

# Diplomas in Drama & Speech Subjects

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Syllabus for Performing, Communication Skills,  
Teaching, Education Studies, Directing

from 2009

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# Introduction

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It gives us great pleasure to introduce the Trinity College London Diplomas in Drama & Speech Subjects syllabus, which includes full information on performing, teaching and directing qualifications in Speech and Drama, Theatre Arts, Musical Theatre, Performance Arts, Applied Drama and Communication Skills.

All the qualifications in this syllabus are regulated in England, Wales and Northern Ireland. Trinity College London qualifications are assessed to the same standards across approximately 60 countries and we are therefore in contact with numerous education authorities around the world to ensure that our candidates' achievements are recognised globally.

We sincerely hope that teachers and students alike will find the exploration of the syllabus 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 professional recognition are considerable.

Additional guidance information can be found on our website [trinitycollege.com](http://trinitycollege.com), which is regularly updated. While preparing for their diploma, candidates are encouraged to visit the website regularly and to share ideas, opinions and experiences with other candidates worldwide via the forum facility.

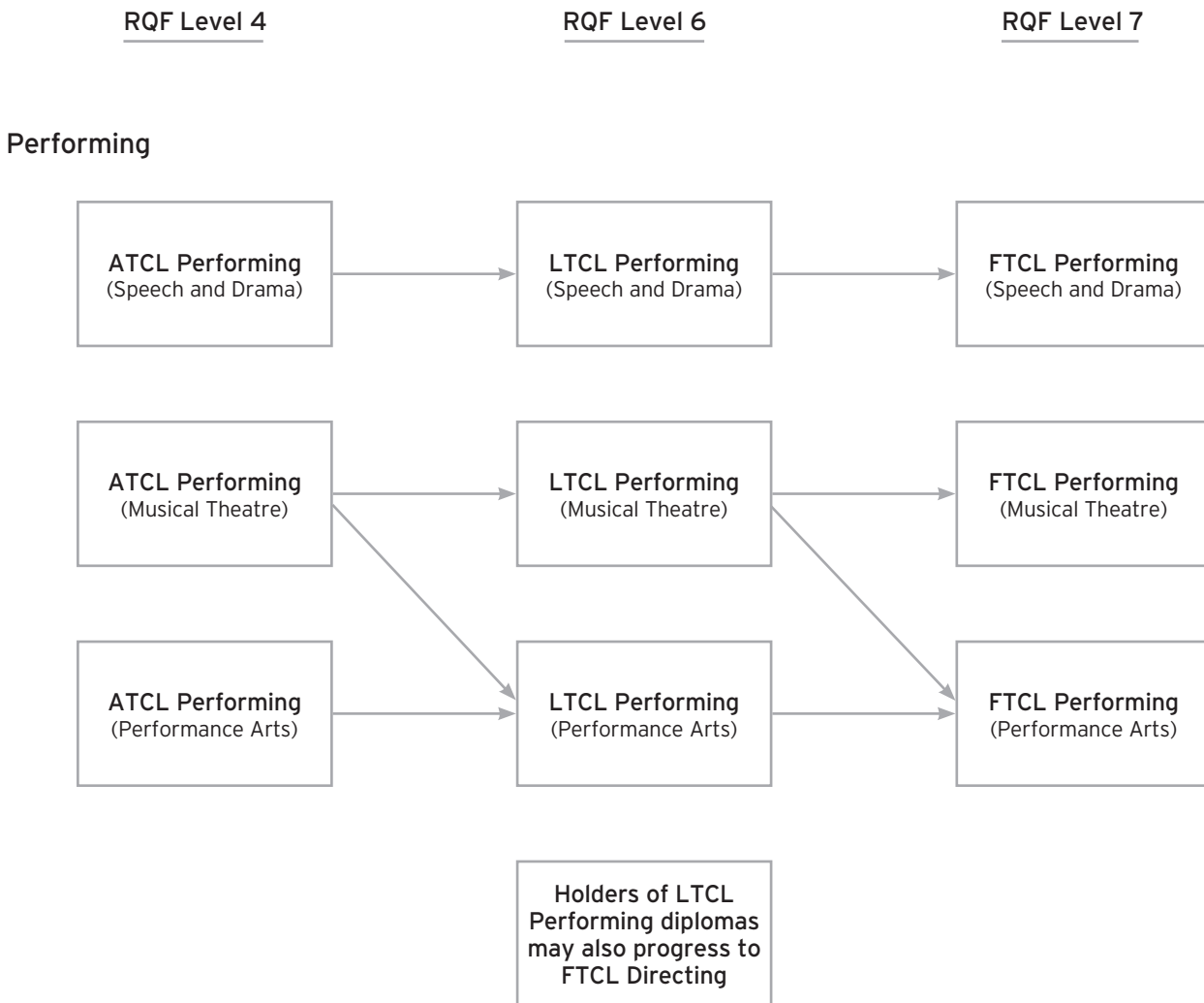
We wish you well in your endeavours.

**Trinity College London**

# Overview

Trinity College London's drama and speech exams at Associate, Licentiate and Fellowship diploma levels provide a scheme of assessment in a range of performing arts disciplines at comparable standards to higher education studies. These qualifications are regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales, and they have formal recognition in a number of other countries. For the benefit of candidates in the UK, along with those who may be seeking to pursue their education there, the Trinity website [trinitycollege.com](http://trinitycollege.com) contains reference to the formal name and reference number of all Trinity qualifications approved within the Regulated Qualifications Framework (RQF).

## Some suggested study pathways



NB Other study pathways are available. For example, holders of teaching diplomas may be eligible to enter for higher-level performing diplomas and vice versa. Please refer to the prerequisites for each qualification.

**RQF Level 4**

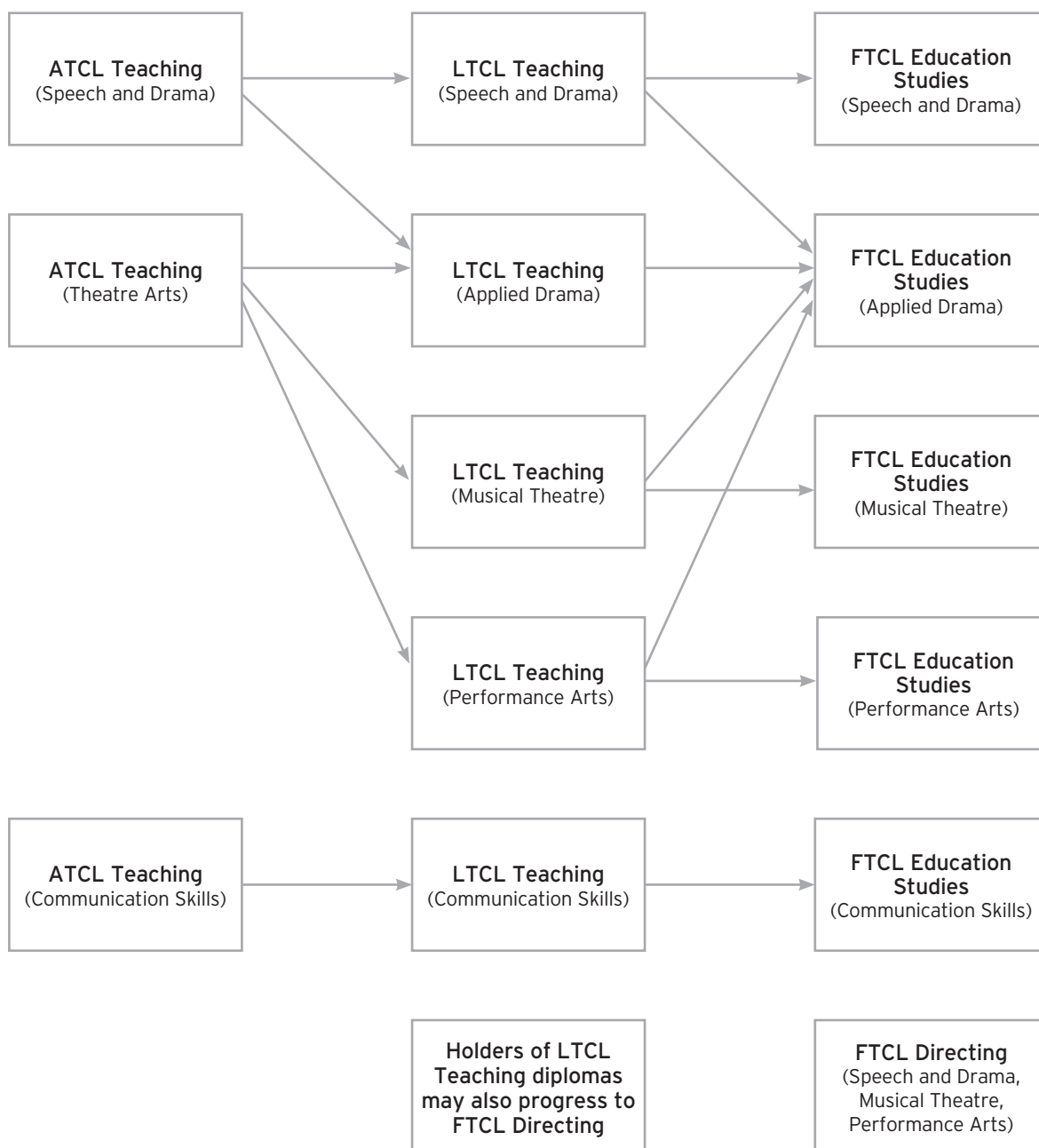
**RQF Level 6**

**RQF Level 7**

**Communication Skills**



**Teaching, Education Studies and Directing**



# Regulations

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## Exam centres

Diploma exams are conducted at designated local public centres and at pre-registered school or college centres. In the UK only, if there is no convenient public centre, Trinity will arrange an Examiner Visit provided there are enough candidates to achieve the minimum fee level. This may also include drama grade exams. Those wishing to arrange an Examiner Visit should contact Trinity directly. In some cases Trinity representatives can arrange an Examiner Visit in conjunction with the centre's exam session. Please discuss your requirements with your local Trinity representative well before the exam centre's closing date for entries.

## Exam dates

Practical exams are conducted throughout the year on dates agreed between Trinity and its public centres. Public centres publish exam dates in advance. While Trinity will normally adhere to these published dates, circumstances may require an alteration and Trinity reserves the right to change published exam dates as necessary.

Written exams take place twice a year on dates set by Trinity. The dates of written exams at public centres are published in advance.

## Exam entries

Applications for exam will be accepted by Trinity on the understanding that candidates will be examined according to the requirements of the current syllabus, subject to any special condition which may from time to time be advertised.

Candidates may not enter for a diploma in the same subject at different levels in any one session.

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 each entry form. All UK Examiner Visit entries should be sent directly to Trinity's central office. For UK public centres and the rest of the world, send entries to the appropriate Trinity representative.

The name of the candidate as shown on the entry form will be that printed on the certificate. Any errors on the appointment form or report form must be reported to Trinity immediately.

The entry form and fees for entries at public centres must reach Trinity's central office or the Trinity representative before the closing date, as announced by the centre. An additional fee will be charged if Trinity agrees to accept a late entry.

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 can be conducted only with this person.

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

## Closing dates and late entries

Trinity and its representatives publish closing dates for entries to its exams at the beginning of each year.

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

Day after closing date to three weeks before the exam date:	+ 50% of published fee
two weeks six days to two weeks before the exam date:	+ 100% of published fee

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

Trinity makes 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, at the discretion of Trinity, the fee will be refunded but the surcharge will be retained to cover costs of administration of the late entry.

## Prerequisites for entry

Prerequisites for entry are listed under the details of each qualification. Where there is reference to a grade or other exam pass as a prerequisite, this refers to that award by Trinity or its equivalent from any award-giving body regulated by the Office of Qualifications and Examinations Regulation (Ofqual), or a similar authority in other countries. In case of doubt about the status of qualifications being submitted as prerequisites, the decision of Trinity's Academic department shall be final.

Where other qualifications and/or experience are indicated as alternative prerequisites to formal qualifications in the syllabus, candidates must provide detailed evidence of course transcripts which they have attended and/or relevant experience and/or a body of work which has been completed. The decision of Trinity's Academic department shall be final.

Age requirements – which are applied strictly – are set on the basis that candidates are required to have developed skills in evaluation and research as well as experience in the sector.

Proof that all requirements or prerequisites have been met, or have been deemed by Trinity to be met, will be needed before a candidate is permitted to register for a qualification.

Any programme, dissertation or body of work presented at FTCL in Performing, Education Studies or Directing must have the prior approval of Trinity's Academic department in terms of length/quantity, structure and topic, before the candidate's registration is accepted. Please see the relevant subject sections for further details.

### Completing the entry form

Please read carefully any instruction accompanying the entry form, particularly in relation to required documentary evidence or prerequisites. Complete the entry form in block capitals, and sign it.

Candidates must use a separate entry form for each different exam. Each form must be signed by the person making the entry (whether teacher, parent, guardian or adult candidate) and the fees on each form must be written in the space provided.

Do not fax entries under any circumstances.

### Fees

Exam fees are printed on a separate sheet enclosed with entry forms. If the fee sheet is missing, another copy can be obtained from your local Trinity representative or from Trinity's central office. Exam fees will not be refunded.

### Exam appointments and monitoring

Trinity will send each candidate an appointment form for practical and written exams which must be brought to the exam and shown either to the examiner for a practical exam or to the invigilator for a written exam. The appointment form will give the date, time and place of the exam together with the name of the candidate and the exam for which he or she is entered.

Any errors on the appointment form must be notified to the representative immediately.

Candidates must attend the exam 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 ready 15 minutes before the time of their appointment. 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 prejudice the exam of other candidates who are punctual. In such an event, Trinity reserves the right to charge an additional fee.

For training, monitoring and standardisation of marking standards, it may sometimes be necessary for Trinity to send more than one examiner to an exam session. Occasionally exams are video or audio recorded. This is only ever done with the candidate's prior agreement. Any recordings are used solely for training and monitoring and will not be released for any form of public broadcast or display.

### 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 special needs 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 [trinitycollege.com/policies](http://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 [trinitycollege.com/drama-csn](http://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](mailto: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](mailto: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**

If the candidate is sick and cannot take the exam, he or she 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 re-entry permit for an exam at the same level in the same subject. This 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 an exam at a higher level, 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.

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

### **Results, marks and certificates**

Candidates for both practical and written exams receive an exam report/mark sheet.

Associate (ATCL) and Licentiate (LTCL) exams are marked out of 100. The pass mark is 50. Distinction is awarded for 75 and over.

In Fellowship (FTCL) exams, candidates are either Approved or Not Approved. No marks are allocated, in line with normal practice for awards at postgraduate level. Successful candidates will receive a certificate showing the subject and level they have passed.

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 certificate and applications for replacement certificates should quote the centre name, date of exam, candidate's name and number, and include the fee.

Trinity reserves the right to award no marks for invalid items. The outcome of any referred exam reports will be conveyed to the representative as soon as possible after the matter has been considered.

All diploma reports are returned to Trinity's central office to be checked and counter-signed, after which they will be sent to the representative who will issue the reports to the candidate. Examiners and representatives are not allowed to give details of reports in any other way or to any other person. Representatives are not permitted to give exam results over the telephone.

Duplicates of lost 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 level and subject of exam, and the fee.

### **Completion times for diplomas**

Candidates must complete **all** units of the ATCL and LTCL exams within three years of passing the first unit. Candidates for FTCL should submit their work within five years of initial registration.

### **Malpractice**

When submitting written materials for diploma exams, candidates must include a signed declaration stating that it is their own original work. All primary and secondary sources must be acknowledged in line with standard academic practice. Written materials that appear to contain evidence of plagiarism will be reviewed and marks awarded may be modified or – in some cases – the unit declared null and void. In extreme cases the candidate may be disqualified from further entry for the diploma.



**Academic dress**

Holders of Associate diplomas are entitled to wear an academic gown. Holders of Trinity Licentiate and Fellowship diplomas are entitled to wear a gown and hood. Candidates wishing to obtain academic dress must first contact Trinity's central office for appropriate authorisation. Candidates should then contact the robes makers, Ede & Ravenscroft Ltd, Unit A, Denny Industrial Estate, Waterbeach, Cambridge CB5 9PB, UK (email: [student@edeandravenscroft.co.uk](mailto:student@edeandravenscroft.co.uk)), who will supply details of the design and of the cost of hire or purchase.

**Appeals and enquiries about results**

Entry for Trinity exams constitutes acceptance of the professional judgement of the examiners.

Teachers, schools, parents and candidates who wish to question the outcome of drama exams should use the procedure set out at [trinitycollege.com](http://trinitycollege.com). In any other dispute concerning the conduct of any exam, the decision of Trinity's Academic Director shall be final.

**Customer service**

Trinity strives constantly to update and improve its syllabuses. Amendments and additions are published on the website at [trinitycollege.com](http://trinitycollege.com). The website is also the source of general information about Trinity and its services. A Customer Service statement is available on the website.

**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 [trinitycollege.com](http://trinitycollege.com) for the most up-to-date information about our data protection procedures and policies.

# Methods of assessment

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The overall assessment structure for Trinity's higher-level qualifications in Drama & Speech Subjects is based on a combination of three forms of exam:

- exam (including written papers) or performance undertaken in controlled conditions
- submitted work appropriate to the area of specialisation and the level being assessed, and discussion of it or report on it by the examiner
- viva voce, which may include testing for specific skills, demonstration or presentation by the candidate, and discussion with the examiner.

The balance between the three forms of exam varies to reflect the nature of the specialisation being assessed.

Marks are awarded on the basis of the published assessment criteria. Each candidate receives a report which announces his or her result with a commentary and, if appropriate, numerical marks.

At ATCL and LTCL the pass mark in each component is 50%. A candidate must achieve the pass mark in every unit in order to be awarded a pass overall.

At ATCL and LTCL a Distinction is awarded if the overall pass mark is 75% or more. It is not necessary to achieve 75% or more in every unit in order to be awarded a Distinction, but the pass mark must have been exceeded in every unit.

At FTCL the result is announced as Approved or Not Approved.

A candidate who decides to resit an exam in which he or she has previously failed, or in which they would like to improve their result from Pass to Distinction, must retake all parts of the unit in question, and no content (eg performance repertoire, submitted work) should replicate content previously presented unless advised otherwise. For further information please contact [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Assessment criteria

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Examiners award marks according to the following criteria:

## 1. Discipline-specific knowledge (30 marks)

This mark takes into account the following aspects:

- breadth and depth of conceptual understanding
- sector knowledge
- complexity of material.

## 2. Communication (30 marks)

This mark takes into account the following aspects:

- clarity of presentation and intent
- range of techniques used
- suitability to context/purpose.

## 3. Planning and awareness (30 marks)

This mark takes into account the following aspects:

- contextual awareness
- analysis and planning
- evaluation and development of materials, etc.

## 4. Integration (10 marks)

The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity, individuality and personal investment.

# Attainment descriptors

ATCL	LTCL	FTCL
<b>1. Discipline-specific knowledge (30%)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Distinction:</b> An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.</p> <p><b>Pass:</b> A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.</p> <p><b>Below Pass:</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Distinction:</b> A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.</p> <p><b>Pass:</b> An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.</p> <p><b>Below Pass:</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Awarded:</b> An authoritative demonstration of concepts and methodologies combined with knowledge which is at the forefront of the discipline.</p> <p><b>Not Awarded:</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>
<b>2. Communication (30%)</b>		
<p>The communication mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• clarity of presentation and intent</li> <li>• suitability to purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction:</b> Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations.</p> <p><b>Pass:</b> Persuasive communication, satisfying expectations and the needs of the audience.</p> <p><b>Below Pass:</b> Communicative intention not consistently clear or sufficiently well executed.</p>	<p>The communication mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• clarity of presentation and intent</li> <li>• suitability to purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction:</b> Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.</p> <p><b>Pass:</b> Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.</p> <p><b>Below Pass:</b> Communicative intention not consistently clear or sufficiently well executed.</p>	<p>The communication mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• clarity of presentation and intent</li> <li>• suitability to purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Awarded:</b> The ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively to inform appropriate responses.</p> <p><b>Not Awarded:</b> Communicative intention not consistently clear or sufficiently well executed.</p>

ATCL	LTCL	FTCL
<b>3. Planning and Awareness (30%)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc and reflective practice.</li> </ul> <p><b>Distinction:</b> Clear awareness of needs in relation to various styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes.</p> <p><b>Pass:</b> Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.</p> <p><b>Below Pass:</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc and reflective practice.</li> </ul> <p><b>Distinction:</b> Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.</p> <p><b>Pass:</b> The ability to demonstrate full responsibility for own role and how it relates with needs, developing materials and designing appropriate responses to suit various situations. This is informed by thorough preparation and research.</p> <p><b>Below Pass:</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc and reflective practice.</li> </ul> <p><b>Awarded:</b> The ability to demonstrate full responsibility in planning and managing substantial activities at a professional level with consideration of alternative perspectives and practices, and the implications of these.</p> <p><b>Not Awarded:</b> Weak demonstration of contextual awareness and needs.</p>
<b>4. Integration (10%)</b>		
<p>The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity and personal investment.</p>	<p>The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity and personal investment.</p>	<p>The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity, individuality and personal investment.</p>

# Changes from previous edition

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In general, wherever the description of diploma requirements might be construed to be conditional or ambiguous they have been clarified, eg 'the candidate **should** present three pieces' is replaced throughout with 'the candidate **must** present three pieces' and so on.

The requirements and guidance for each diploma have been modified to reflect new study strands, eg Communication Skills has been added to ATCL Teaching.

In some cases requirements have been slightly re-ordered or clarified, or additional guidance added.

## **ATCL Performing (Musical Theatre)**

- Unit 1.1 – The four songs now must come from published musical theatre works.

## **ATCL Performing (Performance Arts) – new diploma.**

### **LTCL Performing (Speech and Drama)**

- Unit 1 – Duration of written paper increased to two and a half hours.
- Unit 2 – Essay length increased to approximately 4,000 words.

### **LTCL Performing (Musical Theatre)**

- Unit 1 – Duration of written paper increased to two and a half hours.
- Unit 2 – Essay length increased to approximately 4,000 words.
- Unit 3 – The phrase 'performance programme' replaces 'platform performance'.

### **LTCL Performing (Performance Arts) – new diploma.**

### **FTCL Performing (Performance Arts) – new diploma.**

### **ATCL Communication Skills (Public Speaking) – new diploma.**

### **LTCL Communication Skills (Public Speaking) – new diploma.**

## **ATCL Teaching**

- Communication Skills added as a study option.
- Unit 1 – Duration of written paper increased to two hours.
- Unit 2 – Total length of case studies increased to approximately 3,000 words.
- Unit 3.2 – As per August 2006 announcement, the viva voce no longer covers the submitted materials but relates solely to the demonstration lesson.
- Candidates are now required to 'work with the pupils' (rather than 'direct at least one piece of drama') and to 'use improvisation or impromptu response to stimulate creativity' (rather than 'to move the work forward').

## **LTCL Teaching**

- Minimum age for this qualification is now 19 on date of registration.
- Performance Arts and Applied Drama added as study options.
- Unit 1 – Duration of written paper increased to two and a half hours.
- Unit 2 – Total length of case studies increased to approximately 5,000 words. The requirements for this task have been clarified.
- Unit 3.2 – As per August 2006 announcement, the viva voce no longer covers the submitted materials but relates solely to the demonstration lesson.

**LTCL Applied Drama – diploma withdrawn.** Applied Drama is available as a study option in LTCL Teaching or FTCL Education Studies.

## **FTCL Education Studies**

- Minimum age for this qualification is now 21 on date of registration.
- Performance Arts, Applied Drama and Communication Skills added as study options.

## **FTCL Directing**

- Performance Arts added as a study option.
- The requirements for this diploma have been re-written to offer students additional focus on the practical and artistic processes involved in directing. Specific enquiries on this diploma should be addressed to [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Diplomas in Performing and Communication Skills

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## Guidance to candidates

In order to pass a Trinity diploma in Performing (Speech and Drama, Musical Theatre or Performance Arts) or Communication Skills (Public Speaking), candidates must be able to:

- set goals, and prioritise work according to its importance, managing time and resources needed to complete work
- assess the immediate area in which they are working for any potential hazards, taking steps to remove risk. By using exercises to warm up and cool down and by pacing their performance, performers minimise risk to their health
- maintain focus and concentration to ensure that the performance satisfies the brief and adapt material to demonstrate its strengths, improving its appeal and artistic qualities. Through evaluating the performance, performers assess whether the performance objectives have been achieved, identifying ways to improve the performance in future
- perform to standards which are expected within the industry, including broader skills such as timekeeping, reliability and ways of behaving which are vital to professional reputation
- where appropriate, perform unrehearsed material (improvisation), establish and maintain an effective working relationship with others by agreeing the performance requirements, sharing any challenges, making constructive suggestions, maintaining concentration and identifying opportunities for improvement
- where appropriate, perform under direction, manage their own practice time and be responsible for contributing positively to rehearsals, making the leader aware of any difficulties and suggesting alternative approaches. By maintaining concentration when presenting their skills to an audience, performers take full account of all directions given by the leader.

*Refer to Appendix 1 for Health and Safety guidelines for all exams in this syllabus.*

# ATCL Performing (Speech and Drama)

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## Aims

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

## Prerequisites

There are no formal entrance requirements for this qualification but candidates are advised to have studied for an advanced level qualification in an aspect of performance (eg Grade 8 in Speech and Drama) or have extended experience in performing.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate sound knowledge of the fundamental concepts of speech and drama
- use different approaches to solve problems
- communicate accurately with clear intent
- appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to them
- undertake small-scale investigative or development activities, using appropriate methods and techniques
- operate in moderately critical situations where success depends on choosing appropriate responses.

## Content

Candidates' work will involve the following:

- interpretation and oral delivery of the major varieties of prose, poetry and drama
- techniques of acting
- principles and practice of voice, speech, oral interpretation and characterisation
- rehearsal methodologies
- knowledge of appropriate literature.

## Structure and marking schemes

This qualification comprises a single unit:

Unit 1 – Performance (practical exam and viva voce) 100%

To achieve a pass overall, candidates must gain 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above.

## Assessment criteria (see page 11)

The unit has defined assessment objectives and these are measured using the following criteria:

- techniques – use a wide range of physical and vocal skills, using physical space creatively
- communication – adopt and sustain roles, working spontaneously where appropriate
- planning and contextual awareness – respond imaginatively to the quality, form, content and context of a variety of texts, and reflect upon personal performance
- integration of skills, knowledge and awareness.



## Unit 1 – Performance (this is a single unit qualification)

### Assessment objectives

The candidate should:

- show a creative response to the performance environment and audience, using creative skills as required for realisation of practice-based work
- apply stage craft as appropriate to content and context and deliver a focused physical and vocal performance
- have knowledge of the key components of performance and the techniques by which it is created and realised.

### 1.1 – Performance (70 marks) 25 minutes

Candidates are required to:

- perform from memory **two** dramatic extracts (one may be in the form of a duologue and performed with another actor), each from a different published play; the two plays chosen must offer a contrast in style and period, and one must have been written post-1950
- speak from memory a published lyric poem
- speak from memory **either** a passage of published narrative verse **or** a passage of prose, **either** fiction **or** non-fiction
- give an impromptu talk on a subject related to performance. The subject will be given by the examiner and candidates will be given approximately 30 seconds to arrange their ideas and may make a few notes. The talk should last approximately four minutes and may be terminated by the examiner if it shows signs of significantly overrunning.

### 1.2 – Viva voce (30 marks) 20 minutes

Candidates are required to:

- improvise in relation to one of their prepared items – the stimulus to be provided by the examiner
- work with the examiner on a piece of previously unseen text, discussing its interpretation, their approach and possible rehearsal techniques
- discuss with the examiner some or all of the items presented, with reference to their literary and dramatic contexts, interpretation and performance
- demonstrate knowledge and understanding of appropriate technical skills including matters pertaining to Health and Safety in rehearsal and performance.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# ATCL Performing (Musical Theatre)

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## Aims

This qualification encourages candidates to be multi-skilled, reflective performers in musical theatre, showing professional potential. Their performance standards will be comparable in the UK to other qualifications available at Level 4 in the Regulated Qualifications Framework or the first year of degree-level study.

## Prerequisites

There are no formal entrance requirements for this qualification but candidates are advised to have studied for an advanced level qualification in an aspect of performance (eg Grade 8 in Musical Theatre) or have had extended experience in performing in the field of musical theatre.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate a sound knowledge of the fundamental concepts of musical theatre
- use different approaches to solve problems
- communicate accurately with clear intent
- appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to them
- undertake small-scale investigative or development activities, using appropriate methods and techniques
- operate in moderately critical situations where success depends on choosing appropriate responses.

## Content

Candidates' work will involve the following:

- preparation of an integrated programme of contrasting musical theatre performances
- evaluation and interpretation of published and/or original musical theatre works
- integration of the skills of acting, singing and choreographed movement/dance in dramatic communication
- rehearsal methodologies
- discussion of works, principles and practice of musical theatre.

## Structure and marking scheme

This qualification comprises a single unit:

Unit 1 – Performance (practical exam and viva voce) 100%

To achieve a pass overall, candidates must gain 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above.

## Assessment criteria (see page 11)

The unit has defined assessment objectives and these are measured using the following criteria:

- techniques – use a wide range of physical and vocal skills, using physical space creatively
- communication – communicate dramatic ideas through the media of singing, speaking and moving
- planning and awareness – respond imaginatively to the form, content and context of material, and reflect upon personal performance
- integration of skills, knowledge and awareness.

## Unit 1 – Performance (this is a single unit qualification)

### Assessment objectives

The candidate should:

- show a creative response to the performance environment and audience, using creative skills as required for realisation of practice-based work
- apply stagecraft as appropriate to content and context and deliver a focused physical and vocal performance
- have knowledge of the key components of performance, and the techniques by which it is created and realised.

### 1.1 – Performance (70 marks) 25 minutes

Candidates will demonstrate professional potential in two of the three major musical theatre disciplines (acting, singing and choreographed movement/dance) and a good level of competency in the third.

Candidates are required to perform from memory a programme of **six** contrasting performances thematically linked. The presentation must include two contrasting spoken items from plays or musicals and four songs from published musical theatre works, one of which must be a dance-based item and the three others representative of different song types such as:

- duet
- light romantic ballad
- torch song
- patter song
- comic song
- rock or pop song
- character song.

The programme must include material written both before and after 1965, and a substantial amount of progressive dramatic communication through integrated use of acting, singing and, where appropriate, choreographed movement/dance. There must be appropriate spoken introductions and links to the items.

One item only may be performed with another actor, who may be one of the following:

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

The performed programme should last no more than 25 minutes, including any setting up, clearing away and breaks between items.

### 1.2 – Viva voce (30 marks) 20 minutes

Candidates will be required to:

- deliver the words of a song as a dramatic monologue. The song will be given to the candidate 15 minutes before the exam starts
- work with the examiner on a previously unseen piece of dramatic text, discussing its interpretation, their approach and possible rehearsal techniques
- discuss with the examiner some or all of the items performed, with reference to their original contexts, interpretation and performance
- demonstrate knowledge and understanding of appropriate technical skills including matters pertaining to Health and Safety in performance.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# ATCL Performing (Performance Arts)

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## Aims

This qualification encourages candidates to be multi-skilled, reflective performers showing professional potential; their performance standard will be comparable in the UK to other qualifications available at Level 4 in the Regulated Qualifications Framework or the first year of degree-level study.

## Prerequisites

There are no formal entrance requirements for this qualification but candidates are advised to have studied for an advanced level qualification (eg Grade 8 in Musical Theatre, Speech and Drama or Performance Arts) or have had extended experience in performing.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate a sound knowledge of the fundamental concepts of performance arts
- use different approaches to solve problems
- communicate accurately with clear intent
- appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to them
- undertake small-scale investigative or development activities, using appropriate methods and techniques
- operate in moderately critical situations where success depends on choosing appropriate responses.

## Content

Candidates' work will involve the following:

- preparation of an integrated programme of contrasting performances
- evaluation and interpretation of published and/or original material
- integration of two or more performance skills in dramatic communication
- rehearsal methodologies
- discussion of works, principles and practice of performance arts.

## Structure and marking scheme

This qualification comprises a single unit:

Unit 1 – Performance (practical exam and viva voce) 100%

To achieve a pass overall, candidates must gain 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above.

## Assessment criteria (see page 11)

The unit has defined assessment objectives and these are measured using the following criteria:

- techniques – use a wide range of performance skills, using physical space creatively
- communication – communicate dramatic ideas through a range of performance skills
- planning and awareness – respond imaginatively to the form, content and context of material, and reflect upon personal performance
- integration of skills, knowledge and awareness.

## Unit 1 – Performance (this is a single unit qualification)

### Assessment objectives

The candidate should:

- show a creative response to the performance environment and audience, using creative skills as required for realisation of practice-based work
- apply stagecraft as appropriate to content and context, and deliver a focused physical and vocal performance
- have knowledge of the key components of performance, and the techniques by which it is created and realised.

### 1.1 – Performance (70 marks) 25 minutes

- a) Four performance items, each from a different play or musical or dance form or other theatre forms, contrasting in style and period. One of the pieces may be an original work by the candidate. The performance programme must be based on a theme with brief linking passages. At least one piece should integrate two or more performance skills. One piece may include another performer.
- b) The presentation of all or part of an original or adapted story told solely through dance, mime, clowning or other movement skill. Live or recorded music may be used. This performance piece must contrast with the performance items in point a) above.
- c) A demonstration talk about a contributory performance skill such as:
  - writing, composing or devising original material for performance
  - the design, development and rehearsal process for original choreography for a contemporary piece of music, published or original
  - the design and/or construction of costumes, stage properties, make-up or set for a full production in any performance genre
  - a glove or string puppet performance piece with commentary on composition and construction.

### 1.2 – Viva voce (30 marks) 20 minutes

Candidates will be required to:

- **either** deliver the words of a song as a dramatic monologue **or** interpret all or an extract of the song through improvisation, movement or another performance skill. The song will be given to the candidate 15 minutes before the exam begins
- work with the examiner on a previously unseen piece of dramatic text, discussing its interpretation, their approach and possible rehearsal techniques
- discuss with the examiner the demonstration talk and some or all of the items performed, with reference to their original context, interpretation and performance
- demonstrate knowledge and understanding of appropriate technical skills including matters pertaining to Health and Safety in rehearsal and performance.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# LTCL Performing (Speech and Drama)

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## Aims

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 Regulated Qualifications Framework or the final year of an undergraduate degree. Candidates are encouraged to be thoughtful, reflective performers able to respond to direction, to interpret and to innovate.

## Prerequisites

ATCL in Performing (Speech and Drama, Musical Theatre or Performing Arts), or a comparable qualification or Approved Prior Learning.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate an understanding of a complex body of knowledge, with detailed reference to numerous and varied types of sources as relevant to speech and drama. Some of this knowledge will be at the forefront of the discipline
- demonstrate good analytical techniques and problem-solving skills, with the ability to evaluate evidence, arguments and assumptions to reach sound judgements, communicating complex information effectively
- appreciate the limits of current knowledge and practice and its implications
- plan and undertake small-scale, rigorous research or development activities, selecting appropriate methodologies
- operate effectively in critical situations where success depends on designing appropriate responses, drawing on a high level of skill, knowledge and judgement
- draw on a substantial range of approaches in handling complex and dynamic situations.

## Content

Candidates' work will involve the following:

- interpretation and oral delivery of the main varieties of prose, poetry and drama
- acting techniques
- principles and practice of voice, speech, oral interpretation and all aspects of play production
- critical appreciation of a chosen period in the history of drama, theatre and literature
- knowledge of appropriate literature.

## Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

- |                              |                                      |
|------------------------------|--------------------------------------|
| Unit 1 – Supporting Theory   | (written paper)                      |
| Unit 2 – Reflective Practice | (submitted work)                     |
| Unit 3 – Performance         | (practical exam including viva voce) |

To achieve a pass overall, candidates must achieve a pass in each unit. The pass mark is 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of performance techniques
- communication
- planning and awareness including reflective and analytical skills
- integration of skills, knowledge and awareness.

The units may be taken in any order and must be completed within three years from the date of the first submission.

## Unit 1 – Supporting theory – Drama and theatre

This is a written paper of two and a half hours.

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, the work of key practitioners and practices, and their cultural and/or historical contexts
- engage creatively and critically with the possibilities for performance implied by a text
- demonstrate critical and analytical skills in developing ideas with the capacity to evaluate and present them in a range of ways.

Typically, the candidate will:

- interpret and evaluate performance texts and performance events
- engage with a range of texts and describe how transition from page to stage may be effected
- construct arguments and communicate them with clear intent.

Questions will cover the following:

- performance skills in relation to the history and nature of theatre
- production modes and rehearsal processes
- significant periods of drama and literature in the candidate's own culture.

Exam questions will offer opportunities for candidates to focus on significant writers and practitioners from their own culture who have either used, or been translated into, the English language.

## Unit 2 – Reflective practice

### Submitted work

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

### Assessment objectives

The candidate should:

- interpret critically the cultural frameworks that surround performance events and on which these events impinge
- demonstrate appropriate information retrieval skills needed to gather, sift, synthesise, and organise material independently and to critically evaluate its significance
- understand the processes of rehearsal and production by which performance is created, and have experience of their realisation and presentation in performance.

Typically, the candidate will:

- manage personal workloads efficiently and effectively to meet deadlines, negotiating and pursuing goals with others
- demonstrate a developed capacity to analyse and critically evaluate forms of discourse and their effects on representation in the arts, media and public life
- reflect critically on his or her own work.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Performance

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, forms, practices, traditions and histories of performance
- demonstrate comprehension of, and intelligent engagement with, the interplay between practice and theory within the field of study, demonstrating an assimilated understanding of technique and creativity
- engage creatively and critically in appropriate independent preparation as part of the process of creating performances.

### 3.1 – Performance (80 marks) 30 minutes

Candidates are required to:

- perform from memory **two** dramatic extracts (one may be in the form of a duologue and performed with another actor) each from a different published play; the plays chosen must offer a contrast in style and period, and one must have been written post-1980 or by a living playwright (25 marks)
- speak from memory a published lyric poem (15 marks)
- speak from memory: **either** a passage of published narrative verse **or** a passage of prose, **either** fiction **or** non-fiction (15 marks)
- give an impromptu talk of about five minutes' duration on some aspect of performing. The title of the talk will be given by the examiner (10 marks)
- give a five-minute prepared illustrated talk proposing how a chosen play could be effectively realised for stage, radio, television or film. The candidate must bring a copy of the play to the exam (15 marks).

When acting at LTCL standard, candidates will typically:

- deliver a detailed, believable characterisation
- communicate with the audience and express emotions with clarity and sensitivity
- reveal character, intention and story development through confident and incisive interpretation
- demonstrate style, form of writing and directorial intention within the performance
- create and sustain improvisation with creative imagination
- respond sensitively and generously to fellow actors in performances.

When using the voice at LTCL standard, candidates will typically:

- use a broad range of English speech patterns, accents and dialects, including, where appropriate, received pronunciation
- read with clarity, expression, emotion, spontaneity and understanding
- use the relevant vocal techniques to underpin characterisation in language of various periods
- combine vocal techniques of breathing, centring and relaxation in relation to pitch, resonance, projection and articulation, sustaining and communicating long passages of speech
- demonstrate a good and practical understanding of techniques to train, maintain and protect the voice.

### 3.2 – Viva voce (20 marks) 20 minutes

Candidates will discuss with the examiner:

- items performed, with reference to their literary context, interpretation and performance
- an alternative approach to one of the prepared pieces
- a previously unseen text
- issues arising from the prepared talk
- technical and artistic problems related to rehearsal and performance such as: approaches to characterisation; costume and its influence on movement and deportment; design of performance programmes and presentations; different kinds of staging and their potential benefits and limitations; any particular type of performance in which candidates have special interest and/or experience
- Health and Safety issues.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*



# LTCL Performing (Musical Theatre)

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## Aims

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 Regulated Qualifications Framework or the final year of an undergraduate degree. Candidates are encouraged to be thoughtful, reflective performers who can respond to direction, interpret and innovate.

## Prerequisites

ATCL in Performing (Speech and Drama, Musical Theatre or Performance Arts), or a comparable qualification or Approved Prior Learning.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate an understanding of a complex body of knowledge, with detailed reference to numerous and varied types of sources, as relevant to musical theatre. Some of this knowledge will be at the forefront of the discipline
- demonstrate good analytical techniques and problem-solving skills, with the ability to evaluate evidence, arguments and assumptions to reach sound judgements, communicating complex information effectively
- appreciate the limits of current knowledge and practice and its implications
- plan and undertake small-scale, rigorous research or development activities, selecting appropriate methodologies
- operate effectively in critical situations where success depends on designing appropriate responses and drawing on a high level of skill, knowledge and judgement
- draw on a substantial range of approaches in handling complex and dynamic situations.

## Content

Candidates' work will involve the following:

- interpretation and performance of the main varieties of musical theatre
- use of vocal and physical resources as required in musical theatre
- analysis of all aspects of musical theatre production
- knowledge of the historical development of musical theatre.

## Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

- Unit 1 – Supporting Theory (written paper)
- Unit 2 – Reflective Practice (submitted work)
- Unit 3 – Performance (practical exam including viva voce)

To achieve a pass overall, candidates must achieve a pass in each unit. The pass mark is 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of performance techniques
- communication
- planning and awareness including reflective and analytical skills
- integration of skills, knowledge and awareness.

The units may be taken in any order and must be completed within three years from the date of the first submission.

## Unit 1 – Supporting theory – performance skills and musical theatre

This is a written paper of two and a half hours.

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, the work of key practitioners and practices, and their cultural and/or historical contexts
- engage creatively and critically with the possibilities for performance implied by a performance text
- demonstrate critical and analytical skills in developing ideas with the capacity to evaluate and present them in a range of ways.

Typically, the candidate will:

- interpret and evaluate performance texts and performance events
- engage with a range of texts, dance notations and/or scores, and describe how transition from page to stage may be effected
- construct arguments and communicate them with clear intent.

Questions will cover the following:

- performance skills in relation to the history and nature of a wide variety of musical theatre forms
- production modes and rehearsal processes
- development of the American musical and its influence on the rest of the world.

Exam questions will offer opportunities for candidates to focus on significant writers and practitioners from their own culture who have either used, or been translated into, the English language.

## Unit 2 – Reflective practice

### Submitted work

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

### Assessment objectives

The candidate should:

- interpret critically the cultural frameworks that surround performance events and on which these events impinge
- demonstrate appropriate information retrieval skills needed to gather, sift, synthesise, and organise material independently and to critically evaluate its significance
- understand the processes of rehearsal and production by which performance is created, and have experience of their realisation and presentation in performance.

Typically, the candidate will:

- manage personal workloads efficiently and effectively to meet deadlines, negotiating and pursuing goals with others
- demonstrate a developed capacity to analyse and critically evaluate forms of discourse and their effects on representation in the arts, media and public life
- reflect critically on his or her own work.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Performance

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, forms, practices, traditions and histories of performance
- demonstrate comprehension of, and intelligent engagement with, the interplay between practice and theory within the field of study, demonstrating an assimilated understanding of technique and creativity
- engage creatively and critically in appropriate independent preparation as part of the process of creating performances.

### 3.1 – Performance (80 marks) 30 minutes

Candidates will demonstrate a high level of skill in two of the three major musical theatre disciplines (acting, singing and choreographed movement/dance) and professional competency in the third.

Candidates are required to devise and present a performance programme demonstrating a wide range of performance skills in the field of musical theatre. The programme may include sung, danced and spoken material together with combinations of these skills and must provide a sense of unity. One item only may be performed with another actor.

When **acting** in a musical theatre context at LTCL standard, candidates will typically:

- deliver a detailed, believable characterisation
- communicate with the audience and express emotions with clarity and sensitivity
- reveal character, intention and story development through confident and incisive interpretation
- demonstrate style, form of writing and directorial intention within the performance
- create and sustain improvisation with creative imagination
- respond sensitively and generously to fellow actors in performance.

When using **dance** in a musical theatre context at LTCL standard, candidates will typically:

- demonstrate a full and controlled use of anatomical alignment and placement
- execute sustained movement sequences consolidating strength, balance, co-ordination, flexibility and control with accuracy, safety and technical fluency
- demonstrate competence, confidence and sensitivity in partnering skills
- show clarity of timing and a sensitive response to music and phrasing
- retain and reproduce complex combinations accurately and in the directed style
- improvise with confidence and engage imaginatively with the task.

When **singing** in a musical theatre context at LTCL standard, candidates will typically:

- produce a well placed, consistent sound throughout the vocal range
- use resonance, pitch, tonal quality and articulation effectively
- demonstrate correct anatomical alignment, breath control, centring and support to produce a clear and audible sound
- understand, express and communicate the lyrics, intention and emotional context
- sustain a part in harmonic singing, where appropriate
- demonstrate competency in sight reading.

### 3.2 – Viva voce (20 marks) 20 minutes

Candidates will discuss with the examiner:

- items performed, with reference to their theatrical context, interpretation and performance
- technical aspects of performance
- approaches to rehearsal. During this item candidates will be asked to work with the examiner on a previously unseen section of text or musical score.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# LTCL Performing (Performance Arts)

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## Aims

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 Regulated Qualifications 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.

## Prerequisites

ATCL in Performing (Speech and Drama, Musical Theatre or Performance Arts), or a comparable qualification or Approved Prior Learning.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate an understanding of a complex body of knowledge, with detailed reference to numerous and varied types of sources, as relevant to performance arts. Some of this knowledge will be at the forefront of the discipline
- demonstrate good analytical techniques and problem-solving skills, with the ability to evaluate evidence, arguments and assumptions to reach sound judgements, communicating complex information effectively
- appreciate the limits of current knowledge and practice and its implications
- plan and undertake small-scale, rigorous research or development activities, selecting appropriate methodologies
- operate effectively in critical situations where success depends on designing appropriate responses and drawing on a high level of skill, knowledge and judgement
- draw on a substantial range of approaches in handling complex and dynamic situations.

## Content

Candidates' work will involve the following:

- interpretation and performance of a range of theatre forms
- use of vocal and physical resources and of performance techniques
- critical appreciation of the historical development of types of theatre.

## Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

Unit 1 – Supporting Theory	(written paper)
Unit 2 – Reflective Practice	(submitted work)
Unit 3 – Performance	(practical exam including viva voce)

To achieve a pass overall, candidates must achieve a pass in each unit. The pass mark is 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of performance techniques
- communication
- planning and awareness including reflective and analytical skills
- integration of skills, knowledge and awareness.

The units may be taken in any order and must be completed within three years from the date of the first submission.

## Unit 1 – Supporting theory – Performance skills and theatre forms

This is a written paper of two and a half hours.

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, a variety of theatre forms and practices, and their cultural and/or historical contexts
- engage creatively and critically with the possibilities for performance implied by a performance text or synopsis
- demonstrate critical and analytical skills in developing ideas with the capacity to evaluate and present them in a range of ways.

Typically, the candidate will:

- interpret and evaluate performance texts and performance events
- engage variously with a range of texts, dance notations, musical scores, plot and story outlines for performance through mime or improvisation, and describe how transition from page to stage may be effected
- construct arguments and communicate them with clear intent.

Questions will cover the following:

- performance skills in relation to the history and nature of a wide variety of theatre forms
- production modes and rehearsal processes
- various types and styles of theatrical performance and entertainment.

Exam questions will offer opportunities for candidates to focus on significant writers and practitioners and theatre forms from their own culture.

## Unit 2 – Reflective practice

### Submitted work

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

### Assessment objectives

The candidate should:

- interpret critically the cultural frameworks that surround performance events and on which these events impinge
- demonstrate appropriate information retrieval skills needed to gather, sift, synthesise, and organise material independently and to critically evaluate its significance
- understand the processes of rehearsal and production by which performance is created, and have experience of their realisation and presentation in performance.

Typically, the candidate will:

- manage personal workloads efficiently and effectively to meet deadlines, negotiating and pursuing goals with others
- demonstrate a developed capacity to analyse and critically evaluate forms of discourse and their effects on representation in the arts, media and public life
- reflect critically on his or her own work.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Performance

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, forms, practices, traditions and histories of performance
- demonstrate comprehension of, and intelligent engagement with, the interplay between practice and theory within the field of study, demonstrating an assimilated understanding of technique and creativity
- engage creatively and critically in appropriate independent preparation as part of the process of creating performances.

### 3.1 – Performance (80 marks) 30 minutes

Candidates are required to present a varied, integrated performance programme at a high level in a range of performance skills and in contrasting theatre forms and styles. The programme may include, for example, song, dance, spoken dramatic material, mime, improvisation, clowning, puppetry, original 'stand-up' comedy, satirical monologue, revue or music hall material, instrumental playing, a filmed sequence, a circus act or commedia dell'arte characterisation.

One or two performance items may include one or more additional performers. One, but no more than three, performance items must be original work(s) by the candidate. Simple costuming may be worn. Delays between items must be kept to a minimum and within the overall allocated time.

When **acting** at LTCL standard, candidates will typically:

- deliver a detailed, believable characterisation
- communicate with the audience and express emotions with clarity and sensitivity
- reveal character, intention and story development through confident and incisive interpretation
- demonstrate style, form of writing and directorial intention within the performance
- create and sustain improvisation and mime with creative imagination
- respond sensitively and generously to fellow actors in performance.

When using **dance** at LTCL standard, candidates will typically:

- demonstrate a full and controlled use of anatomical alignment and placement
- execute sustained movement sequences consolidating strength, balance, co-ordination, flexibility and control with accuracy, safety and technical fluency
- demonstrate competence, confidence and sensitivity in partnering skills
- show clarity of timing and a sensitive response to music and phrasing
- improvise with confidence and engage imaginatively with the task.

When **singing** at LTCL standard, candidates will typically:

- produce a well-placed, consistent sound throughout the vocal range
- use resonance, pitch, tonal quality and articulation effectively
- demonstrate correct anatomical alignment, breath control, centring and support to produce a clear and audible sound
- understand, express and communicate the lyrics, intention and emotional context
- sustain a part in harmonic singing, where appropriate
- demonstrate competency in sight reading.

### 3.2 – Viva voce (20 marks) 20 minutes

Candidates will discuss with the examiner:

- items performed, with reference to their theatrical context, interpretation and performance
- technical aspects of performance
- approaches to rehearsal. During this item, the candidates will be asked to work with the examiner on a previously unseen section of text.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# FTCL Performing (Speech and Drama, Musical Theatre, Performance Arts)

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## Aims

This qualification gives opportunities to candidates to demonstrate evidence of mastery and consolidate their experience as a performer. 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 on the Regulated Qualifications Framework at Level 7.

## Prerequisites

LTCL in Performing (Speech and Drama, Musical Theatre or Performance Arts), or a graduate qualification in Drama, Theatre or Performing Arts and/or Approved Prior Learning.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate knowledge at the forefront of the discipline
- show originality in the application of knowledge, with understanding of how the boundaries of knowledge are advanced through research
- deal with complex issues both systematically and creatively, demonstrating originality in tackling and solving problems
- develop and apply novel approaches in handling complex and unpredictable situations
- demonstrate understanding of the context in which the discipline is located, including alternative perspectives and practices and their implications
- design and undertake substantial research or development activities showing a command of the methodologies involved
- operate in highly critical situations where success depends on framing problems effectively and designing appropriate responses, employing a high level of skill, judgement and insight.

## Content

Candidates' work will involve the following:

- interpretation of the major varieties of prose and poetry or of musical theatre repertoire or of various theatre forms
- interpretation of dramatic literature or of musical theatre repertoire
- performance of a personally orchestrated programme of poetry, prose and drama or musical theatre or contrasting theatre forms
- research, reflection and communication of the above through written argument.

## Structure and marking scheme

This qualification comprises two units, both of which must be passed for successful completion of the award.

Unit 1 – Development Skills (submitted work)

Unit 2 – Performance (practical exam)

The FTCL is Awarded or Not Awarded. No marks are announced.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of appropriate performance techniques
- communication skills
- planning and awareness
- integration of skills, knowledge and awareness.

The units may be taken in any order and must be completed within five years of the date of initial registration.

## Unit 1 – Development skills

### Assessment objectives

The candidate should demonstrate:

- knowledge which is at the forefront of the discipline
- the ability to frame problems effectively and design appropriate responses to communicate ideas with precise intent
- the ability to conduct research and produce both systematic and creative approaches based on its results.

The dissertation must be an original study of approximately 12,000 words, related to some aspect of speech and drama, or the history of literature, or development of musical theatre, or aspects of various theatre forms and styles, or national literature, in England or another country. It should seek to make a genuine contribution to a fuller understanding of the chosen subject.

The topic of a dissertation should be clearly defined and must be approved. An abstract of no more than 800 words must be submitted to [drama@trinitycollege.com](mailto:drama@trinitycollege.com). Once approved, a confirmation letter will be sent to the candidate. Please note that the candidate may be asked to make modifications to their abstract before it can be approved.

*See Appendix 3 for guidance on the preparation of FTCL dissertations.*

## Unit 2 – Performance

### Assessment objectives

The candidate should demonstrate:

- novel approaches in handling complex and unpredictable situations
- ability to manage activities at a professional level with consideration of alternative practices and their implications
- a high level of skill, judgement and insight.

### 2.1 – Performance (30 minutes)

Candidates are required to devise and present a performance programme of speech and drama or musical theatre or performance arts work. One or two performance items must be performed with another actor. The programme should be well designed, cohesive and fluent, and it should include:

#### For Speech and Drama

A range of contrasting dramatic extracts, prose, and lyric and narrative verse.

#### For Musical Theatre

A wide variety of musical theatre items including duet and dialogue.

#### For Performance Arts

A variety of contrasting theatre forms and performance skills.

#### Candidates will typically:

- devise a challenging, varied and balanced programme
- perform in such a way as to engage the audience
- use vocal and physical skills to a refined level approaching mastery
- demonstrate a deep sensitivity to the material
- show an exceptional awareness of theatrical space and timing.

### 2.2 – Presentation (10 minutes)

Candidates are required to deliver a prepared talk, describing and discussing the ways in which the performance was devised and developed.

### 2.3 – Viva voce (20 minutes)

In relation to 2.1 and 2.2 the examiner will discuss with the candidate such areas as:

- context, interpretation and performance
- the historical development of the theatrical forms and style employed in 2.1
- rehearsal process and techniques
- options for staging the performed pieces and different types of stages
- the ways in which dramatic and other theatrical forms of entertainment reflect social, political and philosophical influences
- the candidate's previous performance experience.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*



# ATCL Communication Skills (Public Speaking)

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## Aims

This qualification encourages candidates to prepare and perform a programme of public speaking tasks in a range of contexts. They will have the opportunity to achieve standards which are comparable with other qualifications available in the UK at Level 4 in the Regulated Qualifications Framework or the first year of degree-level study.

## Prerequisites

There are no formal entrance requirements for this qualification but candidates are advised to have gained a pass at Grade 8 in Communication Skills or the Trinity Professional Certificate in Communication Skills or equivalent qualifications/experience.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate sound knowledge of the fundamental concepts of oral communication
- use different approaches to solve problems
- communicate accurately with clear intent
- appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to it
- undertake small-scale investigative or development activities, using appropriate methods and techniques
- operate in moderately critical situations where success depends on choosing appropriate responses.

## Content

Candidates' work will involve the following:

- interpretation and oral delivery in a variety of contexts
- techniques of public speaking
- principles and practice of voice, speech, oral interpretation and characterisation
- rehearsal methodologies
- knowledge of appropriate literature.

## Structure and marking schemes

This qualification comprises a single unit:

Unit 1 – Performance (practical exam and viva voce) 100%

To achieve a pass overall, candidates must gain 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above.

## Assessment criteria (see page 11)

The unit has defined assessment objectives and these are measured using the following criteria:

- techniques – use a wide range of physical and vocal skills, using physical space and visual/audio aids creatively
- communication – adopt and sustain a variety of contexts, working spontaneously where appropriate
- planning and contextual awareness – respond to the quality, form, content and context of a variety of speech modes and reflect upon personal performance
- integration of skills, knowledge and awareness.

## Unit 1 – Performance (this is a single unit qualification)

### Assessment objectives

The candidate should:

- show a creative response to a variety of settings and audiences, using creative skills as required for realisation of practice-based work
- research, prepare and present appropriate content for a variety of public speaking situations
- apply presentation skills as appropriate to context
- have knowledge of the key components in communication skills, and the techniques by which they are created and realised.

### 1.1 – Oral Presentations (70 marks) 25 minutes

Candidates are required to give oral presentations of approximately five minutes each on **five** of the following:

- an after-dinner speech to a large gathering attending a reunion or conference or a celebratory sporting occasion
- two speeches, one as an introduction to the main speaker, the other in appreciation of the speech, in a specific setting
- a farewell speech about two colleagues who are leaving the company or college, one of whom is not popular
- a persuasive speech on a moral or political issue
- a sermon based on a specific text
- a story told to a group of children of a specified age group
- a news feature for radio, told twice; once for a popular entertainment channel, and again, using the same 'facts', for a serious news programme
- any other task for which permission has been granted by Trinity (please email [drama@trinitycollege.com](mailto:drama@trinitycollege.com) with details of the proposal for the task).

With each item the audience must be clearly identified in terms of age, number, and reasons for attending. There must be five contrasting audiences envisaged. Visual/audio aids may be variously employed as appropriate. Prompt cards may be used, but at all times the candidate should aim for a sense of spontaneous engagement with an audience.

### 1.2 – Viva voce (30 marks) 20 minutes

Candidates are required to:

- discuss with the examiner some or all of the items presented, with particular reference to selection, preparation, context and styles of delivery
- demonstrate knowledge and understanding of appropriate technical and physical skills required to be an effective communicator
- sight read part of a speech provided by the examiner and discuss content and purpose.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# LTCL Communication Skills (Public Speaking)

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## Aims

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

## Prerequisites

ATCL in Communication Skills (Public Speaking) or Performing (Speech and Drama, Musical Theatre or Performance Arts) or a comparable qualification or Approved Prior Learning.

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- demonstrate an understanding of a complex body of knowledge, with detailed reference to numerous and varied types of sources as relevant to oral communication – some of this knowledge will be at the forefront of the discipline
- demonstrate good analytical techniques and problem-solving skills, with the ability to evaluate evidence, arguments and assumptions to reach sound judgements, communicating complex information effectively
- appreciate the limits of current knowledge and practice and its implications
- plan and undertake small-scale, rigorous research or development activities, selecting appropriate methodologies
- operate effectively in critical situations where success depends on designing appropriate responses, drawing on a high level of skill, knowledge and judgement
- draw on a substantial range of approaches in handling complex and dynamic situations.

## Content

Candidates' work will involve the following:

- interpretation and oral delivery of a broad range of material in public speaking contexts
- presentation techniques
- principles and practice of voice, speech and oral interpretation
- critical appreciation of a chosen period in the history of oratory.

## Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

Unit 1 – Supporting Theory (written paper)

Unit 2 – Reflective Practice (submitted work)

Unit 3 – Performance (practical exam including viva voce)

To achieve a pass overall, candidates must achieve a pass in each unit. The pass mark is 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of presentation techniques
- communication through public speaking
- planning and awareness including reflective and analytical skills
- integration.

**The units may be taken in any order and must be completed within three years from the date of the first submission.**

## Unit 1 – Supporting theory – Public speaking

This is a written paper of two and a half hours.

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, the work of some practitioners and practices, and their cultural and/or historical contexts
- engage creatively and critically with the possibilities for delivery implied by a script and context
- demonstrate critical and analytical skills in developing ideas with the capacity to evaluate and present them in a range of ways.

Typically, the candidate will:

- interpret and evaluate public speaking events and written and impromptu material
- engage with a range of texts written for oral communication and describe how transition from page to presentation may be effected
- construct arguments and communicate them with clear intent.

Questions will cover the following:

- presentation skills in relation to the history and nature of oratory
- presentation modes and preparation processes
- significant periods of oral communication in the candidate's own culture.

Exam questions will be set to allow candidates to write on significant practitioners from their own culture who have either used, or been translated into, the English language.

## Unit 2 – Reflective practice

### Submitted work

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

### Assessment objectives

The candidate should:

- interpret critically the cultural frameworks that surround presentation events and on which these events impinge
- demonstrate appropriate information retrieval skills needed to gather, sift, synthesise, and organise material independently and to critically evaluate its significance
- understand the processes of preparation and practice by which effective presentation is created, and have experience of their realisation.

Typically, the candidate will:

- manage personal workloads efficiently and effectively to meet deadlines, negotiating and pursuing goals with others
- demonstrate a developed capacity to analyse and critically evaluate forms of discourse and their effects on representation in public life
- reflect critically on his or her own work.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Performance

### Assessment objectives

The candidate should:

- demonstrate comprehension of, and intelligent engagement with, forms, practices, traditions and histories in this field
- demonstrate comprehension of, and intelligent engagement with, the interplay between practice and theory of technique and creativity
- engage creatively and critically in appropriate independent preparation as part of the process of creating performances.

### 3.1 – Presentations (80 marks) 30 minutes

Candidates are required to talk for approximately six minutes on **each** of the following:

- the use of voice and body language in various public speaking contexts
- the range and purpose of language and image in oral and/or media communication
- give a speech designed to persuade an audience to accept a belief system or a controversial viewpoint
- give the summing-up speeches for the defence and for the prosecution in an imagined court case
- a public speaker, past or present, including evaluation of style and content.

With each item, the audience must be clearly identified in terms of age, number (minimum 20) and reasons for attending. There must be five contrasting audiences envisaged. Audio/visual aids must be appropriately and creatively employed. Prompt cards may be used, but at all times the candidate should aim for sense of spontaneous engagement with the audience.

### 3.2 – Viva voce (20 marks) 20 minutes

Candidates will discuss with the examiner:

- issues arising from the presentations, including research and preparation of material
- approaches to different types of audiences and venues
- the candidate's impromptu response to a topic provided by the examiner
- part of an unseen text used in public speaking.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# Diplomas in Teaching and Education Studies

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## Guidance to candidates

In order to pass a Trinity diploma in Teaching (Speech and Drama, Theatre Arts, Musical Theatre, Performance Arts, Applied Drama or Communication Skills) or Education Studies (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama or Communication Skills) candidates must be able to:

- operate to standards which are expected within the industry, including broader skills such as timekeeping, reliability and ways of behaving which are vital to professional reputation. This involves seeking out and maintaining contact with organisations and individuals who are influential and important in terms of work and keeping up to date with professional standards
- carry out initial assessments of learners' abilities through the application of appropriate selection criteria and assessment techniques, identifying the learners' potential and what their aspirations are. By reviewing past learning experiences and achievements, teachers identify students' preferred learning styles, including the need for any specialist support, thus ensuring the selection of teaching techniques most suitable to the needs of the learners. Teachers set precise targets to match potential and interpret curriculum or awarding body requirements, identifying outcomes relevant to the content
- set goals, prioritise work according to its urgency, manage time and reschedule lessons when necessary to achieve the desired outcomes
- ensure that learners receive the support they need and maintain an interactive, safe and productive learning environment by challenging poor motivation and inappropriate behaviour
- match resources to those needed to support learning, ensuring that resources reflect best anti-discriminatory and Health and Safety practice. Teachers present information clearly, concisely and in an appropriate format, adapting communication to the needs of learners, responding positively to their ideas
- plan and select learning activities that are suitable for learning in groups, including collective problem-solving, and encourage participants to learn through experience – this includes investigation, experimentation and practice methods. By selecting activities that develop learners' interest and providing opportunities for learners to review progress, teachers adjust lesson plans/support materials according to the results of this evaluation
- maintain a healthy and safe learning environment by ensuring that first aid equipment is satisfactory, following emergency procedures, identifying possible hazards, assessing risks and instigating measures that control these risks. This involves completing Health and Safety records as required
- carry out informal and interim assessments on a continuous basis and choose the most appropriate assessment method for the situation, often completing assessment procedures in line with the institution's policies and recording results. Through undertaking regular reviews with learners and giving constructive feedback, teachers address areas of concern and identify any support needed
- assume responsibility for the quality of service provided to learners and contribute to institutions' quality assurance systems. By identifying, collecting and analysing appropriate data, teachers develop learning programmes and strategies while taking account of self-evaluation results and feedback from external sources.

*Refer to Appendix 1 for Health and Safety guidelines for all exams in this syllabus.*

# ATCL Teaching

## (Speech and Drama, Theatre Arts, Communication Skills)

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### Aims

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, young people's theatre and colleges. Its assessment standards are comparable to those of other qualifications available at Level 4 in the Regulated Qualifications Framework or to the first year of degree-level study.

### Prerequisites

The minimum age for this qualification is 18 on date of registration. There are no formal prerequisites but candidates are advised to gain Grade 8 in Speech and Drama, Musical Theatre or Performance Arts or a pass in the Professional Certificate in Communication Skills, an ATCL in Public Speaking or equivalent qualifications/experience.

### Learning outcomes

For successful completion of this qualification candidates will be able to:

- execute teaching work effectively in the field of Speech and Drama or at least one of the following areas as related to Theatre Arts or Communication Skills:
  - acting and improvisation in relation to theatre and musical theatre
  - dance and choreography in relation to theatre and musical theatre
  - singing or creative music making for theatre
  - public speaking and communication in various contexts
- use a wide range of teaching materials
- execute work effectively at an appropriate professional level, working in response to larger structures, and/or directions of others
- demonstrate an awareness of the wider context of the material they are working with, especially in relation to the performing arts or communication skills and education in general
- conduct investigative projects and develop new approaches to present concepts to students
- demonstrate command of subject knowledge and the ability to plan work for others to achieve set goals.

### Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

Unit 1 – Principles of Teaching (written paper)

Unit 2 – Teaching Experience (submitted materials)

Unit 3 – Practical Applications (demonstration and viva voce)

To achieve a pass overall, candidates must achieve 50% of the marks available in each unit. To be awarded a Distinction, candidates must pass each unit and must achieve an overall mark of 75% or above, but need not achieve 75% in each unit.

### Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of teaching techniques, roles and contexts
- communication
- planning and contextual awareness
- integration of skills, knowledge and awareness.

At ATCL, candidates should be able to demonstrate their teaching skills and reflect critically on their own practice.

**The units 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

This is a written paper of two hours

### Assessment objectives

The candidate should demonstrate:

- knowledge and understanding of the physiological and artistic bases of safe work in voice, speech, performance and recent approaches to acting
- ability to choose suitable teaching methods for communicating material
- awareness of the context of the teaching transaction, including understanding of legislation that impacts on the work of a teacher such as that concerning Health and Safety and child protection.

**The following guidance is indicative of the tasks and topics which will be varied from time to time.**

Candidates will be required to answer **four** questions in total, from the following three categories:

**Category 1** (two questions) focuses on the relationship between theory and practice of teaching, in two of the following contexts:

- private studio
- community/youth work
- youth performing arts course or oral communication skills courses
- amateur theatre or youth or adult communication courses
- school drama groups and colleges.

Candidates will typically cover the following areas in their response:

- strategies for group teaching
- extension activities
- motivation and encouragement of independent learning
- guiding learners to structure practice
- encouraging self-directed learning through discovery (encounter rather than instruction)
- providing appropriate feedback.

**Category 2** (one question) will enable candidates to demonstrate their subject-specific knowledge, including:

#### For Speech and Drama:

- vocal and physical skills
- improvisation
- different approaches to drama and performing literature
- response to a variety of stimuli
- appropriate material for different learning and performing contexts.

#### For Theatre Arts:

- vocal and physical skills
- various forms of improvisation
- theatre games, the role of music and dance in theatre
- the use of experiential learning and demonstration
- appropriate material for different learning and performing contexts.

#### For Communication Skills:

- vocal and physical skills
- approaches to various settings and audiences
- appropriate material for different learning and presentation contexts
- use of various technical aids to enhance communication
- techniques in impromptu speaking.

**Category 3** (one question) will relate to the wider context in which teaching and learning take place, including:

- fostering positive working relationships
- creating an inspiring, productive and safe working environment
- encouraging critical appraisal and individual response
- working in a multicultural and open access environment
- encouragement of healthy and safe use of vocal and physical resources.



## Unit 2 – Teaching Experience

### Assessment objectives

The candidate should demonstrate:

- knowledge and understanding of various strategies for teaching
- ability to plan a course of study with projected outcomes
- awareness of the teacher/learner relationship and ability to assess individuals as part of a group using both formative and summative strategies.

### 2.1 – Case Studies

The candidate will submit **two** case studies focusing on the candidate's teaching of:

- one pupil whose lessons cover a minimum of 10 hours' verified teaching time
- a group of pupils (minimum three pupils) at a different stage of learning to the individual pupil, whose lessons cover a minimum of 10 hours' verified teaching time.

The two case studies will take the form of a written project of approximately 3,000 words in total, covering both the individual pupil and the group. Details of theatre games, exercises, repertoire, and learning records may be included as appendices which are not included in the word count.

Using a structured format, tabulated where appropriate, the written project will include for each case study, the following elements:

- description of pupil(s); age, gender, ethnicity, learning stage, spoken English ability, special needs provision where appropriate
- description of learning to date; content, lesson objectives, assessment of outcomes, examples of records of learning
- lesson plans for five future sessions; aims, content, needs/materials, methods of assessment, projected outcomes, brief projection of further developments.

This data must be validated by a Head of Department, Senior Teacher, Supervisor or Studio Director with a signed summary statement confirming that the candidate's report is a true record of the work undertaken.

The case studies will typically provide evidence of the candidate's ability to:

- analyse pupils' abilities, experience and aspirations
- assess needs and set precise learning outcomes
- plan two courses of five sessions each with sample activities and repertoire, giving reasons for choice
- maintain a learning record, shared by pupil(s) and teacher
- evaluate teaching and learning using procedures compatible with the learning programme, giving evidence of the required learning outcomes
- encourage pupil(s) to evaluate their own performance
- set targets for the following term's learning, based on the assessment and evaluation conducted.

### 2.2 – Materials Project

The materials project **must** be submitted at the same time as the written project of case studies.

The candidate will submit **two** examples of original teaching materials used and developed with the pupil(s) in the case studies. These may include, for example, original repertoire, practical exercises and games. Each item must be accompanied by a short description, each of about 250 words, covering the following:

- its purpose
- techniques for use
- evaluation of its fitness for purpose
- links to other resources.

Physical objects, photographs, tapes, CDs or versions of text, should be supplied in an appendix and not be included in the word count.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Practical Applications

This unit involves a demonstration before the examiner (30 minutes), followed by a viva voce of 15 minutes.

### Assessment objectives

The candidate should demonstrate:

- knowledge and understanding of effective and appropriate teaching techniques
- ability to communicate and present materials clearly, adapting materials and mode of delivery to suit individual learning needs
- awareness of professional values.

### 3.1 – Demonstration (30 minutes)

Candidates will lead one session of 30 minutes' duration guided by an outline or lesson plan, a copy of which has been provided for the examiner. Candidates may choose to teach either an individual pupil or a group, a profile of whom will be attached to the examiner's copy of the lesson plan.

Candidates are required to work with the pupil(s) on at least one piece of dramatic material or literature or speech or talk that they have prepared, and to use improvisation or impromptu response to stimulate creativity. The session may be related to the candidate's specialism, eg dance/movement, acting, singing or communication skills.

In this component, candidates will be expected to demonstrate their ability to present ideas clearly and to communicate them effectively drawing on their own performance skills, dealing creatively with learner responses. An over-rehearsed lesson may limit a realistic demonstration of teaching skills and pupil response.

The demonstration lesson does not necessarily need to relate to the pupils and lessons outlined in 2.1 or the original materials in 2.2.

### 3.2 – Viva voce (15 minutes)

The examiner will initiate a discussion with candidates about the demonstration lesson, with specific reference to issues arising from it. The examiner will explore with candidates possible areas for improvement and development, encouraging them to comment on concrete examples and to draw on a wider frame of reference. Candidates will be expected to evaluate their own performance, identifying weaknesses, suggesting both improvements and suitable further training.

In this component, candidates will be expected to demonstrate:

- positive response to feedback
- evaluation of their own teaching
- realistic target setting for continuing professional development
- professional value systems and standards
- reference to a variety of different teaching methods/approaches.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# LTCL Teaching

## (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills)

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### Aims

This qualification is evidence that the candidate can plan and deliver taught programmes appropriate for a range of learners, learner groups and settings and can evaluate their effectiveness. It is suitable for those who will take responsibility for planning and teaching speech and drama, musical theatre, performance arts, applied drama or communication skills in schools, colleges, private studios and theatre education departments. Its assessment standards are comparable to those of other qualifications available at Level 6 in the Regulated Qualifications Framework or to the final year of degree-level study.

### Prerequisites

The minimum age for this qualification is 19 on the date of registration. Candidates are required to hold an ATCL in Performing or Teaching (Speech and Drama, Musical Theatre, Theatre Arts or Communication Skills) or equivalent vocational qualification, or have Approved Prior Learning. Candidates who have not taken the ATCL Teaching are advised to study the syllabus set out on previous pages as background on levels of knowledge, awareness, expectations and range of tasks which need to be built on for the LTCL Teaching diploma.

### Learning outcomes

For successful completion of this qualification candidates will be able to:

- engage effectively in a range of teaching environments
- execute work effectively with a high degree of professionalism, taking full responsibility for the teaching environment
- integrate complex material into the learning process
- demonstrate a high level of creativity and originality in developing and presenting media, materials and concepts
- reflect critically upon their own practice and that of others
- demonstrate command of subject knowledge and commensurate confidence in developing the skills and knowledge of the learners, providing inspiration and motivation
- teach skills, understanding and knowledge based on familiarity with current and historical literature in the relevant subject.

### Expectations

Candidates who pass will show clear evidence of knowledge and understanding and relevant reading, with some development of ideas, critical comment or methodology. Candidates will make the aims of the practical work explicit, and will demonstrate organisational ability and self-awareness in planning, implementing and/or evaluating educational practices. Lesson plans, schemes of work, assessment procedures or any other material will be clearly presented, although critical discussion of them may be limited. The practical work will be suitable for chosen age, ability, nationality or other characteristics of the students, although reasons for its suitability may not be explicit. Within these limitations there will be indications that the candidate has grasped fundamental concepts and procedures in the field.

### Structure and marking scheme

This qualification comprises three units, all of which must be passed for successful completion of the award.

Unit 1 – Principles of Teaching (written paper)

Unit 2 – Teaching Experience (submitted materials)

Unit 3 – Practical Applications (demonstration and viva voce)

To achieve a pass overall, candidates must achieve a pass in each unit. The pass mark is 50% of the marks available. To be awarded a Distinction, candidates must pass in each unit and must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

**The units may be taken in any order and must be completed within three years from the date of the first submission.**

### Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of appropriate teaching techniques
- communication
- planning and awareness of the needs of students
- integration of skills, knowledge and awareness.

At LTCL, candidates should be able to reflect critically upon their work and that of others in addition to being able to demonstrate their knowledge, understanding and teaching skills.

## Unit 1 – Principles of teaching

This is a written paper of two and a half hours.

### Assessment objectives

The candidate should demonstrate:

- a high level of knowledge and understanding of performance and communication skills and of the role in education of speech and drama, musical theatre, performance arts, applied drama or communication skills (as appropriate)
- ability to plan and select appropriate methodologies to deliver a course of study with projected outcomes
- knowledge of suitable teaching literature and understanding of legislation that impacts on the work of a teacher (such as that concerning Health and Safety and child protection), drawing on a high level of judgement in critical situations.

Candidates will be required to answer **three** questions in total.

**Questions 1 and 2** will relate specifically to their chosen specialism:

#### For Speech and Drama:

Exam questions will typically cover some of the following topics:

- techniques for the safe and effective use of voice in speech and drama education
- teaching and performance of Shakespeare
- suitable material for teaching including contemporary drama and literature from the candidate's own cultural background
- theatre forms from Ancient Greece to the present day and their relevance to current performance practice
- improvisation and creative approaches to speech and drama teaching.

#### For Musical Theatre:

Exam questions will typically cover some of the following topics:

- techniques for the safe and effective use of voice and body in musical theatre education
- teaching and performance of a wide range of musical theatre material
- improvisation and its use in musical theatre teaching
- history and development of musical theatre forms.

#### For Performance Arts:

Exam questions will typically cover some of the following topics:

- techniques for the safe and effective use of voice and body in performance arts education
- teaching and performance of a wide range of performance arts material
- historical development of theatre forms and their relevance to current practice
- teaching of contributory (practical and/or technical) performance arts skills.

#### For Applied Drama:

Exam questions will typically cover some of the following topics:

- techniques for the safe and effective use of voice and body in the context of applied drama
- teaching and performance of applied drama material
- the theory and practice in the use of drama as a learning medium in, for example, school curriculum subjects, including citizenship and sex education, in promoting life skills and social cohesion, in prisons or with deprived communities or with children or adults with special needs or in language learning
- historical perspectives on drama that has social, religious, political or propagandist purposes.

#### For Communication Skills:

Exam questions will typically cover some of the following topics:

- anatomy and physiology of organs employed in voice and speech production
- techniques for the safe and effective use of voice. Exercises and ideas for improvement, and correction approaches to phonology
- principles of oral communication in various settings; registers and pitfalls
- techniques involved in the teaching of oral communication skills to individuals and groups including the use of improvisation and impromptu work
- planning programmes and training in communication skills.

#### Question 3 will cover some of the following:

- understanding of equal opportunities and inclusion related to pupils from different cultural backgrounds
- awareness of legislation that impacts on the work of teachers including aspects relating to Health and Safety and child protection (questions will be framed to enable candidates to relate to legislation and/or practices in their own country)
- awareness of how a teacher's work fits into broader contexts including that of the community
- knowledge of other dramatic experiences including those included in the national curriculum and other relevant performing arts qualifications.

## Unit 2 – Teaching Experience

### Assessment objectives

The candidate should demonstrate:

- knowledge and understanding of various strategies for teaching groups and individuals which underpin the profession
- ability to choose suitable teaching methods for communicating material, drawing on a substantial range of approaches in handling complex and unpredictable situations
- full responsibility for the learning environment, demonstrating the ability to assess individuals as part of a group using both formative and summative strategies.

### 2.1 – Case Studies

The candidate will submit **three** case studies focusing on three groups of students at different stages of learning. The minimum group size is three students. The following are examples only:

- one relatively inexperienced group
- one group preparing for a performance or other public event such as a debating contest
- one group engaging in a creative improvisation-based project
- one group of beginners in dance
- one group engaged in a communication skills syllabus at intermediate level
- one group learning English through drama
- one group engaged in making puppets, a puppet theatre and/or in developing a script for performance.

The candidate must teach each of the three groups. Each group must be taught for a total of at least 10 contact hours. The total contact time for the three groups is a minimum of 30 hours.

Candidates must focus at least two of the case studies on their main subject area. However, to allow for further diversity in teaching skills and experience, the third case study may be based on any other subject area of this diploma.

The three case studies will take the form of a written project of approximately 5,000 words. Details of theatre games, exercises, examples of repertoire, learning records, etc may be included as appendices, which are not included in the final word count. Where appropriate, bullet points or a tabulated format may be used. A bibliography must be supplied as an appendix.

Using a structured format, tabulated where appropriate, the written project will include for each case study, the following elements:

- description of pupils
- analysis of learning to date and future needs
- description of teaching methods and techniques
- analysis of relationship of chosen teaching method to learners' needs
- lesson plans for at least five lessons with projected outcomes
- materials/resources produced and used
- any documentation shared by teacher and pupils as a record of learning (may be included as an appendix)
- analysis of extent to which learning outcomes have been achieved including the assessment of individuals as part of a group using both formative and summative strategies
- the records of a summative assessment, conducted at the end of the study period
- goals for the following term based on the assessment.

This data must be validated by a Head of Department, Senior Teacher, Supervisor or Studio Director with a signed summary statement confirming that the candidate's report is a true record of the work undertaken.

### 2.2 – Scheme of work

Candidates will devise a comprehensive scheme of work relevant to Grade 4-5 in Speech and Drama, Musical Theatre, Performance Arts or Communication Skills as offered by any board recognised by Ofqual in the UK, or a component of a relevant GCSE qualification, or another national equivalent. The material should cover at least one term's study. In addition, candidates will create one example of an original teaching resource with a statement relating to its purpose and appropriate teaching techniques for its use.

The length of the scheme of work and the teaching resource must be approximately 1,500 words.

The scheme of work may relate to one of the case studies as follow-on work. It must be related to a specific syllabus and its particular tasks and objectives, including learning outcomes and assessment criteria. The focus must be on how these are to be achieved through the chosen teaching methods rather than on detailed lesson plans.

**The case studies and scheme of work must be submitted at the same time and all units must be completed within three years of the first submission.**

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 3 – Practical Applications

### Assessment objectives

The candidate should demonstrate:

- knowledge and understanding of effective and appropriate teaching techniques
- ability to communicate and present materials clearly, adapting materials and designing appropriate approaches to suit individual and group learning needs
- awareness of career opportunities and professional values.

### 3.1 – Demonstration (40 minutes)

**For Speech and Drama, Musical Theatre, Performing Arts and Communication Skills candidates:**

Candidates will teach a lesson of 40 minutes' duration with a class of 10 or more students. The lesson must be supported by a lesson plan, with clear statements of desired learning outcomes, and must demonstrate all the values embedded in this qualification. A degree of spontaneity and the ability to build creatively on the unexpected are looked for in the demonstration of teaching skills and pupil response.

**For Applied Drama candidates:**

The candidate will teach a lesson of 40 minutes' duration with a class of 10 or more students. The lesson will develop, through discussion and improvisation, to an early rehearsal stage, a devised dramatic scenario where collective action is required to solve a problem or is related to other contexts where drama as a learning medium might be applied.

The lessons in all subject areas must be balanced, and show due attention to the following areas:

- skill acquisition and development
- group work
- appraising, including encouragement of pupils' own self-evaluation skills
- use of improvisation or impromptu work
- performance and communication skills, using vocal and physical resources
- imaginative use of textual material (where appropriate)
- creative ideas developed by pupils
- safe and effective use of space
- learning through activity.

### 3.2 – Viva voce (20 minutes)

The examiner will discuss with candidates the demonstration lesson with specific reference to issues arising from it. Candidates will be required to evaluate and discuss their teaching and discuss how their thinking and practice have developed over the study period. The examiner will explore with candidates possible areas for improvement and development, encouraging them to comment on concrete examples, and to draw on a wider frame of reference.

Candidates will be expected to identify strengths and weaknesses, suggesting means of developing their skills through professional development. The discussion will open out into wider issues of learner development, professional practice, etc.

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# FTCL Education Studies

## (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills)

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### Aims

The minimum age for entry to the qualification is 21 on date of registration.

This qualification is evidence that the candidate can, on the basis of familiarity with a range of educational contexts, reflect critically on their own 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 Regulated Qualifications Framework.

### Prerequisites

Candidates should be at a standard comparable to at least LTCL Teaching (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama or Communication Skills) when registering for this diploma, and should have at least two years' full-time or four years' part-time verified teaching experience in the relevant field.

### Learning outcomes

For successful completion of this qualification candidates will be able to:

- show evidence that they have taken responsibility for a complex performing arts education or communication skills education programme requiring substantial depth of understanding and abilities, and involving planning, analysis, action and evaluation including self-evaluation
- conduct research and produce systematic and creative approaches based on its results
- operate effectively in critical situations where success depends upon designing appropriate responses and drawing on a high level of skill, judgment and insight
- demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all their work.

### Structure and marking scheme

This qualification comprises two units, which must be passed in unit order for successful completion of the award.

Unit 1 – Development Skills (submitted materials)

Unit 2 – Principles and Practice (presentation and viva voce)

The FTCL is Awarded or Not Awarded. No marks are announced.

### Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of teaching and the professional sector
- communication
- planning and contextual awareness
- integration of skills, knowledge and awareness.

Candidates must successfully complete Unit 1 before registering for Unit 2. All units must be completed within five years of initial registration.

## Unit 1 – Development skills

### Assessment objectives

Candidates will demonstrate:

- knowledge which is at the forefront of the discipline
- the ability to frame problems effectively and design appropriate responses to communicate ideas with precise intent
- the ability to conduct research and produce systematic and creative approaches based on its results.

Candidates will identify a topic of relevance to their experience and intentions in performing arts and/or communication skills education and must submit an abstract of no more than 800 words for approval to [drama@trinitycollege.com](mailto:drama@trinitycollege.com). Once approved, a confirmation letter will be sent to the candidate. Please note that the candidate may be asked to make modifications to their abstract before it can be approved.

Once the topic is approved, the candidate will carry out academic and/or action research based on an authentic learning environment resulting in a dissertation of approximately 12,000 words.

The following are indicative of the type and scope of projects appropriate to this level of study:

#### Example 1:

Design a programme of in-service training, comprising six day-long sessions over the course of an academic year, for a group of teachers, covering the following areas:

- pedagogic skills audit and analysis of needs
- identification of common requirements and areas of individual need
- rationale for each session
- resources existing and/or specially devised
- internal and/or external inputs required
- relationship between subject-specific knowledge and teaching skills, and a critical awareness of the successful integration of the two
- methods of evaluation.

#### Example 2:

Conduct a detailed analysis of a performing arts or communication skills institution such as a school, college or faculty, or a support body, its organisation, structure, resources, organisation and curriculum, addressing the following questions:

- How well do learners achieve?
- How effective are teaching, training and learning?
- How well do the programmes and courses meet the needs and interests of learners?
- How well are learners guided and supported?
- How are achievement and learning affected by resources?
- How effective are the assessment and monitoring of learning?

#### Example 3:

Design an assessment for a UK RQF Level 3 qualification with a proposed syllabus in the performing arts or oral communication skills, or a national equivalent, including the following:

- research, comparison and evaluation of assessment methods in a range of comparable qualifications
- rationale (including statements about purpose and need, overlaps with other qualifications, and distinctiveness)
- entry requirements and restrictions on entry
- references to key or transferable skills
- structure and content of assessment, including statements about attainment descriptors, learning outcomes, assessment criteria, bands of attainment, mark weightings and duration of each component
- assessment methods adopted including internal/external assessment, moderation, and how the statements listed under structure and content are applied
- individual reports on the performance of at least 20 students using the proposed assessment methods, and an evaluative summary
- provision for candidates with special needs.



### **For Communication Skills:**

In addition to examples 1-3, one of the following areas might be considered as the pedagogic basis of the dissertation:

- rhetoric and oratory; historical perspectives and current relevance in teaching contexts and strategies
- use of literary styles, colloquial language, slang or jargon in various speech settings – middle school communications course; content and practice
- received pronunciation, standard English, regional accents or dialects in public speaking – advanced level communications course; content and practice
- 'politically correct' language and other notions of 'correctness' in oral contexts such as conversation, public debate and address, media reporting – advanced level communications course; content and practice
- development of pronunciation, speech patterns and grammar influences in oral communication from infancy to teenage years – elements in a teacher training course

*See Appendix 3 for guidance on the preparation of submitted work.*

## **Unit 2 – Principles and Practice**

### **Assessment objectives**

The candidate will demonstrate:

- novel approaches in handling complex and unpredictable situations
- the ability to manage activities at a professional level with consideration of alternative perspectives/practices and their implications
- a high level of skill, judgement and insight.

### **2.1 – Presentation (30 minutes)**

Candidates will give a formal presentation on:

- the context, procedure and results reported in the dissertation
- discussion of common themes and conflicting issues emerging
- consideration of points raised in the examiner's report for Unit 1.

The talk must be illustrated with appropriate audio-visual aids and supporting material.

### **2.2 – Viva voce (30 minutes)**

During the viva voce component, examiners will typically probe the following areas:

- is the line of reasoning clear and does the candidate provide good examples to support his or her arguments?
- what are the sources?
- what observational or experimental techniques have been employed? How were the results analysed?
- is the discussion clear and free from jargon?
- has the student benefited from the study?
- is there a good analysis and synthesis of relevant literature?
- what future work could be conducted to explore findings further?

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

# Diplomas in Directing

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## Guidance to candidates

In order to pass a Trinity Diploma in Directing, candidates must be able to:

- operate to standards which are expected within the industry, including broader skills such as timekeeping, reliability and ways of behaving which are vital to professional reputation. This involves seeking out and maintaining contact with organisations and individuals who are influential and important in terms of work and keeping up to date with professional standards
- carry out initial assessments of performers' and collaborators' abilities through the application of appropriate selection criteria and assessment techniques, identifying their potential and, if appropriate, what their aspirations are
- set goals, prioritise work according to its urgency, manage time and schedule rehearsals and meetings to achieve the desired outcomes
- ensure that performers and collaborators receive the support they need and maintain an interactive, safe and productive rehearsal environment
- match resources to those needed to support development, ensuring that resources reflect best anti-discriminatory and Health and Safety practice. Directors present information clearly, concisely and in an appropriate format, adapting communication to the needs of performers and collaborators, responding positively to their ideas
- plan and select rehearsal activities that are suitable for developing and progressing the work undertaken, including individual and, where appropriate, collective problem-solving – this includes investigation, experimentation and practice methods
- maintain a healthy and safe rehearsal environment by ensuring that first aid equipment is satisfactory, following emergency procedures, identifying possible hazards, assessing risks and instigating measures that control these risks. This involves completing Health and Safety records as required. In some cases this may be delegated to a Production Manager, Stage Manager or other responsible designated individual
- assume responsibility for the quality of service provided to performers and collaborators and where appropriate contribute to institutions' quality assurance systems.

*Refer to Appendix 1 for Health and Safety guidelines for all exams in this syllabus.*

# FTCL Directing (Speech and Drama, Musical Theatre, Performance Arts)

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## Aims

This qualification is evidence that the candidate can, on the basis of familiarity with a range of performance contexts, reflect critically on related theory and practice and their own directing and the work of other directors, bringing this experience to bear on the planning, preparation and performance of speech and drama, musical theatre or performance arts. This diploma is at Level 7 of the UK Regulated Qualifications Framework.

## Prerequisites

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

## Learning outcomes

For successful completion of this qualification candidates will be able to:

- engage in a complex field of activity where they require substantial depth of understanding and abilities, involving planning, analysis, action and evaluation, including self-evaluation
- conduct applied research and produce systematic or creative approaches based on its results
- operate effectively in highly critical situations where success depends upon designing appropriate responses and drawing on a high level of skill, judgement and insight
- demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all work.

## Structure and marking scheme

This qualification comprises two units, both of which must be passed for successful completion of the award.

Unit 1 – Development Skills (submitted materials)

Unit 2 – Principles and Practice (demonstration, presentation and viva voce)

Examiners may be prepared to visit candidates working in their own centres/theatres.

The FTCL is Awarded or Not Awarded. No marks are announced.

## Assessment criteria (see page 11)

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- knowledge and understanding of directing techniques and the professional sector
- communication
- planning and contextual awareness
- integration of skills, knowledge and awareness.

**The units may be taken in any order and must be completed within five years of the first submission.**

## Unit 1 – Development skills

### Assessment objectives

The candidate should demonstrate:

- knowledge which is at the forefront of the discipline
- the ability to frame problems effectively and design appropriate responses to communicate ideas with precise intent
- the ability to conduct research and produce systematic and creative approaches based on its results.

The candidate will identify and obtain approval for a topic relevant to his or her experience and intentions in direction, and will carry out the necessary academic and/or action research and practice to develop and display the appropriate skills in direction to create an artistically integrated production of a play, musical or other performance event or presentation of research-based 'work in progress' in an appropriate studio setting. Candidates must submit an abstract of no more than 800 words for approval to drama@trinitycollege.com. Once approved, a confirmation letter will be sent to the candidate. Please note that the candidate may be asked to make modifications to their abstract before it can be approved.

This work will form the basis of a dissertation of approximately 12,000 words, typically a case study on the preparation for a full production of a performance or series of performances directed by the candidate. This must include:

- rationale for choice of scripts
- analysis and/or interpretation of text
- artistic choices (set and costume, design, technical support, music, etc)
- casting and rehearsal process
- marketing, publicity, target audience and funding sources
- collaborative partnerships with creative team and cast
- evaluation of cast and audience response.

The dissertation must include both formative and summative assessments of the working process and the final performance.

The candidate's annotated rehearsal copy of the text must be included as an appendix.

A recording of the production or performance event must also be provided.

*See Appendix 3 for guidance on the preparation of submitted work.*

## Unit 2 – Principles and Practice

### Assessment objectives

The candidates should demonstrate:

- novel approaches in handling complex and unpredictable situations
- ability to manage activities at a professional level with consideration of alternative practices and their implications
- a high level of skill, judgement and insight.

#### 2.1 – Presentation (10 minutes)

Candidates are required to deliver a prepared talk, describing and discussing the practical work to be demonstrated in 2.2.

#### 2.2 – Demonstration (30 minutes)

Candidates are required to direct a rehearsal of an extract from a play, musical or other performance piece. This may be a rehearsal of the piece that forms the basis for Unit 1 or of another performance event. The rehearsal should be well designed, cohesive and fluent. The performers should be reasonably familiar with the material being rehearsed and be at a stage where individual and group performance choices are being explored (ie neither an introductory rehearsal or read through, nor a 'run through' of a scene or act at a late stage of rehearsal would be suitable for the demonstration).

Candidates will typically:

- devise a challenging, varied and balanced approach to their work
- direct in such a way as to engage the performers
- demonstrate a deep sensitivity to the material
- show a high level of awareness of theatrical space and timing.

#### 2.3 – Viva voce (20 minutes)

During the viva voce component, examiners will discuss the presentation and demonstration with the candidate, probing the candidate's knowledge of the following areas:

- Is the line of reasoning clear and does the candidate provide good examples to support his or her arguments?
- What observational or experimental techniques have been employed?
- What techniques of other practitioners or theorists have contributed to the conduct of the rehearsal?
- Have the performers benefited from the candidate's approach to direction?
- What techniques are being used by the candidate to monitor and assess progress of individual performances and the group dynamic?
- What future work would be conducted to explore findings and develop performances further?
- In what ways does the work need to develop to be ready for public performance?

*See Appendix 2 for guidance on depth of response required in the viva voce component.*

## Health and Safety guidelines

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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. Performers should have a 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.

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 or 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 performance, with adequate ventilation.

### Additional guidelines for Musical Theatre

- Ensure that singing registers are comfortable – particularly when rock/pop material is being performed.
- The body should be well-balanced while singing – otherwise the larynx might become constricted.
- Air-flow is vital at all times while vocalising, in whatever form or style. Make sure that the breath flows unrestrictedly – particularly when engaging in ‘high-energy’ or ‘belt’ singing.
- Singers should be careful not to force the tone (ie push out the breath too forcefully) – especially during ‘high energy’ or ‘belt’ singing.
- Where appropriate, singers (particularly female singers) are encouraged to use a ‘mixed belt’ (a lighter, sweeter sound, where the larynx is used high with a forward tilt) rather than an extended chest register.
- Do not persist with any kind of singing or vocalising which causes pain or discomfort, however minor.
- Dancers should prepare with an appropriate warm-up and be aware of the importance of a cool-down after performing.

## Appendix 2

# Expected depth of response for the viva voce component

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### At ATCL, candidates should:

- demonstrate knowledge of underlying concepts and principles associated with the subject, and an ability to evaluate and interpret these within the wider context of the sector
- present, evaluate and interpret information to develop lines of argument and to make sound judgements in accordance with the basic theories and concepts of the subject
- evaluate the appropriateness of different approaches to solving problems related to the subject
- communicate the results of their study accurately and reliably, with structured and coherent arguments
- identify suitable training to develop further their skills.

### At LTCL, candidates should:

- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems and comment upon particular aspects of current research or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- critically evaluate arguments, assumptions, abstract concepts and information to form sound judgements
- communicate information, ideas, problems and solutions in a form appropriate to both specialist and non-specialist audiences
- appreciate the uncertainty, ambiguity and limits of knowledge.

### At FTCL, candidates should:

- have a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at the forefront of the discipline
- show originality in the application of knowledge, together with an understanding of how established techniques of research and enquiry are used to create and interpret knowledge
- demonstrate a depth of conceptual understanding that enables them to critically evaluate current research and practice and to critique a range of methodologies, suggesting new approaches as appropriate
- show the ability to deal with complex issues creatively, making sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- possess the ability to advance their knowledge, understanding and practice and to develop new skills to a high level.

Successful candidates will typically show evidence of extensive relevant reading and an outstanding grasp of current major issues in the field. Arguments will demonstrate sophisticated reasoning, independence of thought, and be exceptionally clear, well-focused and cogent.

Candidates who pass will show consistency and fluency in discussing and evaluating theories drawn from a wide range of sources. They will demonstrate an ability to relate research to their particular field and will clearly have understood and assimilated relevant literature.

# Guidance on presentation of written work

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## Preparation of submitted work

In the introduction, candidates should provide an outline of the aims and objectives – the study/proposal must justify the conclusions made. Appendices should only be included where essential. Word limits are indicated in the syllabus and these must be observed.

While attributed quotations may support written work, these should not dominate the original work of the candidate. Lucidity of style and clarity of argument will be important throughout the work. Candidates should identify the relevant reading and published research which has been drawn upon in a bibliography.

The work should be in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

## Additional notes on preparation of dissertations at FTCL

A dissertation should seek to shed light on a finite problem. The topic of a dissertation must be clearly defined within tight parameters and be approved. An abstract of no more than 800 words must be submitted to [drama@trinitycollege.com](mailto:drama@trinitycollege.com). Please note that the candidate may be asked to make modifications to their abstract before it can be approved.

Candidates should state findings freely and economically. It is important to avoid mere narrative description and unsupported assertions of opinion. It is not enough to cite authorities of one kind or another to support a case; the argument will need to be carried forward on the basis of reasonable steps and illuminated by carefully made observations. Any difficult points should be supported by an example or illustration and the study should highlight the implications and conclusions drawn from the findings. The dissertation should not exceed the word limit specified in the syllabus: an over-long piece is as unacceptable as a short one.

Preliminary questions which candidates should ask themselves:

What are the objectives of the dissertation? Are they clear?

What are the main methods of enquiry? For example:

- conceptual: is the line of reasoning clear and are there good examples to support this?
- historical: what are the sources available?
- empirical: what observational or experimental techniques are employed? how are the results analysed?
- case studies: is the case description fair, rich in relevant detail and, at the same time, economical in terms of words?

Many dissertations will use a blend of methodologies but there must be clear conceptual strength underpinning the work.

A possible strategy for action:

- identify the area
- review the literature
- formulate specific and limited questions
- identify a method(s)
- carry out the investigation
- describe the results
- interpret the results
- draw out some implications.

Further useful pointers:

- is the dissertation clear and free from jargon?
- is there a good analysis and synthesis of the relevant literature?
- does the study illuminate aspects of performance?
- could others profit from reading it?
- has the candidate benefited from the study?
- does it fall within the specified limits of size?

## Expected depth of response for FTCL dissertations

Successful candidates will present work which shows evidence of extensive relevant reading and an outstanding grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and be exceptionally clear, well focused and cogent. The work will be suitable for publication.

Candidates who pass will demonstrate consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their particular field and will clearly have understood and assimilated the relevant literature.

## Presentation

References should be presented by author-date method of citation. The surname of author and year of publication should be inserted in the text at the appropriate point.

A bibliography should be included at the end of the dissertation. This should be in alphabetical order of authors' surnames. In the case of books, give the date of publication, the title (underlined or in italics), the place of publication and the name of the publisher.

Work should be typed in double spacing with wide margins.

The reader should not be forced to an appendix for important details; crucial information should be given in the text, but any necessary supplementary information and statistical workings or interesting side issues should be collected together at the end in one or more appendices.

The candidate is not only expressing and clarifying his or her own thinking but also contributing to the thinking of the reader. Unnecessary jargon and long sentences should be avoided so that the concepts are presented clearly and precisely.