

DIPLOMAS IN DRAMA AND SPEECH SUBJECTS

Syllabus specifications
for diploma exams

Face-to-face and
digital exam formats
from September 2023



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Contents

3	/	Section 1: Welcome
5	/	Section 2: Introduction to the diplomas in drama and speech subjects
10	/	Section 3: Attainment descriptors
13	/	Section 4: ATCL Performing (Speech and Drama)
15	/	Section 5: ATCL Performing (Musical Theatre)
17	/	Section 6: ATCL Performing (Performance Arts)
19	/	Section 7: LTCL Performing (Speech and Drama)
22	/	Section 8: LTCL Performing (Musical Theatre)
25	/	Section 9: LTCL Performing (Performance Arts)
28	/	Section 10: ATCL Communication Skills (Public Speaking)
30	/	Section 11: LTCL Communication Skills (Public Speaking)
34	/	Section 12: ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills)
38	/	Section 13: LTCL Teaching (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills)
43	/	Section 14: Reflection task – ATCL Performing (Speech and Drama / Musical Theatre / Performance Arts) and ATCL Public Speaking (Communication Skills) diplomas
49	/	Section 15: Exam guidance: General
50	/	Section 16: Exam guidance: Selection of material
51	/	Section 17: Exam guidance: Delivery of the tasks
56	/	Section 18: Health and safety
58	/	Section 19: General guidance and policies

Welcome

Welcome to Trinity College London's syllabus specifications for Performing, Communication Skills and Teaching diplomas. These qualifications offer performers and teachers the opportunity to develop their skills to a higher level of ability, specialising in Speech and Drama, Musical Theatre, Performance Arts, Applied Drama or Communication Skills. Candidates choose their own performance and teaching material, so they can tailor their studies to reflect individual preferences and interests. These exams present candidates with practical, creative tasks that prepare them for situations in both education and the workplace, enabling them to develop invaluable 21st century skills in communication, creativity, and to build confidence.

The Performing diplomas are designed to encourage candidates to be innovative, multi-skilled and reflective performers, developing and evidencing their skills in rehearsal and performance methodologies. Candidates demonstrate the principles and practice of vocal and physical skills, characterisation and audience engagement through preparing and performing or presenting a range of material drawn from areas they may be studying, that they enjoy, or that present a new challenge. They further demonstrate understanding, contextual awareness and knowledge of technical skills through a discussion with the examiner and, at LTCL level, through a reflective essay focused on their own performing and presenting experiences, and a written exam paper.

The Teaching diplomas are designed to offer candidates the opportunity to develop and evidence their skills in teaching drama and speech subjects. Candidates demonstrate knowledge and understanding of effective and appropriate teaching techniques and demonstrate their ability to analyse and adapt their teaching to students' abilities, experience and aspirations through leading a practical teaching session. They then evaluate their own teaching through a discussion with an examiner. Candidates additionally compile case studies focused on their teaching of individuals and groups of students and undertake a written exam.

These specifications outline the core information that teachers and candidates need to prepare and enter for the exams. Further guidance and support resources are available at trinitycollege.com/drama-diplomas

ABOUT TRINITY COLLEGE LONDON

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training which is innovative, personal and authentic.

WHY CHOOSE TRINITY?

Teachers and students choose Trinity because:

- ▶ We understand the transformative power of performance
- ▶ Our qualifications help ensure candidates make progress by providing carefully levelled stepping stones that build confidence and enjoyment while continuing to extend and challenge
- ▶ We aim to design assessments that have a positive impact on student learning, engagement and achievement
- ▶ We encourage candidates to bring their own choices and interests into our exams – this motivates students and makes the assessment more relevant and enjoyable
- ▶ Our flexible exams give candidates the opportunity to perform to their strengths and interests
- ▶ Our qualifications are accessible to candidates of all ages and from all cultures
- ▶ Our highly qualified and friendly examiners are trained to put candidates at their ease and provide maximum encouragement.

We hope you enjoy exploring the opportunities these qualifications present and we wish you every success.

The Trinity team

HOW TO ENTER FOR THE DIPLOMA EXAMS

The single-unit ATCL Performing, and Communication Skills diplomas are available through both face-to-face and digital mediums offering even more choice in how the qualifications can be achieved.

This flexibility means that candidates can:

- ▶ Choose their preferred assessment medium and get feedback from a drama specialist.
- ▶ Enter for exams individually when they are ready.
- ▶ Access exams in a location convenient to them, particularly if they do not live near a physical centre.
- ▶ Develop their skills through preparing and responding to tasks with a progression framework.

Both mediums have the same academic rigour, and candidates who pass receive a certificate.

The three-unit LTCL Performing and Communication Skills, and the ATCL and LTCL Teaching diplomas are available as a face-to-face assessment.

A table showing the complete list of the diplomas offered and the format of examination in which they can be taken is below.

For details on how to enter for all units go to trinitycollege.com/drama-entry

Diploma	Unit	FORMAT OF ENTRY			
		In-centre, face-to-face (scheduled centre exam times)	Digital video upload (at any time)	In-centre written paper (May and November)	Submitted PDF emailed (at any time)
ATCL Performing (Speech and Drama, Musical Theatre, Performance Arts)	1 – Performance	✓	✓		
ATCL Communication Skills (Public Speaking)	1 – Performance	✓	✓		
LTCL Performing (Speech and Drama, Musical Theatre, Performance Arts)	1 – Supporting theory			✓	
	2 – Reflective Practice				✓
	3 – Performance	✓			
LTCL Communication Skills (Public Speaking)	1 – Supporting theory			✓	
	2 – Reflective Practice				✓
	3 – Performance	✓			
ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills)	1 – Principles of teaching			✓	
	2 – Teaching experience				✓
	3 – Practical applications	✓			
LTCL Teaching (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills)	1 – Principles of teaching			✓	
	2 – Teaching experience				✓
	3 – Practical applications	✓			

Introduction to the diplomas in drama and speech subjects

WHO THE QUALIFICATIONS ARE FOR

The diploma qualifications in drama and speech subjects are designed to appeal both to those aspiring to teach or to perform professionally, and those already involved professionally who are seeking to gain recognition for new or existing skills. They offer learners the opportunity to measure their development against a series of internationally understood benchmarks at two levels on the Regulated Qualifications Framework (RQF):

- ▶ Level 4 (ATCL) – equivalent standard to the first year of an undergraduate degree course
- ▶ Level 6 (LTCL) – equivalent standard to the final year of an undergraduate degree course

Trinity's drama diplomas are open to all candidates. There is no requirement to have passed lower grade/diploma levels, or other qualifications. However, the grades and diplomas represent a system of progressive development and the outcomes for each level assume mastery of the outcomes of previous levels. We therefore recommend that candidates have taken the previous level particularly at these higher levels. There is no upper age limit, but the following minimum ages are recommended:

Qualification level	Recommended age of candidates	Recommended previous level to have completed
ATCL	18 years and over	Grade 8, or equivalent Level 3 qualifications or experience
LTCL	19 years and over	ATCL, or equivalent Level 4 qualifications or experience

ASSESSMENT AND MARKING

Trinity's diploma qualifications are assessed by an external examiner trained and moderated by Trinity. The examiner writes a report on the extent to which the candidate has met the learning outcomes of the qualification and awards marks in line with the published criteria.

Each candidate is given written feedback, marks and, on passing all the relevant units, a certificate.

Examiners award marks according to the following criteria:

Component	Weighting	Criteria
Discipline-specific knowledge	30%	<ul style="list-style-type: none"> ▶ Breadth and depth of conceptual understanding ▶ Sector knowledge ▶ Complexity of material
Communication	30%	<ul style="list-style-type: none"> ▶ Clarity of presentation and intent ▶ Range of techniques used ▶ Suitability to context/purpose
Planning and awareness	30%	<ul style="list-style-type: none"> ▶ Contextual awareness ▶ Analysis and planning ▶ Evaluation and development of materials
Integration	10%	Used by examiners to record: <ul style="list-style-type: none"> ▶ A holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit ▶ The degree to which they can produce and present work that shows cohesion, spontaneity, creativity, individuality and personal investment

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

The overall assessment structure for the drama and speech diplomas is based on a combination of three forms of exam.

The units can be taken in any order.

Title of unit	What is it?	When can it be taken?	ATCL Performing Speech and Drama, Musical Theatre, Performance Arts, Communication Skills	ATCL Teaching Speech and Drama, Theatre Arts, Communication Skills	LTCL Performing Speech and Drama, Musical Theatre, Performance Arts, Communication Skills	LTCL Teaching Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills
Performance/ Practical Applications	Performance demonstration or presentation by the candidate and discussion with the examiner	When an examiner is visiting your local Trinity centre	✓	✓	✓	✓
Supporting Theory/ Principles of Teaching	Theory exam paper	May and November (under controlled conditions)	-	✓	✓	✓
Reflective Practice/ Teaching Experience	Submitted work	At any point in the year	-	✓	✓	✓

ATTAINMENT BANDS

The units for Associate (ATCL) and Licentiate (LTCL) exams are marked out of 100. Marks are awarded on the basis of the following attainment levels:

Marks received for each unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

A candidate must achieve the pass mark in every unit in order to be awarded Pass overall. 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 gained in every unit.

All candidates receive a report form showing their marks for each unit, and candidates who have passed all units receive a certificate showing their overall attainment level.

Trinity is committed to ensuring that the standard of each qualification remains consistent over time and so reserves the right to make appropriate adjustments to published grade thresholds and/or methods of aggregating marks.

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA DIPLOMAS

Trinity's diploma exams are conducted in English. They assess how candidates use language as a tool for communicating and performing in particular contexts, rather than assessing the fluency of the language itself.

We recommend that candidates have a level of English language proficiency of at least C1 on the CEFR (Common European Framework of Reference for languages). More information on the CEFR can be found at trinitycollege.com/CEFR-level-descriptors

Candidates' use of English must be intelligible to the examiner, although they are not required to conform linguistically to any particular model of pronunciation or usage.

RECORDING THE EXAMS

Trinity audio records all face-to-face exams. Sometimes exams are also filmed for quality assurance and training purposes. In the case of filming, Trinity always seeks permission in advance from the candidate (or a parent or guardian). All recording devices are discreet and should not cause any distraction to candidates.

COMPLETION TIMES FOR DIPLOMAS

Candidates must pass all units of the ATCL and LTCL exams within three years of entering for the first unit.

TOTAL QUALIFICATION TIME AND QUALIFICATION NUMBERS

All regulated qualifications are assigned a total qualification time (TQT). This should be used for guidance only. Total qualification time is an estimate of the average time spent with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will depend on each individual's level of experience.

Regulated title	Qualification number	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
TCL Level 4 Diploma in Performing (ATCL)	600/0898/2	54	846	900
TCL Level 4 Diploma in Communication Skills (Public Speaking) (ATCL)	600/0883/0	54	846	900
TCL Level 4 Diploma in Teaching (ATCL)	600/0982/2	60	940	1,000
TCL Level 6 Diploma in Performing (LTCL)	600/0940/8	108	1,692	1,800
TCL Level 6 Diploma in Communication Skills (Public Speaking) (LTCL)	600/0888/X	108	1,692	1,800
TCL Level 6 Diploma in Teaching (LTCL)	600/0983/4	120	1,880	2,000

RECOGNITION

Trinity College London is regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide. All diploma qualifications are on the Regulated Qualifications Framework (RQF).

TIMING OF THE EXAMS

Please refer to the exam requirements for the maximum and minimum time allowed for each exam. This is the time available for the candidate to demonstrate the widest range of skills they can, and candidates are advised to make full use of this. Please note that any setting up and removal of equipment will also need to be incorporated into this time.

WHO IS PERMITTED IN THE EXAM ROOM

In face-to-face exams only the examiner and candidate(s) should be in an exam room during an exam. If the performance requires an additional performer, or technology to be operated, then another person is allowed in the room for that purpose and should leave after the task is complete (this should not be the teacher). A teacher may be permitted to enter the room as live musical accompanist for the songs and dance/movement task, if relevant. The teacher should only be in the room for that performance piece and there should be no communication other than signalling a readiness to start. Otherwise teachers should not be in the room during the exam and should not attempt to take responsibility for any setting up or clearing away of materials, props or set – this should be the responsibility of the candidate(s).

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners drama and speech diplomas represent personal goals and objectives, they can also be used as a progression route towards:

- ▶ Higher level diplomas offered by Trinity and by other awarding organisations
- ▶ Further and higher education drama courses at conservatoires and universities
- ▶ Employment opportunities in drama and the creative arts as a result of increased communication, presentation and teaching skills.

A NOTE ON LANGUAGE

Trinity's diploma exams in drama and speech are taken in English. They assess how candidates use language as a tool for communicating within particular contexts rather than assessing the language itself.

Candidates' use of English must be intelligible to the examiner. However, candidates are not required to conform linguistically to any particular model of pronunciation or usage.

OTHER QUALIFICATIONS OFFERED BY TRINITY

- ▶ Young Performers Certificates (for candidates up to the age of 7)
- ▶ Grades in Speech and Drama
- ▶ Grades in Acting
- ▶ Grades in Musical Theatre
- ▶ Grades in Performance Arts
- ▶ Grades in Communication Skills
- ▶ Arts Award (only available in certain countries)
- ▶ Graded, certificate and diploma qualifications in music
- ▶ English language qualifications
- ▶ Professional Performing Arts Diplomas.

Specifications for all these qualifications can be downloaded from trinitycollege.com

ACADEMIC DRESS AND POST-NOMINALS

Candidates who have passed a Trinity diploma are entitled to use the letters standing for that diploma after their name.

- ▶ ATCL stands for Associate of Trinity College London
- ▶ LTCL stands for Licentiate of Trinity College London

Holders of Trinity diplomas are also entitled to wear academic dress. Associates are entitled to wear an academic gown, and Licentiates a gown and hood (purple edged with mauve). Candidates wishing to obtain academic dress should contact Trinity's central office for appropriate authorisation.

Attainment descriptors

ATCL

LTCL

1. Discipline-specific knowledge (30%)

This mark takes into account the following aspects:

- ▶ Breadth and depth of conceptual understanding
- ▶ Sector knowledge
- ▶ Complexity of material.

Distinction:

An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.

Pass:

A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.

Below Pass:

Limited demonstration of the necessary skills, knowledge and understanding.

Distinction:

A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.

Pass:

An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.

Below Pass:

Limited demonstration of the necessary skills, knowledge and understanding.

2. Communication (30%)

The communication mark takes into account the following aspects:

- ▶ Clarity of presentation and intent
- ▶ Suitability to purpose
- ▶ Appropriate selection of a range of approaches to communicate material.

Distinction:

Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations.

Pass:

Persuasive communication, satisfying expectations and the needs of the audience.

Below Pass:

Communicative intention not consistently clear or sufficiently well executed.

Distinction:

Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations.

Pass:

Persuasive communication, satisfying expectations and the needs of the audience.

Below Pass:

Communicative intention not consistently clear or sufficiently well executed.

ATCL
LTCL
3. Planning and Awareness (30%)

This mark takes into account the following aspects:

- ▶ Contextual awareness
- ▶ Preparation and analysis
- ▶ Evaluation of materials, sources, etc
- ▶ Reflective practice.

Distinction:

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.

Pass:

Awareness of others, formed through sound preparation and development of materials.

Below Pass:

Weak demonstration of contextual awareness and needs.

Distinction:

Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.

Pass:

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.

Below Pass:

Weak demonstration of contextual awareness and needs.

4. Integration (10%)

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 that shows cohesion, spontaneity and personal investment.

Diplomas in Performing and Communication Skills

ATCL Performing (Speech and Drama)

AIMS

This qualification encourages candidates to be multi-skilled, reflective performers, preparing and performing a programme of work at a level that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate will be able to:

- ▶ Demonstrate a 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 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.

ASSESSMENT CRITERIA

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.

CONTENT

The candidate's work will involve the following:

- ▶ Interpretation and oral delivery of a range of literary forms
- ▶ Acting techniques
- ▶ Knowledge of appropriate literature
- ▶ Rehearsal methodologies
- ▶ Principles and practice of voice, speech, oral interpretation and characterisation.

STRUCTURE AND MARKING SCHEMES

This qualification comprises a single unit:

- Unit 1 – Performance (practical exam and viva voce)

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

UNIT 1 – PERFORMANCE (This is a single unit qualification)

This unit can be entered via the following formats:

- In-centre face-to-face exam (apply to your local Trinity Representative for details of exam dates and locations)
- Digital video upload.

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) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate is 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
- Perform from memory a published lyric poem
- Perform from memory **either** a passage of published narrative verse or a passage of prose, **either** fiction or non-fiction
- Speech and Drama prepared talk: give a prepared talk of 4-5 minutes on one of the topics from a list provided – For full details on how to prepare for this task, see **Section 17: Exam guidance: Delivery of the tasks.**

1.2 VIVA VOCE (30 marks) Maximum time: 20 minutes Minimum time: 16 minutes

The candidate is required to:

- Approaches to performance: give a prepared talk on how they would prepare a set text for performance. This should include performance of a few short extracts from the text to illustrate their points. Choose a text from a selection provided by Trinity at trinitycollege.com/approaches-to-performance – For full details on how to prepare for this task, see **Section 17: Exam guidance: Delivery of the tasks.** (4-5 minutes)
- Reflection: demonstrate their knowledge and understanding of the performance material and processes through responses to set questions. For full details on how to prepare for this task and the set questions, see **Section 14: Reflection task.** (12-16 minutes).

ATCL Performing (Musical Theatre)

AIMS

This qualification encourages candidates to be multi-skilled, reflective performers in musical theatre, preparing and performing a programme of work that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate 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 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.

ASSESSMENT CRITERIA

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 singing, speaking and moving
- ▶ Planning and contextual awareness – respond imaginatively to the quality, form, content and context of material, and reflect upon personal performance
- ▶ Integration of skills, knowledge and awareness.

CONTENT

The candidate's 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 SCHEMES

This qualification comprises a single unit:

- ▶ Unit 1 – Performance (practical exam and viva voce)

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

UNIT 1 – PERFORMANCE (This is a single unit qualification)

This unit can be entered via the following formats:

- ▶ In-centre face-to-face exam (apply to your local Trinity Representative for details of exam dates and locations)
- ▶ Digital video upload.

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) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate 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.

The candidate is required to perform from memory a programme of **six** contrasting thematically linked performances. 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 being examined
- ▶ A performer who is being examined and wants to repeat this duologue or duet for their own exam
- ▶ A performer who is being examined 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) Maximum time: 20 minutes Minimum time: 16 minutes

Candidates are required to fulfil the following criteria:

- ▶ Approaches to performance: give a prepared talk on how they would prepare a set text for performance. This should include performance of a few short extracts from the text to illustrate their points. Choose a text from a selection provided by Trinity at trinitycollege.com/approaches-to-performance – For full details on how to prepare for this task, see **Section 17: Exam guidance: Delivery of the tasks.** (4-5 minutes)
- ▶ Reflection: demonstrate their knowledge and understanding of the performance material and processes through responses to set questions. For full details on how to prepare for this task and the set questions, see **Section 14: Reflection task.** (12-15 minutes).

ATCL Performing (Performance Arts)

AIMS

This qualification encourages candidates to be multi-skilled, reflective performers in a range of performance art forms, preparing and performing a programme of work that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate 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 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.

ASSESSMENT CRITERIA

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 quality, form, content and context of material, and reflect upon personal performance
- ▶ Integration of skills, knowledge and awareness.

CONTENT

The candidate's 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 SCHEMES

This qualification comprises a single unit:

- ▶ Unit 1 – Performance (practical exam and viva voce).

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

UNIT 1 – PERFORMANCE

(This is a single unit qualification)

This unit can be entered via the following formats:

- ▶ In-centre face-to-face exam (apply to your local Trinity Representative for details of exam dates and locations)
- ▶ Digital video upload.

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) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

- Perform **four** performance items, each from a different play or musical or dance form or other theatre form, 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. Examples of the skills that could be demonstrated include but are not limited to 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
- Present 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 a) above
- Give 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) Maximum time: 20 minutes Minimum time: 16 minutes

Candidates are required to fulfil the following criteria:

- ▶ Approaches to performance: give a prepared talk on how they would prepare a set text for performance. This should include performance of a few short extracts from the text to illustrate their points. Choose a text from a selection provided by Trinity at trinitycollege.com/approaches-to-performance – For full details on how to prepare for this task, see **Section 17: Exam guidance: Delivery of the tasks.** (4-5 minutes)
- ▶ Reflection: demonstrate their knowledge and understanding of the performance material and processes through responses to set questions. For full details on how to prepare for this task and the set questions, see **Section 14: Reflection task.** (12-16 minutes).

LTCL Performing (Speech and Drama)

AIMS

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

LEARNING OUTCOMES

To achieve this qualification the candidate 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.

ASSESSMENT CRITERIA

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.

CONTENT

The candidate's work will involve the following:

- ▶ Interpretation and performance of a range of literary forms
- ▶ Acting techniques
- ▶ Knowledge of appropriate literature
- ▶ Critical appreciation of a chosen period in the history of drama, theatre and literature
- ▶ Principles and practice of voice, speech, oral interpretation and all aspects of play production.

STRUCTURE AND MARKING SCHEMES

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

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

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

UNIT 1 – SUPPORTING THEORY

This is a written paper of two and a half hours taken at the candidate's local public centre in May or November.

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 the candidate opportunities to focus on significant writers and practitioners from their own culture who have either used, or been translated into, the English language.

Sample papers can be downloaded from trinitycollege.com/drama

UNIT 2 – REFLECTIVE PRACTICE

Submitted work

The candidate is required to submit an essay of 4,000 words (plus or minus 10%) on the topic of performing, demonstrating insights gained through four different examples of first-hand performing experience. Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. Entries are submitted in PDF format and emailed via the local Trinity Representative.

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 workload 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 their own work.

A detailed guidance document on this unit can be downloaded from trinitycollege.com/drama

UNIT 3 – PERFORMANCE

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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) Maximum performance time: 30 minutes Minimum performance time: 24 minutes

The candidate is 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)
- ▶ Perform from memory a published lyric poem (15 marks)
- ▶ Perform 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) Maximum time: 20 minutes

The candidate demonstrates their knowledge and understanding of the performance material and processes through a discussion with the examiner.

The candidate should be prepared to engage in discussion on the following:

- ▶ Items performed with reference to their literary context, interpretation and performance
- ▶ An alternative approach to one of the pieces
- ▶ A previously unseen text. Sample texts can be downloaded from trinitycollege.com/drama
- ▶ 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.

LTCL Performing (Musical Theatre)

AIMS

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

LEARNING OUTCOMES

To achieve 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.

ASSESSMENT CRITERIA

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.

CONTENT

The candidate's 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 and viva voce).

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

UNIT 1 – SUPPORTING THEORY

This is a written paper of two and a half hours taken at the candidate's local public centre in May or November.

ASSESSMENT OBJECTIVES

The candidate should:

- ▶ Demonstrate comprehension of, and intelligent engagement with, the work of key practitioners 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 the candidate opportunities to focus on significant writers and practitioners from their own culture who have either used, or been translated into, the English language.

Sample papers can be downloaded from trinitycollege.com/drama

UNIT 2 – REFLECTIVE PRACTICE

Submitted work

The candidate is required to submit an essay of 4,000 words (plus or minus 10%) on the topic of performing, demonstrating insights gained through **four** different examples of first-hand performing experience. Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. Entries are submitted in PDF format and emailed via the local Trinity Representative.

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 workload 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 their own work.

A detailed guidance document on this unit can be downloaded from trinitycollege.com/drama

UNIT 3 – PERFORMANCE

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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) Maximum performance time: 30 minutes Minimum performance time: 24 minutes

The candidate 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.

The candidate is 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 may be performed with another actor.

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

- ▶ Demonstrate a full and controlled use of anatomical alignment and placement
- ▶ Execute sustained movement sequences consolidating strength, balance, coordination, 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, the candidate 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.

3.2 VIVA VOCE (20 marks) Maximum time: 20 minutes

The candidate demonstrates their knowledge and understanding of the performance material and processes through a discussion with the examiner.

The candidate should be prepared to engage in discussion on the following:

- ▶ Items performed with reference to their theatrical context, interpretation and performance
- ▶ Technical aspects of performance
- ▶ Approaches to rehearsal – during this item, the candidate will be asked to work with the examiner on a previously unseen section of text or musical score. Sample texts and scores can be downloaded from trinitycollege.com/drama

LTCL Performing (Performance Arts)

AIMS

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

LEARNING OUTCOMES

To achieve this qualification the candidate 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.

ASSESSMENT CRITERIA

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.

CONTENT

The candidate's 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 and viva voce).

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

UNIT 1 – SUPPORTING THEORY

This is a written paper of two and a half hours taken at the candidate's local public centre in May or November.

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, plots 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 the candidate opportunities to focus on significant writers, practitioners and theatre forms from their own culture.

Sample papers can be downloaded from trinitycollege.com/drama

UNIT 2 – REFLECTIVE PRACTICE

Submitted work

The candidate is required to submit an essay of 4,000 words (plus or minus 10%) on the topic of performing, demonstrating insights gained through four different examples of first-hand performing experience. Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. Entries are submitted in PDF format and emailed via the local Trinity Representative.

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 workload 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 their own work.

A detailed guidance document on this unit can be downloaded from trinitycollege.com/drama

UNIT 3 – PERFORMANCE

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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) Maximum performance time: 30 minutes
Minimum performance time: 24 minutes

The candidate is 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. Examples of the skills that could be demonstrated include but are not limited to: 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 costumes 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, the candidate will typically:

- ▶ Demonstrate a full and controlled use of anatomical alignment and placement
- ▶ Execute sustained movement sequences consolidating strength, balance, coordination, 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, the candidate 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) Maximum time: 20 minutes

The candidate demonstrates their knowledge and understanding of the performance material and processes through a discussion with the examiner.

The candidate should be prepared to engage in discussion on the following:

- ▶ Items performed with reference to their theatrical context, interpretation and performance
- ▶ Technical aspects of performance
- ▶ Approaches to rehearsal – during this item, the candidate will be asked to work with the examiner on a previously unseen section of text. Sample texts and scores can be downloaded from trinitycollege.com/drama

ATCL Communication Skills (Public Speaking)

AIMS

This qualification encourages candidates to be skilful, reflective speakers in a range of contexts. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate 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.

ASSESSMENT CRITERIA

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 imaginatively to the quality, form, content and context of a variety of speech modes, and reflect upon personal performance
- ▶ Integration of skills, knowledge and awareness.

CONTENT

The candidate's work will involve the following:

- ▶ Interpretation and oral delivery in a variety of contexts
- ▶ Techniques of public speaking
- ▶ Knowledge of appropriate literature
- ▶ Rehearsal methodologies
- ▶ Principles and practice of voice, speech, oral interpretation and characterisation.

STRUCTURE AND MARKING SCHEMES

This qualification comprises a single unit:

- ▶ Unit 1 – Performance (practical exam and viva voce).

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

UNIT 1 – PERFORMANCE

This unit can be entered via the following formats:

- ▶ In-centre face-to-face exam
- ▶ Digital video upload.

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 PERFORMANCE (70 marks) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate is 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 in a specific setting, one as an introduction to the main speaker, the other in appreciation of the speech
- ▶ 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
- ▶ Another task of the candidate's choice – a guidance document on this can be downloaded from trinitycollege.com/drama

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 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) Maximum time: 20 minutes Minimum time: 16 minutes

The candidate is required to:

- ▶ Approaches to performance: give a prepared talk on how they would prepare a set speech for a presentation. This should include performance of a few short extracts from the speech to illustrate their points. Choose a text from a selection provided by Trinity at trinitycollege.com/approaches-to-performance – For full details on how to prepare for this task, see **Section 17: Exam guidance: Delivery of the tasks.** (4-5 minutes)
- ▶ Reflection: demonstrate their knowledge and understanding of their presentation material and communication processes through set questions. For full details on how to prepare for this task and the set questions, see **Section 14: Reflection task.** (12-16 minutes).

LTCL Communication Skills (Public Speaking)

AIMS

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

LEARNING OUTCOMES

To achieve this qualification the candidate 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.

ASSESSMENT CRITERIA

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.

CONTENT

The candidate's 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 SCHEMES

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 and viva voce).

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

UNIT 1 – SUPPORTING THEORY

This is a written paper of two and a half hours taken at the candidate's local public centre in May or November.

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 offer the candidate opportunities to focus on significant practitioners from their own culture who have either used, or been translated into, the English language.

Sample papers can be downloaded from trinitycollege.com/drama

UNIT 2 – REFLECTIVE PRACTICE

Submitted work

The candidate is required to submit an essay of 4,000 words (plus or minus 10%) on the topic of oral communication, demonstrating insights gained through four different examples of first-hand experience. Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. Entries are submitted in PDF format and emailed via the local Trinity Representative.

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 workload 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 their own work.

UNIT 3 – PERFORMANCE

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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 PERFORMANCE (80 marks) Maximum performance time: 30 minutes
Minimum performance time: 24 minutes

The candidate is 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
- ▶ A speech designed to persuade an audience to accept a belief system or a controversial viewpoint
- ▶ 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 a sense of spontaneous engagement with the audience.

3.2 VIVA VOCE (20 marks) Maximum time: 20 minutes

The candidate demonstrates their knowledge and understanding of the performance material and processes through a discussion with the examiner.

The candidate should be prepared to engage in discussion on the following:

- ▶ 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. Guidance and sample topics can be downloaded from trinitycollege.com/drama
- ▶ Part of an unseen text used in public speaking. Sample texts can be downloaded from trinitycollege.com/drama

Diplomas in Teaching

ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills)

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 in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate will be able to:

- ▶ Execute teaching work effectively for at least one of the following areas as related to speech and drama or 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.

ASSESSMENT CRITERIA

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 level, the candidate should be able to demonstrate their teaching skills and reflect critically on their own practice.

STRUCTURE AND MARKING SCHEMES

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 work)
- ▶ Unit 3 – Practical Applications (demonstration and viva voce).

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

A detailed guidance document for the ATCL Teaching diploma can be downloaded from trinitycollege.com/drama

UNIT 1 – PRINCIPLES OF TEACHING

This is a written paper of two hours taken at the candidate's local public centre in May or November.

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 candidate is required to answer four questions in total, from the following three sections:

Section 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.

The candidate 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.

Section 2 (one question) enables the candidate to demonstrate their subject-specific knowledge, including the below.

For Speech and Drama – exam questions will typically cover some of the following topics:

- ▶ 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 – exam questions typically cover some of the following topics:

- ▶ 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 – exam questions will typically cover some of the following topics:

- ▶ 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.

Section 3 (one question) will relate to the wider context in which teaching and learning takes 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.

Sample papers can be downloaded from trinitycollege.com/drama

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 is required to submit **two** case studies focusing on their teaching of:

- ▶ One student whose lessons cover a minimum of 10 hours' verified teaching time
- ▶ A group of students (minimum three students) at a different stage of learning to the individual student, whose lessons cover a minimum of 10 hours' verified teaching time.

The two case studies will take the form of a written project of 3,000 words (plus or minus 10%) in total, covering both the individual student 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 student(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 students' 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 student(s) and teacher
- ▶ Evaluate teaching and learning using procedures compatible with the learning programme, giving evidence of the required learning outcomes
- ▶ Encourage student(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 is required to submit **two** examples of original teaching materials developed for and used with the student(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:

- ▶ Its purpose
- ▶ Techniques for use
- ▶ Evaluation of its fitness for purpose
- ▶ Links to other resources.

If your teaching material is a physical object, eg a puppet, then you should take a photograph of it to submit instead of submitting the object itself. If music is being submitted, then you can upload it to a cloud platform, eg Dropbox and include a link in the PDF.

Entries are submitted in PDF format and emailed via the local Trinity Representative.

UNIT 3 – PRACTICAL APPLICATIONS

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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 (80 marks) Maximum session time: 30 minutes Minimum session time: 24 minutes

The candidate will teach a session of 30 minutes' duration guided by an outline or lesson plan, a copy of which must be provided for the examiner. The candidate may choose to teach either an individual student or a group, a profile of whom will be attached to the examiner's copy of the lesson plan.

The candidate is required to work with the student(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 section, the candidate is expected to demonstrate their ability to present ideas clearly and to communicate them effectively, drawing on their own performance skills and dealing creatively with learner responses. An over-rehearsed lesson may limit a realistic demonstration of teaching skills and student response.

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

3.2 VIVA VOCE (20 marks) 15 minutes

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

In this section, the candidate 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.

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

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 in the UK at Level 6 on the Regulated Qualifications Framework or the final year of degree-level study.

LEARNING OUTCOMES

To achieve this qualification the candidate 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.

ASSESSMENT CRITERIA

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 level, the candidate 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.

EXPECTATIONS

A candidate who passes will show clear evidence of knowledge and understanding and relevant reading, with some development of ideas, critical comment or methodology. The candidate 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 need 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.

- ▶ Unit 1 – Principles of Teaching (written paper)
- ▶ Unit 2 – Teaching Experience (submitted work)
- ▶ Unit 3 – Practical Applications (demonstration and viva voce).

Each unit is marked as follows:

Marks received for the unit	Attainment level
75 and above	Distinction
50-74	Pass
49 and below	Below Pass

The units can be taken in any order and must be completed within three years from the date of entering for the first unit.

To be awarded a Distinction for the qualification, candidates must achieve an overall mark of 75% or above, but need not achieve 75% in every unit.

UNIT 1 – PRINCIPLES OF TEACHING

This is a written paper of two and a half hours taken at the candidate's local public centre in May or November.

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.

The candidate is required to answer **three** questions in total.

Sections 1 and 2 will enable the candidate to demonstrate their subject-specific knowledge as below.

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.

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.

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.

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.

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.

Section 3 will relate to the wider context in which teaching and learning take place, including:

- ▶ Understanding of equal opportunities and inclusion related to students 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 the candidate 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.

Sample papers can be downloaded from trinitycollege.com/drama

UNIT 2 – TEACHING EXPERIENCE

Assessment objectives

The candidate should demonstrate:

- ▶ Knowledge and understanding of various strategies for teaching groups and individuals that 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 is required to 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.

The candidate 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 5,000 words (plus or minus 10%). 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 must include for each case study, the following elements:

- ▶ Description of students
- ▶ 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 students 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.

Entries are submitted in PDF format and emailed via the local Trinity Representative.

2.2 SCHEME OF WORK

The candidate is required to devise a comprehensive scheme of work relevant to Grades 4-5 in Speech and Drama, Musical Theatre, Performance Arts or Communication Skills as offered by any awarding organisation 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, the candidate 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 1,500 words (plus or minus 10%).

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.

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. Entries are submitted in PDF format and emailed via the local Trinity Representative.

UNIT 3 – PRACTICAL APPLICATIONS

This unit is entered as an in-centre face-to-face exam. Apply to your local Trinity Representative for details of exam dates and locations.

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 (80 marks) Maximum session time: 40 minutes
Minimum session time: 32 minutes**For Speech and Drama, Musical Theatre, Performing Arts and Communication Skills candidates:**

The candidate 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 student 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 of 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 students' 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 students
- ▶ Safe and effective use of space
- ▶ Learning through activity.

3.2 VIVA VOCE (20 marks) 20 minutes

The examiner will discuss with the candidate the demonstration lesson with specific reference to issues arising from it. The candidate 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 the candidate possible areas for improvement and development, encouraging them to comment on concrete examples, and to draw on a wider frame of reference.

The candidate 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.

Reflection task

ATCL Performing (Speech and Drama / Musical Theatre / Performance Arts) and ATCL Public Speaking (Communication Skills) diplomas

1.2 VIVA VOCE: REFLECTION

Candidates reflect on the performances they have just given, giving prepared responses to set questions. The questions are listed below.

PLEASE NOTE: Only the ATCL Performing diplomas have set questions in the viva voce. In all other diplomas the viva voce will take the form of a discussion.

TASK OBJECTIVE

The objective of the reflection task is to explore candidates' knowledge about the pieces they have performed, and performance and rehearsal processes. Candidates are assessed on their knowledge and understanding of their performance material including; style, content, context, interpretation; appropriate performance related processes; technical skills; health and safety; and their ability to reflect on the quality of their own performances.

When preparing the reflection for either digital or face-to-face exams, candidates should keep in mind that this is an opportunity to express their acquired knowledge and understanding of their chosen pieces and therefore their responses should be an authentically personal reflection rather than delivering a memorised answer.

WHAT CANDIDATES NEED TO DO

The questions the candidates should prepare for are listed below and are divided into those required for face-to-face exams and those required for digital exams. Candidates are not permitted to use notes; however, in digital exams they are permitted to have a list of the questions for reference when a teacher/caregiver/another student is not asking the questions.

Note on timings: while responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

REFLECTION TASK IN FACE-TO-FACE EXAMS

In a live face-to-face exam (where the examiner is in the exam room with the candidate), the examiner will select a specified number of questions (see the guidance below for details of how many questions will be asked from the list) to ask the candidate. The examiner will decide during the exam which of the questions to ask and, therefore, the candidate should have prepared responses to all of the questions in relation to their performance pieces. The examiner may reword questions slightly to facilitate a response from the candidate, eg, instead of 'Describe the original context of your dramatic pieces and explain how your interpretation of the character relates to it', the examiner might split the question into two halves and ask the question in relation to a specific performance piece. For example, the examiner might say, 'Describe the original context of your monologue from *All My Sons*' and then, 'How does your original interpretation of your character relate to that context?'

REFLECTION TASK IN DIGITAL EXAMS

In a digital exam (where the candidate films their performance and reflection and uploads the video for marking), the candidate is instructed to answer a certain number of questions. The questions are split into assessment sections and the candidate must answer at least one question from each section with the remainder of the questions coming from any of the sections. The candidate should respond to the questions by announcing each question in turn followed by their response.

If preferred, a teacher/caregiver/another student can ask the candidate each of the questions in turn to facilitate a response. The questions can be responded to in any order. Candidates can use a clock to assist in keeping to time.

Candidates can have a list of the questions as a prompt. They must not read out their responses from pre-written notes. Candidates should approach the reflection as if it is a one-to-one conversation with somebody who has just watched their work and address their responses to the camera.

Reflection task in face-to-face exams

Candidates should prepare responses to all these questions in relation to all their prepared performance pieces. The examiner may ask the questions in relation to specific performance pieces or ask the question generally in relation to all of the pieces.

ATCL Performing (Speech and Drama)

Number of questions to be asked:

The examiner asks **FOUR** questions from the following list for the candidate to respond to.

The Questions

1. How did you choose the pieces for your programme and decide on the running order?
2. What is the original context of your dramatic pieces and how did it impact on your interpretation of the character?
3. How did the different styles of material affect your staging choices and relationship with the audience, OR (if relevant) your relationship with the other character?
4. What challenges did the verse/rhythm present to you in the lyric poem? How did you approach the challenges in rehearsal?
5. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
6. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
7. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Reflection task in digital exams

The candidate selects and responds to the relevant number (see below for details) of questions in relation to their prepared performance pieces.

ATCL Performing (Speech and Drama)

Number of questions to be responded to:

Answer **FIVE** questions, at least **ONE** from each section.

The Questions

Section 1

1. What is the original context of **ONE** of your dramatic pieces and how did it impact on your interpretation of the character?
2. What challenges did the verse/rhythm present to you in the lyric poem? How did you approach the challenges in rehearsal?

Section 2

3. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
4. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
5. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Section 3

6. How did you choose the pieces for your programme and decide on the running order?
7. How did the different styles of material affect your staging choices and relationship with the audience, OR (if relevant) your relationship with the other character?

Reflection task in face-to-face exams

Candidates should prepare responses to all these questions in relation to all their prepared performance pieces. The examiner may ask the questions in relation to specific performance pieces or ask the question generally in relation to all of the pieces.

ATCL Performing (Musical Theatre)

Number of questions to be asked:

The examiner asks **FOUR** questions from the following list for the candidate to respond to.

The Questions

1. How did you choose the pieces for your programme and decide on the running order?
2. What is the original context of your musical theatre OR dramatic pieces? How did it impact on your interpretation of the character or song?
3. How did the different styles of material and music affect your staging choices and relationship with the audience, or (if relevant) your relationship with the other character?
4. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
5. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
6. What specific challenges did you face in your dance-based piece? How did you approach the challenges in rehearsal?
7. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Reflection task in digital exams

The candidate selects and responds to the relevant number (see below for details) of questions in relation to their prepared performance pieces.

ATCL Performing (Musical Theatre)

Number of questions to be responded to:

Answer **FIVE** questions, at least **ONE** from each section.

The Questions
Section 1

1. What is the original context of **ONE** of your musical theatre or dramatic pieces? How did it impact on your interpretation of the character or song?
2. What specific challenges did you face in your dance-based piece? How did you approach the challenges in rehearsal?

Section 2

3. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
4. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
5. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Section 3

6. How did you choose the pieces for your programme and decide on the running order?
7. How did the different styles of material and music affect your staging choices and relationship with the audience, OR (if relevant) your relationship with the other character?

Reflection task in face-to-face exams

Candidates should prepare responses to all these questions in relation to all their prepared performance pieces. The examiner may ask the questions in relation to specific performance pieces or ask the question generally in relation to all of the pieces.

ATCL Performing (Performance Arts)

Number of questions to be asked:
The examiner asks **FOUR** questions from the following list for the candidate to respond to.

The Questions

1. How did you choose the pieces for your programme and decide on the running order?
2. What is the original context of one of your performance pieces and how did your interpretation relate to or differ from it?
3. How did the different styles of material affect your staging choices and relationship with the audience, OR (if relevant) your relationship with the other character?
4. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
5. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
6. How did you approach your story through movement, and what challenges did you face when communicating the narrative to the audience?
7. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Reflection task in digital exams

The candidate selects and responds to the relevant number (see below for details) of questions in relation to their prepared performance pieces.

ATCL Performing (Performance Arts)

Number of questions to be responded to:
Answer **FIVE** questions, at least **ONE** from each section.

The Questions
Section 1

1. What is the original context of one of your performance pieces and how did your interpretation relate to or differ from it?
2. How did you approach your story through movement, and what challenges did you face when communicating the narrative to the audience?

Section 2

3. How did you prepare vocally, physically and mentally to sustain your energy and focus through the performance programme?
4. What pre-performance checks would you do to ensure that you were working in a safe environment, both for yourself and other performers?
5. What have you learned about your own strengths and limitations during the preparation and execution of your performances?

Section 3

6. How did you choose the pieces for your programme and decide on the running order?
7. How did the different styles of material affect your staging choices and relationship with the audience, OR (if relevant) your relationship with the other character?

Reflection task in face-to-face exams

Candidates should prepare responses to all these questions in relation to all their prepared performance pieces. The examiner may ask the questions in relation to specific performance pieces or ask the question generally in relation to all of the pieces.

ATCL Communications Skills (Public Speaking)

Number of questions to be asked:

The examiner asks **FOUR** questions from the following list for the candidate to respond to.

The Questions

1. How did you choose the pieces for your programme and decide on the running order?
2. What is the imagined context and/or background of your presentation pieces and how did it affect your delivery?
3. How did the different styles of material affect your physicality, staging choices and relationship with the audience?
4. How did you prepare vocally, physically and mentally to sustain your energy and focus through the presentation programme?
5. What pre-presentation checks would you do to ensure that you were working in a safe environment, both for yourself and the audience?
6. How did you choose where to use technology or visual aids in your programme and what challenges did they present in performance?
7. What have you learned about your own strengths and limitations during the preparation and execution of your presentations?

Reflection task in digital exams

The candidate selects and responds to the relevant number (see below for details) of questions in relation to their prepared performance pieces.

ATCL Communications Skills (Public Speaking)

Number of questions to be responded to:

Answer **FIVE** questions, at least **ONE** from each section.

The Questions
Section 1

1. What is the imagined context OR background of **ONE** of your presentation pieces and how did it affect your delivery?
2. How did you choose where to use technology or visual aids in your programme and what challenges did they present in performance?

Section 2

3. How did you prepare vocally, physically and mentally to sustain your energy and focus through the presentation programme?
4. What pre-presentation checks would you do to ensure that you were working in a safe environment, both for yourself and the audience?
5. What have you learned about your own strengths and limitations during the preparation and execution of your presentations?

Section 3

6. How did you choose the pieces for your programme and decide on the running order?
7. How did the different styles of material affect your physicality, staging choices and relationship with the audience?

Guidance

EXAM GUIDANCE: GENERAL

Topic	Guidance
What to provide in the exams	<p>The candidate should provide the examiner with the following – <i>(as a hard copy for face-to-face exams or uploaded to the submission platform with the exam video)</i>:</p> <ul style="list-style-type: none"> – Copies of the texts (not handwritten) of prepared performance pieces set out in the original published format. Where a piece has been edited for the candidate's performance, the edits should be clearly marked in the text provided. – The scores for songs – For Performing ATCL (Unit 1)/LTCL Performance Arts (Unit 3), a programme detailing the pieces being performed and the skills being demonstrated during each piece.
Facilitating digital exams	<p>All grades</p> <p>If preferred, a teacher or caregiver can assist the candidate and facilitate the smooth flow of the exam, by inviting the candidate to undertake each task. For example, the teacher/caregiver can say: 'Are you ready to perform your first piece?', or 'And now can you perform your second performance piece'. Where a continuous performance is required for the exam, the facilitator can say: 'Are you ready to perform your performance programme?'</p> <p>The teacher/caregiver can either be in view of the camera when they provide the facilitating instructions, or they can stay off-camera throughout.</p>
Duration of performance programmes	<p>Please take note of the information provided as to the required maximum and minimum lengths for the performance programmes. If a programme is overrunning in face-to-face exams, the examiner may ask a candidate to move on to their next task, curtailing a long performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.</p> <p>ATCL Performing programme maximum time – 25 minutes. Minimum time – 20 minutes</p> <p>LTCL Performing programme maximum time – 30 minutes. Minimum times – 24 minutes.</p>
Dress code	<p>There is no set dress code for Trinity exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. Unless specified, there is no need to use costumes, but if candidates wish to make use of them, they should ensure that costume changes between pieces do not cause the exam to overrun.</p>
Staging devices/support	<p>Exams may be taken with or without the use of scenery, lighting, props or other staging devices. Candidates will not be given additional credit for performing with these. Any props or furniture must be set up and removed within the total time limit allowed for the performance element.</p> <p>If candidates are bringing scenery or equipment to a public centre, please obtain approval from the local Trinity representative in advance.</p>
Musical accompaniment	<p>Candidates may use live or recorded accompaniment for their exam. When live accompaniment is used, the accompanist must leave the exam room immediately after the prepared pieces have been performed. When recorded accompaniment is used, audio equipment may be operated by an assistant who is not the candidate's teacher, parent or guardian. The assistant must leave the exam room immediately after the prepared pieces have been performed.</p> <p>It is also possible to have a mixture of live and recorded accompaniment. The use of backing tracks with vocals is not permitted.</p>
Prompting/accuracy to the text	<p>It should not be necessary to prompt during exams. If prompts are necessary marks awarded will reflect the accuracy of the performance.</p>
Duologues in diploma exams	<p>The second performer is permitted to be in the exam room from the start of the exam, and must leave the room once the performance programme has been completed. The second performer must not be the candidate's teacher, parent or guardian.</p>
Role gender	<p>Candidates can perform male or female roles regardless of their gender identification.</p>

EXAM GUIDANCE: SELECTION OF MATERIAL

Provided that the piece used for performance fits the specifics of the task, there is free choice for the material offered.

Topic	Guidance
Source of material	Unless otherwise stated, all pieces performed should have been published (not self-published). This means that the work has been through a traditional peer check/publishing house approval process.
Suitability of material	<p>The candidate's age, level of maturity and capabilities should be considered carefully when selecting material for the exam.</p> <p>Material used should be of sufficient complexity to challenge the performer. It should involve contrasting styles and genres, all of which should require depth of thought in preparation and presentation. The performance should demonstrate the candidate's understanding of the need to utilise a wide range of integrated performance skills that serve the purpose of the work being presented.</p> <p>When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display as wide a range of skills as possible.</p>
Duration of performances/teaching sessions	<p>Performance pieces do not all have to be the same length. Candidates may combine shorter and longer pieces. The overall timing for the performance (Unit ATCL Performing and Unit 3 LTCL Performing) or teaching session (Unit 3 ATCL and LTCL Teaching) must not fall below the minimum or exceed the maximum timings allocated for that section of the exam.</p> <p>ATCL Performing programme maximum time – 25 minutes. Minimum time – 20 minutes</p> <p>LTCL Performing programme maximum time – 30 minutes. Minimum times – 24 minutes</p> <p>ATCL Teaching Demonstration maximum time – 30 minutes. Minimum time – 24 minutes</p> <p>LTCL Teaching Demonstration maximum time – 40 minutes. Minimum times – 32 minutes</p>
Editing	Extracts may be edited, for example to remove subsidiary characters, but the overarching structure, sense and dramatic development must remain clear. Candidates should avoid playing a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should also not attempt to play multiple characters within a scene unless this is specifically related to either the style or content of the play, eg Zach Davis' <i>This'll Only Take a Second</i> , written for one performer, in which Miranda recounts the events of her life through a series of imagined interactions with other characters.
Linked programmes	Where a linked programme is required, candidates can do this in a variety of ways, for example with original dialogue or excerpts from a poem/speech, or direct audience address.

EXAM GUIDANCE: DELIVERY OF THE TASKS

Topic	Qualification	Guidance
Delivery of songs	Musical Theatre diplomas	<p>Musical Theatre exams are not intended to be concert performances of 'songs from the shows'. All musical numbers must be performed with an implicit dramatic context and there must be a clear understanding of the predicaments and motivations of the characters portrayed.</p> <p>Candidates performing a thematically linked programme may, if they wish, create their own scripted context to fulfil the acting requirement within which their song and dance items are integrated. During discussion, some questions may be asked about the original contexts.</p>
Movement/dance in Musical Theatre exams	Musical Theatre diplomas	<p>The objective of the movement task in Musical Theatre exams is for the candidate to display their dance/movement skills. The piece performed should focus on dance/movement although singing and/or speaking may be included. So, if for instance the candidate wants to perform a jive, they should relate this to a particular role in a musical theatre work – for example, they are performing the role of Rizzo dancing to 'We Go Together' from <i>Grease</i> and may wish to add a snippet of dialogue to contextualise it – 'Hey Danny – you want to see some real dancing? Well look at this!' They don't have to sing the song – they could perform their dance to a recording as what is being judged is their ability to create a sense of character through movement.</p>
Use of space	All	<p>Space should be used imaginatively and creatively. The 'stage area' should be appropriate to the size of the room and assume the existence of an audience in a relatively intimate theatre space. The examiner is part of that audience.</p>
Delivery of poetry/verse	ATCL Speech and Drama	<p>A number of styles may be adopted for the effective speaking of poetry and verse and there are no set rules. The delivery is both a vocal and a visual engagement with an imagined audience and the performance may be enhanced by some relaxed and contained body movement, gesture and facial expression that stem organically from the context.</p>
Delivery of monologues/play extracts	All	<p>Monologues and extracts from plays should be performed as though 'on stage', particularly in respect of focus, sight-lines, positioning, movement and engagement with an imagined audience.</p>
Speech and Drama prepared talk	ATCL Performing (Speech and Drama)	<p>The aim of this task is to give the candidate the opportunity to talk about an aspect of performance and, in doing so, to display knowledge and a critical and creative evaluation of the subject.</p> <p>Choose a topic from the following list:</p> <ol style="list-style-type: none"> 1. Which practitioner(s) helped you explore your dramatic extracts in rehearsal? Outline a couple of exercises used/inspired by the practitioner(s) that helped you develop one of your characters. What impact do you think they had on your performance? 2. Referring to either your prose or your narrative poem, explain how you created imaginative, storytelling performances. 3. How did you capture the mood and the emotional journey in your lyric poem? 4. Talk about the techniques you use as a performer which help you when learning and memorising text. Refer to one of the pieces performed in your programme. 5. Referring to your own experience of rehearsing one of your dramatic monologues, what advice would you pass on to a group of younger actors who want to explore and better understand the character? 6. Describe how you worked on breath control, relaxation and vocal tone to realise one of your pieces and outline a couple of exercises you would recommend. 7. How did you decide what the key moment in one of your dramatic pieces was, and how did you work on making that clear to the audience?

Topic	Qualification	Guidance
Speech and Drama prepared talk	ATCL Performing (Speech and Drama)	<p>8. How did you work on the unspoken thoughts, or inner monologue in one of your dramatic extracts? To what extent did you need to fill in the gaps in the text, to deliver a truthful and spontaneous performance?</p> <p>9. How did your understanding of the full play or book inform your performance choices in one of your dramatic monologues or your prose extract? What specific clues from the rest of the text helped your interpretation?</p>
		<p>The candidate should consider the topic in relation to the performance they have just given and should make specific reference to their own personal experience and understanding of the material. Linking the topic to their own preparation and rehearsal processes gives the candidate scope to focus on performance and to reflect on what they have learned during their preparation for the exam. The talk will benefit from some structure, but the candidate should maintain a relaxed rapport with the audience.</p> <p>The examiner will be looking for a depth of knowledge, appreciation for the style and form of their chosen material and any methodologies that relate to it, and a fluid response that has not been over-researched. Although notes can be used, the talk should not be scripted or learned by rote.</p> <p>Teachers can prepare their students for this task by ensuring the candidate explores the themes, styles, genres and the necessary techniques required to perform their chosen pieces. Regularly asking them to recap what they have learned at the end of lessons or rehearsals will give the candidate confidence when talking about their work. Reviewing how the candidate has overcome any challenges, identifying how rehearsal processes relate to the theories of theatre practitioners and considering how staging and interpretive choices were arrived at will help the candidate to pinpoint their journey of learning and exploration.</p> <p>The candidate should begin the task by reading out the stimulus for the prepared talk. A 'Talk' implies a structured delivery of material within a time limit to an appropriate audience. The maximum time allowance of 5 minutes means that it will be just as important to decide what to leave out as what to include.</p> <p><i>Example: What do you consider to be the key elements of successful story-telling? Refer to your performance of your prose passage, and how you worked on bringing the words to life for an audience.</i></p> <p>A candidate may have very clear ideas about how to create a rapport with an audience when story-telling and talk about position onstage, relaxation, posture, eye-contact and their desire to break the 4th wall and speak directly to the listeners. They may also refer to the importance of vocal variety, the challenge of bringing dialogue to life (particularly if there are multiple characters and different speech rhythms). If the candidate has performed an extract from <i>To Kill A Mocking Bird</i> by Harper Lee they may wish to illustrate these points by performing some of the dialogue, showing how physicality was used when voicing the different characters, and how suspense was created by the use of pace and pause.</p>
Approaches to Performance task	ATCL Performing (Speech and Drama/Musical Theatre/ Performance Arts), ATCL Communication Skills (Public Speaking)	<p>In all subject areas at ATCL level, the candidate presents their ideas about a set text, talking about their interpretation and approach to rehearsal, and demonstrating some extracts to illustrate their ideas. In Performance Arts, the candidate presents their ideas about a set text and how they could realise it for performance using their own performance skill, talking about their interpretation and approach to rehearsal, and demonstrating some extracts to illustrate their ideas. In Public Speaking the aim of this task is to encourage candidates to analyse a new speech, share their own ideas about meaning and messaging, and consider how they would approach rehearsal and delivery.</p> <p>The aim of this task is to encourage candidates to explore/analyse a text/speech, share their own ideas about meaning and interpretation, and consider how they would work on it in rehearsal/prepare it.</p> <p>The candidate chooses one of the set texts, which include drama, prose and poetry, from a range available on the Trinity website at trinitycollege.com/approaches-to-performance The texts are varied in form, themes, topics and culture, and reflect the level of maturity expected at this level.</p>

Topic	Qualification	Guidance
Approaches to Performance task	ATCL Performing (Speech and Drama/Musical Theatre/ Performance Arts), ATCL Communication Skills (Public Speaking)	<p>Teachers can prepare their students for this task by regularly looking at new work during lessons, fostering open and curious minds, asking students to talk about their instinctive response while encouraging them to look beyond what is written on the page (eg metaphor, imagery, satire). Help students to make assured and confident choices by looking at a wide variety of genres and cultural sources. Play 'detective' by pointing out clues to the period and style. Look for technical challenges such as complex sentences and unfamiliar words. Look for creative opportunities to explore the text through improvisation or mime. Look for technical challenges such as alliteration, assonance, complex sentences, punctuation and unfamiliar words (Public Speaking) and encourage research into different practitioners. This will encourage students to think in terms of delivery and performance as well as imagination and subject matter. The maximum time allowance of 5 minutes means that it will be just as important to decide what to leave out as what to include.</p> <p>For digital exams the candidate will be asked to provide the title of the piece being used. For face-to-face exams the candidate should inform the examiner, when asked, which piece they are using.</p> <p><i>Speech and Drama/Musical Theatre/Performance Arts</i></p> <p>The candidate should resist purely academic analysis but instead focus on their own imaginative response to the material and how they could explore the text (using their chosen performance skill in Performance Arts) in the rehearsal room. The examiner will be looking for a personal and creative response, ways to explore the language, meaning and style, and ideas about interpretation and delivery. The candidate may wish to refer to practitioners, theatre games, improvisations or technical exercises to explain how they would work on the text, and they should include a demonstration of extracts to illustrate their ideas. The examiner will look for creative curiosity and whether the candidate can identify how they would apply their skills to realise their vision. Planning and investigation are required for this task, and prompt cards may be used, but the candidate should avoid lecturing or learning the talk by rote and aim for a relaxed delivery, in which they share their own ideas and experience. Demonstration extracts should support and illustrate the points made in the talk.</p> <p>When thinking about rehearsal of the text candidates may wish to consider:</p> <ul style="list-style-type: none"> – Period, language, genre and style – What themes or mood changes they can identify in the text (or in the performance skills in Performance Arts) – The technical challenges that need to be overcome and suggestions for appropriate exercises – Ways to explore the text imaginatively in rehearsal, to realise an individual and authentic interpretation. <p>For example, depending on the subject area: how might the period affect speech rhythms, does the piece contain challenges for breath control and articulation, does the piece lend itself to contrasting styles in performance, are there opportunities to use physicality and choreography, how does the writing style affect staging and audience communication, what are the emotional challenges and how should a performer approach them?</p> <p>Example – ATCL Performing (Speech and Drama):</p> <p><i>When I Have Fears</i> was written by John Keats in 1818, three years before he died at the age of 25. The candidate may wish to put this poem into context in terms of Keats' brief life. The fact that he was not able to marry his beloved Fanny Brawne, and that his fame grew after his death, adds a poignancy to the final couplet. The candidate will certainly need to mention that the poem was an English sonnet, and perhaps comment on the language, which was considered archaic even in the early 19th century, with Keats harking back to Shakespeare.</p>

Topic	Qualification	Guidance
Approaches to Performance task	ATCL Performing (Speech and Drama/Musical Theatre/ Performance Arts), ATCL Communication Skills (Public Speaking)	<p>The fact that the poem is just one complex sentence, with a full stop only appearing at the very end, presents the speaker with huge technical challenges. The poem has a driving energy and the candidate would need to address breath control, pace and phrasing choices, and bring the changing imagery to life at the same time as keeping the arc of the through-line alive for the listener. The candidate may wish to talk about their own emotional connection to the poet's inner fears and consider how that would affect their delivery.</p> <p>Demonstrating extracts from the poem will illustrate how the candidate approaches technical challenges and imaginative choices in rehearsal.</p> <p>Example – ATCL Performing (Musical Theatre)/(Performance Arts) <i>The Woman Who Cooked Her Husband</i> – by Debbie Issit (Prologue – Hilary) The plot of this colloquial black comedy, first published in 1993, centres around a marital affair, and the resulting spiral of lies and deceit. The character of Hilary is the wife spurned for a younger woman, who eventually takes her revenge on her husband.</p> <p>Hilary's opening speech in the play is full of anger but is also humorous and builds to a dramatic climax. She is recalling the day her husband left her, and how she began to plot her revenge. The candidate would need to talk about the writing style and the dramatic structure, but also their interpretation of the character, physicality, manner of speech, personality traits, etc.</p>
		<p><i>Musical Theatre</i></p> <p>The candidate would want to consider the technical challenges of beginning a play in such a heightened state of rage, and talk about rehearsal exercises that helped explore the emotions. In addition to considering acting methodologies or improvisation, the candidate might talk about the swift changes in tone and voice exercises to help realise the shouted exclamations in the text. Demonstrating key moments would illustrate how the candidate approaches rehearsals and applies their knowledge.</p> <p><i>Performance Arts</i></p> <p>A candidate choosing to present the text through movement and dance would want to consider the technical challenges of beginning a play in such a heightened state of rage, and talk about rehearsal exercises that communicate the emotions to an audience. In addition to considering suitable movement styles, the candidate might talk about the swift changes in tone and how that could be explored in the rehearsal room. Demonstrating key moments would illustrate how the candidate approaches rehearsals and applies their knowledge.</p> <p><i>Public Speaking</i></p> <p>The candidate will need to analyse the structure and rhetorical modes within the speech. The examiner will be looking for a personal response to the material as well as some thoughts on the original context/audience and ways to explore the modes of discourse in the rehearsal room and realise an effective delivery. The candidate may wish to refer to their understanding of persuasive speech, the language and writing style, and technical exercises to explain their approach to rehearsal, and should include a demonstration of extracts to illustrate their ideas. The examiner will want to see whether the candidate can identify how they would apply their skills to realise their vision. Planning and investigation are required for this task, and prompt cards may be used, but the candidate should avoid lecturing or learning the talk by rote and aim for a relaxed delivery, in which they share their own ideas. Demonstration extract(s) should support and illustrate the points made in the talk.</p> <p>When thinking about rehearsal of the text candidates may wish to consider:</p> <ul style="list-style-type: none"> – Context and audience – Structure and what demands that it places on the presenter – The technical challenges in the language or content and suggestions for appropriate exercises – Ways to inhabit the text imaginatively in rehearsal, to realise an authentic and effective delivery.



Topic	Qualification	Guidance
Approaches to Performance task	ATCL Performing (Speech and Drama/Musical Theatre/ Performance Arts), ATCL Communication Skills (Public Speaking)	<p>For example: how might the context affect dynamics and physicality, does the speech contain challenges for breath control and articulation, how does the rhetorical style affect interaction with the audience, are there any emotional challenges and how should a performer approach them?</p> <p>Example ATCL Communications Skills (Public Speaking)</p> <p>Speech – an extract from Mahatma Gandhi’s ‘Quit India’ speech in 1942 during World War II, delivered in an outdoor arena in Mumbai to over 40,000 people. <i>‘Ours is not a drive for power... think of yourselves as Indians only, engaged in the common struggle for independence’.</i></p> <p>While it would be important to show some understanding of the historical context leading up to the speech, the candidate would need to consider the scale of the event, the different backgrounds and ethnic groups that made up the audience, Gandhi’s passion for his subject and how that would affect the delivery. As a rallying call and a turning point in Indian history, the content would have a huge impact on the listeners, and the candidate would need to consider for themselves how to address a very large crowd, pacing, dramatic pause, emphasis, and the body language needed to communicate effectively. Technical exercises for projection, physical relaxation and articulation might be included in the talk, along with a demonstration of how the candidate would choose to deliver some of the key moments in the speech.</p>

Health and safety

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 its safe and healthy use. 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. This includes but is not limited to the following.

VOICE AND BODY

- ▶ Performers should ensure that they are physically and vocally warmed up before performance.
- ▶ Performers should wear suitable footwear and clothing to facilitate safe and easy movement.
- ▶ Performers should not undertake anything that is beyond their physical or vocal capabilities.
- ▶ Singing and/or vocalising should never cause pain or discomfort, however minor.
- ▶ 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.
- ▶ The body should be well-balanced while singing – otherwise the larynx may become constricted and/or air-flow restricted.
- ▶ 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 excessively extended chest register.

COSTUMES, MAKE-UP, PROPS, WEAPONS

- ▶ Any costumes should be tailored to the age and size of the performer and should not hinder movements unreasonably.
- ▶ All costumes should be either flame resistant or treated with a flame retardant.
- ▶ Attention should be paid to hygiene issues when using make-up: for example, cleaning applicators. Make sure any make-up artist or designer is aware of any allergy/skin conditions the performer has and, when applying their own make-up, the performer should check the ingredients of the products.
- ▶ The age, size and physical fitness of the individual should be taken into account when hand props are constructed and used.
- ▶ Props should be checked for rough edges, chips, loose material or other potential hazards before being used in order to prevent injury.
- ▶ Performers should be given detailed handling instructions about the props and given time to familiarise themselves with their use.
- ▶ Real weapons must not be used in the exams and prop weapons should only be given to performers once it has been determined that they are knowledgeable in their safe and proper use. Whenever weapons are to be used in a performance, the scene should be carefully choreographed in order to minimise risks.
- ▶ The storage and use of weapons must fully comply with safety and police regulations.

FACILITIES

- ▶ Stage floors, rehearsal spaces, studios, etc, should be kept clear, dry and free from splinters and nails, and all performers should be made familiar with the layout of any set and/or furniture.
- ▶ Dance floors should always be sprung and dancers should not be required to work on, for example, concrete rehearsal floors as this can cause injury.
- ▶ Dance floors should be regularly checked and properly maintained.
- ▶ All passageways should be clear and clean, with all cables marked or covered and taped.
- ▶ All backstage areas and passageways should be lit adequately.
- ▶ All possible steps should be taken to keep temperatures reasonably cool in hot weather and reasonably warm in cold weather and to ensure draughts are kept to a minimum.
- ▶ Rest and rehearsal areas should be at an acceptable ambient temperature.
- ▶ Routes from backstage to the stage or set should be rehearsed so that performers know the safe route and are aware of any technical obstacles, areas of reduced lighting and masking (curtains, boards, flats, etc).
- ▶ Performers should take note of any changes in the set including changes to the floor surface and to the location of electric cables.

FIRE

- ▶ Fire drills should be routinely scheduled, especially when someone is new to the environment.
- ▶ Performers should ensure they know the emergency drills, escape routes and assembly points.

General guidance and policies

CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/drama-csn. For enquiries please contact drama-csn@trinitycollege.com

DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered centre status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind cooperation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

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