

Diplomas in Drama and Speech Subjects

Syllabus for Performing,
Communication Skills, Teaching
from 2009

Trinity College London
trinitycollege.com

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Contents

Welcome.....	3
Introduction to the diplomas in drama and speech subjects.....	4
Attainment descriptors.....	8
What to take into the exam room for practical exams.....	10
Diplomas in Performing and Communication Skills.....	11
ATCL Performing (Speech and Drama).....	12
ATCL Performing (Musical Theatre).....	14
ATCL Performing (Performance Arts).....	16
LTCL Performing (Speech and Drama).....	18
LTCL Performing (Musical Theatre).....	21
LTCL Performing (Performance Arts).....	24
ATCL Communication Skills (Public Speaking).....	27
LTCL Communication Skills (Public Speaking).....	29
Diplomas in Teaching.....	33
ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills).....	34
LTCL Teaching (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, Communication Skills).....	38
General guidance.....	43
Exam guidance.....	44
Health and safety.....	47
Policies.....	48

Please check trinitycollege.com/drama-diplomas to make sure you are using the current version of the syllabus and for the latest information about our drama diploma exams.

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

Welcome

Welcome to Trinity College London's syllabus 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, interests and cultural backgrounds.

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.

We hope you enjoy exploring the opportunities these qualifications have to offer and we wish you every success.

Please note we no longer offer FTCL diplomas in drama and speech subjects.

About Trinity College London

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. 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 students progress. Our aim is to 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 that 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

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.

Introduction to the diplomas in drama and speech subjects

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 levels

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.

Recording the exams

Trinity audio records all 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.

Introduction to the diplomas in drama and speech subjects

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 an international exam board 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 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

Usually 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 and certificates in Acting and Speaking
- ▶ Grades and certificates in Musical Theatre and Performance Arts
- ▶ Grades and certificates in Communication Skills
- ▶ Speech Communication Arts (only available in certain countries)
- ▶ 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.

How to enter

Guidance and details on how to enter for all the qualifications covered in this document can be found at trinitycollege.com/drama-entry

Attainment descriptors

ATCL	LTCL
<p>1. Discipline-specific knowledge (30%)</p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> ▶ Breadth and depth of conceptual understanding ▶ Sector knowledge ▶ Complexity of material 	
<p>Distinction: An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.</p> <p>Pass: A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.</p> <p>Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p>Distinction: A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.</p> <p>Pass: An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.</p> <p>Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.</p>
<p>2. Communication (30%)</p> <p>The communication mark takes into account the following aspects:</p> <ul style="list-style-type: none"> ▶ Clarity of presentation and intent ▶ Suitability to purpose ▶ Appropriate selection of a range of approaches to communicate material 	
<p>Distinction: Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations.</p> <p>Pass: Persuasive communication, satisfying expectations and the needs of the audience.</p> <p>Below Pass: Communicative intention not consistently clear or sufficiently well executed.</p>	<p>Distinction: Impressive communication with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.</p> <p>Pass: Good communication with obvious intention, using suitable approaches to present material in dynamic situations.</p> <p>Below Pass: Communicative intention not consistently clear or sufficiently well executed.</p>

ATCL	LTCL
<p>3. Planning and Awareness (30%)</p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> ▶ Contextual awareness ▶ Preparation and analysis ▶ Evaluation of materials, sources, etc ▶ Reflective practice 	
<p>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.</p> <p>Pass: Awareness of others, formed through sound preparation and development of materials.</p> <p>Below Pass: Weak demonstration of contextual awareness and needs.</p>	<p>Distinction: Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.</p> <p>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.</p> <p>Below Pass: Weak demonstration of contextual awareness and needs.</p>
<p>4. Integration (10%)</p> <p>The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work that shows cohesion, spontaneity and personal investment.</p>	

What to take into the exam room for practical exams

A candidate's accuracy will be reflected in the final mark awarded and therefore it is essential that, for their practical exam, they bring with them copies of their prepared pieces, as below.

What to take

- ▶ Copies (not handwritten) of prepared pieces set out in the original published format
- ▶ Sheet music for any sung pieces
- ▶ The whole play from which the extract(s) has been taken

Unless it states otherwise in the exam requirements for the subject area, all pieces/extracts offered for exams must have been published.

Where a piece has been edited, the extract should have the edits clearly marked on it.

Please note that candidates must comply with the copyright and intellectual property laws for the country in which their exam is taking place.

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)

Assessment objectives

The candidate should:

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

1.1 Performance (70 marks) 25 minutes

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
- ▶ Give an impromptu talk on a subject related to performance, that will be given by the examiner. Candidates are given approximately 30 seconds to arrange their ideas and may make a few notes. The talk should last approximately four minutes (a guidance document on this task can be downloaded from trinitycollege.com/drama)

1.2 Viva voce (30 marks) 20 minutes

The candidate is required to:

- ▶ Improvise in relation to one of their prepared items – the stimulus to be provided by the examiner (guidance on improvisation can be downloaded from trinitycollege.com/drama)
- ▶ Work with the examiner on a piece of previously unseen text, discussing its interpretation, their approach and possible rehearsal techniques (sample texts can be downloaded from trinitycollege.com/drama)
- ▶ Discuss with the examiner some or all of the items presented, with reference to their literary and dramatic contexts, interpretation and performance
- ▶ Demonstrate knowledge and understanding of appropriate technical skills including matters related to health and safety in rehearsal and performance

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 scheme

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)

Assessment objectives

The candidate should:

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

1.1 Performance (70 marks) 25 minutes

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) 20 minutes

The candidate is required to:

- ▶ Deliver the lyrics of a song as a dramatic monologue – the song will be given to the candidate 15 minutes before the exam starts (sample songs can be downloaded from trinitycollege.com/drama)
- ▶ Work with the examiner on a previously unseen piece of dramatic text, discussing its interpretation, their approach and possible rehearsal techniques (sample texts can be downloaded from trinitycollege.com/drama)
- ▶ Discuss with the examiner some or all of the items performed, with reference to their original contexts, interpretation and performance
- ▶ Demonstrate knowledge and understanding of appropriate technical skills including matters related to health and safety in performance

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 scheme

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)

Assessment objectives

The candidate should:

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

1.1 Performance (70 marks) 25 minutes

The candidate is required to:

- a) 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
- b) 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
- c) 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) 20 minutes

The candidate is required to:

- ▶ **Either** deliver the lyrics of a song as a dramatic monologue **or** interpret all or an extract of the song through improvisation, movement or another performance skill – the song will be given to the candidate 15 minutes before the exam begins (sample songs can be downloaded from trinitycollege.com/drama)
- ▶ Work with the examiner on a previously unseen piece of dramatic text, discussing its interpretation, their approach and possible rehearsal techniques (sample texts can be downloaded from trinitycollege.com/drama)
- ▶ Discuss with the examiner the demonstration talk and some or all of the items performed, with reference to their original context, interpretation and performance
- ▶ Demonstrate knowledge and understanding of appropriate technical skills including matters related to health and safety in rehearsal and performance

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 scheme

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 each 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.

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.

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

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. The work should be presented in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

Unit 3 – Performance

Assessment objectives

The candidate should:

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

3.1 Performance (80 marks) 30 minutes

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 the candidate will typically:

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

3.2 Viva voce (20 marks) 20 minutes

The candidate will discuss with the examiner:

- ▶ Items performed, with reference to their literary context, interpretation and performance
- ▶ An alternative approach to one of the prepared pieces
- ▶ A previously unseen text (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; 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 each 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.

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.

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

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. The work should be presented in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

Unit 3 – Performance

Assessment objectives

The candidate should:

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

3.1 Performance (80 marks) 30 minutes

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, co-ordination, flexibility and control with accuracy, safety and technical fluency
- ▶ Demonstrate competence, confidence and sensitivity in partnering skills
- ▶ Show clarity of timing and a sensitive response to music and phrasing
- ▶ Retain and reproduce complex combinations accurately and in the directed style
- ▶ Improvise with confidence and engage imaginatively with the task

When **singing** in a musical theatre context at LTCL standard, 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) 20 minutes

The candidate will discuss with the examiner:

- ▶ Items performed, with reference to their theatrical context, interpretation and performance
- ▶ Technical aspects of performance
- ▶ Approaches to rehearsal – during this item the 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; 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 each 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.

Assessment objectives

The candidate should:

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

Typically, the candidate will:

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

Questions will cover the following:

- ▶ Performance skills in relation to the history and nature of a wide variety of theatre forms
- ▶ Production modes and rehearsal processes
- ▶ Various types and styles of theatrical performance and entertainment

Exam questions will offer 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.

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

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. The work should be presented in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

Unit 3 – Performance

Assessment objectives

The candidate should:

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

3.1 Performance (80 marks) 30 minutes

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, 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 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, co-ordination, flexibility and control with accuracy, safety and technical fluency
- ▶ Demonstrate competence, confidence and sensitivity in partnering skills
- ▶ Show clarity of timing and a sensitive response to music and phrasing
- ▶ Improvise with confidence and engage imaginatively with the task

When **singing** at LTCL standard, 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) 20 minutes

The candidate will discuss with the examiner:

- ▶ Items performed, with reference to their theatrical context, interpretation and performance
- ▶ Technical aspects of performance
- ▶ Approaches to rehearsal – during this item, the candidates will be asked to work with the examiner on a previously unseen section of text (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 is a single unit qualification)

Assessment objectives

The candidate should:

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

1.1 Oral presentations (70 marks) 25 minutes

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) 20 minutes

The candidate is required to:

- ▶ Discuss with the examiner some or all of the items presented, with particular reference to selection, preparation, context and styles of delivery
- ▶ Demonstrate knowledge and understanding of appropriate technical and physical skills required to be an effective communicator
- ▶ Deliver part of a speech provided by the examiner and discuss content and purpose – sample speeches can be downloaded from trinitycollege.com/drama

LTCL Communication Skills (Public Speaking)

Aims

This qualification encourages candidates to bring aspects of professional competence to their performance; 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 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 each 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.

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.

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

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. The work should be presented in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

Unit 3 – Performance

Assessment objectives

The candidate should:

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

3.1 Presentations (80 marks) 30 minutes

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) 20 minutes

The candidate will discuss with the examiner:

- ▶ Issues arising from the presentations, including research and preparation of material
- ▶ Approaches to different types of audiences and venues
- ▶ The candidate's impromptu response to a topic provided by the examiner – 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 scheme

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

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

Each unit is marked as follows:

Marks received for each 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

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

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

Any of the standard recognised forms of referencing may be used, provided that the style is consistent throughout. The work should be presented in bound form (soft cover) and the text typed (double-spaced) on single-sided A4 paper.

Unit 3 – Practical Applications

Assessment objectives

The candidate should demonstrate:

- ▶ Knowledge and understanding of effective and appropriate teaching techniques
- ▶ Ability to communicate and present materials clearly, adapting materials and mode of delivery to suit individual learning needs
- ▶ Awareness of professional values

3.1 Demonstration (80 marks) 30 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, 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, suggesting both improvements and 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. A detailed document for the LTCL Teaching diploma can be downloaded from trinitycollege.com/drama

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

Each unit is marked as follows:

Marks received for each 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.

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

LTCL Teaching (Speech and Drama, Musical Theatre, Performance Arts, Applied Drama, 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.

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

Unit 3 – Practical Applications

Assessment objectives

The candidate should demonstrate:

- ▶ Knowledge and understanding of effective and appropriate teaching techniques
- ▶ Ability to communicate and present materials clearly, adapting materials and designing appropriate approaches to suit individual and group learning needs
- ▶ Awareness of career opportunities and professional values

3.1 Demonstration (80 marks) 40 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

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

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.

General guidance

Exam guidance

Performance (ATCL Unit 1/LTCL Unit 3)

Topic	Guidance
Duration of performance programmes	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.
Discussion task	In all diploma exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and aspects of performance skills in conversation/discussion with the examiner. Discussion about writers/composers should focus on the nature of their work and the candidate's personal response to it rather than on memorised lists of biographical facts and dates. Further guidance on the discussion task can be downloaded from trinitycollege.com/drama
Dress code	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.
Staging devices/ support	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. If candidates are bringing scenery or equipment to a public centre, please obtain approval from the local Trinity representative in advance.
Musical accompaniment	Candidates may use a 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, tape/CD 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. The use of backing tracks with vocals is not permitted. It is also possible to have a mixture of live and recorded accompaniment.
Prompting	It is not normally permissible for candidates to have a prompter present in the exam room. Examiners will prompt where necessary. The extent to which prompting will affect the mark awarded will depend on how much is required.
Duologues in diploma exams	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.
Role gender	Candidates can perform male or female roles regardless of their own gender.

Guidance on the 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.
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 pieces	Performance pieces do not all have to be the same length. Candidates may combine shorter and longer pieces but must not exceed the overall time allowed.
Editing	<p>Extracts may be edited (including editing songs) and subsidiary characters removed to create scenes suitable for performance, as long as the overall structure, sense and dramatic development remain clear.</p> <p>Individual candidates are dissuaded from attempting to play a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not attempt to play multiple characters within a scene, unless this is specifically related to the style and content of the play.</p>
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.

Guidance on the delivery of 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 wanted 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 Grease 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!' She doesn't have to sing the song – she could perform her dance to a recording as what is being judged is her 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>
Improvisation	ATCL Speech and Drama	<p>Stimuli for improvisation tasks will usually be based on the content and/or context of one of the prepared pieces. Lack of understanding of the context may make the task difficult to fulfil satisfactorily.</p> <p>A document giving further guidance on examiner expectations for improvisation tasks, along with examples of the types of stimuli that the examiner will provide and a full set of attainment descriptors may be downloaded from trinitycollege.com/drama</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>
Unseen texts	All	<p>The unseen text is chosen to allow candidates to demonstrate understanding and preparation processes towards text that has different characteristics from the ones they have performed. For instance, if they have performed a lot of serious drama they might be given something lighter or vice versa.</p> <p>For examples of unseen texts, visit trinitycollege.com/drama</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.
- ▶ 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.

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 co-operation 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.