

**LAMDA – OWN CHOICE OF PROSE (APPROPRIATE FOR GRADES 2-5 VP & ALL RP GRADES)**

**Out of the Ashes, The Nine Lives of Montezuma, The Last Wolf, The Butterfly Lion, Private Peaceful, Born to Run by Michael Murpurgo**

**Ballet Shoes by Noel Streatfield**

**By Royal Command by Charlie Higson**

**Septimus Heap by Angie Sage**

**New Moon, Twilight by Stephanie Meyer**

**Five on a Treasure Island by Enid Blyton**

**'Just so Stories' by Rudyard Kipling**

**The Ghost of Thomas Kempe by Penelope Lively**

**The Boy in the Striped Pyjamas by John Boyne**

**I am David by Ann Holm**

**Sherlock Holmes by Conan Doyle**

**The White Giraffe by Lauren St John**

**Dragon's Breath by E.D Baker**

**Charlie Bone by Jenny Nimmo**

**My Family & Other animals by Gerald Durrell**

**Inkheart by Cornelia Funke**

**Jimmy Coates by Joe Craig**

**The Shade of Hettie Daynes by Robert Swindells**

**Harry Potter & the Deathly Hallows/Order of the Phoenix by JK Rowling**

**Jane Eyre by Charlotte Bronte**

**Swallows & Amazons by Arthur Ransome**

**The Wind in the Willows by Kenneth Greene**

**The Storm Catchers by Tim Bowler**

**Deadly Dares/Noughts & Crosses by Malorie Blackman**

**Elsewhere by Gabrielle Zevin**

**Charlie & the Choc Factory, Fantastic Mr Fox, The Magic Finger, Boy, Going Solo by Roald Dahl**

**How to be a Pirate by Cressida Cowell**

**Nightmare Hour by R. L. Stine**

**Eldest by Christopher Paolini**

**Skulduggery Pleasant by Derek Landy**

**The Colossus of Rhodes by Caroline Lawrence**

**Hitler's Canary by Sandi Toksvig**

**The Wide Window/ The End by Lemony Snickett**

**The Secret Countess by Eva Ibbotson**

**Vanilla Fudge by Deborah Van Der Beek**

**Clarice Bean, Don't Look Now by Lauren Child**

**Warrior Cats by Erin Hunter**

**The Worry Website, The Mum Minder, Tracey Beaker, Diamond Girls, Cookie by Jacqueline Wilson**

**The Lion, the Witch & the Wardrobe by C.S. Lewis**

**The Diamond of Drury Lane by Linda Golding**

**Flambards by K.M. Peyton**

**Doctor Who –The Stone Rose by Jacqueline Rayner**

**Ibiza Diaries by Grace Dent**

**The Mystery at the Medieval Castle by Lucinda Landon**

## **LAMDA VERSE & PROSE THEORY – GUIDANCE NOTES**

- 1) LAMDA can ask theory from any previous grades (even if candidate has not taken that grade)
- 2) Students can choose their prose piece (G2 onwards) from the LAMDA anthology but you must be ABSOLUTELY SURE that they have read the WHOLE book (not just seen the movie!)
- 3) These notes are for the benefit of students & can be photocopied for their use, they are a précis of notes that tutors need to follow from 'Knowledge Matters'.
- 4) Remember to practice sight reading with G4 onwards
- 5) All exams are 10 minutes, apart from G4 & G5 which are 15 minutes.

### **LAMDA INTRODUCTORY (5YRS) One Lamda poem**

A favourite TOY OR OBJECT is brought along & discussed with the examiner

### **LAMDA PREPARATORY (6YRS) One Lamda poem**

A favourite PICTURE OR PHOTOGRAPH is brought along & discussed with the examiner

### **LAMDA PRELIMINARY (7YRS) One Lamda poem**

A favourite BOOK is brought along & discussed with the examiner

### **LAMDA ENTRY (8YRS) THEORY (one Lamda poem/one 'own choice' poem) NB There will be four questions from the examiner in the 'knowledge' section.**

- i) The meaning of the poems (Do they paint a picture? Tell a story? What are the poems trying to say?)
- ii) The meaning of individual words in both poems

### **LAMDA GRADE 1 (9YRS) THEORY (one Lamda poem/one 'own choice' poem)**

QUESTIONS WILL BE BASED ON THE FOLLOWING

- iii) The mood, content & contrast between poems (Are they shaped differently on the page? Do they have strong rhythm? Do they use rhyme? Is the mood different in the poems?)
- iv) The reasons behind your choices
- v) The meaning of individual words in both poems

### **LAMDA GRADE 2 (10YRS) THEORY (one Lamda poem/one 'own choice' prose)**

FIRST TIME RECITING PROSE – YOU WILL BE ASKED THE FOLLOWING ABOUT YOUR BOOK

- 1 What happens in the story? (A succinct outline)
- 2 Where & when is the story set?
- 3 What is your favourite part of the story?

- 4 How does the extract you are performing fit into the story as a whole?

**LAMDA GRADE 3 (11YRS) THEORY (one Lamda poem/one 'own choice' prose)**

Questions will be based on two characters from the story:

- 1) Why have you chosen them?
- 2) Are they the main characters?
- 3) What do you think they look like?
- 4) What do they say about themselves?
- 5) What happens to them & why?
- 6) Do they know each other?

\*You will be asked about two specific characters from your prose choice

THE DIFFERENCES BETWEEN VERSE & PROSE

- i) LAYOUT: In English, **both** flow from left to right of page.  
In **verse** words are *shaped* & arranged into *patterns* & sometimes *stanzas*.
- ii) RHYTHM: **Both** possess rhythm which is a *beat or pulse* you can hear when you say words. When rhythm has a regular pattern of syllables this is called *metre*.  
In **verse** rhythm is more *distinct* and may be strong or subtle.
- iii) LANGUAGE: **Prose** has *logical sequence & grammatical order*.  
**Verse** may *change word order or omit words/punctuation*. Verse may also make more use of *similes & metaphors*.

**LAMDA GRADE 4 (12YRS) THEORY (one Lamda poem/one 'own choice' prose/sight reading)**

SIGHT READING

- i. Scroll thumb down side of page
- ii. Good eye contact without losing place
- iii. Appropriate expression, diction, clarity, pace, volume & stress

THE RELATIONSHIP BETWEEN TWO CHARACTERS

- 1) What do they say about each other?
- 2) What do other people say about them?
- 3) How do they relate to each other?
- 4) How does their relationship develop/change & why?

FIGURES OF SPEECH

ALLITERATION Repetition of an initial consonant eg *Firelight, lamplight, the little lame cat*

ASSONANCE Repetition of a vowel sound eg *a flicker of light, glittering, just out of sight*

ONOMATOPOEIA Words that make a similar sound to their meaning when spoken aloud eg *pop/hiss*

**ANTITHESIS** When a word, phrase or idea is set in opposition to another, resulting in a strong contrast or ambiguity which can often surprise or shock eg *Dinosaur roar, dinosaur squeak, Dinosaur fierce, dinosaur meek.*

**PUN** When a word with 2 different meanings, both relevant to the context, is used eg *"Thank goodness", the carp thought, "That rivers have banks!"*

**SIMILIE** When one thing is likened to another, recognised by use of 'like' or 'as' eg *My love is like a red, red rose*

**METAPHOR** Turns on thing into something else eg *Beware, my lord, of jealousy; it is the green-eyed monster, which doth mock, the meat it feeds on*  
**LAMDA GRADE 5 (13YRS) THEORY (one Lamda poem/one 'own choice' prose/sight reading)**

**THE PLOT OF THE BOOK** (A narrative of events with emphasis on cause & effect)

Be able to discuss what happened & why; the books development & outcome

**PHRASING** (A group of words which make sense, but not complete sense on their own)

- i) **SENSE-GROUPS:** A group of words which make sense when put together, often introducing a fresh idea.
- ii) **BREATH-GROUPS:** The number of sense-groups that can be easily said in one breath. May be longer than sense-groups and should occur where a longer pause is indicated by text.
- iii) **PARENTHESIS:** Brackets, commas, hyphens used when a word, phrase or sentence is inserted as an explanation or after thought. The prose would make sense if the words inside parenthesis were removed.

**PAUSING** (When sound stops – brings meaning & mood)

- i) **SENSE PAUSE:** Oral punctuation used to mark the sense at the beginning or end of a sense-group.
- ii) **EMPHATIC PAUSE:** A pause used to isolate a word or phrase which therefore achieves prominence & builds suspense and climax.
- iii) **EMOTIONAL PAUSE:** When voice is suspended by the strong working of emotions.
- iv) **RHYTHMICAL/METRICAL PAUSE:** Used at ends of lines/in between stanzas to indicate form & pattern of verse. Should be timed with the rhythm of the verse.
- v) **CAESURAL PAUSE:** A slight pause which occurs mid-line, usually indicated by a break in sense or a punctuation mark.
- vi) **SUSPENSORY PAUSE:** A pause on the word itself – the speaker must continue to the next line without a breath pause.

**LINE STRUCTURES IN VERSE WHICH AFFECT PAUSING**

- i) **END-STOPPING:** A pause or complete stop in sound, often indicated by a punctuation mark.
- ii) **ENJAMBMENT:** When the sense line of a verse continues onto the next line.

**These are all good ideas for RP themes & LTD has suitable pieces for them.**

**At grades 1-3 you need a poem & piece of prose to represent your theme.**

**At Grade 4 & 5 you need 3 pieces in total (any combination of verse & prose).**

**All links must further progress your theme & you MUST engage with the audience.**

**Your pieces are sight read in the examination & you do not need to learn them 'off by heart'.**

**Remember you need to be able to share with the examiner the 'meaning' of your selections.**

**Dinosaurs**

**Friends**

**Detectives**

**Adventures**

**School**

**Time Travel**

**Chocolate**

**Sweets**

**War**

**Greek Myths**

**Mysteries**

**Reptiles**

**Dragons**

**Wolves**

**Lions**

**Snow/Winter**

**Toads**

## LAMDA Reading for Performance Grades 1 - 3

### Purpose of the exam/ what you need to demonstrate to the examiner.

- To engage with the thought, emotion, style and form of the chosen texts.
- To show skills in diction, posture and reading aloud.
- To undertake relevant research of your themes and pieces in order to widen your understanding of them.
- To create a meaningful structure and a real sense of performance.

### Skills to include in your performance

- To read fluently
  - To make sense of the written word
  - Show awareness of the rhythm and shape of your verse
  - Show awareness of story and character in your prose.
- 
- Voice projection and clarity, and good use of facial expression
  - Managing the folder that contain your pieces
  - Sharing the texts through eye contact with your audience
  - Imaginative use of the performance space (through staging and movement).

### Key elements to convey through your work

- Use key words to communicate meaning
- Use phrasing to show changes in thought, mood etc.
- Convey several different moods and feelings
- Demonstrate vocal contrast, and contrast between narrative and dialogue

Duration of whole exam 15 minutes

Programme to last 8 minutes. max.

(Verse and prose can be done in any order)

### **Performance framework**

Introduction (to theme)

Verse (2 mins max)

Link

Prose (2 mins max)

Conclusion

The Discussion bit

Be prepared to talk for at least 5 minutes about the content and reasons behind your theme and choice of pieces,

The meaning of words and phrases in the pieces

The story and main characters in your prose (so make sure you read the whole book).

JW Jan. 2009.



# LAMDA Reading for Performance Grade 4

## Main Objectives and skills areas

- To create a real sense of performance and to show your individual personalities
- To show good use of your voice, vocal technique and use of the performance space.
- To engage with the authors' thoughts and feelings.
- To convey the style and content of your pieces (showing broader understanding of them)
- Also look at the skills needed for Grade 3.
- The styles involved in your pieces (how things are expressed through use of words, genres, and characters)
- Sight reading skills and good use of body language and facial expression.

## The examiner will want to see evidence of:

- Effective preparation and study (you need to have done your research on the pieces and theme)
- No performance mistakes (lots of practice), a good level of energy and focus, a good use of the space and how well you engage with your audience (how you hold their attention throughout the performance)

Duration of exam 20 minutes

Programme to last 12 minutes max.

(Verse and prose can be done in any order)

### **Performance Framework**

Introduction to theme and your approach

Verse

Link

Prose

Link

Verse/Prose

Conclusion

## The Discussion

- The content and context of your pieces

- The reasons for your choices of theme, pieces and staging.
- The main characters and story from your prose.
- What is being expressed through the written word in your pieces (what they're really saying , why and how)

JW Jan.2009.