theatre of the set period, as listed in the specification.

Implied ability: a technical and (at higher grades) critical understanding of the meaning and vocabulary of the passages and an understanding of the prescribed theoretical aspects, demonstrated through articulate responses employing appropriate vocabulary.

2.3 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).

2.4 Weightings for examination components

Level 1 (Grades 1-3) and Level 2 (Grades 4-5)

Performance	Folder of Work	Sight Reading	Discussion
60%	15%	10%	15%

Level 3 (Grades 6-8)

Performance	Sight Reading	Discussion
60%	10%	30%

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 2.	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	✓	✓	✓	✓
Folder of Work			✓	✓
Sight Reading	✓	✓	✓	✓
Discussion	✓		✓	✓

3.3 Approximate weightings for assessment domains

	Technical Accomplishment %	Interpretation %	Knowledge & Understanding %	Communication %
Grades 1-3	37	16	35	12
Grades 4-5	28	22	36.5	13.5
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

Folder of Work (Component 2, Grades 1-5 only)

The examiner will look at the Folder of Work prepared by the candidate and will award a mark, taking into account the following:

Assessment Domains	Approximate Weightings (%)
	Grades 1-5
Knowledge and Understanding: variety and range of pieces selected, demonstration of wider reading.	50
Communication: neatness, effective use of appropriate illustrations, ability to present the chosen passages in an ordered format.	50

Sight Reading (Component 2, Grades 6-8 / Component 3, Grades 1-5)

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 (Component 3, Grades 6-8 / Component 4, Grades 1-5)

The examiner will consider the candidate's responses to the questions, and participation in the discussion, and will award a mark 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, their knowledge of the specific theoretical aspects specified for the grade, and discussion about the Folder of Work (or, at higher grades, the literature and theatre of the set period).	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
Folder of Work	-	-	50	50
Sight Reading	25	20	35	20
Discussion	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
Folder of Work	-	-	50	50
Sight Reading	22.5	22.5	35	20
Discussion	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	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:

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

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.

DISCUSSION

STEPS 1-3		GRADES 1-3
Below Pass	No response to examiner's questions.	No response or one-word responses to questions. Reluctance to engage in discussion.
Pass	Ability to understand vocabulary and mood of pieces.	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.	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: solo examinations

5.1 The Folder of Work

One of the distinguishing features of the London College of Music syllabuses for Speech subjects has been the anthology, a folder of work produced by the candidate. This folder originally contained the candidate's choice of pieces of literature. More recently the use of the folder has been widened to give reviews, background to work done, supporting material for set periods. Because an anthology of set pieces is now published, what has previously been called the anthology will change its name to the **Folder of Work** and its use will be extended to other drama & communication examinations.

5.2 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 the candidate's 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 the candidate's 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 the candidate's 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

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 1½ minutes.) Two of the three genres, verse, prose and drama, must be chosen.

2. Folder of Work

15 marks

The candidate will bring to the examination a folder of work containing no fewer than eight pieces of verse, prose and drama. 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 literature and 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 following topics:

- a. Pieces – the meaning, vocabulary and choice of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘vowel sound’, ‘single vowel sound’ and ‘double vowel sound’. The candidate will be asked to give examples from the chosen pieces (10 marks).

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 1½ minutes.) Two of the three genres, verse, prose and drama, must be chosen.

2. Folder of Work

15 marks

This will now contain no fewer than 12 pieces; some of those chosen for Grade 1 may be included. 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 and vocabulary of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘consonant sound’, ‘voiced consonant’, ‘unvoiced consonant’, ‘plosive’ and ‘sustained’. The candidate will be asked to give examples from the chosen pieces (10 marks).

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 1½ minutes.) Two of the three genres, verse, prose and drama, must be chosen.

2. Folder of Work 15 marks

This will now contain no fewer than 14 pieces, some of which may come from Grades 1 and 2. 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 and vocabulary of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘phrase’, ‘sense pause’ and ‘neutral vowel’. The candidate will be asked to give examples from the chosen pieces. The main differences between the spoken and written word (10 marks).

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 genres, verse, prose and drama, must be chosen.

2. Folder of Work 15 marks

This will now contain no fewer than 16 pieces, some of which may come from Grades 1, 2 and 3. For this grade the selection must have a theme of the candidate’s choice. 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 authors of the pieces (5 marks).
- b. Theory – to discuss those elements which give colour to speech, to make it interesting to the listener (10 marks).

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 genres, verse, prose and drama, must be chosen.

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 candidate's favourite 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 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 authors of the pieces (5 marks).
- b. Theory – the mechanics and importance of breathing in performance; any questions from previous grades (10 marks).

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), as follows:

- one piece which must be from the set period (*The Modern Age: 1902 to the Present Day*), and may be chosen from the Anthology;
- one piece which must be chosen from the Anthology;
- one own choice piece.

[Own choice piece(s) not to exceed 3 minutes.]

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 style, content and authors of the pieces (10 marks).
- b. Theory – to explain the terms 'modulation' and 'verbal dynamics' in relation to the performance of the pieces; any questions from previous grades (10 marks).
- c. Literature and Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of literature and theatre from the set period (10 marks).

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), as follows:

- one piece which must be from the set period (*The Age of Shakespeare: 1564-1611*), and may be chosen from the Anthology;
- one piece which must be chosen from the Anthology;
- one own choice piece.

[Own choice piece(s) not to exceed 3 minutes.]

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 style, content and authors of the pieces (10 marks).
- b. Theory – to demonstrate understanding of the technique of verse speaking, including the various pauses used; to explain the term ‘speech fault’; the meaning of the words ‘rhythm’ and ‘metre’; any questions from previous grades (10 marks).
- c. Literature and Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of literature and theatre from the set period (10 marks).

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, poetry and drama. Two of the pieces must be from the set period – *The Nineteenth Century*, chosen from the Anthology. (Own choice piece not to exceed 4 minutes.)

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 style, content and authors of the pieces (10 marks).
- 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 you find beneficial to improve voice production; any questions from previous grades (10 marks).
- c. Literature and Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of literature and theatre from the set period (10 marks).

5.3 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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing no fewer than eight pieces of poetry. 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 poetry and 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 poem provided by the examiner.

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning, vocabulary and choice of the pieces (5 marks).
- b. Theory – candidate will answer questions on the definition and understanding of ‘rhyme’ and give examples from the selected poems (10 marks).

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. Folder of Work 15 marks

This will now contain no fewer than 12 pieces. Some of those chosen for Grade 1 may be included. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

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

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning and vocabulary of the pieces (5 marks).
- b. Theory – the candidate will answer questions on the definition and understanding of ‘rhythm’ and give examples from the selected poems (10 marks).

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. Folder of Work** 15 marks
- This will now contain no fewer than 14 pieces. Some of those chosen for Grades 1 and 2 may be included. Marks will be awarded for content, presentation and discussion.
- 3. Sight Reading** 10 marks
- The candidate will read aloud a poem provided by the examiner.
- 4. Discussion** 15 marks
- The candidate will be asked questions on the following topics:
- a. Pieces – the meaning and vocabulary of the pieces (5 marks).
 - b. Theory – the candidate will answer questions on the importance of ‘pause’ in verse speaking and give examples from the selected poems (10 marks).

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. Folder of Work** 15 marks
- This will now contain no fewer than 16 pieces. Some of those chosen for previous grades may be included. Marks will be awarded for content, presentation and discussion.
- 3. Sight Reading** 10 marks
- The candidate will read aloud a poem provided by the examiner.
- 4. Discussion** 15 marks
- The candidate will be asked questions on the following topics:
- a. Pieces – the meaning, vocabulary and authors of the pieces (5 marks).
 - b. Theory – the candidate will answer questions on the definition and understanding of caesural and suspensive pauses and give examples from the selected poems (10 marks).

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. Folder of Work 15 marks

For this grade the folder will take the form of a collection of poems by your favourite poet, with some background and supporting material. Marks will be awarded for content, presentation and discussion.

3. Sight Reading 10 marks

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

4. Discussion 15 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the meaning, vocabulary and authors of the pieces (5 marks).
- b. Theory – the candidate will answer questions on the mechanics and importance of breathing in the performance of the selected poems (10 marks).

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 Modern Age: 1902 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 30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and authors of the pieces (10 marks).
- b. Theory – the candidate will answer questions on ‘modulation’ as applied to verse speaking and give examples from the selected poems (10 marks).
- c. To discuss a short file or portfolio the candidate has produced on any aspect of poetry from the set period (*The Modern Age: 1902 to the Present Day*) (10 marks).

Grade Seven Verse Speaking

1. Performance

60 marks

The candidate will introduce and perform from memory five poems:

- a. Two contrasting poems from *The Age of Shakespeare: 1564-1616*.
- b. A sonnet (not by Shakespeare).
- c. A piece of blank verse.
- d. A poem from any other period.

One poem from section (a) and the piece from section (c) 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 two poems provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and authors of the pieces (10 marks).
- b. Theory – the candidate will answer questions on ‘the sonnet’ and ‘blank verse’ with particular reference to the chosen poems (10 marks).
- c. To discuss a short file or portfolio the candidate has produced on any aspect of poetry from the set period (*The Age of Shakespeare: 1564-1616*) (10 marks).

Grade Eight Verse Speaking

1. Performance

60 marks

The candidate will introduce and perform from memory five poems:

- a. Two contrasting poems from *The Nineteenth Century*.
- b. A sonnet by William Shakespeare.
- c. A piece of free verse.
- d. A piece of narrative verse.

One poem from section (a) and the piece from section (c) will be chosen from the Anthology.
(Own choice pieces not to exceed 3 minutes each.)

2. Sight Reading

10 marks

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

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and authors of the pieces (10 marks).
- b. Theory – the candidate will answer questions on ‘verse forms’ and ‘metre’ with some reference to the selected poems (10 marks).
- c. To discuss a short file or portfolio the candidate has produced on any aspect of poetry from the set period (*The Nineteenth Century*) (10 marks).

5.4 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 any or all of the vocal and physical theatre skills within the conventions of English Language Theatre.

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 properties, 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.

Grades 1-5: the pieces may be chosen from the Speech & Drama section of the Anthology, but if own choice pieces are preferred, they must be at the same appropriate grade level.

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. Folder of Work

15 marks

The candidate 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. 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 drama and the theatre and 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 following topics:

- a. Pieces – the content and performance of the pieces (5 marks).
- b. Theory – the candidate will be asked to explain the meaning of 'facial expression', and to show how it was used in performance (10 marks).

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. Folder of Work 15 marks

The candidate 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 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 content and performance of the pieces (5 marks).
- b. Theory – the candidate will be asked to explain the meaning of ‘gesture’, and to show how it was used in performance (10 marks).

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. Folder of Work 15 marks

The candidate 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 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 content and performance of the pieces (5 marks).
- b. Theory – the candidate will be asked to discuss ‘movement on stage’, with particular reference to the pieces performed (10 marks).

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 (as worked on in advance with the teacher, on a free choice of topic, not to exceed 3 minutes).

2. Folder of Work

15 marks

The candidate 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 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 context and performance of the pieces (5 marks).
- b. Theory – the candidate will be asked to explain the importance of warming up exercises (10 marks).

Grade Five Acting

1. Performance

60 marks (2 x 30)

The candidate will introduce and perform two pieces:

- a. A speech from a modern 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. 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 candidate's 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 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 context and performance of the pieces (5 marks).
- b. Theory – the candidate will explain the importance of breathing exercises for relaxation (10 marks).

Grade Six Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- a. A speech from a play from *The Modern Age: 1902 to the Present Day* (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- b. A speech from a play of a contrasting period (from memory, not to exceed 3 minutes).
- c. 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

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, context and authors of the pieces (10 marks).
- b. Theory – the candidate will be asked to discuss projection of the voice (10 marks).
- c. Theatre – to discuss a short film or portfolio the candidate has produced on any aspect of theatre from the set period (10 marks).

Grade Seven Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- a. A speech from a play from *The Age of Shakespeare: 1564-1616* (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- b. A speech from a play of a contrasting period (from memory, not to exceed 3 minutes).
- c. 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 two passages provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, context and authors of the pieces (10 marks).
- b. Theory – the candidate will discuss the use of the stage in connection with the performance of the pieces (10 marks).
- c. Theatre – to discuss a short film or portfolio the candidate has produced on any aspect of theatre from the set period (10 marks).

Grade Eight Acting

1. Performance

60 marks (3 x 20)

The candidate will introduce and perform three pieces:

- a. A speech from a play from *The Nineteenth Century* (from memory, not to exceed 3 minutes), which may be chosen from the Anthology.
- b. A speech from a play of a contrasting period (from memory, not to exceed 3 minutes).
- c. 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 two passages provided by the examiner.

3. Discussion

30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, context and authors of the pieces (10 marks).
- b. Theory – the candidate will discuss any aspects of stage technique which arise from the performance of the pieces (10 marks).
- c. Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of theatre from the set period (10 marks).

5.5 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 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 containing favourite readings, Biblical or other, or some work in reference to reading in worship. The amount of work must be commensurate to Grade 1 Speech & Drama. 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 following topics:

- a. Pieces – the meaning, vocabulary and choice of the pieces (5 marks).
- b. Theory – the meaning of the terms 'vowel sound', 'single vowel sound' and 'double vowel sound'. The candidate will be asked to give examples from the chosen pieces (10 marks).

Grade Two

Spoken English in Religion

1. Performance

60 marks (2 x 30)

The candidate will introduce 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 containing favourite readings, Biblical or other, or some work in reference to reading in worship. 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 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 ‘miracle’ and discuss the meaning, vocabulary and choice of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘consonant sound’, ‘voiced consonant’, ‘unvoiced consonant’, ‘plosive’ and ‘sustained’. The candidate will be asked to give examples from the chosen pieces (10 marks).

Grade Three

Spoken English in Religion

1. Performance

60 marks (2 x 30)

The candidate will introduce 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 containing favourite readings, Biblical or other, or some work in reference to reading in worship. 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 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 (5 marks).
- b. Theory – the meaning of the terms ‘phrase’, ‘sense pause’ and ‘neutral vowel’. The candidate will be asked to give examples from the chosen pieces. The main difference between the spoken and the written word (10 marks).

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 containing favourite readings, Biblical or other, or some work in reference to reading in worship. 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 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 (5 marks).
- b. Theory – to discuss those elements which give colour to speech, to make it interesting to the listener (10 marks).

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 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 (5 marks).
- b. Theory – the mechanics and importance of breathing in reading aloud (10 marks).

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 (10 marks).
- b. Theory – to explain the terms ‘modulation’ and ‘verbal dynamics’ in relation to the reading of the pieces (10 marks).
- c. Background – to discuss a short file or portfolio the candidate has produced on the presentational aspects of reading aloud (10 marks).

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 2 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 the passage chosen for the prayer (10 marks).
- b. Theory – to explain the term ‘speech fault’, and to talk about the posture taken for services and meetings (10 marks).
- c. Background – to discuss a short file or portfolio the candidate has produced on the importance of the reading in a service (10 marks).

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 2 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 (10 marks).
- 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 you find beneficial to improve voice production (10 marks).
- c. Background – to discuss a short file or portfolio the candidate has produced on the way a building affects voice production (10 marks).

5.6 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

The candidate will exchange names with the examiner and be invited to sit down.

The candidate will talk with the examiner about a picture or a model that the candidate has brought along.

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

The candidate will exchange names with the examiner and be invited to sit down.

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.

The conversation will then move to a wider range of appropriate topics.

Step Three Oral Communication

The candidate will exchange names with the examiner and will be invited to sit down.

The candidate will read aloud a passage of prose (approximately 100 words) from a favourite book.

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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing favourite readings and/or background material used in the preparation of 1b. The amount of work must be commensurate to Grade 1 Speech & Drama. 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 the work presented and 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 following topics:

- a. The meaning, vocabulary and choice of the reading; the incident related (5 marks).
- b. Theory – the meaning of the terms ‘vowel sound’, ‘single vowel sound’ and ‘double vowel sound’. The candidate will be asked to give examples from the reading (10 marks).

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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing favourite readings and/or background material used in the preparation of 1b. 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 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. The meaning, vocabulary and choice of the reading; the story related (5 marks).
- b. Theory – the meaning of the terms ‘consonant sound’, ‘voiced consonant’, ‘unvoiced consonant’, ‘plosive’ and ‘sustained’. The candidate will be asked to give examples from the reading (10 marks).

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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing favourite readings and/or background material used in the preparation of 1b. 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 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. The meaning, vocabulary and choice of the reading; the talk (5 marks).
- b. Theory – the meaning of the terms ‘phrase’, ‘sense pause’ and ‘neutral vowel’. The candidate will be asked to give examples from the reading. The main difference between the spoken and written word (10 marks).

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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing favourite readings and/or background material used in the preparation of 1b. 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 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. The meaning, vocabulary and choice of the reading; the talk (5 marks).
- b. Theory – to discuss those elements which give colour to speech, to make it interesting to the listener (10 marks).

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. Folder of Work** 15 marks
- For this grade the folder will take the form of a scrapbook about a visit to a place of interest. Sketches, quotations and memorabilia may be used to illustrate the choice. 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. The meaning, vocabulary and choice of the reading; the talk (5 marks).
 - b. Theory – the mechanics and importance of breathing in performance (10 marks).

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
 - vi. The English garden
 - 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** 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 (20 marks).
 - b. The construction and delivery of the first speech (5 marks).
 - c. To discuss a short file on the preparation and presentation of the second speech (5 marks).

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

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 (20 marks).
- b. The construction and delivery of the first speech (5 marks).
- c. To discuss a short file on the preparation and presentation of the second speech (5 marks).

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

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 you find beneficial to improve voice production (20 marks).
- b. The construction and delivery of the set speech (5 marks).
- c. To discuss a short file the candidate has produced on the elements that go to make a good public speaker (5 marks).

5.7 Personal & Professional Communication

These examinations are 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 Section 8.2.

5.8 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 passages, one of which will be chosen from the Anthology at this grade. (Own choice piece to be approximately 200 words.)

2. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing no fewer than eight pieces. These 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 literature and 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 following topics:

- a. Pieces – the meaning, vocabulary and choice of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘vowel sound’, ‘single vowel sound’ and ‘double vowel sound’. The candidate will be asked to give examples from the chosen pieces (10 marks).

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. Folder of Work 15 marks

The candidate will bring to the examination a folder of work containing no fewer than 12 pieces. Some of those chosen for Grade 1 may be included. 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 choice of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘consonant sound’, ‘voiced consonant’, ‘unvoiced consonant’, ‘plosive’ and ‘sustained’. The candidate will be asked to give examples from the chosen pieces (10 marks).

Grade Three 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 from a work of non-fiction. (Own choice piece to be approximately 200 words.)

2. Folder of Work

15 marks

The candidate will bring to the examination a folder of work containing no fewer than 14 pieces. Some of those chosen for Grades 1 and 2 may be included. 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 choice of the pieces (5 marks).
- b. Theory – the meaning of the terms ‘phrase’, ‘sense pause’ and ‘neutral vowel’. The candidate will be asked to give examples from the chosen pieces. The main differences between the spoken and written word (10 marks).

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. Folder of Work

15 marks

The candidate will bring to the examination a folder of work containing no fewer than 16 pieces. Some of those chosen for Grades 1, 2 and 3 may be included. 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 authors of the pieces (5 marks).
- b. Theory – to discuss those elements which give colour to speech, to make it interesting to the listener (10 marks).

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. Folder of Work 15 marks

For this grade the folder will concentrate on the candidate's favourite 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 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 origin of the pieces (5 marks).
- b. Theory – the mechanics and importance of breathing in performance (10 marks).

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 Modern Age: 1902 to the Present Day*. (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 30 marks

The candidate will be asked questions on the following topics:

- a. Pieces – the style, content and delivery of the pieces (5 marks).
- b. Theory – to explain the terms 'modulation' and 'verbal dynamics' in relation to the performance of the pieces (15 marks).
- c. Literature – to discuss a short file or portfolio the candidate has produced on any aspect of literature from the set period, *The Modern Age: 1902 to the Present Day* (10 marks).

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 Age of Shakespeare: 1564-1616*. (Own choice pieces not to exceed 3 minutes each.)

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 style, content and delivery of the pieces (5 marks).
- b. Theory – the candidate will discuss presentation and posture in reading aloud in relation to the performance of the pieces (15 marks).
- c. Literature – to discuss a short file or portfolio the candidate has produced on any aspect of literature from the set period, *The Age of Shakespeare: 1564-1616* (10 marks).

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
 - iii. Criticism
 - iv. Humour

Two of the five pieces must be from *The Nineteenth Century*. (Reading time of each extract not to exceed 1½ minutes.)

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 style, content and delivery of the pieces (5 marks).
- 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 you find beneficial to improve voice production (15 marks).
- c. Literature – to discuss a short file or portfolio the candidate has produced on any aspect of literature from the set period, *The Nineteenth Century* (10 marks).

6. Requirements: group examinations

6.1 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. The selections must be hand-written, typed or word-processed by the candidates. They must not be photocopied. The folder may be illustrated or decorated by the candidates. The objective is to stimulate an interest in drama and the theatre and to provide a stimulus for discussion with the examiner. 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 (5 marks).
- b. Theory – the candidates will be asked to explain the meaning of ‘facial expression’, and to show how it was used in performance (10 marks).

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 (5 marks).
- b. Theory – the candidates will be asked to explain the meaning of ‘gesture’, and to show how it was used in performance (10 marks).

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 (5 marks).
- b. Theory – the candidates will be asked to discuss ‘movement on stage’, with particular reference to the pieces performed (10 marks).

Grade Four Duologue

1. Performance

60 marks (2 x 30)

The candidates will introduce and perform from memory two speeches:

- 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 (5 marks).
- b. Theory – the candidates will be asked to explain the importance of warming up exercises (10 marks).

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 (5 marks).
- b. Theory – the candidates will explain the importance of vocal exercises (10 marks).

Grade Six Duologue

1. Performance

60 marks (3 x 20)

The candidates will introduce and perform three pieces:

- a. A duologue from a play from *The Modern Age: 1902 to the Present Day* (from memory, not to exceed 3 minutes).
- b. A duologue from a play of a contrasting period (from memory, not to exceed 3 minutes).
- c. 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:

- a. Pieces – the style, context and authors of the pieces (10 marks).
- b. Theory – the candidates will be asked to discuss projection of the voice (10 marks).
- c. Theatre – to discuss a short file or portfolio the candidates have produced on any aspect of theatre from the set period, *The Modern Age: 1902 to the Present Day* (10 marks).

Grade Seven Duologue

1. Performance

60 marks (3 x 20)

The candidates will introduce and perform three pieces:

- a. A duologue from a play from *The Age of Shakespeare: 1564-1616* (from memory, not to exceed 3 minutes).
- b. A duologue from a play of a contrasting period (from memory, not to exceed 3 minutes).
- c. 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 two duologues provided by the examiner.

3. Discussion

30 marks

The candidates will be asked questions on the following topics:

- a. Pieces – the style, context and authors of the pieces (10 marks).
- b. Theory – the candidates will discuss the use of the stage in connection with the performance of the pieces (10 marks).
- c. Theatre – to discuss a short file or portfolio the candidates have produced on any aspect of theatre from the set period, *The Age of Shakespeare: 1564-1616* (10 marks).

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 Nineteenth Century* (from memory, not to exceed 3½ minutes).
- A duologue from a verse play (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 two duologues 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 (10 marks).
- Theory – the candidates will discuss any aspects of stage technique which arise from the performance of the pieces (10 marks).
- Theatre – to discuss a short file or portfolio the candidates have produced on any aspect of theatre from the set period, *The Nineteenth Century* (10 marks).

6.2 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 genres: 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.

6.3 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, 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.

7. Requirements: written examinations

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

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: *The Modern Age 1902 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: *The Age of Shakespeare – 1564-1616*
Candidates must be prepared to answer questions on Shakespeare and one other author.
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: *The Victorian Age – 1819-1901*
Candidates must be prepared to answer questions on TWO authors 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.

8. Diploma examinations

8.1 Introduction

a. Pre-requisite qualifications

Candidates for DipLCM or Associate diplomas must hold Grade 8 in the particular discipline, or as follows:

- In the case of Performance and Acting, Grade 8 in Acting or in Speech & Drama will normally be required.
- In the case of Public Speaking, Grade 8 in Oral Communication will normally be required.
- In the case of Teaching, Grade 8 in Acting or in Speech & Drama or in Oral Communication will normally be required.

Candidates for Licentiate diplomas must hold an Associate diploma in the same subject.

Candidates for Fellowship diplomas must hold a Licentiate diploma in the same subject.

Candidates who have a similar qualification from a different examining body may apply to the Chief Examiner for dispensation.

b. Age requirements

To enter for the diplomas with Honours in Performance there is no age limit, but candidates must have the necessary maturity of approach to their chosen subject.

To enter for an Associate Diploma with Honours in Teaching, candidates must be at least 17 years old and must submit proof of age with their application.

To enter for a Licentiate Diploma with Honours in Teaching, candidates must be at least 18 years old and must submit proof of age with their application.

c. Teaching diplomas

Associate Diploma with Honours in Teaching: successful candidates will be entitled to append ALCM(TD) to their name and be eligible for student membership of the Society of Teachers of Speech and Drama.

Licentiate Diploma with Honours in Teaching: successful candidates will be entitled to append LLCM(TD) to their name and be eligible for full membership of the Society of Teachers of Speech and Drama.

d. Syllabus guidelines

The revised requirements for the diplomas allows easy comparison. It will be noted that the demands for all performance diplomas are consistent. The level of performance expected is similarly consistent across the field. However, candidates who enter for the specialised diplomas will need to demonstrate a greater range of techniques in their chosen field.

In all diplomas, personal presentation is very important: performance must demonstrate devotion to the subject. Marks awarded will take into consideration the planning of the programme and the suitability of the chosen pieces.

For examinations in Performance, Acting, Verse Speaking and Reading, candidates may choose pieces from the LCM Anthology.

Please refer to Regulation 22 for details of completion periods.

8.2 Diploma examination requirements

DipLCM

1. Performance

60 marks

The candidate will present a programme which will be a demonstration of the techniques that have been learned in previous grades. Although there is a free choice of material in this examination, the suitability of the choice will be taken into consideration during the examiner's assessment.

- | | |
|--------------------------------|--|
| a. Speech and Drama: | a balanced selection of verse, prose and drama |
| b. Verse Speaking: | a wide-ranging selection of verse |
| c. Acting: | a wide-ranging selection of types of dramatic presentation |
| d. Spoken English in Religion: | a selection of types of presentation |
| e. Reading Aloud: | a balanced selection of verse, prose and drama |
| f. Oral Communication: | a wide-ranging selection of types of speech |

A maximum time of 15 minutes is allowed.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages, suited to the chosen discipline, provided by the examiner.

3. Discussion

30 marks

The candidate will demonstrate an understanding of performance values during questions based on the pieces and their performance.

DipLCM in Personal & Professional Communication

In this examination the candidate takes the role of chairperson of a society or a company, and also the main speaker at a meeting of that society or company.

1. Introduction

30 marks

The candidate welcomes the audience and outlines the agenda for the meeting. (Not to exceed 4 minutes.)

2. Presentation

40 marks

The candidate presents the chairperson's address to the conference, which should be on a topic of interest to the candidate and which he or she has carefully researched. The theme of the meeting should be topical, and the approach to the address should be innovative and may be controversial. Visual aids and handouts should support the presentation. The visual aids should be skilfully handled and co-ordinated, and the handouts should be of a professional standard. (Not to exceed 6 minutes.)

3. Sight Reading

15 marks

This will be a business report, possibly a company's annual report or a chairperson's address to company shareholders.

4. Discussion

15 marks

There will be a discussion on the function of a chairperson and on the content of the presentation.

ALCM in Performance

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and perform from memory four pieces, at least one from each genre (prose, verse and drama). Three of the pieces must be from the set period, *The Eighteenth Century*, and may be chosen from the Anthology. Not to exceed 15 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Co-ordination of movement and text; suitability of costume relating to character, period and colour.
4. Eighteenth century theatre and literature.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Acting

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and perform from memory four pieces (one of which may be improvised) making a varied programme to demonstrate different periods, styles and techniques. Piece(s) may be chosen from the Anthology. Not to exceed 15 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Co-ordination of movement and text; suitability of costume relating to character, period and colour.
4. A working knowledge of British theatre and styles since Shakespeare.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Verse Speaking

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and perform from memory a recital of verse to demonstrate different periods, styles and techniques. Piece(s) may be chosen from the Anthology. Not to exceed 15 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Poetic forms, styles and techniques.
4. Questions will be set allowing candidates to display knowledge of particular poets.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Reading

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and read a programme of prose, verse and, possibly, drama, to demonstrate different periods, styles and techniques. Piece(s) may be chosen from the Anthology. Not to exceed 15 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Literary forms, styles and techniques.
4. Questions will be set allowing candidates to display knowledge of particular authors.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Public Speaking

PART 1: PRACTICAL

1. Performance

60 marks

a. Prepared talk – set list

The candidate will give a speech on one of the following topics, of not more than 4 minutes (minimum 3 minutes):

- i. Space
- ii. A sentimental journey
- iii. The joy of doing nothing
- iv. The lure of the past
- v. Why examinations?

b. Prepared talk – own choice

The candidate will give a speech on a topic of their own choice. Visual aids must be used. Not to exceed 4 minutes.

c. Unprepared talk

The candidate will give a talk on a topic provided by the examiners 15 minutes before the examination. Not to exceed 3 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two pieces provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Different types of speech.
4. The different functions of a public speaker.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Spoken English in Religion

PART 1: PRACTICAL

1. Performance

60 marks

- a. The candidate will deliver an exposition of one of the following texts, explaining it as to the congregation at a place of worship where no specialist theological knowledge can be assumed. Not to exceed 4 minutes.
 - i. Ruth 1
 - ii. Psalm 31
 - iii. Ecclesiastes 12
 - iv. St Matthew 1
 - v. Romans 8
 - vi. Jude
- b. The candidate will select a topical issue that seems important to the candidate and attempt to persuade a congregation of the truth of any particular view of the issue, in light of the candidate's religious beliefs. Not to exceed 4 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight a passage selected by the examiners from the candidate's preferred version of scripture, which will have been brought to the examination.

3. Discussion

30 marks

- a. To comment briefly on the sight reading.
- b. To centre on the performance of the programme and the technical elements involved therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Possible structures of acts of worship within the candidate's own religious tradition.
4. The use of notes and the writing of addresses.

OR: The candidate will produce a project of approximately 2000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

ALCM in Teaching

PART 1: PRACTICAL

1. Technical Work 20 marks

The candidate must provide and present a series of four vocal exercises used to 'warm up' the voice for performance, and explain to the examiners the specific purpose of each exercise.

2. Performance 30 marks

The candidate will perform two contrasting pieces of either verse, drama or prose. These must be of sufficient difficulty to demonstrate the vocal and dramatic technique of the candidate. At least one piece must be from the set period – *The Eighteenth Century*. Piece(s) may be chosen from the Anthology. Each piece not to exceed 3 minutes.

3. Sight Reading 10 marks

The candidate will read aloud at sight two pieces provided by the examiners.

4. Presentation and Discussion 40 marks

The candidate will be required to give a 15 minute presentation on general principles and approach to the teaching of Speech and Drama from beginner stage up to Grade 5 standard. As part of this they will need to be prepared to demonstrate a selection of specific teaching points from one of the following:

- Verse speaking
- Choral speaking
- Public speaking
- Acting
- Oral communication
- Reading aloud
- Group performance

Candidates will also be invited to discuss the programme with the examiners. It may include discussion on the vocal and physical skills involved and on any examples of scripts etc. referred to in the programme. The discussion should not be anticipated as an instant critique of the methods presented but more an exploration of the candidate's knowledge and enthusiasm for the practice of teaching.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. All previous theory, seen from a teaching point of view.
2. Relaxation, movement, concentration, motivation and physical aspects of performance.
3. Textual study for students.

OR: The candidate will produce a project of approximately 2000 words on any aspect of teaching. Both descriptive quality and critical thinking will be rewarded. The subject must be submitted to the Chief Examiner in writing at the time of entry, and two copies of the project must be submitted within the time span allowed for completion of the diploma (see Regulation 22).

LLCM in Performance

PART 1: PRACTICAL

- 1. Performance** 60 marks
- The candidate will introduce and perform from memory a recital programme on a theme of the candidate's choice. The programme must cover prose, verse and drama. Two of the pieces must be from the set period, *Jacobean and Restoration Literature*, and may be chosen from the Anthology. Not to exceed 20 minutes.
- 2. Sight Reading** 10 marks
- The candidate will read aloud at sight two passages provided by the examiners.
- 3. Discussion** 30 marks
- The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical, stylistic and literary elements contained therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama at a more advanced level.
2. Artistic interpretation, characterisation and performance.
3. Prose, poetry and drama suitable for performance.
4. Response to television and film.
5. Literature and theatre of the Jacobean and Restoration periods.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Acting

PART 1: PRACTICAL

- 1. Performance** 60 marks
- The candidate will introduce and perform from memory a recital on a theme of the candidate's choice, demonstrating as wide a range of skills and styles as possible. Piece(s) may be chosen from the Anthology. Not to exceed 20 minutes.
- 2. Sight Reading** 10 marks
- The candidate will read aloud at sight two passages provided by the examiners.
- 3. Discussion** 30 marks
- The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical, stylistic and literary elements contained therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama at a more advanced level.
2. Artistic interpretation, characterisation and performance.
3. Preparation of programmes for performance.
4. A working knowledge of British drama since Shakespeare.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Verse Speaking

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and perform from memory a recital on a theme, demonstrating as wide a range of skills and styles as possible. Piece(s) may be chosen from the Anthology. Not to exceed 20 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical, stylistic and literary elements contained therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama at a more advanced level.
2. Artistic interpretation, characterisation and performance.
3. Preparation of programmes for performance.
4. A working knowledge of British poetry.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Reading

PART 1: PRACTICAL

1. Performance

60 marks

The candidate will introduce and read a programme on a theme, demonstrating as wide a range of skills and styles as possible. All three genres – verse, prose and drama – must be represented. Piece(s) may be chosen from the Anthology. Not to exceed 20 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight two passages provided by the examiners.

3. Discussion

30 marks

The candidate will be asked questions on the choice of pieces, the performance of the programme and the technical, stylistic and literary elements contained therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama at a more advanced level.
2. Artistic interpretation, characterisation and performance.
3. Preparation of programmes for performance.
4. A working knowledge of British literature.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Public Speaking

PART 1: PRACTICAL

1. Performance

60 marks

- a. An impromptu talk on a subject provided by the examiners in the examination room.
- b. A speech given to a large public meeting.
- c. An explanatory speech using visual aids.
- d. An entertaining speech.

Each talk not to exceed 5 minutes.

2. Sight Reading

10 marks

The candidate will read aloud at sight one piece of technical material provided by the examiners.

3. Discussion

30 marks

- a. To discuss the passage of sight reading.
- b. To centre on the performance of the pieces, and the technical and stylistic elements contained therein.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Theory from all grades of speech and drama at a more advanced level.
2. The writing and delivery of speeches.
3. The use of voice and space in different circumstances.
4. The use of visual aids and notes.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Spoken English in Religion

PART 1: PRACTICAL

1. Performance

60 marks

Three activities, not exceeding five minutes each:

- On a text of the candidate's choosing, give an exposition as to a congregation without any specialist theological knowledge.
- To the same congregation, and using the same text as in the previous activity, give a persuasive address urging a particular outlook or course of action.
- EITHER give an intercessory prayer which refers to the text, exposition and address already given, OR to an apathetic or hostile audience defend your own religious position.

2. Sight Reading

10 marks

The candidate will read aloud at sight a passage chosen by the examiners from the candidate's preferred version of scripture, which will have been brought to the examination.

3. Discussion

30 marks

Questions will be asked on the theoretical elements which are reflected in the candidate's participation in religious services.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. Material from Grades 6-8 Theory of Speech & Drama (Oral Communication questions), but at a more advanced level.
2. All aspects of theory found in the practical grade examinations in Oral Communication and ALCM Spoken English in Religion.
3. Possible structures of acts of worship within the candidate's own religious tradition.
4. Physical layouts and furnishings in the candidate's usual place of worship, and how these influence the way in which he/she speaks and moves.
5. The use of visual aids and notes.
6. The use of different registers within the act of worship.

OR: The candidate will produce a project of approximately 3000 words on any aspect of the subject which he/she finds of special interest. Both descriptive quality and critical thinking will be rewarded. Two copies must be submitted to the LCM Examinations office, to arrive not later than two weeks before the start of the examination session.

LLCM in Teaching

PART 1: PRACTICAL

1. Technical Work 20 marks

The candidate must provide and present a series of five vocal exercises used to 'warm up' the voice for performance, and explain to the examiners the specific purpose of each exercise.

2. Performance 30 marks

The candidate will perform three pieces as a linked performance: one verse, one prose and one drama. These must be sufficiently demanding to demonstrate vocal and dramatic skill to their fullest extent. At least one piece must be from the set period – *Jacobean and Restoration Literature*. Piece(s) may be chosen from the Anthology. Each piece not to exceed 4 minutes.

3. Sight Reading 10 marks

The candidate will read aloud at sight two pieces provided by the examiners.

4. Presentation and Discussion 40 marks

The candidate will be required to give a 20 minute presentation on general principles and approach to the teaching of Speech and Drama with some reference to all grades: 1-8. As part of this they will need to be prepared to perform two or three relevant extracts in order to demonstrate a selection of teaching points and to talk about any anticipated problems of teaching the chosen pieces. The examiners may choose to comment as the presentation proceeds.

Candidates will also be invited to discuss the presentation and programme in some detail, together with the vocal and physical skills required for performance. The discussion should not be anticipated as an instant critique but more an exploration of the candidate's knowledge and enthusiasm for the teaching of Speech and Drama, and in the techniques used in order to create effective and communicative performances.

PART 2: WRITTEN

EITHER: One paper of three hours' duration.

1. All previous theory, seen from a teaching point of view, at a more advanced level.
2. Plans for courses and lessons for specific age groups and situations.
3. Aspects of theatre development.
4. Film, media and television.
5. The literary aspect of a teacher's work.

OR: The candidate will produce a project of approximately 3000 words on any aspect of teaching. Both descriptive quality and critical thinking will be rewarded. The subject must be submitted to the Chief Examiner in writing at the time of entry, and two copies of the project must be submitted within the time span allowed for completion of the diploma (see Regulation 22).

FLCM in Speech, Drama and Communication

The Fellowship is the highest level external diploma awarded by Thames Valley University. A sophisticated, professional standard of performance is expected.

The candidate must hold the Licentiate Diploma of the London College of Music before taking the Fellowship examination and must have attained the age of 18 years by the date of entry. Other qualifications may be accepted by the Chief Examiner.

There are no theory requirements. The candidate is expected to demonstrate an implicit understanding of the theory involved during the performance.

All candidates will be supplied with a report from the examiners, where the Fellowship recital will be assessed as either 'Approved' or 'Not Approved.'

The Recital

The candidate will present a 45-50 minute recital on a theme reflecting the candidate's own particular interests. Where appropriate, prose may be read aloud. A candidate in Public Speaking will offer a series of linked, contrasting speeches. A candidate in Spoken English in Religion will devise a suitable programme. Suggestions may be found in the Study Guide by Keith Bamford (LCM Publications).

The pieces are expected to show the candidate's ability to handle some or all of the following, as appropriate:

- climax
- character development
- secondary characterisation (representation of an 'unseen' character on the stage)
- vocal modulation
- a wide variety of styles and periods of writing
- comedy
- serious or social drama
- timing
- exposition and persuasion

The candidate is expected to:

- demonstrate the ability to hold an audience in solo performance
- link the pieces with appropriate comment
- use effectively the performing space provided

If the candidate feels it would be helpful, a copy of the proposed recital programme may be submitted to the Chief Examiner in Speech, Drama and Communication for comment at least six weeks before the closing date for the examination session, for confirmation and/or advice.

The recital may be given before an invited audience, but this participation must follow the syllabus rules strictly.

- a. The room used for the performance must be of a size to accommodate the performer, the examiners and the audience in comfort. The examiners will be the final judges of this condition.
- b. The audience must be seated behind the examiners.
- c. The audience may respond only at the end of the performance and not seek to influence the examiners in any way.
- d. The fact that the performance is to take place in public does not imply that anyone other than the candidate (i.e. an MC) may be involved.
- e. Any individual requests made by candidates will be dealt with by the examiners, whose decision is final.

FLCM by Thesis in Speech, Drama and Communication

The candidate must hold the Licentiate Diploma of the London College of Music before taking the Fellowship examination and must have attained the age of 18 years by the date of entry.

1. Approval

Candidates for this examination should make application to the College in writing, together with a registration fee of £10.00. The candidate must supply an outline of 500-1,000 words also giving the title, the nature of the research method, and a clear indication of the structure of the proposed research paper/thesis, and how it relates to previous studies. LCM Examinations may require the applicant to modify this outline and reserves the right to reject the application at this stage without refund of the registration fee.

2. Submission of the Thesis

A research paper/thesis on any topic related to Speech or Drama or Communication, analytical or performance related. It must not be specifically about teaching, as this area is covered in the ALCM(TD) and LLCM(TD) examinations.

A successful thesis will reflect good literary style and academic rigour. The candidate will be expected to state the purpose of the study clearly and to demonstrate a thorough knowledge of the subject under scrutiny, resulting from critical and analytical study of pertinent source materials. Theses, regardless of whether they are library based, reflecting historical, empirical or descriptive research, should clearly indicate the sources of ideas and observations. Candidates may adopt any of the usual referencing and bibliographical methods.

Two copies of the thesis of about 20,000 words (excluding references and any appendices) should be sent to LCM Examinations together with the current examination fee. One of these copies will be returned to the candidate after the examination.

Presentation:

The thesis must be typed or word-processed on A4 size paper of good quality and photocopies should also be of good quality. Typing should be on one side of the paper only, double or one and a half spacing being used for the main text and single spacing for quotations and for any footnotes.

The title page of the thesis should give the full title followed by the words 'submitted for Fellowship Diploma at the London College of Music'. The candidate's full name, and month and year of submission, must also appear on the title page. The two copies of the thesis may be bound by any well presented method (boards and cloth, spiral bound etc.) Ring binder folders are not suitable.

3. Examination

After the examination, which may include a *viva voce*, the examiners may require the candidate to carry out minor modifications and deal with any typing errors before award of the diploma.

All candidates will be supplied with a report from the examiners, where the Fellowship thesis will be assessed as either 'Approved' or 'Not Approved.'

Candidates are reminded that Fellowship is the highest level external diploma awarded by Thames Valley University, and this is reflected in the high standard of research expected.

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 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 2009.
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. Associate, Licentiate and Fellowship diplomas may only be taken at a recognised Diploma Centre. Please contact the LCM Examinations office or consult the website (<http://mercury.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 the entry forms. Overseas candidates should consult their local representative for the 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 Considerations policy (see *Regulation 26*), will forfeit their fees.
9. **Pre-requisite qualifications (approved prior learning):** Candidates may enter for any graded examination without having taken any preceding examination. Details of pre-requisites for diplomas are outlined in Section 8.1.
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 27*);
 - (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. **Diplomas in teaching:** LCM Diplomas in Teaching do not confer Qualified Teacher Status (QTS) on the holder.
22. **Completion period:** Diploma candidates must complete all the requirements of the examination within a 3-year period, in order to be awarded the qualification.
23. **Academic dress:** Holders of diplomas may wear academic dress as follows:
 - DipLCM: Gown
 - ALCM: Gown and Cap
 - LLCM: Gown, Cap and Licentiate Hood
 - FLCM: Gown, Cap and Fellowship HoodAcademic dress is available for hire or purchase from the official robemaker, William Northam Ltd., PO Box 367, Waterbeach, Cambridge, CB5 9QY (tel. 01223 863022). A Form of Authority, obtainable from LCM Examinations, should accompany all orders.
24. **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.

25. **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.
26. **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.
27. **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.
28. **Language:** All examinations are conducted in English.
29. **Theoretical knowledge:** Although a limited amount of theory is set for each Grade and Diploma 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.
30. **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.
31. **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.
32. **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.