

Acting and Speaking

Graded Exams, Performance Certificates

Syllabus from 2010

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Trinity College London is an awarding organisation recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

Foreword

It gives us great pleasure to introduce the Trinity syllabuses for grade and certificate qualifications in drama and performance subjects.

We are confident that no other awarding body in the world offers such breadth of choice for students and teachers of the performing arts at all levels of experience and ability.

Such is the range of study options available, our grade, certificate and diploma qualifications are presented in six separate publications as follows:

- ▶ Young Performers Certificates
- ▶ **Grade and Certificate Exams in Acting and Speaking** (this syllabus)
- ▶ Grade and Certificate Exams in Musical Theatre and Performance Arts
- ▶ Grade and Certificate Exams in Communication Skills
- ▶ Diplomas in Drama & Speech Subjects
- ▶ Speech Communication Arts (limited availability).

We sincerely hope that teachers and students alike will find the exploration of our syllabuses a stimulating, challenging and educative activity in itself, and that it will provide a practical and inspirational framework for creative learning and teaching. The standards and expectations are high but the rewards in terms of satisfaction and personal development are considerable.

All solo and pair graded Acting and Speaking exams are regulated by Ofqual (Office of Qualifications and Examinations Regulation). A full set of learning outcomes, assessment criteria and attainment descriptors for these exams appear on pages 12-15 of this syllabus.

Copies of all syllabuses listed above and additional guidance and information can be downloaded from our website www.trinitycollege.com/drama. While preparing for exams, teachers and candidates are encouraged to visit our support web pages at www.trinitycollege.com/support-drama and to share ideas, opinions and experiences with others worldwide via the forum facility.

We wish you well in your endeavours.

Trinity College London

Overview

All Trinity grade exams in drama and performance subjects for individuals and pairs are regulated in England and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual), and in Wales by the Welsh Government (WG). They also have recognition in a number of other countries.

Exams are categorised at four attainment levels which are benchmarked as follows to the Levels of the Qualifications and Credit Framework (QCF) in England, Wales and Northern Ireland:

- ▶ **Initial – Entry Level**
- ▶ **Foundation (Grades 1-3) – Level 1**
- ▶ **Intermediate (Grades 4-5) – Level 2**
- ▶ **Advanced (Grades 6-8) – Level 3.**

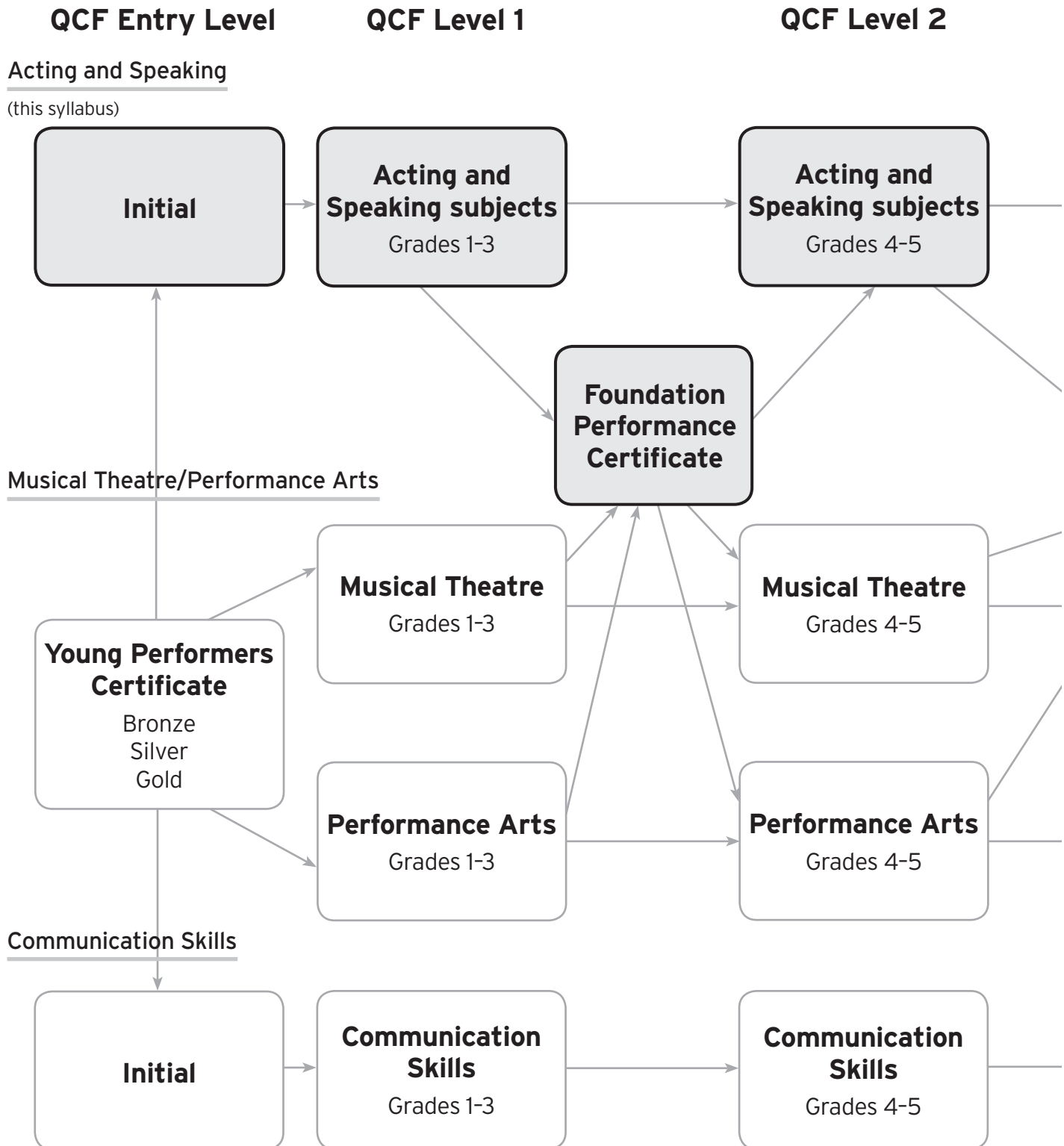
In the UK, all solo and pair grade exams at Grades 6-8 are regulated at Level 3 of the QCF and carry points for university entry on the UCAS tariff system.

Although there is a natural progression through Trinity's drama and performance certificates and exams from Young Performers Certificates to Initial to Grade 8 and then onto the diplomas, candidates may enter at any level. There is no upper age limit, but the following recommended guidance is provided regarding the minimum age for each stage.

Young Performer certificates are designed for candidates up to the age of 7.

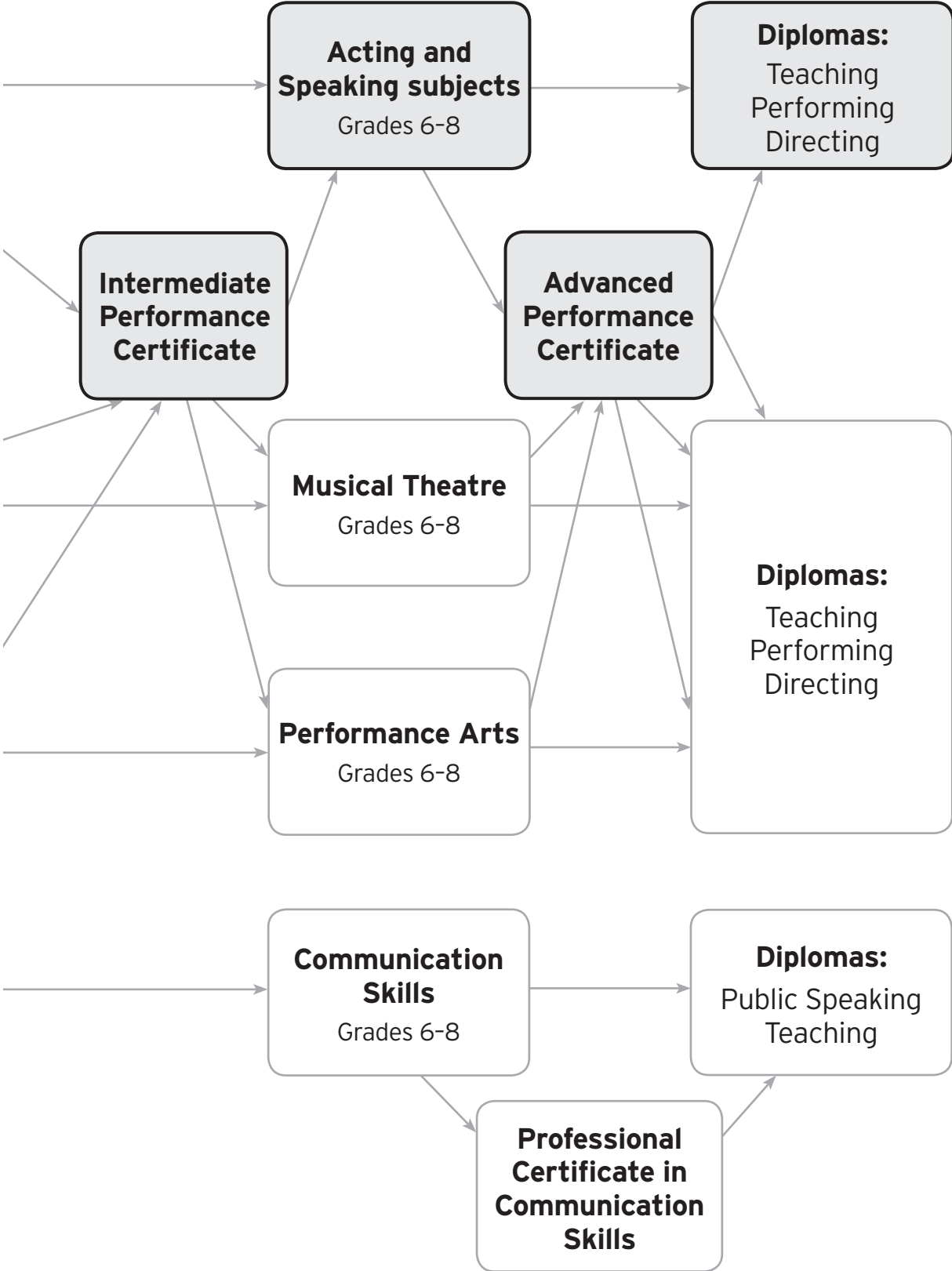
- ▶ Initial exams are designed for candidates aged 5 years and over.
- ▶ Grade 1 is designed for candidates aged 7 years and over.
- ▶ Grades 2-3 are designed for candidates aged 8 years and over.
- ▶ Grades 4-5 are designed for candidates aged 12 years and over.
- ▶ Grades 6-8 are designed for candidates aged 16 years and over.

Some suggested study pathways



QCF Level 3

QCF Levels 4-7



Acting and Speaking

Introduction to Acting and Speaking subjects

Trinity grade exams are designed to encourage candidates from all countries and cultures to engage with as wide a variety of performance activities and materials as possible while developing their skills within an integrated framework of assessment.

The range of study options available both in this Acting and Speaking syllabus and in the related drama and performance subject syllabuses reflect the many and varied contexts and cultures in which candidates experience, rehearse and perform different types of material.

Exams may be taken by individuals, by pairs or by groups of three or more. There is no maximum group size.

All exams offer candidates opportunities to demonstrate performance skills appropriate to their individual interests and aspirations.

Candidates for solo and pair exams additionally undertake various tasks that enable them to display supporting skills such as sight reading, storytelling and improvisation.

Candidates also engage with the examiner in conversation/discussion in order to display their knowledge and understanding both of repertoire and of the range of techniques that may be employed for effective and engaging performance.

Within the specific requirements of the syllabus, the choice of repertoire and performance pieces is entirely the candidate's own.

There are no prerequisites for any of these exams. Candidates may enter exams at whatever grade they wish and it is hoped that they and their teachers will be encouraged to explore the opportunities offered across the whole range of syllabuses.

A note on language

Exams are conducted in English.

It is accepted that candidates from many parts of the world with English as a second or foreign language may have distinctive features of pronunciation, grammar and/or vocabulary which conform to the model prevalent in their own linguistic or cultural group.

There is no requirement for candidates to conform linguistically to all features of British Standard English or Received Pronunciation. However, candidates' oral communication must be rooted in an internationally accepted model of English which does not impose difficulty of comprehension or undue strain for the listener.

Guidance on selecting material for performance

Entry and Foundation levels (Initial, Grades 1-3)

At this level material should be of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content should go beyond easily recognisable events and stories so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (eg from other periods). The language should contain a variety of expressive vocabulary and a range of syntax, offering some opportunity for interpretative choices.

Intermediate level (Grades 4-5)

At this level material should be substantial enough to convey some development, both in terms of authors' intentions and candidates' interpretation and performance. Content should be sufficiently complex to provide some internal contrast and range, for example in terms of theme, character, situation or mood, and provide opportunity for candidates to begin to explore more universal themes. There should be stylistic variety of language and literary form. Subtleties of vocabulary and syntax should provide opportunity for a variety of approaches and interpretative choices.

Advanced level (Grades 6-8)

At this level material should be drawn from significant authors, past and present, from the field of world literature. It should 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 should be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content should be concerned with subjects of substance which include some depth of thought, enabling the candidate to engage with complex emotions and universal themes. It should be such as to require analysis and reflection in the preparation of performance and present challenging physical requirements in terms of articulation. The choice of language and syntax should demand considerable inferential understanding and thoughtful interpretation to reflect subtleties of meaning (eg metaphorical language, irony).

Learning outcomes and assessment criteria

Initial (QCF Entry Level)	
Learning outcomes	Assessment criteria
The learner will:	The learner can:
1. employ appropriate vocal and physical resources to communicate with an audience	1. perform with some awareness of audience, clearly and generally accurately and with some variations in pace, pitch and volume
2. respond appropriately to the content and meaning of the material being presented	2. demonstrate evidence of preparation of – and engagement with – contrasting materials both in performance and conversation
3. adopt and sustain a role using body and space (where appropriate)	3. demonstrate some ability to use body and space to complement vocal performance appropriately

Foundation (Grades 1-3, QCF Level 1)	
Learning outcomes	Assessment criteria
The learner will:	The learner can:
1. employ appropriate physical and vocal resources to engage the audience through performance	1.1 produce a performance which demonstrates understanding and thoughtful interpretation with a free and fluent delivery, a sense of spontaneity, and conscious awareness of audience, sustaining these qualities to the end 1.2 perform from memory, audibly and clearly and mostly accurately
2. respond to the quality, form and content of the material being presented	2. demonstrate creative engagement with the materials and careful preparation
3. adopt and sustain a role using space creatively and effectively	3.1 create and convey mood (eg humour, fear) through variations in volume, pace and pitch 3.2 make appropriate use of body and space to complement vocal performance

Learning outcomes and assessment criteria

Intermediate (Grades 4-5, QCF Level 2)	
Learning outcomes	Assessment criteria
The learner will:	The learner can:
1. employ appropriate physical and vocal resources to engage the audience through an imaginative and sustained performance	1.1 demonstrate a personal and imaginative interpretation in which there is reasonably consistent application of developing technical skills 1.2 perform in an audible and clear manner with appropriate articulation (eg volume, pitch, pace, rhythm, style, dynamics) leading to a secure, accurate and sustained performance, which also conveys a sense of spontaneity
2. respond sensitively to the quality, form and content of the material being presented	2.1 support intentions in performance by demonstrating a sound understanding of material 2.2 show clear evidence of sensitivity to and considerable control of the material, which is grounded in effective preparation
3. adopt and sustain a role using space creatively and effectively to enhance meaning	3.1 communicate shades of meaning and contrasts, for example, of characterisation and mood 3.2 combine the use of voice, body and space effectively to enhance meaning and interpretation and to engage the audience

Advanced (Grades 6-8, QCF Level 3)	
Learning outcomes	Assessment criteria
The learner will:	The learner can:
1. employ appropriate integrated physical and vocal resources to engage the audience in a performance which shows a sense of ownership	1.1 perform with confidence, clarity and a sense of ownership of the material 1.2 consciously integrate knowledge, understanding and skills in a secure and sustained performance
2. respond with authority and mature understanding to the quality, form and content of the material being presented	2.1 demonstrate mature understanding of the material 2.2 demonstrate authority and control through thorough and relevant preparation
3. adopt and sustain a role using space creatively and effectively to convey complexity of meaning	3.1 combine skilful and appropriate use of voice, body and space with imaginative response and flair, to engage the audience wholeheartedly 3.2 demonstrate a discriminating and sensitive personal interpretation of the material, which conveys complexity and range of meaning (eg in mood, atmosphere, characterisation, feeling)

Attainment descriptors for Acting and Speaking

The following table describes the levels of attainment required for the allocation of marks in the Distinction, Merit, Pass and Below Pass bands.

Initial
Distinction Work that demonstrates an imaginative response to the text, conveyed with enthusiasm and some spontaneity. Meaning will be communicated clearly, mainly accurately and expressively. There will be some awareness of audience. Understanding and a sense of personal interest will be evident in conversation.
Merit Work that demonstrates a good level of understanding, audibility and vocal clarity, delivered with some confidence and fluency. Pace, pitch and volume may lack sufficient variation and purpose at times to fully sustain an effective performance.
Pass Work that demonstrates a degree of purposeful preparation and some ability to engage an audience. The skills required to invest the material with expressiveness and variety may be limited, but basic audibility and some understanding will be evident.
Below Pass Work in which vocal skills are inadequate to convey meaning effectively. The performance will lack audibility, clarity and/or fluency. Meaning may also be unclear and there may be an apparent reluctance to engage in conversation.

Foundation (Grades 1-3)
Distinction Work that demonstrates sustained delivery, some sense of spontaneity and a conscious awareness of audience. There will be evident command of appropriate technical skills and a keen awareness of the performance demands, the meaning and the quality of the chosen material.
Merit Work of some originality with a thoughtful and fluent response to the performance demands of the chosen material. A good level of audibility and clarity, enhanced by suitable variations in dynamics, pace and pitch.
Pass Work that demonstrates understanding and learning of the text. Although the range of performance skills may be somewhat limited there will be basic audibility and clarity and some imaginative response to the chosen material.
Below Pass Work that shows significant limitations in performing, learning and understanding. There may be evidence of inadequate preparation and an inability to relate to the chosen material.

Attainment descriptors for Acting and Speaking

Intermediate (Grades 4-5)

Distinction

Work that demonstrates a secure, accurate and sustained response to the chosen material. A sense of spontaneity and personal involvement will be achieved through the employment of a wide range of performance skills that effectively engage an audience.

Merit

Work that demonstrates a considerable level of control of the material and a relatively wide range of performance skills. There will be appropriate establishment of mood and character and a level of sensitivity to the needs of the audience.

Pass

Work that demonstrates a reasonable control of the chosen material and a range of appropriate performance skills. There will be some attempt to engage an audience and convey a sense of personal involvement in the ideas communicated.

Below Pass

Work that may show lack of preparation and control of performance skills (even though some may be evident). At best, the performance may be sporadic in its attempt to communicate effectively.

Advanced (Grades 6-8)

Distinction

Work that achieves richness and a sense of total performance through a synthesis of advanced performance skills at a level of sustained excellence. Sophistication of interpretation will be demonstrated through a sense of originality and a wholly independent response to the material performed.

Merit

Understanding will be demonstrated by a mature and imaginative commitment of the material. This will result in a performance of some complexity, using a wide range of advanced performance skills effectively.

Pass

Work that demonstrates some evidence of mature understanding presented with an element of identification with the material. Performance skills are integrated and used with some assurance.

Below Pass

Work in which some skills may be evident but are insufficiently integrated or contain significant lapses in technical achievement. There may be inadequate preparation and inappropriate response to the material.

Solo exams – Introduction

Solo candidates may enter for exams in Speech and Drama, Performing Text, Individual Acting Skills and Shakespeare.

While each subject strand focuses on a different approach to Acting and Speaking, they have all been designed to encourage individuality of approach, creativity, personal engagement with a range of texts, inclusiveness and internationalism.

Exams in **Speech and Drama** offer assessment of skills in spoken interpretation and dramatic performance, acknowledging approaches to learning and teaching that are long established and greatly valued. Whereas various kinds of dramatic activity are included in most of the syllabus strands, students preparing for Speech and Drama exams are expected to sustain particular focus on the use of voice and speech. The subject requires candidates to explore texts and concepts from different periods of literature.

The **Performing Text** syllabus strand is designed for candidates who wish to concentrate exclusively on the effective spoken interpretation of text both through reading aloud and memorised performance. Preparation for these exams contributes to the development of knowledge and understanding of literature, and candidates are required to explore many different types and styles of writing from a range of periods.

Exams in **Individual Acting Skills** focus on the vocal and physical skills that contribute to performance, including acting, mime, movement, characterisation, staging, improvisation and personal engagement with a range of dramatic literature.

A similar approach is applied to the exams in **Shakespeare**, which are designed to encourage candidates to develop an understanding and appreciation of Shakespeare's work through practical and imaginative approaches to text and performance.

Guidance for candidates on solo exams

1. Candidates are required to arrive at the exam centre 15 minutes before the scheduled time of their exam.
2. Where the syllabus offers an **EITHER/OR** option the choice is made by the candidate.
3. Performance pieces do not all have to be the same length. Candidates may combine shorter and longer pieces but must not exceed the overall time allowed. Approximate timings for prepared material are provided for each grade and these should not be significantly exceeded. The examiner may ask a candidate to curtail an excessively long performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.
4. Candidates are awarded marks for the range of performance skills they display. When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display as wide a range of skills as possible.
5. Candidates must hand copies of their prepared pieces to the examiner on entry to the exam room. These should be set out in the published format with accurate punctuation and, in the case of poetry or verse drama, in the writer's original verse format and lineation. Candidates from Grade 5 upwards who perform 'an extract from a play' should provide a copy of the entire play. Photocopies of individual pieces are acceptable. Handwritten copies are not allowed.
6. Candidates may perform their prepared pieces in any order they choose as long as this is made clear to the examiner at the beginning of the exam. Examiners may wish to discuss a particular piece immediately after the candidate finishes it before moving on to the next performance piece.
7. Poems, narrative pieces, and monologues and plays from which extracts are taken should normally be published in book form and/or have been previously performed by a theatre company. A candidate's original work must not be performed unless stated in the syllabus (eg Speech and Drama Grades 7-8, Performing Text Grades 7-8). Candidates who wish to perform their own original work are also encouraged to refer to the Trinity Musical Theatre & Performance Arts syllabus where this option is offered.
8. When performing, candidates should project their voices to fill whatever space is available to an imagined audience, of which the examiner is but a part.
9. Hard and fast definitions of styles and types of poetry and prose are notoriously difficult to make. For the purposes of these exams, 'lyric' is defined as being primarily the thoughts and feelings, moods and meditations of a single voice in verse or prose form. 'Narrative' is defined as being primarily a description of a series of events developing in a sequential order, told in the first, second or third person, possibly involving direct or indirect speech from one or more characters and/or some form of reflective commentary by a narrator. In practice of course virtually every poem ever written has both lyrical and narrative qualities. In selecting works for performance, candidates should not think in terms of 'Is this a lyric or a narrative poem?' Rather they should ask themselves 'What are the lyrical (or narrative) qualities of this poem with which I could effectively engage an audience in performance?'
10. A number of styles may be adopted for the effective speaking of a lyric or narrative piece and there are no set rules. The delivery is both a vocal and a visual engagement with an imagined audience. While this may not call for the kind of physical skills appropriate for a play extract, the performance may be enhanced by some relaxed and contained body movement, gesture and facial expression that stem organically from the context. The fixed stare and rigid posture sometimes adopted by candidates can appear very unnatural and distracting and significantly inhibit effective communication.
11. Candidates should be wary of adopting vocal affectations, especially noted at times in performance of lyric poetry, where sound may be 'beautified' at the expense of sense. Teachers and candidates should read 'A note on language' on page 10.
12. Monologues and extracts from plays should be performed as though 'on stage', particularly in respect of focus, sight-lines, positioning, movement and engagement with an imagined audience.

Guidance for candidates on solo exams

13. Play extracts, mimes and monologues may be given with or without costume, scenery, lighting, props or other staging devices. Candidates will not be given additional credit for performing with such devices. Any props or furniture must be set up and removed within the total time limit allowed for the exam.
14. Where candidates are required to perform 'a monologue' (eg Individual Acting Skills Grades 1-4), they may select either a speech from a collection of monologues or an extract from a play. Where candidates are required to perform 'an extract from a play', this must be a speech, monologue or soliloquy from a longer work.
15. Play extracts may be edited and subsidiary characters removed to create scenes suitable for performance as long as the overall structure, sense and dramatic development remain clear. Individual candidates are dissuaded from attempting to play a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not normally attempt to play multiple characters within a scene, unless this is specifically related to the style and content of the play.
16. Female candidates may play male roles and vice versa. However, candidates should ensure that their performances do not become physical or vocal caricatures of members of the opposite gender.
17. Candidates required to perform a 're-working' of a dramatic extract are encouraged to be as imaginative as possible in preparing the task. A scene may be re-written into the candidates own words, given a different setting or context, plot points altered or reversed or the entire extract re-imagined from a completely different perspective. Any performance skill or combination of skills may be employed, including acting, mime, dance, movement, song, puppetry, stand-up comedy, etc.
18. In some exams candidates are required to 'respond to questions from the examiner in role' of a prepared piece. The candidate should be prepared to answer questions appropriate to the character at the moment in the play from which the prepared piece comes. So a candidate who performed Viola's 'ring' speech from *Twelfth Night* might be asked questions of her (imagined) life up until that minute, both related to factual elements of plot ('How did you get to Illyria?') and to her current emotional state ('How did you feel when Malvolio threw the ring on the ground?' 'How do you feel about living in the court in disguise?') This process – sometimes known as 'hot seating' – has an established and recognised role in assisting a performer to engage more fully with a role.
19. Where candidates are required to read aloud a passage, selected by the examiner, from the candidate's 'own book', the book should be at a level of complexity commensurate with age, ability and grade. The book the candidate brings into the exam to read from must not contain the extracts used in earlier tasks. It must be a different book.
20. Candidates selecting the sight reading option (eg in Speech and Drama Grades 4-6) will be given approximately 30 seconds to prepare before being asked to begin reading.
21. Candidates selecting the 'invent and tell a story' option (eg in Speech and Drama Grades 2-6) will be given either a copy of the picture or a laminated card containing the words on which the story is to be based. They will then be given approximately 30 seconds to prepare before being asked to begin.
22. Stimuli for improvisation tasks will usually be based on the content and/or context of one of the prepared pieces. Lack of understanding of the context may make the task difficult to fulfill satisfactorily. A document giving further guidance on examiner expectations for improvisation tasks, along with examples of the types of stimuli that the examiner will provide can be downloaded from www.trinitycollege.com/support-drama
23. 'A contemporary writer' is defined as a person who is living now or who has died within the last five years. However, this definition should be qualified further. When exploring material in this category, it is hoped that candidates will choose the work of writers who are writing about current issues and ideas that reflect the world in which we live today in a modern idiom, rather than pieces written decades ago by a writer who is now very aged and/or has been inactive for many years.
24. In Shakespeare exams, the term 'genre' refers to the generally accepted groupings of Shakespeare's plays – comedies, tragedies, histories, Roman plays and romances (or 'Late Plays'). Particular genres are not specified in the grade requirements, but candidates may be required to perform works from 'different' genres. Please email drama@trinitycollege.com for further clarification on specific works.

25. When material or stimuli are provided 15 minutes before an exam, candidates must be left alone to prepare for the relevant task. They must not discuss the task or receive guidance from their teachers during this time.
26. In Shakespeare Grade 8, candidates are provided with an extract of text 15 minutes before the exam, on which they are required to work with the examiner. If by chance this extract is all or part of one of their prepared pieces they should inform the steward immediately and an alternative piece will be provided.
27. Where a thematically linked programme is required (eg Individual Acting Skills Grade 8), candidates should be prepared to cover transitions from one piece to another in an appropriate and creative manner.
28. In all solo and pair exams, candidates are given the opportunity to display their knowledge and understanding of their performed pieces and aspects of performance skills in conversation/discussion with the examiner. Where specific subjects are mentioned in this syllabus, please note that candidates will not necessarily be asked questions on all these listed subjects. However, candidates should be aware that they may be asked questions on subjects required at lower grades in the same subject strand. So a Grade 5 Speech and Drama candidate might be asked questions about phrasing and pace which is required at Grade 4.
29. Discussion about authors should focus on the nature of their work and the candidate's personal response to it rather than on memorised lists of biographical facts and dates.
30. If desired, candidates may be accompanied by a prompter for the performance elements of the exam. The prompter may **not** be the candidate's teacher, parent or guardian. Excessive reliance on prompts in performance may be indicative of inadequate preparation and this will be taken into account when awarding marks.

Further guidance and support is regularly posted at www.trinitycollege.com/support-drama

Speech and Drama (solo)

Grade	Speech and Drama	Marks
Initial maximum 8 minutes	1. All or part of an original, traditional or published story told or acted out from memory.	40
	2. A poem performed from memory. (Tasks 1-2 approximately 4 minutes)	40
	3. A conversation with the examiner on the meaning of the performed pieces and the candidate's favourite stories.	20
Foundation		
Grade 1 maximum 10 minutes	1. A short prose passage or short extract from a play or story performed from memory.	30
	2. A poem performed from memory.	30
	3. A performance of a simple, prepared mime. (Tasks 1-3 approximately 6 minutes)	20
	4. A conversation with the examiner on the meaning of the performed pieces and the candidate's ideas on presenting a mime.	20
Grade 2 maximum 12 minutes	1. A prose passage or extract from a play or story performed from memory.	20
	2. A poem performed from memory.	20
	3. A performance of a simple, prepared mime.	20
	4. EITHER a reading, selected by the examiner, from the candidate's own book OR invent and tell a story based on a picture provided by the examiner. (Tasks 1-4 approximately 8 minutes)	20
	5. A conversation with the examiner on the meaning and mood of the prepared pieces and the candidate's ideas about what makes a good story.	20
Grade 3 maximum 14 minutes	1. A prose passage or extract from a play or story performed from memory.	20
	2. A poem performed from memory.	20
	3. EITHER a reading, selected by the examiner, from the candidate's own book OR invent and tell a story based on a picture provided by the examiner.	20
	4. An improvisation arising from one of the prepared pieces; the stimulus will be given by the examiner. (Tasks 1-4 approximately 10 minutes)	20
	5. A discussion with the examiner. The candidate will be asked to demonstrate understanding of the meaning and mood of the prepared pieces and the use of pausing and emphasis in the work presented.	20
Intermediate		
Grade 4 maximum 16 minutes	1. A prose passage or a play extract performed from memory.	20
	2. A poem performed from memory.	20
	3. EITHER a prose sight reading provided by the examiner OR invent and tell a story using four words given by the examiner.	20
	4. An improvisation arising from one of the prepared pieces; the stimulus will be given by the examiner. (Tasks 1-4 approximately 12 minutes)	20
	5. A discussion with the examiner. The candidate will be asked to demonstrate understanding of the prepared pieces, their context where appropriate and how variations in phrasing and pace contributed to the performance.	20

Grade	Speech and Drama	Marks
Grade 5 maximum 18 minutes	1. A prose passage or a play extract performed from memory.	20
	2. A poem performed from memory.	20
	3. EITHER a prose sight reading provided by the examiner OR invent and tell a story using five words given by the examiner.	20
	4. An improvisation arising from one of the prepared pieces; the stimulus will be given by the examiner. <i>(Tasks 1-4 approximately 14 minutes)</i>	20
	5. A discussion with the examiner. The candidate will be asked to demonstrate understanding of the prepared pieces, their context where appropriate and how variations in inflection and intonation contributed to the performance.	20
Advanced		
Grade 6 maximum 20 minutes	1. An extract from a play written after 1950 performed from memory.	20
	2. All or part of a narrative poem performed from memory.	20
	3. A passage of narrative prose, contrasting in mood with Tasks 1 and 2, performed from memory.	20
	4. EITHER a prose or verse sight reading chosen and provided by the examiner OR invent and tell a story using six words given by the examiner. <i>(Tasks 1-4 approximately 16 minutes)</i>	20
	5. A discussion with the examiner on the meaning, content and preparation of the pieces performed, the specific challenges of performing the different styles of writing required in Tasks 1-3 and the contribution of breathing and relaxation to safe and effective performance. This section may include an improvisation.	20
Grade 7 maximum 23 minutes	1. An extract from a play written before 1900 performed from memory. Another performer may be included in one of the Tasks 1-4.	20
	2. All or part of a lyric poem performed from memory.	20
	3. A contrasting passage of prose performed from memory.	20
	4. A fourth piece of the candidate's choice contrasting to Tasks 1-3 performed from memory. This may be the candidate's original writing if desired. <i>(Tasks 1-4 approximately 18 minutes. Another performer may be included in one of the Tasks 1-4.)</i>	20
	5. A discussion with the examiner on the meaning, content, preparation and interpretation of the pieces performed, the specific challenges of performing the different styles of writing required in Tasks 1-4 and the contribution of resonance and articulation to safe and effective performance. This section may include an improvisation.	20
Grade 8 maximum 25 minutes	1. A presentation from memory of a thematically linked programme of contrasting performance pieces to include at least four of the following: an extract from a play by a contemporary writer; an extract from a play from an earlier period of literature; a lyric poem or passage of lyrical verse; all or part of a narrative poem or passage of narrative verse or prose; a piece of reportage or polemic; a piece of original writing. Another performer may be involved in one of the pieces. In addition, the presentation must include a 5-minute talk on one of the prepared pieces giving a critical analysis of its content, form, context, style and relationship with the writer's other works. <i>(Approximately 20 minutes)</i>	80
	2. A discussion with the examiner on the selection, meaning, context and interpretation of the programme, the rehearsal processes employed in its preparation and the vocal techniques employed in performance. This section may include an improvisation.	20

Performing Text (solo)

Grade	Performing Text	Marks
Initial maximum 8 minutes	1. All or part of an original, traditional or published story told from memory.	40
	2. EITHER a reading of a passage from the candidate's own book, selected by the examiner OR a poem performed from memory. <i>(Tasks 1 and 2 approximately 5 minutes)</i>	40
	3. A conversation with the examiner about the meaning of the performed pieces and the candidate's favourite reading.	20
Foundation		
Grade 1 maximum 10 minutes	1. A passage of prose or verse performed from memory.	40
	2. A reading of a passage from the candidate's own book, selected by the examiner. <i>(Tasks 1-2 approximately 6 minutes)</i>	40
	3. A conversation with the examiner about the meaning of the performed pieces and the candidate's ideas about reading aloud to an audience.	20
Grade 2 maximum 12 minutes	1. A prose or verse passage performed from memory.	30
	2. A prepared reading of a contrasting passage of prose or verse.	30
	3. A reading of a passage from the candidate's own book, selected by the examiner. <i>(Tasks 1-3 approximately 8 minutes)</i>	20
	4. A conversation with the examiner on the meaning and mood of the prepared pieces and the ways in which they contrast.	20
Grade 3 maximum 14 minutes	1. A poem performed from memory.	20
	2. EITHER a prose passage performed from memory OR a presentation of a news item as if for TV or radio.	20
	3. A prepared reading of a passage of prose or poetry, contrasting in content and style with Tasks 1 and 2.	20
	4. A reading of a passage from the candidate's own book, selected by the examiner. <i>(Tasks 1-4 approximately 10 minutes)</i>	20
	5. A discussion with the examiner on the meaning, mood and contrasting use of language in the prepared pieces.	20
Intermediate		
Grade 4 maximum 16 minutes	1. A poem or passage of verse performed from memory.	20
	2. A passage of prose containing direct speech, performed from memory.	20
	3. A prepared reading from a magazine or newspaper of a report or article on a sporting or cultural event.	20
	4. A prose sight reading provided by the examiner. <i>(Tasks 1-4 approximately 12 minutes)</i>	20
	5. A discussion with the examiner on the prepared pieces, their context where appropriate and how variations in phrasing and pace contributed to the performance.	20

Grade	Performing Text	Marks
Grade 5 maximum 18 minutes	1. A lyric or passage of lyric verse performed from memory.	20
	2. A passage of narrative prose containing direct speech from at least two characters, performed from memory.	20
	3. A prepared reading of a passage of romantic, historical or science fiction.	20
	4. A prose sight reading provided by the examiner. <i>(Tasks 1-4 approximately 14 minutes)</i>	20
	5. A discussion with the examiner on the prepared pieces, their context where appropriate and how variations in vocal techniques and delivery contributed to the performance.	20
Advanced		
Grade 6 maximum 20 minutes	1. A lyric poem or passage of lyric verse written before 1700, performed from memory.	20
	2. All or part of a persuasive speech or public address, originally given by a significant historic or living figure, spoken from memory.	20
	3. A passage of humorous verse or prose performed from memory.	20
	4. A prose sight reading provided by the examiner. <i>(Tasks 1-4 approximately 16 minutes)</i>	20
	5. A discussion with the examiner on the meaning, content and preparation of the pieces performed, the specific challenges of performing the different styles of writing required in Tasks 1-3 and the vocal techniques used to meet these.	20
Grade 7 maximum 23 minutes	1. EITHER a sonnet OR piece of original writing performed from memory.	20
	2. A passage of humorous prose, from an 18th or 19th century novel, performed from memory.	20
	3. A passage written for political, religious or ceremonial purposes performed from memory.	20
	4. A prepared reading of a description of a person, place or event. <i>(Tasks 1-4 approximately 18 minutes)</i>	20
	5. A discussion with the examiner on the meaning, content, preparation and interpretation of the pieces performed, the specific challenges of performing the different styles of writing required in Tasks 1-4 and the vocal techniques used to meet these.	20
Grade 8 maximum 25 minutes	1. A presentation from memory of a thematically linked programme incorporating a variety of contrasting texts to include at least four of the following: lyric poetry or passages of lyrical verse; narrative verse or prose; satirical verse or prose; an extract from a play by a contemporary writer; language written for political, religious or ceremonial purposes; original writing. Another performer may be involved in one of the pieces. <i>(Approximately 20 minutes)</i>	80
	2. A discussion with the examiner on the selection, meaning, context and/or interpretation of the programme, the rehearsal processes employed in its preparation and the vocal techniques employed in performance.	20

Individual Acting Skills

Grade	Individual Acting Skills	Marks
Foundation		
Grade 1 maximum 10 minutes	<ol style="list-style-type: none"> 1. A monologue or play extract, performed from memory. 2. A performance of a prepared mime on a subject or theme of the candidate's choice. (<i>Tasks 1-2 approximately 6 minutes</i>) 3. A conversation with the examiner on the meaning of the prepared pieces and the candidate's ideas about presenting a mime. 	40 40 20
Grade 2 maximum 12 minutes	<ol style="list-style-type: none"> 1. A monologue or play extract performed from memory. 2. A performance of a prepared mime contrasting in mood to Task 1. 3. An improvisation arising from one of the prepared pieces; the stimulus will be given by the examiner. (<i>Tasks 1-3 approximately 8 minutes</i>) 4. A conversation with the examiner on the meaning and mood of the prepared pieces and the candidate's ideas about improvisation. 	30 30 20 20
Grade 3 maximum 14 minutes	<ol style="list-style-type: none"> 1. A monologue or play extract performed from memory. 2. A performance of EITHER a prepared mime OR an original speech or scene written/devised by the candidate based on one of the following: <ul style="list-style-type: none"> ▸ Lost and Found ▸ Late ▸ Taking a Risk ▸ The Party ▸ Journey into the Unknown. 3. An improvisation arising from one of the prepared pieces; the stimulus will be given by the examiner. (<i>Tasks 1-3 approximately 10 minutes</i>) 4. A discussion with the examiner on the meaning and mood of the prepared pieces and the candidate's ideas about presenting a character. 	30 30 20 20
Intermediate		
Grade 4 maximum 16 minutes	<ol style="list-style-type: none"> 1. A monologue or an extract from a play written after 1950 performed from memory. 2. An extract from a contrasting play performed from memory. 3. A re-working of EITHER Task 1 OR Task 2 devised by the candidate (see guidance point 17, page 18). 4. An improvisation arising from one of the prepared pieces or a modification of the performance in another style; the stimulus will be provided by the examiner. (<i>Tasks 1-4 approximately 12 minutes</i>) 5. A discussion with the examiner on the meaning and context of the prepared pieces, vocal and physical aspects of characterisation and the candidate's approach to Task 3. 	20 20 20 20 20
Grade 5 maximum 18 minutes	<ol style="list-style-type: none"> 1. An extract from a play by a contemporary writer performed from memory. 2. An extract from a play written in a different period performed from memory. 3. EITHER a re-working of Task 1 or Task 2 devised by the candidate (see guidance point 17, page 18) OR in role of the character for EITHER Task 1 OR Task 2, respond to questions from the examiner. The choice of character is to be made by the candidate (see guidance point 18, page 18). 4. An improvisation arising from one of the performed pieces or a modification of one of the performances in another style; the stimulus will be provided by the examiner. (<i>Tasks 1-4 approximately 14 minutes</i>) 5. A discussion with the examiner on the meaning and context of the prepared pieces, the writers' use of language and how this contributes to characterisation and choices made in staging the play extracts. 	20 20 20 20 20

Grade	Individual Acting Skills	Marks
Advanced		
Grade 6 maximum 20 minutes	<ol style="list-style-type: none"> 1. An extract from a play written in the 16th or 17th century performed from memory. 2. An extract from a play written after 1900 performed from memory. 3. EITHER a re-working of EITHER Task 1 OR Task 2 devised by the candidate (see guidance point 17, page 18). OR in role of the character for Task 1 or Task 2 respond to questions from the examiner. The choice of character to be made by the examiner (see guidance point 18, page 18). 4. An improvisation arising from one of the performed pieces or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>(Tasks 1-4 approximately 16 minutes)</i> 5. A discussion with the examiner on the meaning, context and preparation of the performed pieces and the contrasting opportunities offered to the performer by the authors of the pieces used in Tasks 1 and 2. 	<p>20</p> <p>20</p> <p>20</p> <p>20</p> <p>20</p>
Grade 7 maximum 23 minutes	<ol style="list-style-type: none"> 1. Three contrasting play extracts, performed from memory. One must be from a play written in the 18th or 19th century and one from a country or culture other than the candidate's own. Another performer may be involved in one of the extracts. 2. An improvisation arising from one of the prepared pieces, or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>(Tasks 1-2 approximately 18 minutes)</i> 3. A discussion with the examiner on the meaning, context, contrasting styles, personal interpretation and possible staging options for the pieces performed in Task 1. 	<p>60</p> <p>20</p> <p>20</p>
Grade 8 maximum 25 minutes	<ol style="list-style-type: none"> 1. A themed programme performed from memory of four contrasting play extracts from a range of periods, introduced and linked by relevant commentary as part of the performance. Another performer may be involved in one of the extracts. 2. An improvisation arising from one of the prepared pieces or a version of one of the performances in another style; the stimulus will be provided by the examiner. <i>(Tasks 1-2 approximately 20 minutes)</i> 3. A discussion with the examiner on the selection, meaning, context and interpretation of the performed pieces, the rehearsal processes employed in preparing the programme and the aspects of dramatic writing that may be influenced by the conditions under which the plays were first performed. 	<p>60</p> <p>20</p> <p>20</p>

Shakespeare (solo)

Grade	Shakespeare	Marks
Foundation		
Grade 1 maximum 10 minutes	1. All or part of a story from a Shakespeare play, told or acted out from memory.	40
	2. A performance of approximately eight lines from the same play, performed from memory. (Tasks 1-2 approximately 6 minutes)	40
	3. A conversation with the examiner on the meaning of the piece performed in Task 2.	20
Grade 2 maximum 12 minutes	1. All or part of a story from a Shakespeare play, told or acted out from memory.	20
	2. An event from the play in Task 1 acted out in the candidate's own words.	30
	3. A performance of approximately 12 lines from the same play, performed from memory. (Tasks 1-3 approximately 8 minutes)	30
	4. A conversation with the examiner on the meaning and mood of the prepared pieces and how the candidate approached Task 2.	20
Grade 3 maximum 14 minutes	1. Delivery of a spoken biography of a character from Shakespeare in the candidate's own words.	30
	2. A performance of a speech by the same character as for Task 1, from memory.	30
	3. EITHER a performance of another speech by the same character from memory OR a performance of a speech by a different character from the same play from memory OR all or part of a story from a different Shakespeare play, told or partially acted out from memory. (Tasks 1-3 approximately 10 minutes)	20
	4. A discussion with the examiner on the meaning and mood of the prepared pieces and the candidate's ideas about presenting a character.	20
Intermediate		
Grade 4 maximum 16 minutes	1. A performance of an extract from a Shakespeare play from memory.	30
	2. A performance of an extract from a different Shakespeare play from memory.	30
	3. A re-working of Task 1 or Task 2 devised by the candidate (see guidance point 17, page 18). (Tasks 1-3 approximately 12 minutes)	20
	4. A discussion with the examiner on the meaning and context of the prepared pieces, the vocal and physical aspects of characterisation and the preparation of Task 3.	20
Grade 5 maximum 18 minutes	1. A performance of an extract from a Shakespeare play from memory.	30
	2. A performance of an extract from a Shakespeare play from a different genre from memory.	30
	3. EITHER a re-working of Task 1 or Task 2 devised by the candidate (see guidance point 17, page 18) OR in role of the character for EITHER Task 1 OR Task 2, respond to questions from the examiner. The choice of character is to be made by the candidate (see guidance point 18, page 18). (Tasks 1-3 approximately 14 minutes)	20
	4. A discussion with the examiner on the meaning and context of the prepared pieces, Shakespeare's use of language and how this contributes to characterisation and choices made in staging the performance pieces.	20

Grade	Shakespeare	Marks
Advanced		
Grade 6 maximum 20 minutes	1. A performance of an extract from a Shakespeare play from memory.	20
	2. In role of the character for Task 1, respond to questions from the examiner (see guidance point 18, page 18).	20
	3. Performance of a contrasting extract from a Shakespeare play from a different genre.	20
	4. Performance of a Shakespeare sonnet from memory. <i>(Tasks 1-4 approximately 16 minutes)</i>	20
	5. A discussion with the examiner on the meaning, context and preparation of the performed pieces and the range of opportunities Shakespeare's use of blank verse and other verse forms offers the performer.	20
Grade 7 maximum 23 minutes	1. A performance of a verse extract from a Shakespeare play from memory.	20
	2. A performance of a prose extract from a Shakespeare play from a different genre from memory. Another performer may be involved in either Task 1 or Task 2.	20
	3. In role of the character from Task 1 or Task 2, respond to questions from the examiner (see guidance point 18, page 18). The choice of character to be made by the examiner.	20
	4. EITHER performance of two Shakespeare sonnets from memory OR performance of an extract of approximately 30 lines from a narrative poem by Shakespeare.	20
	5. A discussion with the examiner on the meaning, context and personal interpretation of the performed pieces and the range of performance opportunities offered by Shakespeare's contrasting use of verse and prose.	20
Grade 8 maximum 25 minutes	1. A themed programme of at least four contrasting extracts from the works of Shakespeare, introduced and linked by relevant commentary as part of the performance. One piece may be an extract from a play by a contemporary of Shakespeare (Webster, Middleton, Jonson, etc). Another performer may be involved in one of the extracts.	60
	2. Work with the examiner on a piece of text by Shakespeare. The text to be provided 15 minutes before the exam begins. <i>(Tasks 1-2 approximately 20 minutes)</i>	20
	3. A discussion with the examiner on the selection, meaning, context and interpretation of the performed pieces, the rehearsal processes employed in preparing the programme and the aspects of Shakespeare's dramatic writing that might have been directly influenced by the conditions under which his plays may have been originally performed.	20

Pair exams – Introduction

Working in pairs requires candidates to develop a strong sense of trust, to work as a team and to develop sophisticated listening and reactive skills.

Acting in Pairs exams offer candidates the opportunity to present duologues and extracts from plays from contrasting periods of dramatic literature, to develop scenes through improvisation both over an extended period and spontaneously, and to demonstrate understanding of the performed pieces and their rehearsal processes through discussion with the examiner.

The **Shakespeare in Pairs** option allows candidates to focus their work exclusively on Shakespeare, and closely follows the model of individual exams in Shakespeare.

Teachers may wish to consider using pair work to give additional opportunities to candidates who have already performed solo to enhance further their range of performance skills.

Candidates are assessed individually and receive a separate mark, report and certificate.

Note for centres:

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms.

When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.

Guidance for candidates on pair exams

1. Candidates and teachers should refer to points 1-30 in the guidance for individual candidates on pages 17-19.
2. Both candidates must make an equal contribution to all scenes and extracts performed and to the conversation/discussion with the examiner.
3. Each scene must be introduced by the candidates before the performance, giving a brief outline of the characters, setting and context.
4. Performances may be given with or without costume, scenery, lighting, props or other staging devices. Candidates will not be given additional credit for performing with such devices.
5. A 'scene developed through improvisation' should have defined characters, a clear context and some sense of dramatic development. Excessive use of narrators should be avoided. Candidates should be fully familiar with all aspects of such scenes and should have rehearsed them in their final form before the exam. Candidates are not required to provide a script of scenes developed through improvisation unless specifically stated in the syllabus.
6. Play extracts may be edited and subsidiary characters removed to create scenes suitable for performance as long as the overall structure, sense and dramatic development remain clear.
7. Scenes from collections of duologues written specifically for exams are acceptable at Foundation level (Grades 1-3).
8. For Intermediate and Advanced grades a copy of the entire play must be provided (not a photocopy of the scene). Failure to provide this may limit opportunities for candidates fully to display knowledge and understanding of the play in the discussion task.
9. A 'play written in a colloquial style' will typically be written in an informal, conversational style and employ a recognisable contemporary idiom and vocabulary. A 'play written in a non-colloquial style' will typically be written in some form of heightened or stylised language which is outside contemporary idiom. While this might reflect the period in which the play was written (Sophocles, Shakespeare, Congreve, Molière, Wilde) it might also reflect a contemporary writer's preferred style (Steven Berkoff, Tony Harrison, Glyn Maxwell). All verse drama would be considered to be 'written in a non-colloquial style'.
10. Candidates are awarded marks for the range of performance skills they display. When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display their range of skills, both individually and as a pair.

Acting in Pairs

Grade	Acting in Pairs	Marks
Foundation		
Grade 1 maximum 10 minutes	1. EITHER introduce and perform from memory an extract from a play OR introduce and perform a scene developed through improvisation. (<i>Approximately 6 minutes</i>)	80
	2. A conversation with the examiner EITHER about the meaning of the performed piece OR about the preparation of the scene developed through improvisation.	20
Grade 2 maximum 12 minutes	1. EITHER introduce and perform from memory one or two extracts from a play OR introduce and perform a scene developed through improvisation. (<i>Approximately 8 minutes</i>)	80
	2. A conversation with the examiner EITHER about the meaning and mood of the performed pieces OR about the preparation of the scene developed through improvisation.	20
Grade 3 maximum 14 minutes	1. Introduce and perform from memory an extract from a play.	40
	2. Introduce and perform a contrasting scene developed through improvisation. (<i>Tasks 1 and 2 approximately 10 minutes</i>)	40
	3. A discussion with the examiner on the meaning and mood of the performed pieces and the candidates' ideas about characterisation.	20
Intermediate		
Grade 4 maximum 16 minutes	1. Introduce and perform from memory an extract from a play written in a colloquial style.	40
	2. Introduce and perform a scene developed through improvisation featuring the same characters as those in Task 1. (<i>Tasks 1 and 2 approximately 12 minutes</i>)	40
	3. A discussion with the examiner on the meaning and context of the performed pieces and vocal and physical aspects of characterisation.	20
Grade 5 maximum 18 minutes	1. Introduce and perform from memory an extract from a play with two characters of different status.	40
	2. Introduce and perform a scene developed through improvisation related to Task 1. (<i>Tasks 1 and 2 approximately 14 minutes</i>)	40
	3. A discussion with the examiner on the meaning and context of the performed pieces, the choices made in staging and the writer's use of language and how this contributes to characterisation.	20

Grade	Acting in Pairs	Marks
Advanced		
Grade 6 maximum 20 minutes	1. Introduce and perform from memory an extract or extracts from a play written in verse or in a non-colloquial style. <i>(Approximately 10 minutes)</i>	60
	2. Introduce and perform an improvised scene based on a plot outline provided by the examiner 15 minutes before the exam. <i>(Approximately 5 minutes)</i>	20
	3. A discussion with the examiner on the meaning, context, preparation and staging of the performed pieces and the challenges of performing verse and/or non-colloquial text.	20
Grade 7 maximum 23 minutes	1. Introduce and perform from memory an extract or extracts from a play.	30
	2. Introduce and perform from memory an extract or extracts from a play contrasting in style and/or period to Task 1. <i>(Tasks 1 and 2 approximately 14 minutes)</i>	30
	3. Introduce and perform an improvised scene based on a stimulus provided by the examiner 15 minutes before the exam. <i>(Approximately 5 minutes)</i>	20
	4. A discussion with the examiner on the meaning, context, preparation, staging and interpretation of the performed pieces and preparation of Task 3.	20
Grade 8 maximum 25 minutes	1. Perform from memory three contrasting duologues on a chosen theme, introduced and linked by relevant commentary as part of the performance. <i>(Approximately 16 minutes)</i>	60
	2. Improvise in response to a stimulus provided by the examiner. <i>(Approximately 4 minutes)</i>	20
	3. A discussion with the examiner on the meaning, context, staging and interpretation of the performed pieces, the rehearsal processes employed in preparing Task 1 and possible alternative staging options.	20

Note for centres:

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms.

When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.

Shakespeare in Pairs

Grade	Shakespeare in Pairs	Marks
Foundation		
Grade 1 maximum 10 minutes	1. All or part of a story from a Shakespeare play told or acted out from memory.	40
	2. A performance of approximately 12 lines from the same play, shared equally between the candidates, performed from memory. <i>(Tasks 1-2 approximately 6 minutes)</i>	40
	3. A conversation with the examiner on the meaning of the piece performed in Task 2.	20
Grade 2 maximum 12 minutes	1. An incident from a Shakespeare play, told or acted out in the candidates' own words.	40
	2. A performance of approximately 18 lines from the same play shared equally between the candidates, relating to the incident in Task 1, performed from memory. <i>(Tasks 1-2 approximately 8 minutes)</i>	40
	3. A conversation with the examiner on the meaning and mood of the pieces performed.	20
Grade 3 maximum 14 minutes	1. Delivery of spoken biographies of two characters from a Shakespeare play in the candidates' own words.	30
	2. A performance of an extract from the play involving the same characters.	30
	3. EITHER a performance of another extract from the same play involving the same characters OR a performance of another extract from the same play involving one or two different characters OR all or part of a story from a different Shakespeare play, told or partially acted out from memory. <i>(Tasks 1-3 approximately 10 minutes)</i>	20
	4. A discussion with the examiner on the meaning and mood of the prepared pieces and the candidates' ideas about presenting a character.	20
Intermediate		
Grade 4 maximum 16 minutes	1. A performance of an extract from a Shakespeare play.	30
	2. A performance of an extract from a different Shakespeare play.	30
	3. A re-working of EITHER Task 1 OR Task 2 devised by the candidates (see guidance point 17, page 18). <i>(Tasks 1-3 approximately 12 minutes)</i>	20
	4. A discussion with the examiner on the meaning and context of the prepared pieces, vocal and physical aspects of characterisation and preparation of Task 3.	20
Grade 5 maximum 18 minutes	1. A performance of an extract from a Shakespeare play.	30
	2. A performance of an extract from a Shakespeare play from a different genre.	30
	3. EITHER a re-working of EITHER Task 1 OR Task 2 devised by the candidates (see guidance point 17, page 18) OR in role of the characters for EITHER Task 1 OR Task 2, respond to questions from the examiner (see guidance point 18, page 18). <i>(Tasks 1-3 approximately 14 minutes)</i>	20
	4. A discussion with the examiner on the meaning and context of the prepared pieces, Shakespeare's use of language and how this contributes to characterisation and choices made in staging the performance pieces.	20

Grade	Shakespeare in Pairs	Marks
Advanced		
Grade 6 maximum 20 minutes	<ol style="list-style-type: none"> 1. A performance of an extract from a Shakespeare play from memory. 2. A performance of a contrasting extract from a work by Shakespeare from a different genre. 3. EITHER a re-working of EITHER Task 1 OR Task 2 devised by the candidates (see guidance point 17, page 18) OR in role of the characters for EITHER Task 1 OR Task 2, respond to questions from the examiner (see guidance point 18, page 18). The choice of characters to be made by the candidates. <i>(Tasks 1-3 approximately 16 minutes)</i> 4. A discussion with the examiner on the meaning, context and preparation of the performed pieces and the range of opportunities Shakespeare's use of blank verse and other verse forms offers the performer. 	<p>30</p> <p>30</p> <p>20</p> <p>20</p>
Grade 7 maximum 23 minutes	<ol style="list-style-type: none"> 1. A performance of a verse extract from a Shakespeare play from memory. 2. A performance of a prose extract from a Shakespeare play from a different genre from memory. 3. In role of the characters from Task 1 or Task 2, respond to questions from the examiner (see guidance point 18, page 18). The choice of characters to be made by the examiner. 4. EITHER performance of two Shakespeare sonnets from memory OR performance of an extract of approximately 30 lines from a narrative poem by Shakespeare shared between the candidates from memory. <i>(Tasks 1-4 approximately 18 minutes)</i> 5. A discussion with the examiner on the meaning, context and personal interpretation of the performed pieces and the range of performance opportunities offered by Shakespeare's contrasting use of verse and prose. 	<p>20</p> <p>20</p> <p>20</p> <p>20</p> <p>20</p>
Grade 8 maximum 25 minutes	<ol style="list-style-type: none"> 1. A themed programme of at least four contrasting extracts from the works of Shakespeare, introduced and linked by relevant commentary as part of the performance. One piece may be an extract from a play by a contemporary of Shakespeare (Webster, Middleton, Jonson, etc). <i>(Approximately 15 minutes)</i> 2. Work with the examiner on a piece of text by Shakespeare. The text to be provided 15 minutes before the exam begins. 3. A discussion with the examiner on the selection, meaning, context and interpretation of the performed pieces, the rehearsal processes employed in preparing the programme and the aspects of Shakespeare's dramatic writing that might have been influenced by the conditions under which his plays may have originally been performed. 	<p>60</p> <p>20</p> <p>20</p>

Note for centres:

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms.

When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.

Group exams – Introduction

Group exams recognise the fact that the performing arts are frequently a collective activity involving co-operation between a number of participants. **Group Drama** exams offer groups of three or more candidates the opportunity to present scenes from plays from contrasting periods of dramatic literature and to develop scenes through improvisation both over an extended period and spontaneously. A **Group Shakespeare** option is also offered.

Choral Speaking exams offer groups of four or more candidates opportunities to perform poetry, prose and dramatic literature in a sharply contrasting style, while the **Plays in Production** option enables the cast, creative and backstage team of a complete production to offer their work for assessment.

When assessing group work, examiners will consider the overall achievement of the group as a whole and the written report and mark awarded will reflect that. The total mark awarded will classify each group's performance as Below Pass, Pass, Merit or Distinction.

Each group member will be awarded a certificate giving his or her name, the name of the group and the level of achievement. In addition, a further certificate will be awarded giving the name of the group only. Additional certificates may be requested at the time of entry.

Guidance for candidates on group exams

1. Candidates and teachers should refer to points 1-30 in the guidance for individual candidates on pages 17-19.
2. All members of the group should as far as possible be given opportunities to make positive contributions to the performance, although it is recognised that the contributions may not be equal in substance or duration. Scenes or extracts in which one performer dominates the stage throughout should be avoided.
3. Each scene must be introduced by the candidates before the performance, who should give a brief outline of the characters, setting and context.
4. Performances for group exams (other than Plays in Production) may be given with or without costume, scenery, lighting, props or other staging devices unless specifically required. Candidates will not be given additional credit for performing with such devices. Plays entered for Plays in Production must be fully staged with set, costume, props, sound, lighting and other technical elements as appropriate.
5. A 'scene developed through improvisation' should have defined characters, a clear context and some sense of dramatic development. Excessive use of narrators should be avoided. Candidates should be fully familiar with all aspects of such scenes and have rehearsed them in their final form before the exam. Candidates for Group Drama – Devised Grades 6-8 are required to provide a full script of plays developed through improvisation. Handwritten manuscripts are not permitted.
6. Play extracts may be edited and subsidiary characters removed to create scenes suitable for performance as long as the overall structure, sense and dramatic development remain clear.
7. Groups entered for Group Drama – Scripts and Plays in Production must provide a copy of the entire play(s) to be performed or from which excerpts are drawn. Texts of Choral Speaking pieces must be provided as for individual exams (see guidance point 5, page 17).
8. For a definition of the term 'a contemporary writer' see guidance point 23, page 18. For definitions of the terms 'colloquial style' and 'non-colloquial style' see guidance point 9, page 29.
9. Candidates are awarded marks for the range of performance skills they display. When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display their range of skills, both individually and as a group.
10. There is no discussion element in group exams. However, examiners may engage in some informal conversation before and/or after the performance in order to create a supportive atmosphere and enhance the flow of the exam.
11. It may be possible for a live audience to be present for some group performances and Foundation, Intermediate and Advanced Performance Certificates, as long as their presence does not impede the running of the exam session. Please contact Trinity's central office for further information on this.

Group Drama – Devised

Grade	Group Drama – Devised (three candidates or more)	Marks
Initial maximum 8 minutes	Introduce and perform a scene developed through improvisation based on a story. A brief outline to be given to the examiner before the performance.	100
Foundation		
Grade 1 maximum 10 minutes	Introduce and perform a scene developed through improvisation based on an original, traditional or published story. A brief outline to be given to the examiner before the performance.	100
Grade 2 maximum 12 minutes	Introduce and perform a scene developed through improvisation based on a song or poem. Text to be given to the examiner before the performance.	100
Grade 3 maximum 14 minutes	Introduce and perform a scene developed through improvisation based on a photograph, drawing, painting or visual stimulus. A copy to be given to the examiner before the performance.	100
Intermediate		
Grade 4 maximum 16 minutes	Introduce and perform a scene developed through improvisation based on a newspaper or magazine article. A copy of the article to be given to the examiner before the performance.	100
Grade 5 maximum 18 minutes	1. Introduce and perform a scene developed through improvisation based on one of the following: <ul style="list-style-type: none"> ▶ Budget Airline ▶ Final Night ▶ The Apprentice ▶ The Legacy ▶ Obsession ▶ Under Siege. (Approximately 12 minutes)	80
	2. Introduce and perform an improvisation related to Task 1 on a theme provided by the examiner. Candidates will be given 1 minute for preparation.	20
Advanced		
Grade 6 maximum 20 minutes	1. Introduce and perform an original scripted play devised by the group. Scripts to be given to the examiner before the performance. (Approximately 14 minutes)	80
	2. Introduce and perform an improvisation on a theme provided by the examiner, related to Task 1. Candidates will be given 1 minute for preparation.	20
Grade 7 maximum 23 minutes	1. Introduce and perform from memory two contrasting original scripted plays devised by the group. Scripts to be given to the examiner before the performance. (Approximately 16 minutes)	80
	2. Introduce and perform an improvisation on a theme provided by the examiner, related to one of the scripted plays. Candidates will be given 1 minute for preparation.	20
Grade 8 maximum 25 minutes	1. Introduce and perform from memory two original scripted plays devised by the group. The plays must contrast in performance style but have some narrative or thematic relationship. (Approximately 18 minutes)	80
	2. Introduce and perform two improvisations based on stimuli provided by the examiner, related to the two scripted plays. Candidates will be given 1 minute for preparation.	20

Group Drama – Scripts

Grade	Group Drama – Scripts (three candidates or more)	Marks
Foundation		
Grade 3 maximum 14 minutes	Introduce and perform from memory one or more extracts from a play.	100
Intermediate		
Grade 4 maximum 16 minutes	Introduce and perform from memory one or more extracts from a play written in a colloquial style.	100
Grade 5 maximum 18 minutes	Introduce and perform from memory one or more extracts from a play written in verse or in a non-colloquial style.	100
Advanced		
Grade 6 maximum 20 minutes	Introduce and perform from memory one or more extracts from a play written before 1900.	100
Grade 7 maximum 23 minutes	Introduce and perform from memory contrasting extracts from two plays, one by a contemporary writer and one from an earlier period of drama.	100
Grade 8 maximum 25 minutes	Perform from memory a themed programme of extracts from two or more contrasting plays, introduced and linked by relevant commentary as part of the performance.	100

Group Drama – Shakespeare

Grade	Group Drama – Shakespeare (three candidates or more)	Marks
Foundation		
Grade 3 maximum 14 minutes	Introduce and perform from memory one or two excerpts from a Shakespeare play.	100
Intermediate		
Grade 4 maximum 16 minutes	Introduce and perform from memory two or more excerpts from a Shakespeare play.	100
Grade 5 maximum 18 minutes	Introduce and perform from memory excerpts from two Shakespeare plays.	100
Advanced		
Grade 6 maximum 20 minutes	Introduce and perform from memory excerpts from two or more Shakespeare plays from different genres (see guidance point 9, page 17).	100
Grade 7 maximum 23 minutes	Introduce and perform from memory verse and prose excerpts from two or more Shakespeare plays from different genres (see guidance point 9, page 17).	100
Grade 8 maximum 25 minutes	Perform from memory a themed programme of extracts from at least three Shakespeare plays or poems, introduced and linked by relevant commentary as part of the performance.	100

Choral Speaking

Grade	Choral Speaking – (four candidates or more)	Marks
Foundation		
Grade 1 maximum 10 minutes	1. A poem or passage of verse from memory.	50
	2. A contrasting poem from memory.	50
Grade 2 maximum 12 minutes	1. A poem or passage of verse from memory.	50
	2. A poem from memory contrasting in style, mood and subject matter to Task 1.	50
Grade 3 maximum 14 minutes	1. A poem or passage of verse from memory.	50
	2. A passage of prose from memory contrasting in style, mood and subject matter to Task 1.	50
Intermediate		
Grade 4 maximum 16 minutes	1. A poem or passage of verse from memory.	50
	2. A passage of prose from memory containing some dialogue contrasting in style, mood and subject matter to Task 1.	50
Grade 5 maximum 18 minutes	1. A poem or passage of verse from memory.	33
	2. A passage of prose from memory strongly contrasting in style, mood and subject matter.	33
	3. A passage written for dramatic performance from memory contrasting in style, mood and subject matter to Task 1 and Task 2.	34
Advanced		
Grade 6 maximum 20 minutes	1. A poem or passage of verse from memory.	33
	2. A passage of prose from memory.	33
	3. A passage of text written for dramatic performance from memory. The three pieces should contrast in style, mood and subject matter. At least one piece must make use of recorded or live music or sound.	34
Grade 7 maximum 23 minutes	A programme from memory, based on a chosen theme, to include at least three contrasting pieces, with some use of recorded or live music or sound.	100
Grade 8 maximum 25 minutes	A fluent programme from memory, based on a chosen theme to include poetry, prose, some dialogue and/or a text written for dramatic performance with integrated use of recorded and/or live music and/or sound.	100

Plays in Production (Grades 1-8)

Under this option, schools, studios, dramatic societies and theatre clubs may present for assessment the whole or part of a production of a play or drama performance programme.

The production should be intended for – or already have had – public performance in front of an audience and include production elements such as lighting, set, costume, sound, make-up, props and so on.

Group entries are not limited to cast members and performers. Producing a play typically involves the participation of a large number of people fulfilling many different functions and this syllabus option offers the opportunity for their contributions to the production as a whole to be recognised. If desired, the entire company and crew – including designers, technicians, set painters, prop-makers, wardrobe staff, stage managers, publicity and administrative staff – may be registered as members of the group.

The entire production is entered at one grade. The standard procedures and charges for group entries apply.

When considering the appropriate grade for entry, candidates should refer to the learning outcomes for Acting and Speaking exams and consider how fully their production is likely to meet these requirements. Then note the timings for entries under Group Drama – Devised and use this to calculate the minimum quantity of material required. There is no maximum group size or length of performance.

An examiner will typically attend a public performance of the production as an audience member. They then complete a three-page report giving detailed assessment of the various contributory elements that make up a production and assign marks to these using the appropriate assessment criteria under the following headings.

Group dynamic	maximum 20
Individual performances	maximum 20
Staging	maximum 20
Design (including set, props and costume)	maximum 20
Technical (including lighting and sound)	maximum 20
Total	maximum 100

A script must be provided for the examiner's reference.

The total mark assigned will reflect the overall level of achievement of the production as a whole. All registered members of groups deemed to have achieved Distinction, Merit or Pass levels will be issued with the appropriate individual certificate.

For further information on this syllabus option and advice on determining an appropriate level of entry, prospective candidates should email drama@trinitycollege.com

Performance Certificates

Young Performers Certificates

Young Performers Certificates are offered at three levels:

- ▶ Bronze
- ▶ Silver
- ▶ Gold.

These certificates are designed for groups of children up to the age of seven who have not yet entered for a grade exam. They are available at three levels – Bronze, Silver and Gold – which correlate approximately to classroom activities and learning for children in the three years of infant school or kindergarten education.

Each group presents a short performance piece using such skills as speaking poetry and/or prose, acting out a story, singing, playing musical instruments, expressive movement/dance, mime, use of costume, props, puppets and/or masks.

On completion of the performance, the examiner engages in a brief, informal conversation with the group about the work presented. The examiner also presents each group member with a sticker in recognition of his or her achievement and writes a diagnostic report on the group as a whole, recording areas of outstanding achievement.

Since the emphasis is on rewarding and celebrating participation, all candidates receive a personalised certificate. There are no gradations of success in the awards.

A full colour booklet providing further information about the Young Performers Certificates and detailed specifications of the performance requirements at each level may be ordered from drama@trinitycollege.com

Performance Certificates

The Performance Certificates are offered at three levels:

- ▶ Foundation Performance Certificate
- ▶ Intermediate Performance Certificate
- ▶ Advanced Performance Certificate.

These certificate exams offer an alternative system of assessment at a level equivalent to Grades 3, 5, and 8 respectively. They allow candidates to demonstrate a range of performance skills beyond the discipline-specific opportunities provided by the grade exams.

The emphasis in these certificate exams is on devising and presenting a continuous performance programme which includes a variety of material and which demonstrates a range of performance skills. They therefore offer candidates a structure within which they can consolidate, complement and extend the skills they may have developed in grade exams or through other activities and learning opportunities.

The work presented in the performance programmes must exemplify and demonstrate the intended learning outcomes for the relevant level (Foundation, Intermediate or Advanced).

Candidates are encouraged to be bold and imaginative in devising their performance programmes, which ideally should reflect their personal interests and enthusiasms and which may include elements of their own original writing, composition, choreography and/or design. There are also opportunities to work with another performer if desired.

While the emphasis is on live performance, candidates may, if they wish, also include audio or audio-visual recordings as part of their performance programme.

Candidates are responsible for providing playback facilities for any audio or audio-visual recording they wish to present. All scenic, prop, costume and technical elements must be set up and removed within the time allowed for performance. Candidates are responsible for introducing their programme and ensuring its progression.

If required, an assistant may operate technical equipment.

A live audience may be present at these exams.

In assessing Performance Certificates, examiners will refer to the published criteria and learning outcomes at the appropriate level for the relevant performance skills.

The candidate's performance will be designated as Distinction, Merit, Pass or Below Pass. A written report will be provided but no numerical mark will be awarded.

Performance Certificates involve no activity other than a presented performance; there are no sight reading, improvisation or discussion components. However, candidates and teachers should be aware that examiners may wish to engage in some informal conversation before and/or after the performance in order to create a supportive atmosphere and enhance the flow of the exam.

NB Candidates who have reached the appropriate level of attainment with other awarding organisations or have used other routes of preparation are welcome to enter for Performance Certificates. In such cases candidates and teachers are strongly advised to consult the learning outcomes appropriate to the subject area and level they have chosen before registering for these exams (see pages 12-13).

Performance Certificates

Foundation Performance Certificate

This qualification is intended for candidates who have completed **Grade 3** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely on performance before progressing to work at Intermediate level.

The candidate will devise, present and perform a continuous performance programme that includes a range of material and demonstrates performance skills at an appropriate level.

The entire programme must last **12-15 minutes** and demonstrate skills, knowledge and understanding gained from working at **Foundation level (Grades 1-3)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Some simple costume and staging must be employed.

A second performer may be involved in one of the items presented.

Intermediate Performance Certificate

This qualification is intended for candidates who have completed **Grade 5** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely upon performance before preparing to work at Advanced level (Grades 6-8).

The candidate will devise, present and perform a continuous performance programme that includes a wide range of challenging material and demonstrates a range of performance skills at an appropriate level.

The entire programme must last **17-20 minutes** and demonstrate skills, knowledge and understanding gained from working at **Intermediate level (Grades 4-5)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Simple but effective costume and staging must be employed.

A second performer may be involved in one or two of the items presented.

Advanced Performance Certificate

This qualification is intended for candidates who have completed **Grade 8** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely upon performance before contemplating work at diploma level. Candidates are encouraged to be innovative, bold and imaginative in their approach and to present work that genuinely reflects a mature sense of ownership and mastery of their material.

The candidate will devise, present and perform a varied and challenging performance programme that demonstrates a range of performance skills at an appropriate level.

The entire programme must last **25-30 minutes** and demonstrate skills, knowledge and understanding gained from working at **Advanced level (Grades 6-8)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Effective costume and staging must be employed.

A second performer must be involved in at least one of the items presented and may also appear in up to two other items.

Options for further study

Performing

Diplomas in Performing (Speech and Drama)

Trinity offers three diploma-level qualifications in Performing (Speech and Drama).

ATCL Performing (Speech and Drama)

This qualification encourages candidates to prepare and perform a programme at a level that reveals professional potential. Candidates will have the opportunity to achieve standards which are comparable with other qualifications available in the UK at Level 4 in the Qualifications and Credit Framework or the first year of degree-level study.

There are no formal requirements for this qualification but candidates are advised to have gained a pass at Grade 8 in Speech and Drama, or the Trinity Advanced Performance Certificate or equivalent qualifications and/or experience.

This is a single unit qualification. Candidates present a 25-minute performance programme followed by a viva and some related practical tasks.

LTCL Performing (Speech and Drama)

This qualification encourages candidates to demonstrate aspects of professional competence in performance. Performance standards are comparable to other qualifications available in the UK at Level 6 in the Qualifications and Credit Framework or the final year of an undergraduate degree. Candidates are encouraged to be thoughtful, reflective performers who can respond to direction, and can interpret and innovate.

Candidates are required to have gained an ATCL in Performing (Speech and Drama, Musical Theatre or Performance Arts) or a comparable qualification or Approved Prior Learning.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

► Unit 1 – Supporting Theory

Candidates sit a written paper of two and a half hours under exam conditions. This unit is offered twice yearly, normally in May and November.

► Unit 2 – Reflective Practice

Candidates submit an essay of approximately 4,000 words on the topic of performing, reflecting insights gained through four different examples of first-hand experience.

► Unit 3 – Performance

Candidates present a 30-minute performance programme followed by a viva and some related practical tasks.

FTCL Performing (Speech and Drama)

This qualification gives opportunities to candidates to demonstrate evidence of mastery and consolidate their experience as performers. Candidates are encouraged to be reflective practitioners able to undertake a wide range of responsible roles in a variety of professional situations in theatre and would show comparable outcomes to other qualifications available in the UK in the Qualifications and Credit Framework at Level 7.

Candidates are required to have gained an LTCL in Performing (Speech and Drama) or a comparable qualification or Approved Prior Learning.

This qualification is comprised of two units.

► Unit 1 – Development Skills

Candidates submit a dissertation of approximately 12,000 words on an approved topic, related to some aspect of speech and drama or the history of literature. The dissertation should seek to offer a genuine contribution to fuller understanding of the chosen subject.

► Unit 2 – Performance

Candidates devise and present a 30-minute performance programme of speech and drama. They present a 10-minute talk describing and discussing the ways in which the performance was devised and developed. A 20-minute viva follows.

Full details of requirements for all Trinity diploma-level qualifications, regulations for entry, methods of assessment, assessment criteria, attainment descriptors and supporting information are published in the Trinity Diplomas in Drama & Speech Subjects syllabus.

Teaching and Education Studies

Diplomas in Teaching and Education Studies (Speech and Drama or Applied Drama)

Trinity offers qualifications in teaching Speech and Drama at two levels – Associate (ATCL) and Licentiate (LTCL). Additionally, we offer a teaching qualification in Applied Drama at Licentiate level, and Fellowship level diplomas in Education Studies for both Speech and Drama and for Applied Drama.

ATCL Teaching (Speech and Drama)

This qualification is evidence that the candidate can plan and deliver a taught programme for a specific learner or group of learners in a given setting and reflect upon its effectiveness. The qualification is of particular value to those working with individuals and small groups in studios and colleges. Assessment standards are comparable to those of other qualifications available at Level 4 in the Qualifications and Credit Framework or the first year of degree-level study.

The minimum age for this qualification is 18 on date of registration. There are no formal prerequisite requirements but candidates are advised to have gained a pass at Grade 8 Speech and Drama, Musical Theatre or Performance Arts or the Trinity Advanced Performance Certificate, or equivalent qualifications and/or experience.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

► Unit 1 – Principles of Teaching

Candidates sit a written paper of two hours under exam conditions. This unit is offered twice yearly, normally in May and November.

► Unit 2 – Teaching Experience

Candidates submit a written project of approximately 3,000 words comprising two case studies focusing on the candidate's teaching of one pupil and one group of pupils (minimum three pupils) over a combined minimum of 20 hours' verified teaching time. A 500-word Materials Project must also be submitted.

► Unit 3 – Practical Applications

Candidates lead an observed 30-minute teaching session for either an individual pupil or group of pupils. This is followed by a 15-minute viva.

Options for further study

LTCL Teaching (Speech and Drama) **LTCL Teaching (Applied Drama)**

This qualification is evidence that the candidate can plan and deliver a taught programme for a range of learners, learner groups and settings and evaluate their effectiveness. It is suitable for candidates who will take responsibility for planning and teaching Speech and Drama in schools, colleges and private studios. Assessment standards are comparable to those of other qualifications available at Level 6 in the Qualifications and Credit Framework or the final year of degree-level study.

The minimum age for this qualification is 19 on date of registration. Candidates are required to hold an ATCL in Performing or Teaching or equivalent vocational qualification or have Approved Prior Learning.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

► **Unit 1 – Principles of Teaching**

Candidates sit a written paper of two and a half hours under exam conditions. This unit is offered twice yearly, normally in May and November.

► **Unit 2 – Teaching Experience**

Candidates submit a written project of approximately 5,000 words comprising three case studies focusing on the candidate's teaching of three groups of students over a combined minimum of 30 hours' verified teaching time. A 1,500-word Scheme of Work must also be submitted.

► **Unit 3 – Practical Applications**

Candidates lead an observed 40-minute teaching session for a class of 10 or more students. A 20-minute viva follows.

FTCL Education Studies (Speech and Drama) **FTCL Education Studies (Applied Drama)**

This qualification is evidence that the candidate can, on the basis of familiarity with a range of educational contexts, reflect critically on personal practice and that of others, relate it to theory and bring this experience to bear on the planning and implementation of programmes of teaching and learning. In the UK this diploma is at Level 7 of the Qualifications and Credit Framework.

The minimum age for this qualification is 21 on date of registration. Candidates should be at a standard comparable to at least LTCL Teaching and must have at least two years' full-time or four years' part-time verified teaching experience in the relevant field.

There are two units to this qualification which must be completed within five years from the date of the first submission. Unit 1 must have been passed before the candidate can progress to Unit 2.

► **Unit 1 – Development Skills Teaching**

Candidates carry out academic and/or action research on an approved topic based on an authentic learning environment and submit a dissertation of approximately 12,000 words.

► **Unit 2 – Principles and Practice**

Candidates give a formal presentation on the dissertation and issues arising from it. A 30-minute viva follows.

Teaching diplomas are also offered in range of other subject-specific options. Full details of requirements for these qualifications, regulations for entry, methods of assessment, assessment criteria, attainment descriptors and supporting information are published in the Trinity Diplomas in Drama & Speech Subjects syllabus.

Directing

Diploma in Directing

Trinity offers a diploma in directing Speech and Drama at Fellowship level.

FTCL Directing (Speech and Drama)

This qualification is evidence that candidates can, on the basis of familiarity with a range of performance contexts, reflect critically on related theory and practice, their own directing experience and the work of other directors, and bring this to bear in the planning, preparation and rehearsal of texts for public performance.

Candidates should be at a standard comparable to at least LTCL Performing or Teaching (Speech and Drama) when registering for this diploma, and should show evidence of active personal involvement in provision of continuing professional development.

This qualification is comprised of two units, both of which must be passed for successful completion of the diploma.

► Unit 1 – Development Skills

Candidates submit a dissertation of approximately 12,000 words on an approved topic, typically a case study on preparation for a full production of a performance or a series of performances directed by the candidate.

► Unit 2 – Principles and Practice

Candidates deliver a 10-minute prepared talk, describing and discussing the practical work to be demonstrated then direct a 30-minute rehearsal of an extract from a play or other performance piece. This is followed by a 20-minute viva.

Full details of requirements for all Trinity diploma-level qualifications, regulations for entry, methods of assessment, assessment criteria, attainment descriptors and supporting information are published in the Trinity Diplomas in Drama & Speech Subjects syllabus.

Information and regulations

Exam centres

Exams are conducted both at local public centres and at pre-registered schools/educational centres. In the UK and Ireland, where there is no convenient public centre, Trinity is happy to arrange an Examiner Visit providing there are enough candidates to achieve the minimum fee level. Those wishing to arrange an Examiner Visit should contact Trinity directly. Further information on how to enter candidates for our exams can be found on our website.

Outside the UK, local representatives may be able to arrange for an examiner to visit your school or chosen venue. Please discuss your requirements with your Trinity representative well before the exam centre's closing date for entries (details of your local representative can be obtained from Trinity's central office and online at www.trinitycollege.com/worldwide).

Exam dates

Exams are conducted throughout the year on dates agreed between Trinity and its centres. Public centres publish their approximate exam dates in advance. While Trinity will normally adhere to these published dates, circumstances may dictate that alterations are made and Trinity reserves the right to alter published exam dates as necessary.

Exam entries

Grade and certificate exams are open to everyone, irrespective of age. Candidates may enter at any level without previously having taken any other exam in the same subject.

Applications for exam will be accepted by Trinity on the condition that candidates will be examined according to the requirements of the current syllabus.

All entries for exams must be made on an official Trinity entry form. Each entry form must be accompanied by the correct entry fee as listed on the fee sheet enclosed with the form. The entry form and fee must reach the local representative by the published closing date. Do not send entry forms for public centre exams to Trinity's central office except by prior arrangement. Failure to complete the entry form correctly or to submit it to the local representative by the closing date may result in the entry being refused. An additional fee will be charged if Trinity agrees to accept a late entry. Details of surcharges for late entries are given on the next page.

The person making the application (whether teacher, parent/guardian or adult student) must sign and date the entry form which constitutes an agreement to abide by Trinity's regulations. Correspondence will only be conducted with this person.

The names of candidates as shown on the entry form will be those used to produce certificates. Any errors in the original submission or changes which may be requested after the certificate has been issued will be subject to an additional charge.

A candidate who has entered for an exam at one centre is not entitled to transfer the entry to another centre, nor to defer the entry to a later session. If the candidate wishes to postpone the exam or to take it at a different centre, he or she must make a new entry and pay the appropriate fee. No refund of the original fee can be made.

An entry which has been made in the name of one candidate may not be transferred to another candidate.

Exam entry fees will not be refunded.

Trinity reserves the right to refuse or cancel the entry of any candidate if such action is considered to be necessary. When such a decision is taken by Trinity, any entry fees submitted will normally be refunded and the reason for the refusal or cancellation given.

Separate entry forms are needed for group & pair and for diploma exams. These can be obtained from local representatives or from Trinity's central office.

Candidates may not enter for different grades of the same syllabus strand in the same exam session.

Completing the entry form

Please complete the entry form in BLOCK CAPITALS except for the signature.

Each entry form for grade exams includes space for 14 candidates. Where you have more than 14 candidates, additional forms must be used and all forms stapled together. Each form must be signed by the person making the entry and the total fees on each form must be written in the space provided on each form. You may make one payment to cover all forms.

Separate entry forms must be used:

- ▶ when a separate exam day is requested for different candidates
- ▶ for each teacher or school.

Do not fax entries under any circumstances.

Step-by-step guidance notes for completing the entry form appear on the form.

Fees

Exam fees are printed on a separate fee sheet enclosed with each entry form. If the fee sheet is missing, another copy can be obtained either from your local Trinity representative or from Trinity's central office.

Closing dates and late entries

Details of closing dates are available from your local representative. Those completing entry forms are strongly encouraged to submit them in good time to meet the closing dates. Entries received by local representatives on or before the closing date are accepted at the published fees. Anyone wishing to make a late entry must contact the local representative first before completing the entry form – do not contact Trinity's central office (except in the case of an Examiner Visit entry). Late entries can be accepted only at the discretion of the local representative (not Trinity's central office) and are subject to the following surcharges:

- ▶ Day after closing date to 21 days before the exam date: + 50% of published fee.
- ▶ 20 to 14 days before the exam date: + 100% of published fee.

No entries can be accepted less than two weeks before the exam date.

Trinity and its representatives make no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry has been accepted but the exam cannot take place, the fee will be refunded at Trinity's discretion but the surcharge will be retained to cover costs of administration of the late entry.

Exam appointments

The local representative sends each candidate an appointment form for exams, which must be brought to the exam and shown to the examiner. The appointment form will give the date, time and place of the exam together with the name of the candidate and the level for which the candidate is entered.

Any errors on the appointment form made by Trinity must be notified to the local representative immediately. Candidates who have been mistakenly entered for the wrong grade by the person completing the entry form cannot change the grade on the day of the exam.

Candidates must attend on the date and time shown on the appointment form. Wherever possible, Trinity and its representatives will try to meet requests for specific dates and times if these requests are clearly shown on the entry form. No guarantee is given by Trinity that such requests will be satisfied. No alteration to the date and time arranged can be made once appointment forms have been issued.

Candidates are required to be at the venue 15 minutes before their time of exam. Trinity can make no allowance for lateness, whatever the reason. Candidates who arrive late may be required to return at another time or date in order not to inconvenience other candidates who are punctual. In such an event Trinity reserves the right to charge an additional fee.

Exam procedures

Regulations concerning the duration of exams and of selections within them must be adhered to. Examiners may stop a candidate if an item significantly exceeds the stated time-limit in order to ensure that there is sufficient time to complete all the exam tasks.

For all practical exams relating to published material, the candidate must supply the examiner with copies of the works from which extracts are chosen. Printed copies are preferred, but photocopies may be offered provided that they are accurate and complete in every respect. Handwritten copies are not acceptable. When non-original copies are provided for the examiner's use, they will be retained after the exam by examiner(s) and destroyed. They cannot be returned to candidates. The costs of any copies must be borne by candidates.

Where an extract is likely to be obscure or misleading if its context is not understood, a very brief written synopsis (no more than a short paragraph) of the play or book should be presented to the examiner before the performance commences.

It may be possible for an audience to attend the prepared performance elements of some group exams but their presence must not cause the exam programme to over-run. If the exam is to take place at a public centre, the possibility of an audience attending should be discussed with the local representative in advance. For exams presented to an audience, the examiner should be provided with:

- ▶ a performance programme which should include the order of items, the names of the candidates to be examined and an indication, if appropriate, of performed items not to be examined
- ▶ a centrally-positioned table so that the examiner can easily observe all that is presented and can write comfortably
- ▶ sufficient light with which to see to write notes (if the light spillage from the performance area is insufficient, a reading lamp should be provided)
- ▶ a room or private area so that the examiner can write up exam report forms.

For duologues/duets in individual exams, the second performer should be present in the exam room only for those items in which they are involved. The second performer must not be the teacher, but may be any one of the following:

- ▶ a performer who is not an examinee
- ▶ a performer who is an examinee and wants to repeat this duologue/duet for his or her own exam
- ▶ a performer who is an examinee but is not offering this piece for assessment.

For training, moderation and standardisation of marking standards, it may sometimes be necessary for Trinity to send more than one examiner to an exam session. Occasionally sample exams are recorded, although this is only ever done with the candidate's prior agreement. Any recordings are used solely for training and moderation exercises.

Candidates with special needs

Trinity welcomes entries from candidates with particular needs and disabilities. We recognise that many disabled people face barriers to access and achievement and are committed to eliminating discrimination on grounds of disability and promoting equality of opportunity.

We are committed to the following principles:

- ▶ encouraging disabled people to declare their disability to us so that we can assist them
- ▶ eliminating any discriminatory practices
- ▶ enabling individuals to demonstrate their skills by removing unnecessary barriers
- ▶ empowering individuals through listening to what adjustments they may need rather than second guessing what will work for them
- ▶ engaging with people to develop the right solutions
- ▶ ensuring the standards we examine are not compromised in any way.

Please refer to our Disabled Learners Policy at www.trinitycollege.com/policies

Reasonable adjustments

In order to support access to our qualifications, we will make changes where practical to the way we do things in order to remove any unnecessary barriers. This is called making 'reasonable adjustments'. We will take reasonable steps to prevent a person who has special needs suffering a substantial disadvantage compared with a person who doesn't.

In practice, reasonable adjustments are implemented according to:

- ▶ the individual's particular need, reflecting their usual method of working
- ▶ the assessment requirements
- ▶ the guidelines stipulated by regulatory authorities and industry bodies, such as the Joint Council for Qualifications.

The same standard of assessment applies to all candidates, regardless of any particular need/disability, and allowances will only be made, if appropriate, to the conduct of the exam.

Requesting special provision

All requests for reasonable adjustments must be made using the appropriate application form available at www.trinitycollege.com/drama-csn. Further guidance on how to complete the application form as well as information on the types of provision that can be made can also be obtained by emailing drama-csn@trinitycollege.com. The form must be completed and submitted to Trinity at least one month before the exam date. Additional time must be allowed for requests for braille materials.

Supporting evidence

In certain cases the application must be supported by appropriate documentary evidence. Further details on the type of evidence that can be supplied and when it is necessary to supply this can be obtained by contacting drama-csn@trinitycollege.com. Details of medical and psychological reports are not disclosed to anyone, including examiners. If the original evidence is in a language other than English, it must be accompanied by a full English translation. Trinity College London reserves the right to turn down requests for provision if sufficient information is not submitted in time.

Access arrangements

If you have any particular access requirements on the day of your exam please contact the centre or venue where you will be taking the exam for details of how they can assist when using their building and facilities.

Absence through sickness

A candidate who is sick and cannot take the exam may apply to the local representative for a re-entry permit, enclosing a medical certificate and the appointment form. Applications for re-entry permits must be made within 30 days of the exam date. The local representative will forward the medical certificate and appointment form to Trinity's central office who will issue a half-fee re-entry permit for an exam at the same level in the same subject, which can be used for an exam within 12 months of the original exam date on payment of half the current entry fee. If a re-entry permit is used towards entry for a higher-level exam, the difference in fee is also payable, ie the full fee of the higher-level exam less half the fee of the lower level exam.

It is not normally possible to apply for a half-fee re-entry permit for non-medical reasons, although Trinity will be sympathetic to bona fide cases in which appropriate evidence is provided.

Examiners are not permitted to accept either notice of withdrawal or medical certificates.

When sickness prevents a group member from performing, the exam can continue with a substitute to 'read in' for the missing person. The substitute performer will not be assessed.

All exams are assessed on the basis of the performance given on the day of the exam without regard to any external circumstances.

Results, marks and certificates

Examiners issue exam report forms to the local representative at the end of their complete period of work at a centre (or on a fortnightly basis in larger centres). On occasion, it may be necessary for the examiner to take the reports away for completion. The examiner will then forward the reports to the

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local representative at the next available opportunity. In turn, local representatives issue report forms to the person who signed the application form. Examiners and local representatives are not allowed to give details of reports in any other way or to any other person. Local representatives are not permitted to give exam results over the telephone.

Duplicates of lost exam report forms cannot be provided, although a summary of the marks obtained can be provided upon payment of a search fee. Such enquiries should be accompanied by the candidate's reference number, the date and centre at which the exam was taken, the grade and subject of exam, and the fee.

Exams at Initial and Grades 1-8 are marked out of 100. Marks are awarded on the basis of the following attainment bands:

- ▶ **85 marks or more = Pass with Distinction**
- ▶ **75-84 marks = Pass with Merit**
- ▶ **65-74 marks = Pass.**

Successful candidates will receive a certificate showing the subject and level they have passed, as well as the name of their teacher and school if this has been requested on the entry form. For group exams, a certificate will be issued for each performer.

Trinity does not accept responsibility for the non-arrival of any exam report form, marksheet or certificate after it has been posted. A duplicate of a certificate which has been destroyed or lost in the post can usually be provided for exams passed within the last 15 years. A fee is payable for each replacement, and applications for replacement certificates should quote the centre's name, date of exam, candidate's name and number, and include the fee.

Certificates of Special Merit

Candidates who have passed Grades 1-8 solo and/or pair exams either in a single syllabus strand (eg Individual Acting Skills) or any combination of drama and performance syllabus strands, can apply for a Certificate of Special Merit. Those who have achieved a Distinction at every grade will have the words 'with Distinction' added to their Certificate of Special Merit.

To apply for a Certificate of Special Merit, send copies of every certificate or exam report form to the Operations team at Trinity's central office.

Appeals procedure

Teachers, schools, parents, guardians and candidates who wish to question the outcome of exams should use the procedure set out at www.trinitycollege.com/appeals

Guidance and support

Trinity strives constantly to update and improve its support for teachers and candidates, who are encouraged to visit www.trinitycollege.com/support-drama

Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the UK under the Data Protection Act 1998. Please see the Trinity College London website www.trinitycollege.com for the most up-to-date information about our data protection procedures and policies.

Health and safety guidelines

1. Candidates and teachers must be aware that any kind of physical performance involves the entire body and that every precaution must be taken to ensure the safe and healthy use of this instrument. Teachers should have basic knowledge of safe practice including appropriate warm-up and cool down activities, injury prevention and care. The following guidelines should be observed.
 - ▶ Ensure that the body and voice are warmed up before performance.
 - ▶ Wear suitable footwear and clothing to facilitate safe and easy movement.
 - ▶ Any scene involving simulated violence must be carefully rehearsed and the onus placed on the imagined receiver of the violence to create the desired effect.
 - ▶ Any scene involving combat with weapons must be rehearsed under the direction of a qualified instructor.
2. Care must also be taken in the provision of safe and healthy conditions for performance as follows.
 - ▶ Floor surfaces must be even and clean, with no sharp projections.
 - ▶ Any stage furniture must be safely positioned and have no dangerous edges.
 - ▶ Where electrical equipment for sound and lighting is used there must be no cables on the performing area, and lighting equipment must be rigged with safe ladder/towers and fitted with safety chains.
 - ▶ Every precaution must be taken to ensure a safe environment for performances, with adequate ventilation.

Notes