

TRINITY
COLLEGE LONDON

ACTING

Syllabus specifications
for graded and certificate
exams from 2020



SYLLABUS SPECIFICATIONS – VALIDITY

These specifications are valid from 1 September 2020 and represent a revision of the Acting (solo) and Acting in Pairs graded exams incorporated within the current *Acting and Speaking Qualification Specifications from 2017*. The Group Drama (scripts) and Group Drama (devised) graded exams found within the *Acting and Speaking Qualification Specifications 2017* have also been revised and renamed Acting (group) in these specifications. The 2017 specifications are valid until 31 August 2020, when they will be withdrawn.

WHAT'S CHANGED?

A full list of the changes from the 'from 2017' specifications can be downloaded at trinitycollege.com/acting

KEEP UP TO DATE

Please check trinitycollege.com/acting to make sure you are using the current version of the specifications and for the latest information about our Acting exams.

ACTING

**Syllabus specifications
for graded and certificate
exams from 2020**

Trinity College London
trinitycollege.com

Charity number England & Wales | 1014792

Charity number Scotland | SC049143

Patron | HRH The Duke of Kent KG

Chief Executive | Sarah Kemp

Copyright © 2019 Trinity College London

Published by Trinity College London

Online edition, September 2019

CONTENTS

Welcome to Trinity Acting.....	3
Introduction to Trinity's Acting qualifications.....	4
Employability and learning skills.....	5
Recognition and progression routes.....	6
Introduction to exam tasks.....	8
Acting (solo).....	12
Acting (pair).....	30
Performance Certificates.....	48
Acting (group).....	54
Plays in Production.....	72
Exam guidance.....	92
Health and safety.....	97
General guidance and policies.....	98
Support.....	99
Notes.....	100

Trinity College London accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate specifications. Any amendments to the requirements will be published on our website and in reprints of the document.

WELCOME TO TRINITY ACTING

PRACTICAL ACTING SKILLS FOR ASPIRING PERFORMERS

Welcome to Trinity College London's syllabus specifications for Acting exams. These qualifications are designed for candidates who want to focus on vocal, physical and characterisation skills in dramatic performance, solo, in pairs or groups. Candidates perform a variety of play extracts from a range of periods and styles and engage with devised forms of theatre. We do not prescribe content which allows candidates and teachers to choose their programmes focusing on dramatic forms and material in which they have particular interest or that complement their studies. The exams present candidates with practical, creative tasks that prepare them for situations in both education and the workplace, thus enabling them to develop valuable 21st century skills in communication, creativity and confidence.

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

These specifications are a revision of the Acting requirements previously incorporated within the *Acting and Speaking Qualification Specifications from 2017*. A full list of the changes from those specifications can be downloaded from trinitycollege.com/acting

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

The Trinity team

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 candidates through the creation of assessments that are enjoyable to prepare, rewarding to teach and that develop the skills needed in 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 TRINITY'S ACTING QUALIFICATIONS

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Acting exams and Performance Certificates are designed to support candidates to develop a range of transferable 21st century skills that can have a positive impact in both education and the workplace. The exams assess the following skills through a range of contexts:

- ▶ Performance skills
- ▶ Planning and preparation skills
- ▶ Verbal and non-verbal communication skills
- ▶ Conversation and discussion skills
- ▶ Interpersonal skills
- ▶ Critical thinking and problem-solving skills
- ▶ Research and reflection skills

Furthermore, by working towards these exams, a range of other skills not assessed directly are developed that are highly valued by schools and employers: self-motivation, ability to learn and adjust, working to deadlines, organisational skills, and team-work.

LEVELS OF THE QUALIFICATIONS

Each exam is assigned a level in accordance with the Regulated Qualification Framework (RQF) in England and Northern Ireland. These levels are:

RQF level	Grade(s)	Level
Entry level	Initial	Initial
Level 1	Grades 1-3	Foundation
Level 2	Grades 4-5	Intermediate
Level 3	Grades 6-8	Advanced

WHO THE QUALIFICATIONS ARE FOR

Although there is a natural progression through Trinity's Acting grades from Initial to Grade 8 and then on to the diplomas, candidates may enter at any level. There is no requirement to have passed lower grades before entering for an exam. There is no upper age limit, but the following age ranges are provided as guidance and show the minimum age for each stage.

Grade(s)/exam level	Age of candidate
Initial	5 years and over
Grade 1	7 years and over
Grades 2-3 Foundation Performance Certificate	8 years and over
Grades 4-5 Intermediate Performance Certificate	12 years and over
Grades 6-8 Advanced Performance Certificate	16 years and over

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at trinitycollege.com/drama-com

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

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

We recommend that candidates have a level of English language proficiency of at least B1 on the CEFR (Common European Framework of Reference for languages). As the exams are more demanding of language as the levels advance, CEFR level B2 is suggested from Grade 3, and C1 for Grades 6 and above. More information on the CEFR can be found at trinitycollege.com/CEFR-level-descriptors

Candidates' use of English must be intelligible to the examiner, although they are not required to conform

HOW TO ENTER FOR AN EXAM

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

EMPLOYABILITY AND LEARNING SKILLS

Employability skills – a key component of 21st century skills – can be defined as the transferable skills that can have a positive impact in education and the workplace and these key skills are integrated into these specifications to help candidates develop

SKILLS	MEANING	HOW TRINITY SPEECH AND DRAMA EXAMS SUPPORT THIS
Communication and interpersonal skills	<ul style="list-style-type: none"> ▶ The ability to explain what you mean in a clear and concise way ▶ To listen and relate to people, and to act upon key information/instructions 	<p>Candidates build their communication skills through the performance of material, working on vocal and physical skills to convey meaning, character and story to an audience</p> <p>Through the reflection task, candidates develop their skills in listening and responding articulately, as well as self-analysis</p>
Creativity	<ul style="list-style-type: none"> ▶ The ability to apply knowledge from many different areas to solving a task ▶ The ability to develop creative responses to challenges and in doing so create original and imaginative situations 	<p>Performance-based tasks support candidates in building their creativity as they realise material for performance, making interpretive choices in relation to the pieces or using existing work as stimulus for creating something new</p>
Working under pressure and to deadlines	<ul style="list-style-type: none"> ▶ The ability to manage the workload that comes with deadlines and ensuring that you meet them 	<p>The challenge of the exam environment, the requirement to prepare thoroughly, together with tasks that require candidates to respond quickly to new information are an excellent measure of this skill area</p>
Organisation skills	<ul style="list-style-type: none"> ▶ The ability to be organised and methodical ▶ The ability to plan work to meet deadlines and targets ▶ The ability to monitor progress of work to ensure deadlines are met 	<p>Being prepared and organised in the exam room is a key part of the assessment. Candidates are expected to research and prepare their performance pieces and take responsibility for the hard copy information and equipment required for the exam</p>
Critical thinking skills	<ul style="list-style-type: none"> ▶ The ability to analyse material and deconstruct it to understand how its specific impact is achieved through language and meaning 	<p>Through rehearsing and preparing for the performance-based tasks candidates hone their critical thinking and analytical skills</p>
Confidence	<ul style="list-style-type: none"> ▶ Belief in one's own ability to successfully complete a task 	<p>The experience of preparing for both performance and the exam can build candidates' belief in themselves and their own abilities</p>
Team working	<ul style="list-style-type: none"> ▶ The ability to work well with people to accomplish a task or goal 	<p>This collaborative skill is demonstrated throughout the pair and group exams</p>

RECOGNITION AND PROGRESSION ROUTES

RECOGNITION AND UCAS POINTS

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 graded qualifications for individuals are on the Regulated Qualifications Framework (RQF) and a full list of the regulated titles and numbers for these qualifications is below. Group exams and Performance Certificates are unregulated because the examiner assesses the overall achievement of the group, or the candidate's achievement of the programme as a whole (for certificates).

In the UK, Trinity's Grades 6–8 Acting qualifications for solos and pairs are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **24** | MERIT **27** | DISTINCTION **30**

See trinitycollege.com/UCASdrama for further details.

TIMING OF THE EXAMS

The maximum time allowed for each exam component is the time available to the candidate to demonstrate the widest range of skills they can, and candidates are advised to make full use of this.

The exams are designed to allow sufficient time for setting up and presenting all sections. Please note that any setting up and removal of equipment will also need to be incorporated into the overall exam time.

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write the two reports. When scheduling pair exams, centres must allow an additional five minutes after each exam for Grades 1–5, and eight minutes for Grades 6–8.

REGULATED TITLES AND QUALIFICATION NUMBERS FOR ACTING EXAMS

Title (solo exams)	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Acting (Entry 3) (solo) (Initial)	603/4972/4
Grade 1: TCL Level 1 Award in Graded Examination in Acting (solo) (Grade 1)	501/1939/4
Grade 2: TCL Level 1 Award in Graded Examination in Acting (solo) (Grade 2)	501/1940/0
Grade 3: TCL Level 1 Award in Graded Examination in Acting (solo) (Grade 3)	501/1942/4
Grade 4: TCL Level 2 Certificate in Graded Examination in Acting (solo) (Grade 4)	501/1943/6
Grade 5: TCL Level 2 Certificate in Graded Examination in Acting (solo) (Grade 5)	501/1945/X
Grade 6: TCL Level 3 Certificate in Graded Examination in Acting (solo) (Grade 6)	501//2116/9
Grade 7: TCL Level 3 Certificate in Graded Examination in Acting (solo) (Grade 7)	501/2117/0
Grade 8: TCL Level 3 Certificate in Graded Examination in Acting (solo) (Grade 8)	501/2118/2

Title (pair exams)	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Acting (Entry 3) (pair) (Initial)	603/4973/6
Grade 1: TCL Level 1 Award in Graded Examination in Acting (pair) (Grade 1)	501/1936/9
Grade 2: TCL Level 1 Award in Graded Examination in Acting (pair) (Grade 2)	501/1935/7
Grade 3: TCL Level 1 Award in Graded Examination in Acting (pair) (Grade 3)	501/1937/0
Grade 4: TCL Level 2 Certificate in Graded Examination in Acting (pair) (Grade 4)	501/1938/2
Grade 5: TCL Level 2 Certificate in Graded Examination in Acting (pair) (Grade 5)	501/1941/2
Grade 6: TCL Level 3 Certificate in Graded Examination in Acting (pair) (Grade 6)	501/2103/0
Grade 7: TCL Level 3 Certificate in Graded Examination in Acting (pair) (Grade 7)	501/2104/2
Grade 8: TCL Level 3 Certificate in Graded Examination in Acting (pair) (Grade 8)	501/2105/4

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends 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 be dependent on each individual's, or group's, level of experience and ability.

Level of regulated qualification	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	62	80
Grade 3	18	82	100
Grade 4	24	106	130
Grade 5	24	126	150
Grade 6	30	140	170
Grade 7	30	160	190
Grade 8	48	202	250

QUALITY ASSURANCE

Recording of 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.

Examiners

The exams are normally assessed by one examiner who watches the work presented. However, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

QUALIFICATION ACHIEVEMENT LEVELS FOR EXAMS

RQF* Level	EQF** Level	Acting
		Grade 8
3	4	Grade 7
		Grade 6
2	3	Grade 5
		Grade 4
1	2	Grade 3
		Grade 2
		Grade 1
Entry Level 3	1	Initial

* Regulated Qualifications Framework

** European Qualifications Framework

TRINITY QUALIFICATIONS THAT COMPLEMENT THE ACTING QUALIFICATIONS

- Grades and certificates in Musical Theatre, Performance Arts, Speech and Drama and Communication Skills
- Speech Communication Arts (currently only available in certain countries)

For candidates learning English as a second or additional language:

- Graded Examinations in Spoken English (GESE)
- Integrated Skills in English (ISE)

OTHER QUALIFICATIONS OFFERED BY TRINITY

- Young Performers Certificates
- Diplomas in drama and speech subjects
- Professional Performing Arts Diplomas
- Arts Award (only available in certain countries)
- Grades, certificates and diplomas in music

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

WHERE THE QUALIFICATIONS COULD LEAD

The Trinity exams in Acting offer progression routes towards:

- Diplomas in performing or teaching offered by Trinity or other awarding organisations
- Courses in drama or literature at further and higher education institutions
- Employment as a result of increased communication, performance and presentation skills

INTRODUCTION TO EXAM TASKS

In the following pages there are tables outlining each task that the candidate(s) must prepare for each grade, the maximum time for each component and how many marks can be achieved for each task.

The assessment criteria and attainment descriptors are detailed under the requirements for each grade. The learning outcomes for all grades are listed on pages 9-11. The examiner will lead the exam and take responsibility for keeping to time, but the candidate must make sure the prepared tasks are presented within the time limit, that they bring all required materials into the exam room, and take responsibility for the set up and removal of equipment within the time provided.

The following are the assessment areas on which the tasks are built. For further details of the expectations at each grade, please refer to the assessment criteria for each grade.

SKILLS

Technical skills	<ul style="list-style-type: none"> ▶ The use of voice, body and space, appropriate to the performance materials, to convey narrative, meaning and character, to the audience
Engagement with the material	<ul style="list-style-type: none"> ▶ The candidates' understanding of the material and its context in terms of character and narrative ▶ The candidates' ability to interpret the material through acting choices ▶ In solo and pair exams, how well the candidate(s) can articulate their understanding of the material, and their ability to reflect upon the rehearsal processes and their performance
Communication with the audience	<ul style="list-style-type: none"> ▶ The extent to which the candidate(s) communicate the meaning of the pieces performed to engage the audience, and overall audience awareness during the performances
Performance	<ul style="list-style-type: none"> ▶ The ability to prepare and deliver a cohesive range of material in an increasingly secure, confident and creative manner, with active and energetic purpose to entertain and engage an audience

WHAT TO TAKE INTO THE EXAM ROOM

Candidates should provide the examiner with the following:

- ▶ A list of the pieces being performed in the order they will be presented, containing the titles, authors and dates the pieces were written
- ▶ Copies (not handwritten) of prepared pieces set out in the original published format and in the writer's original format and lineation
- ▶ The script of any devised pieces
- ▶ Where a piece has been edited for the candidate's performance, the edits should be clearly marked in the text given to the examiner
- ▶ At Advanced level (Grades 6-8) the full play text should be provided from which the extract has been taken

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). 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).

LEARNING OUTCOMES, ASSESSMENT CRITERIA AND ATTAINMENT DESCRIPTORS

Learning outcomes, assessment criteria and attainment descriptors are included for every grade and provide information on the following:

Assessment criteria: these describe the standards to be met and what is expected from a candidate during the exam. The assessment criteria are listed next to each grade in this book.

Attainment descriptors: these are split into Distinction, Merit, Pass and Below Pass and describe the level of skill a candidate would need to meet to be awarded a particular result in the exam. The attainment descriptors are listed next to each grade in this book.

Learning outcomes: these describe the learning that a candidate will expect to undertake while preparing for the exam and the skills/abilities they should be able to demonstrate because of this learning. The learning outcomes for all grades are listed below.

LEARNING OUTCOMES: ACTING (SOLO)

On successful completion of this exam, the candidate will be able to:

Initial	<ul style="list-style-type: none"> ▶ Perform a monologue with some characterisation ▶ Perform a mime using physical skills appropriate to the story ▶ Listen and respond in conversation on prepared material
Grade 1	<ul style="list-style-type: none"> ▶ Perform a monologue using vocal and physical skills and the performance space appropriate to the material ▶ Perform a mime using physical skills and the performance space appropriate to the story ▶ Listen and respond in conversation on prepared material
Grade 2 and Grade 3	<ul style="list-style-type: none"> ▶ Perform a monologue using vocal and physical skills and the performance space appropriate to the material ▶ Perform a mime or speech/scene using vocal and physical skills and the performance space appropriate to the material ▶ Perform an improvisation that shows a creative response to instruction provided ▶ Listen and respond in conversation on prepared material with understanding ▶ Discuss prepared material showing understanding of its meaning and mood
Grade 4 and Grade 5	<ul style="list-style-type: none"> ▶ Perform play extracts using vocal and physical skills and the performance space appropriate to the material ▶ Devise and perform using published material within an invented alternative scenario ▶ Perform an improvisation/hot-seat that shows a creative and informed response to instruction or questions provided ▶ Listen and respond in discussion on prepared material
Grade 6	<ul style="list-style-type: none"> ▶ Perform play extracts using vocal and physical skills and the performance space appropriate to the material ▶ Devise and perform using published material within an invented alternative scenario ▶ Perform an improvisation/ hot-seat that shows a creative and informed response to instruction or questions provided ▶ Listen and respond with confidence on prepared material
Grade 7	<ul style="list-style-type: none"> ▶ Perform a range of play extracts, using vocal and physical skills and the performance space appropriate to the material ▶ Perform an improvisation that shows a creative response to instruction or questions provided ▶ Listen and respond with assurance in discussion on prepared material
Grade 8	<ul style="list-style-type: none"> ▶ Perform a programme of play extracts, using vocal and physical skills and the performance space appropriate to the material ▶ Work with direction to modify a performance piece that demonstrates an in-depth understanding of the original material and its interpretative possibilities ▶ Listen and respond with authority in discussion on prepared material

ACTING (PAIR)

On successful completion of this exam, the candidates will be able to:

Initial

- ▶ Perform a duologue with some characterisation appropriate to the material
 - ▶ Interact and work with others to create a finished piece of work
 - ▶ Listen and respond in conversation on prepared material
-

Grade 1

- ▶ Perform a duologue using vocal and physical skills and the performance space appropriate to the material
 - ▶ Interact and work with others to create a finished piece of work
 - ▶ Listen and respond appropriately in conversation on prepared material
-

Grade 2 and Grade 3

- ▶ Perform duologues using vocal and physical skills and the performance space appropriate to the material
 - ▶ Interact and work with others to create finished pieces of work
 - ▶ Listen and respond appropriately in conversation on prepared material with understanding
-

Grade 4 and Grade 5

- ▶ Perform a duologue using vocal and physical skills and the performance space appropriate to the material
 - ▶ Devise and perform using published material within an invented alternative scenario, using the performance space appropriate to the scenario.
 - ▶ Interact and work with others to create finished pieces of work
 - ▶ Listen and respond in discussion on prepared material with understanding
-

Grade 6

- ▶ Perform scenes using vocal and physical skills and the performance space appropriate to the material
 - ▶ Perform an improvisation that shows a creative and informed response to instruction provided
 - ▶ Interact and work with others to create finished pieces of work
 - ▶ Listen and respond with confidence in discussion on prepared material with understanding
-

Grade 7

- ▶ Perform play extracts, written in different periods, using vocal and physical skills and the performance space appropriate to the material
 - ▶ Perform an improvisation that shows a creative response to instruction provided
 - ▶ Interact and work with others to create finished pieces of work
 - ▶ Listen and respond with assurance in discussion on prepared material with understanding
-

Grade 8

- ▶ Perform a programme of play extracts, written in different periods and language styles, using vocal and physical skills and the performance space appropriate to the material
 - ▶ Work with direction to modify a performance piece that demonstrates an in-depth understanding of the original material and its interpretative possibilities
 - ▶ Interact and work with others to create a finished programme of work
 - ▶ Listen and respond with authority in discussion on prepared material with understanding
 - ▶ Discuss the material performed showing depth of knowledge and understanding of their selection, meaning, context and interpretation, as well as the rehearsal processes, and the vocal and physical techniques employed in their preparation and performance
-

ACTING (GROUP) & PLAYS IN PRODUCTION

On successful completion of this exam, the candidates will be able to:

- Initial to Grade 8**
- ▶ Perform scenes/play accurately using vocal and physical skills and the performance space appropriate to the material
 - ▶ Interact with others to create a finished piece of work
-

PERFORMANCE CERTIFICATES

On successful completion of this exam, the candidate will be able to:

- Foundation**
- ▶ Create and deliver a performance programme containing a simple structure
 - ▶ Perform a variety of material accurately, showing understanding of its meaning and mood
 - ▶ Use vocal and physical skills, and the performance space in response to the range of material
-

- Intermediate**
- ▶ Create and deliver a structured performance programme
 - ▶ Perform a range of material accurately showing understanding of, and communicating, its meaning and mood and character, where relevant
 - ▶ Use vocal, physical skills and the performance space in response to the range of material to engage an audience
-

- Advanced**
- ▶ Create and deliver a structured performance programme
 - ▶ Perform a wide range of material accurately showing understanding of and communicating its meaning and mood and character, where relevant
 - ▶ Use vocal, physical skills and the performance space in response to the range of material to fully engage an audience
-

ACTING (SOLO)

The Acting (solo) exams are designed for candidates who want to focus on vocal, physical and characterisation skills in dramatic performance. Candidates perform play extracts from a range of periods and styles and there is free choice for the performance pieces. They additionally demonstrate their understanding of their performances through a discussion with the examiner. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology.

INITIAL

EXAM DURATION

8 minutes



EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidate performs a monologue from memory. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or adapted from a novel ▶ Guidance on the performance tasks and monologues is on pages 93-94 	40
<p>Task 2: Performance</p> <p>The candidate performs a mime from memory. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on mime is on page 94 	40
<p>Task 3: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces including their meaning. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:**During the exam, the candidate will:**

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate the ability to use body and space appropriate to the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate basic competence in delivering a performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative. ▶ There was some awareness of audience and competence in delivering a performance. ▶ There was good interaction with the examiner when reflecting on the work and a clear understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, and accurate most of the time. There was some use of vocal and physical skills to support characterisation and narrative. ▶ There was a basic awareness of audience and some competence in delivering a performance. ▶ There was some good interaction with the examiner when reflecting on the work and a reasonably secure understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. ▶ There was a basic awareness of audience. ▶ There was some interaction when reflecting on the work with the examiner and some understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space. ▶ There was little or no awareness of audience. ▶ There was a very limited understanding of the material and/or a reluctance to engage with the examiner when reflecting on the work.

GRADE 1

EXAM DURATION

10 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
Task 1: Performance The candidate performs a monologue from memory. <i>(maximum time: 3 minutes)</i>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or adapted from a novel ▶ Guidance on the performance tasks and monologues is on pages 93-94 	40
Task 2: Performance The candidate performs a mime from memory. <i>(maximum time: 3 minutes)</i>	<ul style="list-style-type: none"> ▶ Guidance on mime is on page 94 	40
Task 3: Reflection The candidate engages in a conversation with the examiner on the performed pieces including their meaning. <i>(maximum time: 4 minutes)</i>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly, and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and connection with character ▶ Demonstrate the ability to create character and story through mime 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate some confidence in delivering a performance 	Performance

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner. A clear understanding of the material was demonstrated.
-

- Merit**
- ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative.
 - ▶ There was an awareness of audience and confidence in delivering a performance most of the time.
 - ▶ The candidate was able to reflect well on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material.
-

- Pass**
- ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating some understanding of the material.
-

- Below Pass**
- ▶ The work presented was hesitant, lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material.
 - ▶ There was little awareness of audience.
 - ▶ There was a limited understanding of the material and/or a reluctance to interact with the examiner when reflecting on the work.

GRADE 2

EXAM DURATION

12 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidate performs a monologue from memory. (maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> The monologue can come from a published play, book of monologues or adapted from a novel Guidance on the performance tasks and monologues is on pages 93-94 	30
<p>Task 2: Performance</p> <p>The candidate performs a mime from memory. (maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> Guidance on mime is on page 94 	30
<p>Task 3: Key skills</p> <p>The candidate performs an improvisation arising from one of the prepared pieces - the stimulus is provided by the examiner. (maximum time: 2 minutes)</p>	<ul style="list-style-type: none"> Guidance on improvisation is on page 95 	20
<p>Task 4: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces, including their meaning and the characters involved. (maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> Guidance on this task can be found on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- Perform audibly, clearly, and accurately
- Demonstrate variations in pace, pitch and volume to create character and support narrative
- Demonstrate the ability to use body and space to create character and support narrative
- Demonstrate the ability to convey an imagined situation through improvisation

Technical skills

- Demonstrate understanding of the material and connection with character
- Respond creatively to improvisation stimulus
- Demonstrate an ability to create character and story through mime

Engagement with the material

- Demonstrate an awareness of audience

Communication with the audience

- Demonstrate confidence in delivering a performance

Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented was audible, clear and accurate throughout and there was good use of vocal and physical skills to support characterisation and/or narrative.
 - ▶ The candidate was able to improvise with confidence and coherence most of the time, communicating an imagined situation with some creativity.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate was able to reflect with confidence on their work and the topics introduced by the examiner demonstrating a good level of understanding of the material.
-

Merit

- ▶ The work presented was audible, clear and accurate most of the time and there was some good use of vocal and physical skills to support characterisation and/or narrative.
 - ▶ The candidate was able to improvise, communicating an imagined situation with confidence and coherence most of the time.
 - ▶ There was an awareness of audience and confidence in delivering a performance most of the time.
 - ▶ The candidate was able to reflect with some confidence on their work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material.
-

Pass

- ▶ The work presented was audible, clear and accurate some of the time and there was some use of vocal and physical skills to support characterisation and/or narrative.
 - ▶ The candidate was able to improvise, communicating an imagined situation that had some coherence and clarity.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate was able to reflect with some confidence on the work presented and the topics introduced by the examiner, demonstrating some understanding of the material.
-

Below Pass

- ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation.
- ▶ There was a struggle to improvise and to stay within an imagined situation.
- ▶ There was limited awareness of audience.
- ▶ There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics or to engage with the examiner.

GRADE 3

EXAM DURATION

14 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidate performs a monologue from memory. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or adapted from a novel ▶ Guidance on the performance tasks and monologues is on pages 93-94 	30
<p>Task 2: Performance</p> <p>The candidate performs EITHER a prepared mime OR an original speech/ scene devised by the candidate from memory based on one of the following:</p> <ul style="list-style-type: none"> ▶ 'The Disappointment' ▶ 'The Best Day of My Life' ▶ 'Terror' ▶ 'The Surprise Party' ▶ 'The Heroine/Hero saves the Day' <p>(<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on mime is on page 94 ▶ Guidance on devising is on page 95 	30
<p>Task 3: Key skills</p> <p>The candidate performs an improvisation arising from one of the prepared pieces – the stimulus is provided by the examiner. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on improvisation is on page 95 	20
<p>Task 4: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces, including their meaning, mood, the characters involved, and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:**During the exam, the candidate will:**

<ul style="list-style-type: none"> ▶ Perform audibly, clearly, and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative ▶ Demonstrate the ability to convey an imagined situation through improvisation 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and connection with character ▶ Respond creatively to improvisation stimulus ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate confidence in delivering a performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative. ▶ The candidate was able to improvise with some confidence, communicating an imagined situation creatively and coherently. ▶ There was a confident ability to engage the audience, communicating meaning and mood throughout with an appearance of ease. ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative. ▶ The candidate was able to improvise with some confidence, communicating an imagined situation with some creativity. ▶ There was a good awareness of audience, communicating meaning and mood, with an appearance of ease and confidence most of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner demonstrating a good level of understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills used to support characterisation and/or narrative. ▶ The candidate was able to improvise an imagined situation with some coherence and clarity. ▶ There was an awareness of audience, communicating meaning and mood, with an appearance of ease and confidence some of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space, appropriate to the material. ▶ Improvisation skills were limited, and the imagined situation was not sustained. ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance. ▶ There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics, or to interact with the examiner.

GRADE 4

EXAM DURATION

16 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (maximum time: 6 minutes)</p>	<ul style="list-style-type: none"> ▶ The contrast must be in at least one of the following: language style, genre, period in which the piece was written ▶ Guidance on the performance task is on pages 93-94 	Each piece will be awarded marks out of 20
<p>Task 3: Performance</p> <p>The candidate performs a devised re-working of EITHER task 1 or task 2 from memory. (maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▶ Guidance on devising is on page 95 	20
<p>Task 4: Key skills</p> <p>The candidate performs an improvisation arising from one of the prepared pieces – the stimulus is provided by the examiner. (maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▶ Guidance on improvisation is on page 95 	20
<p>Task 5: Reflection</p> <p>The candidate engages in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their meaning, mood, context, the vocal and physical aspects of characterisation, and the process of devising. (maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- ▶ Integrate a range of vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance
- ▶ Employ vocal variety to create character and support narrative
- ▶ Demonstrate effective use of body and space to create character and support narrative
- ▶ Create an imagined situation through improvisation with some character and narrative development
- ▶ Show an imaginative connection between the scripted and re-worked performance

Technical skills

- ▶ Demonstrate understanding of the material and connection with character
- ▶ Demonstrate some choices of interpretation
- ▶ Respond creatively to improvisation stimulus

Engagement with the material

- ▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material

Communication with the audience

- ▶ Deliver and sustain a secure and accurate performance with some sense of spontaneity

Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. ▶ The candidate was able to improvise with confidence and fluency, sustaining an imagined situation creatively with character and narrative development. ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance throughout. ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative and clear choices of interpretation. ▶ The candidate was able to improvise with some confidence, sustaining an imagined situation with some character and narrative development. ▶ There was an ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance most of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a good level of understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative and there were some clear choices of interpretation. ▶ The candidate was able to improvise an imagined situation with some creativity sustaining an imagined situation with some character and narrative development. ▶ There was an awareness of audience, communicating meaning and mood, delivering a secure and accurate performance some of the time. ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented lacked audibility, clarity and/or accuracy showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated. ▶ Improvisation skills were limited, lacking creativity, character and/or narrative development. ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a performance. ▶ The candidate demonstrated little ability to reflect with understanding on the work presented and/or to discuss in detail the topics introduced by the examiner.

GRADE 5

EXAM DURATION

18 minutes



EXAM REQUIREMENTS

NOTES

MARKS

<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The contrast must be in at least one of the following: language style, genre, period in which it was written ▶ Guidance on the performance tasks is on pages 93-94 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 3: Performance</p> <p>The candidate performs a devised re-working of EITHER task 1 or task 2 from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on devising is on page 95 	<p>20</p>
<p>Task 4: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> ▶ Performs an improvisation arising from one of the performed pieces – the stimulus is provided by the examiner ▶ Responds to questions from the examiner in character from EITHER of the plays performed in task 1 or task 2 – the choice of character is made by the examiner <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on improvisation is on page 95 ▶ Guidance on hot-seating is on page 96 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate engages in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their meaning, mood, and context, the writers' use of language and how this contributes to characterisation, the choices made in their staging, and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	<p>20</p>

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- ▶ Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- ▶ Employ vocal variety to create and sustain character and narrative
- ▶ Demonstrate effective use of body and space to create and sustain character and narrative
- ▶ Create an imagined situation through improvisation with character and narrative development
- ▶ Show an imaginative connection between the scripted piece and the 're-work' or, for hot-seat, an ability to sustain character informed by a secure knowledge of the original material

Technical skills

<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and connection with character ▶ Demonstrate clear choices of interpretation ▶ Respond creatively to an improvisation stimulus or hot-seat questions ▶ Demonstrate knowledge of the process of devising and of how the writers' use of language contributes to character 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver and sustain a secure, accurate and engaging performance with spontaneity 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation. ▶ The candidate was able to improvise or 'hot-seat' with confidence and fluidity, sustaining an imagined situation creatively with clear character and narrative developments. ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance throughout. ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a mature understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation. ▶ The candidate was able to improvise or 'hot-seat' with some confidence and fluidity, sustaining an imagined situation with character and narrative development. ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance most of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, accurate and had a sense of fluency some of the time. There was a range of vocal modulation integrated with some effective physical skills, to support characterisation and/or narrative some of the time. There were some clear choices of interpretation. ▶ The candidate was able to improvise or 'hot-seat' with some imagination, sense of character and narrative development. ▶ The candidate engaged the audience, communicating meaning and mood, with some appearance of ease and confidence, delivering a secure and accurate performance some of the time. ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a good level of understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. ▶ Improvisation/hot-seating skills were limited, lacking creativity, character or narrative development. ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance. ▶ The candidate demonstrated little ability to reflect with understanding on the work presented and/or to discuss in detail the topics introduced by the examiner.

GRADE 6

EXAM DURATION

20 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> The extracts must contrast in language style (eg prose, verse, colloquial, non-colloquial) Guidance on the performance tasks is on pages 93-94 	Each piece will be awarded marks out of 20
<p>Task 3: Performance</p> <p>The candidate performs a devised re-working of EITHER task 1 or task 2 from memory. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> Guidance on this task is on page 95 	20
<p>Task 4: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> Performs an improvisation arising from one of the performed pieces – the stimulus is provided by the examiner Responds to questions from the examiner in character from EITHER of the plays performed in task 1 or task 2 – the choice of character is made by the examiner <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> Guidance on improvisation is on page 95 Guidance on hot-seating is on pages 96 	20
<p>Task 5: Reflection</p> <p>The candidate engages in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their meaning, mood, context, style, preparation, and possible staging options. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- Integrate a range vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- Employ vocal variety to create and sustain a range of narratives and character
- Demonstrate effective use of body and space to create and sustain character and narrative
- Create an imagined situation through improvisation with creative character and narrative development
- Show an imaginative connection between the scripted piece and the 're-work' or, for hot-seat, an ability to sustain character informed by a secure knowledge of the original material

Technical skills

- Demonstrate clear and creative choices of interpretation and an ability to work in the moment
- Demonstrate understanding of the material, connection with character and of the preparation and staging processes.
- Respond creatively to an improvisation stimulus or hot-seat questions

Engagement with the material

▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	Communication with the audience
▶ Deliver an emotionally sustained performance with accuracy and spontaneity	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented a synthesis of wide ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an authentic connection with character was sustained throughout. ▶ The candidate was able to improvise or 'hot-seat' with confidence and ownership, communicating an imagined situation with creative character and narrative development. ▶ There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate performance throughout. ▶ The candidate was able to reflect in a thoughtful and considered way on their work and the topics introduced by the examiner, demonstrating a mature understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and a secure connection with character was demonstrated most of the time. ▶ The candidate was able to improvise or 'hot-seat' with confidence, communicating an imagined situation with creative character and narrative development. ▶ There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate performance most of the time. ▶ The candidate was able to reflect with some maturity on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a secure connection with character was demonstrated some of the time. ▶ The candidate was able to improvise or 'hot-seat' with some commitment, communicating an imagined situation with character and narrative development. ▶ There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate performance some of the time. ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection to character. ▶ Improvisation/hot seating skills were limited, lacking imagination and/or knowledge of context. ▶ There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership. ▶ The candidate demonstrated limited understanding of the material, lacking depth, opinion and detailed knowledge.

GRADE 7

EXAM DURATION

23 minutes



EXAM REQUIREMENTS

NOTES

MARKS

<p>Tasks 1-3: Performance</p> <p>The candidate performs THREE extracts from different plays from memory. (<i>maximum time: 14 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Two of the plays must have been written in different periods or be from different cultures ▶ Guidance on the performance tasks is on pages 93-94 ▶ One of the extracts can be from an unpublished play - see page 94 for guidance on the use of unpublished material ▶ Another performer may be involved in one of the pieces 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key skills</p> <p>The candidate performs an improvisation arising from one of the performed pieces – the stimulus is provided by the examiner. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on improvisation is on page 95 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate engages in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their meaning, mood and context, contrasting styles, personal interpretation, the vocal and physical techniques employed, and the possible staging options. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	<p>20</p>

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- ▶ Integrate vocal and physical performance skills within a range of material to realise an imaginative and accurate performance
- ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation
- ▶ Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative
- ▶ Create an imagined situation through improvisation with creative character and narrative development

Technical skills

- ▶ Demonstrate a clear understanding of the material, character preparation and staging processes
- ▶ Demonstrate some persuasive choices of interpretation and an ability to work in the moment
- ▶ Respond creatively to improvisation stimulus

Engagement with the material

<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver an integrated, emotionally sustained, vocally and physically engaged programme that displays a creative response to the material 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were bold and original choices of interpretation and a sensitive connection with character was sustained throughout. ▶ The candidate was able to improvise with confidence, a sense of ease and ownership, inhabiting an imagined situation with creative character and narrative development. ▶ There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate performance throughout. ▶ The candidate was able to reflect confidently and with maturity on the work and discussed the topics introduced by the examiner, demonstrating an in-depth and intelligent understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation and a secure connection with character demonstrated most of the time. ▶ The candidate was able to improvise with confidence and commitment, communicating an imagined situation with creative character and narrative development. ▶ There was a confident ability to engage the audience, and a sense of spontaneity, delivering a secure and accurate performance throughout. ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating a full understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and there was a secure connection with character some of the time. ▶ The candidate was able to improvise confidently with some creative character and narrative development. ▶ There was a confident ability to engage the audience, delivering a secure and accurate performance most of the time. ▶ The candidate was able to reflect on the work and discussed with maturity the topics introduced by the examiner, demonstrating a secure understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity. ▶ Improvisation skills were limited, lacking creative character and/or narrative development. ▶ There was little evidence of control and/or preparation and limited ability to communicate and engage the audience. ▶ The candidate demonstrated limited understanding of the material, lacking knowledge, depth of opinion and detail.

GRADE 8

EXAM DURATION

25 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate introduces and performs a continuous programme of THREE contrasting play extracts from different plays from memory. (<i>maximum time: 15 minutes</i>)</p>	<ul style="list-style-type: none"> • The pieces should contrast in at least one of the following: language, style, mood or genre • Another performer may be involved in one of the extracts • Guidance on the performance tasks is on pages 93-94 • One of the extracts can be from an unpublished play - see page 94 for guidance on the use of unpublished material 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate works with the examiner on a modification of one of the pieces – the stimulus is provided by the examiner. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> • Guidance on modification is on page 96 	20
<p>Task 5: Reflection</p> <p>The candidate engages in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their selection, meaning, context and interpretation, as well as the rehearsal processes, and the vocal and physical techniques employed in their preparation and performance. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> • Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidate will:

- Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked
- Employ a wide range of vocal skills to support and enhance performance and characterisation
- Make effective use of the performance space, moving with sustained purpose to communicate character and narrative
- Demonstrate the ability to respond to direction given

Technical skills

- Demonstrate an in-depth, imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices
- Demonstrate a clear understanding of character
- Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership
- Demonstrate the ability to investigate a text with confidence, responding to directorial prompts given by the examiner, to create an imaginative modification of one of the prepared performance pieces

Engagement with the material

<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience fully, communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate the ability to deliver a sustained, coherent and fluent performance programme of depth and originality 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material with a total sense of ownership. There was a complete sense of personal and emotional investment with an authentic connection to character throughout. ▶ During the modification component, the candidate was able to improvise with confidence, ease and fluency, fully inhabiting an imagined situation. ▶ There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate performance of spontaneity and authority throughout. ▶ The candidate was able to reflect confidently and with maturity on the work and the topics introduced by the examiner, demonstrating a comprehensive and insightful understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately and creatively, to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection to character most of the time. ▶ During the modification component the candidate was able to improvise with confidence and commitment throughout, inhabiting an imagined situation. ▶ There was an assured, confident ability to fully engage the audience, delivering a secure and accurate performance with spontaneity and authority most of the time. ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating an in-depth understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character most of the time. ▶ During the modification component the candidate was able to improvise with confidence and with some creativity. ▶ There was a confident ability to engage the audience, delivering a secure and accurate performance with some spontaneity and authority. ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating some in-depth understanding of the material.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership. ▶ Insecure improvisation skills during the modification component impeded creativity and the delivery of a committed performance. ▶ The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership. ▶ The candidate showed limited knowledge of the material, lacking depth, of opinion and detailed knowledge.

ACTING (PAIR)

The Acting (pair) exams are designed for candidates who want to focus on collaborative vocal, physical and characterisation skills in dramatic performance working with another performer. Candidates perform play extracts from a range of periods and styles and develop scenes through collaborative improvisation. The tasks also test the interactive skills of each candidate. In pair exams, both candidates must make an equal contribution to all performances, and in the discussion with the examiner. There is free choice for the performance pieces. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology

INITIAL

EXAM DURATION

8 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform a duologue from memory. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can be from a published play, book of duologues, adapted from a novel, or devised ▶ Guidance on the performance tasks is on pages 93-94 	80
<p>Task 2: Reflection</p> <p>The candidates engage in a conversation with the examiner on the performed piece including its meaning. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate the ability to use body and space appropriate to the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate basic competence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented was audible, clear, and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.
 - ▶ There was some awareness of audience and competence in delivering a performance.
 - ▶ There was good interaction with the examiner when reflecting on the work and a clear understanding of the material.
-

Merit

- ▶ The work presented was audible, clear, and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.
 - ▶ There was a basic awareness of audience and some competence in delivering a shared performance.
 - ▶ There was some good interaction with the examiner when reflecting on the work and a reasonably secure understanding of the material.
-

Pass

- ▶ The work presented was audible, clear, and accurate some of the time. There was some use of vocal and physical skills support characterisation and/or narrative and there were moments of communication between the candidates.
 - ▶ There was a basic awareness of audience.
 - ▶ There was some interaction when reflecting on the work with the examiner and some understanding of the material.
-

Below Pass

- ▶ The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates.
- ▶ There was little or no awareness of audience.
- ▶ There was a very limited understanding of the material and/or a reluctance to engage with the examiner when reflecting on the work.

GRADE 1

EXAM DURATION

10 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform a duologue from memory. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can be from a published play, book of duologues, adapted from a novel, or devised ▶ Guidance on the performance tasks is on pages 93-94 	80
<p>Task 2: Reflection</p> <p>The candidates engage in a conversation with the examiner on the performed piece including its meaning. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate some confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance.
 - ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner. A clear understanding of the material and of how the characters relate to each other was demonstrated.
-

- Merit**
- ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
 - ▶ The candidate was able to reflect well on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material and of how the characters relate to each other.
-

- Pass**
- ▶ The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time.
 - ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating some understanding of the material and of how the characters relate to each other.
-

- Below Pass**
- ▶ The work presented was hesitant, lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates.
 - ▶ There was little or no awareness of audience.
 - ▶ There was a very limited understanding of the material and/or a reluctance to interact with the examiner during the reflection.

GRADE 2

EXAM DURATION

12 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform a duologue from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can be from a published play, book of duologues, adapted from a novel, or devised ▶ Guidance on the performance tasks is on pages 93-94 	80
<p>Task 2: Reflection</p> <p>The candidates engage in a conversation with the examiner on the performed piece, including its meaning and the characters involved. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates. ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout. ▶ The candidate was able to reflect with confidence on their work and the topics introduced by the examiner demonstrating a good level of understanding of the material and of how the characters relate to each other.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates. ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time. ▶ The candidate was able to reflect with some confidence on their work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material and of how the characters relate to each other.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates. ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time. ▶ The candidate was able to reflect with some confidence on the work presented and the topics introduced by the examiner, demonstrating some understanding of the material and of how the characters relate to each other.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates. ▶ There was limited awareness of audience. ▶ There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics or to engage with the examiner.

GRADE 3

EXAM DURATION

14 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform a duologue from memory. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can be from a published play, book of duologues, adapted from a novel, or devised ▶ Guidance on the performance tasks is on pages 93-94 	40
<p>Task 2: Performance</p> <p>The candidates perform from memory a devised duologue that contrasts with the piece performed in task 1. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The contrast must be in at least one of the following: language style, genre, or period in which the piece is set ▶ Guidance on devising is on page 95 	40
<p>Task 3: Reflection</p> <p>The candidates engage in a conversation with the examiner on the performed pieces, including their meaning, mood, the characters involved and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character, and how the characters relate to each other ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate throughout. There were some expressive vocal and physical skills to support characterisation and/or narrative and there was confident communication between the candidates. ▶ There was a confident ability to engage the audience, communicating meaning and mood and delivering a shared performance throughout with an appearance of ease. ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative and there was some confident communication between the candidates. ▶ There was a good awareness of audience, communicating meaning and mood, with an appearance of ease and confidence and delivering a shared performance most of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a good level of understanding of the material and of how the characters relate to each other.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills used to support characterisation and/or narrative and there were moments of confident communication between the candidates. ▶ There was an awareness of audience, communicating meaning and mood, with an appearance of ease and confidence delivering a shared performance some of the time. ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material and of how the characters relate to each other.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space, appropriate to the material and there was little communication between the candidates. ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance. ▶ There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics, or to interact with the examiner.

GRADE 4

EXAM DURATION

16 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an extract from a play written in a colloquial style from memory. (maximum time: 6 minutes)</p>	<p>▸ Guidance on the performance tasks and colloquial is on pages 93-94</p>	40
<p>Task 2: Performance</p> <p>The candidates perform from memory a devised duologue with the same characters as those in task 1. (maximum time: 6 minutes)</p>	<p>▸ Guidance on devising and is on page 95</p>	40
<p>Task 3: Reflection</p> <p>The candidates engages in a discussion with the examiner on the performed pieces. The candidates should be prepared to engage in discussion on the following: their meaning, mood, context, the vocal and physical aspects of characterisation and the process of devising. (maximum time: 4 minutes)</p>	<p>▸ Guidance on this task is on page 96</p>	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▸ Integrate a range of vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance ▸ Employ vocal variety to create character and support narrative ▸ Demonstrate effective use of body and space to create character and support narrative ▸ Show an imaginative connection between the scripted piece and re-worked performance 	Technical skills
<ul style="list-style-type: none"> ▸ Demonstrate understanding of the meaning of the material, of connection with character and how the characters relate to each other ▸ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▸ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▸ Deliver and sustain a secure and accurate shared performance with some sense of spontaneity 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was a good communication and rapport between the candidates.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout.
 - ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative and clear choices of interpretation. There was a some good communication and rapport between the candidates.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time.
 - ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a good level of understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a secure and accurate shared performance some of the time.
 - ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work presented lacked audibility, clarity and/or accuracy showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates.
- ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance.
- ▶ The candidate demonstrated little ability to reflect with understanding on the work presented and/or to discuss in detail the topics introduced by the examiner.

GRADE 5

EXAM DURATION

18 minutes
plus 5 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an extract from a play from memory with two characters of different status. (maximum time: 7 minutes)</p>	<p>▸ Guidance on the performance tasks is on pages 93-94</p>	40
<p>Task 2: Performance</p> <p>The candidates perform from memory a devised duologue related to task 1. (maximum time: 7 minutes)</p>	<p>▸ Guidance on devising is on page 95</p> <p>▸ Examples of how the pieces could be related are: through character, setting, theme or subject matter</p>	40
<p>Task 3: Reflection</p> <p>The candidates engage in a discussion with the examiner on the performed pieces. The candidates should be prepared to engage in discussion on the following: their meaning, mood and context, the writer's use of language and how this contributes to characterisation, the choices made in their staging, and the process of devising. (maximum time: 4 minutes)</p>	<p>▸ Guidance on this task is on page 96</p>	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

- Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- Employ vocal variety to create and sustain character and narrative
- Demonstrate effective use of body and space to create and sustain character and narrative
- Show an imaginative connection between the scripted piece and the re-worked performance

Technical skills

- Demonstrate understanding of the material, connection with character and how the characters relate to each other
- Demonstrate clear choices of interpretation
- Demonstrate knowledge of the process of devising and of how the writer's use of language contributes to characterisation

Engagement with the material

- Demonstrate the ability to engage an audience, communicating the meaning and mood of the material

Communication with the audience

- Deliver and sustain a secure, accurate and engaging shared performance with spontaneity

Performance

ATTAINMENT DESCRIPTORS**Distinction**

- ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was a convincing communication and rapport between the candidates.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout.
- ▶ The candidate was able to reflect with confidence on the work and the topics introduced by the examiner, demonstrating a mature understanding of the material and of how the characters relate to each other.

Merit

- ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time.
- ▶ The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.

Pass

- ▶ The work presented was audible, clear, accurate and had a sense of fluency some of the time. There was a range of vocal modulation, integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.
- ▶ The candidate engaged the audience, communicating meaning and mood, with some appearance of ease and confidence, delivering a secure and accurate shared performance some of the time.
- ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a good level of understanding of the material and how the characters relate to each other.

Below Pass

- ▶ The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was limited communication between the candidates.
- ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
- ▶ The candidate demonstrated little ability to reflect with understanding on the work presented and/or to discuss in detail the topics introduced by the examiner. There was a limited understanding of how the characters relate to each other.

GRADE 6

EXAM DURATION

20 minutes
plus 8 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidates perform two contrasting extracts from different plays from memory. (<i>maximum time: 11 minutes</i>)</p>	<ul style="list-style-type: none"> The extracts must contrast in language style (eg prose, verse, colloquial, non-colloquial) Guidance on the performance tasks is on pages 93-94 	Each piece will be awarded marks out of 30
<p>Task 3: Key skills</p> <p>The candidates perform a scene developed through improvisation based on a plot outline provided by the examiner 15 minutes before the exam. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> Guidance on improvisation is on page 95 	20
<p>Task 4: Reflection</p> <p>The candidates engage in a discussion with the examiner on the performed pieces. The candidates should be prepared to engage in discussion on the following: their meaning, mood, context, style, preparation and possible staging options. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

- Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- Employ vocal variety to create and sustain character and narrative
- Demonstrate effective use of body and space to create and sustain character and narrative
- Convey an imagined situation through improvisation with character and narrative development

Technical skills

- Demonstrate understanding of the material, connection with character, and how the characters relate to each other
- Demonstrate understanding of the preparation and staging processes
- Demonstrate some clear and creative choices of interpretation and an ability to respond creatively to an improvisation stimulus

Engagement with the material

- Demonstrate the ability to engage an audience, communicating the meaning and mood of the material

Communication with the audience

- Deliver emotionally sustained, shared performances with accuracy and spontaneity

Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented a synthesis of wide ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate was able to improvise with confidence and ownership, communicating an imagined situation with creative character and narrative development.
 - ▶ There was a confident ability to engage the audience and a sense of spontaneity and assurance delivering a secure and accurate shared performance throughout.
 - ▶ The candidate was able to reflect in a thoughtful and considered way on their work and the topics introduced by the examiner, demonstrating a mature understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and a secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate was able to improvise with confidence, communicating an imagined situation with creative character and narrative development.
 - ▶ There was a confident ability to engage the audience and a sense of spontaneity in delivering a secure and accurate shared performance most of the time.
 - ▶ The candidate was able to reflect with some maturity on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a secure connection with character was demonstrated some of the time. There were moments of accomplished communication between the candidates.
 - ▶ The candidates were able to improvise with some commitment, communicating an imagined situation with character and narrative development.
 - ▶ There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate shared performance some of the time.
 - ▶ The candidate was able to reflect on the work and the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection to character and communication between the candidates.
- ▶ Improvisation skills were limited, lacking imagination and/or knowledge of context.
- ▶ There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.
- ▶ The candidate demonstrated limited understanding of the material, lacking depth, opinion and detailed knowledge.

GRADE 7

EXAM DURATION

23 minutes
plus 8 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidates perform THREE contrasting extracts from different plays from memory. (<i>maximum time: 13 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Two of the plays must have been written in different periods or be from different cultures. ▶ Guidance on the performance tasks is on pages 93-94 ▶ One of the extracts can be from an unpublished play – see page 94 for guidance on the use of unpublished material 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key skills</p> <p>The candidates perform from memory a scene developed through improvisation based on a plot outline provided by the examiner 15 minutes before the exam. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on improvisation is on page 96 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidates engage in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their meaning, mood and context, contrasting styles, personal interpretation, the vocal and physical techniques employed, and the possible staging options. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	<p>20</p>

ASSESSMENT CRITERIA:

During the exam, the candidates will:

- ▶ Integrate vocal and physical performance skills within a range of material to realise an imaginative and accurate performance
 - ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation
 - ▶ Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative
 - ▶ Create an imagined situation through improvisation with creative character and narrative development
-
- ▶ Demonstrate a clear understanding of the material, character, preparation and staging processes and how the characters relate to each other
 - ▶ Demonstrate some persuasive choices of interpretation
 - ▶ Respond creatively to improvisation stimulus

Technical skills

Engagement with the material

<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver an integrated, emotionally sustained, vocally and physically engaged, shared programme that displays a creative response to the material 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were bold and original choices of interpretation and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates. ▶ The candidate was able to improvise with confidence, a sense of ease and ownership, inhabiting an imagined situation with creative character and narrative development. ▶ There was an assured, confident ability to engage the audience and a sense of spontaneity and authority in delivering a secure and accurate shared performance throughout. ▶ The candidate was able to reflect confidently and with maturity on the work and discussed the topics introduced by the examiner, demonstrating an in-depth and intelligent understanding of the material and of how the characters relate to each other.
Merit	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation and a secure connection with character demonstrated most of the time. There was some skilful and natural communication between the candidates. ▶ The candidate was able to improvise with confidence and commitment, communicating an imagined situation with creative character and narrative development. ▶ There was a confident ability to engage the audience, and a sense of spontaneity, delivering a secure and accurate shared performance throughout. ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating a full understanding of the material and of how the characters relate to each other.
Pass	<ul style="list-style-type: none"> ▶ The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and there was a secure connection with character some of the time. There were moments of skilful natural communication between the candidates. ▶ The candidate was able to improvise confidently with some creative character and narrative development. ▶ There was a confident ability to engage the audience delivering a secure and accurate shared performance most of the time. ▶ The candidate was able to reflect on the work and discussed with maturity the topics introduced by the examiner, demonstrating a secure understanding of the material and of how the characters relate to each other.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates. ▶ Improvisation skills were limited, lacking creative character and/or narrative development. ▶ There was little evidence of control and/or preparation and limited ability to communicate and engage the audience. ▶ There was a limited understanding of the material, lacking knowledge, depth of opinion and detail. There was limited understanding of how the characters relate to each other.

GRADE 8

EXAM DURATION

25 minutes
plus 8 minutes
for report writing



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-3 – Performance</p> <p>The candidates introduce and perform a continuous programme of THREE contrasting play extracts from different plays from memory. (<i>maximum time: 15 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The pieces should contrast in at least one of the following: language style, mood or genre ▶ Guidance on the performance tasks is on pages 93-94 ▶ One of the extracts can be from an unpublished play - see page 94 for guidance on the use of unpublished material 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidates work with the examiner on a modification of one of the pieces performed in tasks 1-3 – the stimulus is provided by the examiner. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on modification is on page 96 	20
<p>Task 5: Reflection</p> <p>The candidates engage in a discussion with the examiner on the performed pieces. The candidate should be prepared to engage in discussion on the following: their selection, meaning, context and interpretation, as well as the rehearsal processes, and the vocal and physical techniques employed in their preparation and performance. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 96 	20

ASSESSMENT CRITERIA:

During the exam, the candidates will:

- ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative, programme that is cohesively linked
- ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation
- ▶ Make effective use of the performance space, moving with sustained purpose to communicate character and narrative
- ▶ Demonstrate the ability to respond to direction given

Technical skills

- ▶ Demonstrate an in-depth, imaginative understanding of the material including an ability to reflect on own performance with maturity, and to clearly articulate artistic choices.
- ▶ Demonstrate a clear understanding of character and how the characters relate to each other
- ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership
- ▶ Demonstrate the ability to investigate a text with confidence, responding to directorial prompts given by the examiner, to create an imaginative modification of one of the prepared performance pieces

Engagement with the material

- ▶ Demonstrate the ability to engage an audience fully communicating the meaning and mood of the material with dramatic impact and authority

Communication with the audience

- 46 ▶ Deliver a sustained, coherent and fluent shared performance programme of depth and originality

Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material with a total sense of ownership. There was a complete sense of personal and emotional investment with an authentic connection to character throughout. There was an excellent rapport and seemingly natural communication between the candidates.
 - ▶ During the modification component the candidate was able to improvise with confidence, ease and fluency, fully inhabiting an imagined situation.
 - ▶ There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority throughout.
 - ▶ The candidate was able to reflect confidently and with maturity on the work and the topics introduced by the examiner, demonstrating a comprehensive and insightful understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.
 - ▶ During the modification component the candidate was able to improvise with confidence and commitment throughout, inhabiting an imagined situation.
 - ▶ There was an assured, confident ability to fully engage the audience, delivering a secure and accurate shared performance of spontaneity and authority most of the time.
 - ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating an in-depth understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character most of the time. There were moments of rapport and excellent natural communication between the candidates.
 - ▶ During the modification component the candidate was able to improvise with confidence and with some creativity.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority.
 - ▶ The candidate was able to reflect confidently on the work and the topics introduced by the examiner, demonstrating some in-depth understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates .
- ▶ Insecure improvisation skills during the modification component impeded creativity and the delivery of a committed performance.
- ▶ The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience with little sense of ownership.
- ▶ The candidate showed limited knowledge of the material, lacking depth, opinion and detailed knowledge. There was limited understanding of how the characters relate to each other.

PERFORMANCE CERTIFICATES

The Performance Certificates are designed to give solo candidates the opportunity to compile and present a continuous performance programme that reflects their own interests and enthusiasms. These differ from the graded exams in that they are focussed exclusively on performance. While the emphasis is on live performance, candidates may, if they wish also include audio or audio-visual recordings as part of their performance programme. Candidates are encouraged to be bold and imaginative in devising their performance programmes. The programme should reflect their personal interests and enthusiasms, and which may include elements of their own original writing, composition, choreography and design.

AUDIENCE

Candidates/teachers can invite an audience to these exams. However, an audience's presence must not cause the exam to overrun, and if there will be an audience the examiner should be informed in advance of the exam day. If the exam is to take place at a public centre, then the possibility of an audience attending should be discussed with the Trinity representative in advance.

ASSESSMENT METHOD

The examiner writes feedback on the candidate's performance and awards Distinction, Merit, Pass or Below Pass.

No numerical mark is awarded.

FOUNDATION PERFORMANCE CERTIFICATE

EXAM DURATION

12-15 minutes



EXAM REQUIREMENTS

NOTES

<p>Task 1: Performance</p> <p>The candidate devises and performs a continuous performance programme employing simple costume and staging.</p> <p><i>(the performance programme should be between 12 to 15 minutes)</i></p>	<ul style="list-style-type: none"> • The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed • A second performer may be involved in one of the items presented • See page 93-94 for guidance on performance
---	--

ASSESSMENT CRITERIA:

During the exam, the candidate will:

<ul style="list-style-type: none"> • Perform audibly, clearly, and accurately • Demonstrate variations in pace, pitch and volume to create character and support narrative • Demonstrate the ability to use body and space to create character and support narrative 	<p>Technical skills</p>
<ul style="list-style-type: none"> • Demonstrate understanding of the material and connection with character • Demonstrate some choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> • Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	<p>Communication with the audience</p>
<ul style="list-style-type: none"> • Demonstrate confidence in delivering a performance 	<p>Performance</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood throughout with an appearance of ease.
 - ▶ The candidate demonstrated a secure understanding of the material.
-
- Merit**
- ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative.
 - ▶ There was a good awareness of audience, communicating meaning and mood, with an appearance of ease and confidence most of the time.
 - ▶ The candidate demonstrated a good level of understanding of the material.
-
- Pass**
- ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills used to support characterisation and/or narrative.
 - ▶ There was an awareness of audience, communicating meaning and mood, with an appearance of ease and confidence some of the time.
 - ▶ The candidate demonstrated a reasonable understanding of the material.
-
- Below Pass**
- ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space, appropriate to the material.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ There was a limited understanding of the material.

INTERMEDIATE PERFORMANCE CERTIFICATE

EXAM DURATION

17-20 minutes



EXAM REQUIREMENTS

NOTES

EXAM REQUIREMENTS	NOTES
<p>Task 1: Performance</p> <p>The candidate devises, introduces and performs a continuous performance programme employing simple, but effective, costume and staging. <i>(the performance programme should be between 17 to 20 minutes)</i></p>	<ul style="list-style-type: none"> • The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed • A second performer may be involved in one of the items presented • See page 93-94 for guidance on performance

ASSESSMENT CRITERIA:

During the exam, the candidate will:

<ul style="list-style-type: none"> • Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance • Employ vocal variety to create and sustain character and narrative • Demonstrate effective use of body and space to create and sustain character and narrative 	Technical skills
<ul style="list-style-type: none"> • Demonstrate understanding of the material and connection with character • Demonstrate clear choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> • Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> • Deliver and sustain a secure, accurate and engaging performance with spontaneity 	Performance

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance throughout.
 - ▶ The candidate demonstrated mature understanding of the material.
-
- Merit**
- ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate performance most of the time.
 - ▶ The candidate demonstrated a secure understanding of the material.
-
- Pass**
- ▶ The work presented was audible, clear, accurate and had a sense of fluency some of the time. There was a range of vocal modulation integrated with some effective physical skills, to support characterisation and/or narrative some of the time. There were some clear choices of interpretation.
 - ▶ The candidate engaged the audience, communicating meaning and mood, with some appearance of ease and confidence, delivering a secure and accurate performance some of the time.
 - ▶ The candidate demonstrated a good level of understanding of the material.
-
- Below Pass**
- ▶ The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate demonstrated limited understanding of the material

ADVANCED PERFORMANCE CERTIFICATE

EXAM DURATION

25-30 minutes



EXAM REQUIREMENTS

NOTES

<p>Task 1: Performance</p> <p>The candidate devises, introduces and performs a continuous performance programme employing effective, costume and staging. <i>(the performance programme should be between 25 to 30 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed ▶ A second performer may be involved in one of the items presented ▶ See page 93-94 for guidance on performance
--	--

ASSESSMENT CRITERIA:

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation ▶ Make effective use of the performance space, moving with sustained purpose to communicate character and narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth, imaginative understanding of the material ▶ Demonstrate a clear understanding of character ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience fully, communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate the ability to deliver a sustained, coherent and fluent performance programme of depth and originality 	Performance

ATTAINMENT DESCRIPTORS

-
- Distinction**
- ▶ The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material with a total sense of ownership. There was a complete sense of personal and emotional investment with an authentic connection to character throughout.
 - ▶ There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate performance of spontaneity and authority throughout.
 - ▶ The candidate demonstrated a comprehensive and insightful understanding of the material.
-
- Merit**
- ▶ The work presented a wide range of integrated vocal and physical skills used accurately and creatively, to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection to character most of the time.
 - ▶ There was an assured, confident ability to fully engage the audience, delivering a secure and accurate performance with spontaneity and authority most of the time.
 - ▶ The candidate demonstrated an in-depth understanding of the material.
-
- Pass**
- ▶ The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character most of the time.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate performance with some spontaneity and authority.
 - ▶ The candidate demonstrated some in-depth understanding of the material.
-
- Below Pass**
- ▶ The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership.
 - ▶ The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership.
 - ▶ The candidate showed limited knowledge of the material

ACTING (GROUP)

The Acting (group) exams are designed for candidates who want to focus on creating and performing original and scripted published work in a group scenario. Candidates perform and show knowledge and understanding of play extracts from a range of periods and styles, and they engage with devised forms of theatre. There is free choice for the performance pieces. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology

INITIAL

EXAM DURATION

8 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an acting piece for a group from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The performance piece can be taken from a published play, book of scenes, adapted from a novel or devised ▶ See pages 93-94 for guidance on performance 	100

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly, and accurately ▶ Demonstrate some ability to use body and space appropriate to the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate basic competence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented was audible, clear, and accurate most of the time. There was some imaginative use of vocal and physical skills to support character and/or narrative. There was some secure communication between the candidates.
 - ▶ There was some awareness of audience and competence in delivering a shared performance.
 - ▶ The candidates demonstrated a clear understanding of the material.
-

Merit

- ▶ The work presented was audible, clear, and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.
 - ▶ There was a basic awareness of audience and some competence in delivering a shared performance.
 - ▶ The candidates demonstrated a reasonably secure understanding of the material.
-

Pass

- ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of communication between the candidates.
 - ▶ There was a basic awareness of audience.
 - ▶ The candidates demonstrated some understanding of the material.
-

Below Pass

- ▶ The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates.
- ▶ There was little or no awareness of audience.
- ▶ There was a very limited understanding of the material and of how the characters relate to each other.

GRADE 1

EXAM DURATION

10 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an acting piece for a group from memory. (<i>maximum time: 10 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The performance piece can be taken from a published play, book of scenes, adapted from a novel or devised ▶ See pages 93-94 for guidance on performance 	100

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate some confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance.
 - ▶ The candidates demonstrated a clear understanding of the meaning of the material and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
 - ▶ The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time.
 - ▶ The candidates demonstrated some understanding of the material and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented was hesitant, lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates.
 - ▶ There was little or no awareness of audience.
 - ▶ There was a very limited understanding of the material and of how the characters relate to each other.

GRADE 2

EXAM DURATION

12 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an acting piece for a group from memory. (<i>maximum time: 12 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The performance piece can be taken from a published play, book of scenes, adapted from a novel or devised ▶ See pages 93-94 for guidance on performance 	100

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates. ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout. ▶ The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.
<hr/>	
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates. ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time. ▶ The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.
<hr/>	
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates. ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time. ▶ The candidates demonstrated some understanding of the material and of how the characters relate to each other.
<hr/>	
Below Pass	<ul style="list-style-type: none"> ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates. ▶ There was limited awareness of audience. ▶ There was a limited understanding and of how the characters relate to each other.

GRADE 3

EXAM DURATION

14 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform an acting piece for a group from memory. (<i>maximum time: 14 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The performance piece can be taken from a published play, book of scenes, adapted from a novel or devised ▶ See pages 93-94 for guidance on performance 	100

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Demonstrate confidence in delivering a shared performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative and there was a confident communication between the candidates.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood delivering a shared performance throughout with an appearance of ease.
 - ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative and there was confident communication between the candidates.
 - ▶ There was a good awareness of audience communicating meaning and mood with an appearance of ease and confidence delivering a shared performance most of the time.
 - ▶ The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills used to support characterisation and/or narrative appropriate to the material. A connection with character was demonstrated and there were moments of confident communication between the candidates.
 - ▶ There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence, delivering a shared performance some of the time.
 - ▶ The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material and there was little communication between the candidates.
- ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.
- ▶ There was limited understanding of the material and of how the characters relate to each other.

GRADE 4

EXAM DURATION

16 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE of the following from memory</p> <ul style="list-style-type: none"> ▸ An extract from a published play written in a colloquial style ▸ A scene devised by the group and based on a newspaper, magazine or web-based article <p><i>(maximum time: 16 minutes)</i></p>	<ul style="list-style-type: none"> ▸ See pages 93-94 for guidance on the performance tasks and on colloquial 	100

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▸ Integrate a range of vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance ▸ Employ vocal variety to create character and support narrative ▸ Demonstrate effective use of body and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▸ Demonstrate understanding of the meaning of the material, of connection with character and how the characters relate to each other ▸ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▸ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▸ Deliver and sustain a secure and accurate shared performance with some sense of spontaneity 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was good communication and rapport between the candidates. ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout. ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative and clear choices of interpretation. There was some good communication and rapport between the candidates. ▶ There was an ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time. ▶ The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates. ▶ There was an awareness of audience, communicating meaning and mood, delivering a secure and accurate shared performance some of the time. ▶ The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.
Below Pass	<ul style="list-style-type: none"> ▶ The work presented lacked audibility, clarity and/or accuracy showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates. ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance. ▶ There was a limited understanding of the material and of how the characters relate to each other.

GRADE 5

EXAM DURATION

18 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidates introduce and perform ONE of the following from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a published play written in a non-colloquial style ▸ A scene devised by the group and based on one of the following: <ul style="list-style-type: none"> - Budget Airline - Obsession - Final Night - Under Siege - The Apprentice - The Legacy <p>(maximum time: 10 minutes)</p>	<ul style="list-style-type: none"> ▸ See pages 93-94 for guidance on the performance tasks and on non-colloquial ▸ See page 95 for guidance on devising 	60
<p>Task 2: Performance</p> <p>The candidates introduce and perform ONE of the following from memory:</p> <ul style="list-style-type: none"> ▸ A scene devised by the group. ▸ An extract from a published play <p>(maximum time: 8 minutes)</p>	<ul style="list-style-type: none"> ▸ See pages 93-94 for guidance on the performance tasks 	40

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▸ Integrate vocal and physical performance skills appropriate to the material to realise an imaginative and accurate performance ▸ Employ vocal variety to create and sustain character and narrative ▸ Demonstrate effective use of body and space to create and sustain character and narrative 	Technical skills
<ul style="list-style-type: none"> ▸ Demonstrate understanding of the material, connection with character and how the characters relate to each other ▸ Demonstrate clear choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▸ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▸ Deliver and sustain a secure, accurate and engaging shared performance with spontaneity 	Performance

ATTAINMENT DESCRIPTORS**Distinction**

- ▶ The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was a convincing communication and rapport between the candidates.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout.
- ▶ The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

Merit

- ▶ The work presented was audible, clear, accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time.
- ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pass

- ▶ The work presented was audible, clear, accurate and had a sense of fluency some of the time. There was a range of vocal modulation integrated with some effective physical skills, to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.
- ▶ The candidates engaged the audience, communicating meaning and mood, with some appearance of ease and confidence, in delivering a secure and accurate shared performance some of the time.
- ▶ The candidates demonstrated a good level of understanding of the material and how the characters relate to each other.

Below Pass

- ▶ The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. There was limited communication between the candidates.
- ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
- ▶ There was a limited understanding of the material and of how the characters relate to each other.

GRADE 6

EXAM DURATION

20 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <ul style="list-style-type: none"> ▶ The candidates introduce and perform TWO performance pieces from memory. The pieces can be either: <ul style="list-style-type: none"> ▶ TWO extracts from published plays ▶ TWO scenes devised by the group ▶ ONE extract from a published play and ONE scene devised by the group. <p><i>(maximum time: 20 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The pieces should contrast in style of language to the piece offered in task 1 (e.g. prose, verse, colloquial, non-colloquial) ▶ Each piece will be awarded marks out of 50 	<p>Each piece will be awarded marks out of 50</p>

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance ▶ Employ vocal variety to create and sustain character and narrative ▶ Demonstrate effective use of body and space to create and sustain character and narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some clear and creative choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver emotionally, sustained, shared performances with accuracy and spontaneity 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<ul style="list-style-type: none"> ▶ The work presented a synthesis of wide ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. ▶ There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout. ▶ The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.
Merit	<ul style="list-style-type: none"> ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and a secure connection with character was demonstrated most of the time. There was accomplished and seemingly natural communication between the candidates. ▶ There was a confident ability to engage the audience and a sense of spontaneity in delivering a secure and accurate shared performance most of the time. ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.
Pass	<ul style="list-style-type: none"> ▶ The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a secure connection with character was demonstrated some of the time. There was accomplished communication and rapport between the candidates. ▶ There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate shared performance some of the time. ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.
Below Pass	<ul style="list-style-type: none"> ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection to character and communication between the candidates. ▶ There was a lack of confidence in communicating to the audience and/or in delivering a performance with a sense of ownership. ▶ There was a limited understanding of the material and of how the characters relate to each other.

GRADE 7

EXAM DURATION

23 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidates introduce and perform TWO performance pieces from memory. The pieces can be either:</p> <ul style="list-style-type: none"> ▶ TWO extracts from published plays ▶ TWO plays or scenes devised by the group ▶ ONE extract from a published play and ONE play or scene devised by the group <p><i>(maximum time: 23 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The performance pieces should be set or written in different periods or cultures ▶ See pages 93-94 for guidance on the performance tasks 	<p>Each piece will be awarded marks out of 50</p>

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver an imaginative and accurate performance ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation ▶ Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate a clear understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver an integrated, emotionally sustained, vocally and physically engaged, shared programme that displays a creative response to the material 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were bold and original choices of interpretation and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.
 - ▶ There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate shared performance throughout.
 - ▶ The candidates demonstrated an in-depth and intelligent understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation and a secure connection with character demonstrated most of the time. There was some skilful, effective and natural communication between the candidates.
 - ▶ There was a confident ability to engage the audience, and a sense of spontaneity, delivering a secure and accurate shared performance throughout.
 - ▶ The candidates demonstrated a full understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time.
 - ▶ The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates.
- ▶ There was little evidence of control and/or preparation and limited ability to communicate and engage the audience.
- ▶ There was a limited understanding of the material and of how the characters relate to each other.

GRADE 8

EXAM DURATION

25 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidates introduce and perform from memory a continuous programme of either:</p> <ul style="list-style-type: none"> ▶ TWO extracts from published plays ▶ TWO plays or scenes devised by the group ▶ ONE extract from a published play and ONE play or scene devised by the group <p><i>(maximum time: 25 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The pieces should contrast in two or more of the following: style of language, mood, genre, period, culture in which they are set ▶ See pages 93-94 for guidance on the performance tasks 	<p>Each piece will be awarded marks out of 50</p>

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation ▶ Make effective use of the performance space, moving with sustained purpose to communicate character and narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth, imaginative understanding of the material, connection with the character and how characters relate to each other ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience fully communicating the meaning of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver a sustained, coherent and fluent shared performance programme of depth and originality 	Performance

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an imaginative and original connection to the material with a total sense of ownership. There was a complete sense of personal and emotional investment with an authentic connection to character throughout. There was excellent rapport and seemingly natural communication between the candidates.
 - ▶ There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority throughout.
 - ▶ The candidates demonstrated a comprehensive and insightful understanding of the material and of how the characters relate to each other.
-

Merit

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.
 - ▶ There was an assured, confident ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority most of the time.
 - ▶ The candidates demonstrated an in-depth understanding of the material and of how the characters relate to each other.
-

Pass

- ▶ The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character most of the time. There were moments of rapport and excellent natural communication between candidates.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority.
 - ▶ The candidates demonstrated some in-depth understanding of the material and of how the characters relate to each other.
-

Below Pass

- ▶ The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates.
- ▶ The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience with little sense of ownership.
- ▶ There was a limited understanding of the material and of how the characters relate to each other.

PLAYS IN PRODUCTION

The Plays in Production exams are designed to allow schools, colleges and theatre groups to offer an entire production, and candidates taking part in any role (including backstage and technical roles) as part of a production, and who want feedback and recognition for their achievement from an industry professional, can be included.

Teachers can choose between two pathways, depending on their style of production and the resources used, as follows:

PERFORMANCE, DESIGN AND TECHNICAL (PATHWAY 1)

This option is for productions where all students, whether participating in backstage/technical or onstage elements including performance, costume, lighting, design and sound, will be assessed.

MARKING

ASSESSMENT AREA	MARKS
Group dynamic	20
Individual performances	20
Staging	20
Design (including set, props, and costumes)	20
Technical (including lighting and sound)	20
Total	100

PERFORMANCE ONLY (PATHWAY 2)

This option is for productions where students are mainly focused on the performance. If some of the technical elements are led by students, then assessment of these can be included.

MARKING

ASSESSMENT AREA	MARKS
Group dynamic	20
Individual performances	20
Staging	20
Engagement with audience	20
Response to the material	20
Total	100

Please note that where professionals have created the technical elements, then the Performance only option (pathway 2) should be selected.

GENERAL INFORMATION

Group size	Groups should be a minimum of three candidates. There is no restriction on the maximum number
Level of entry	The entire production is entered at one grade
Assessment method	The examiner will attend a performance, that is ready for public viewing (even if the intention is not to invite an audience). The examiner writes feedback and assigns marks for the selected performance elements using the appropriate assessment areas and criteria (see above). The total mark assigned will reflect the level of achievement of the group as a whole

INITIAL TO GRADE 8

PLAYS IN PRODUCTION TASK	MAXIMUM MARKS	MAXIMUM TIME
The candidates present the whole or part of a play or drama performance programme for assessment. The performance should be planned and choices made in the staging as if it were intended for public performance – although the attendance of an audience is optional. If the ‘Performance, design and technical’ option is selected, then the production should feature design and technical elements such as lighting, set, costume, sound, make-up and props.	100	No maximum

MINIMUM REQUIREMENTS BY GRADE

The following table provides details on the minimum duration of the production at each grade

LEVEL	MINIMUM DURATION
Initial	8 minutes
Grade 1	10 minutes
Grade 2	12 minutes
Grade 3	14 minutes
Grade 4	16 minutes
Grade 5	18 minutes
Grade 6	20 minutes
Grade 7	23 minutes
Grade 8	25 minutes

INITIAL

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Perform audibly, clearly and accurately▶ Demonstrate some ability to use body and space appropriate for the material▶ (Pathway 1) Demonstrate some ability to use basic staging elements such as lighting, sound, costume, props, set	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate an awareness of audience	Communication with the audience
<ul style="list-style-type: none">▶ Demonstrate basic competence in delivering a shared performance.	Performance

ATTAINMENT DESCRIPTORS**Distinction****Pathways 1 and 2**

The work presented was audible, clear, and accurate most of the time. There was some imaginative use of vocal and physical skills to support character and/or narrative. There was some secure communication between the candidates. There was some awareness of audience and competence in delivering a shared performance. The candidates demonstrated a clear understanding of the material.

Pathway 1

Basic costumes, make-up and personal props were created or sourced that helped convey the world of the production and the characters. Some effects (lighting/sound/set/FX) were used to provide a sense of the world of the production. An original programme, poster and/or other Front of House elements may have been produced which provided some support for the production.

Merit**Pathways 1 and 2**

The work presented was audible, clear, and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates. There was a basic awareness of audience and some competence in delivering a shared performance. The candidates demonstrated a reasonably secure understanding of the material.

Pathway 1

Some basic costumes, make-up and personal props were created or sourced that were appropriate to the world of the production and the characters. Some effects (lighting/sound/set/FX) were used which provided some sense of the world of the production. A programme, poster and/or other Front of House elements may have been produced which provided basic support for the production.

Pass**Pathways 1 and 2**

The work presented was audible, clear, and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of communication between the candidates. There was a basic awareness of audience. The candidates demonstrated some understanding of the material.

Pathway 1

Some costumes, make-up and personal props were used. Some effects (lighting/sound/set/FX) were used to provide a basic sense of the world of the production. A programme, poster and/or other Front of House elements may have been produced which provided some basic support for the production.

Below Pass**Pathways 1 and 2**

The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates. There was little or no awareness of audience. There was a very limited understanding of the material and of how the characters relate to each other.

Pathway 1

There was little or no attempt to use any staging elements such as costume, make-up, personal props

GRADE 1

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Perform audibly, clearly and accurately▶ Demonstrate variations in pace, pitch and volume to create character and support narrative▶ Demonstrate some ability to use body and space to create character and support narrative▶ (Pathway 1) Demonstrate some ability to use some staging elements such as lighting, sound, costume, props, set to support narrative	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate an awareness of audience	Communication with the audience
<ul style="list-style-type: none">▶ Demonstrate some confidence in delivering a shared performance	Performance

ATTAINMENT DESCRIPTORS**Pathway 1****Pathways 1 and 2**

The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance. The candidates demonstrated a clear understanding of the meaning of the material and of how the characters relate to each other.

Pathway 1

Some costumes, make-up and personal props were created or sourced and some effects (lighting/sound/set/FX) were used to provide some enhancement and to convey the world of the production. An original programme, poster and/or other Front of House elements may have been produced which supported the production.

Merit**Pathways 1 and 2**

The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance most of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

Pathway 1

Some basic costumes, make-up and personal props were created or sourced that helped convey the world of the production. Some effects (lighting/sound/set/FX) were used to provide a sense of the world of the production. A programme, poster and/or other Front of House elements may have been produced which provided some support for the production.

Pass**Pathways 1 and 2**

The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance some of the time. The candidates demonstrated some understanding of the material and of how the characters relate to each other.

Pathway 1

Some basic costumes, make-up and personal props were used. Some effects (lighting/sound/set/FX) were used which provided some sense of the world of the production. A programme, poster and/or other Front of House elements may have been produced which provided some basic support for the production.

Below Pass**Pathways 1 and 2**

The work presented was hesitant, lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates. There was little or no awareness of audience. There was a very limited understanding of the material and of how the characters relate to each other.

Pathway 1

There was little or no attempt to use any staging elements such as costume, make-up, personal props.

GRADE 2

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Perform audibly, clearly and accurately▶ Demonstrate variations in pace, pitch and volume to create character and support narrative▶ Demonstrate the ability to use body and space to create character and support narrative▶ (Pathway 1) Demonstrate the ability to use staging elements such as lighting, sound, costume, props, set to support narrative	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate an awareness of audience	Communication with the audience
<ul style="list-style-type: none">▶ Demonstrate confidence in delivering a shared performance	Performance

ATTAINMENT DESCRIPTORS**Distinction****Pathways 1 and 2**

The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced that were used to convey and enhance the world of the production and the characters. Some effects (lighting/sound/set/FX) were used which contributed to creating some sense of place and enhancement to the production. An original programme, poster and/or other Front of House elements may have been produced which supported and enhanced the production.

Merit**Pathways 1 and 2**

The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance most of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

Pathway 1

Some costumes, make-up and personal props were created or sourced and some effects (lighting/sound/set/FX) were used to provide some enhancement and convey the world of the production. An original programme, poster and/or other Front of House elements may have been produced which supported and provided some enhancement to the production.

Pass**Pathways 1 and 2**

The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance some of the time. The candidates demonstrated some understanding of the material and of how the characters relate to each other.

Pathway 1

Basic costumes, make-up and personal props were created or sourced that helped to convey the world of the production and the characters. Some effects (lighting/sound/set/FX) were used to provide a sense of the world of the production. An original programme, poster and/or other Front of House elements may have been produced which supported the production.

Below Pass**Pathways 1 and 2**

The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates. There was limited awareness of audience and limited understanding how the characters relate to each other.

Pathway 1

There was little attempt to use any staging elements such as costume, make-up, personal props to enhance the production. While some lighting/sound/ set/FX was used, it was operated ineffectively and gave no enhancement to the world of the play.

GRADE 3

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Perform audibly, clearly and accurately▶ Demonstrate variations in pace, pitch and volume to create character and support narrative▶ Demonstrate the ability to use body and space to create character and support narrative▶ (Pathway 1) Demonstrate the ability to use staging elements such as lighting, sound, costume, props, set to support narrative and enhance the production	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other▶ Demonstrate some choices of interpretation	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	Communication with the audience
<ul style="list-style-type: none">▶ Demonstrate confidence in delivering a shared performance	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>Pathways 1 and 2</p> <p>The work presented was audible, clear and accurate throughout. There were some expressive use of vocal and physical skills to support characterisation and/or narrative and there was a confident communication between the candidates. There was a confident ability to engage the audience, communicating meaning and mood delivering a shared performance throughout with an appearance of ease. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.</p> <p>Pathway 1</p> <p>Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a good sense of character and setting. Some effects (lighting/sound/set/FX) were used which contributed to creating a good sense of place, mood and enhancement to the production. A programme, poster and/or other Front of House elements may have been produced which provided some effective support and communication for the production.</p>
Merit	<p>Pathways 1 and 2</p> <p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative and there was confident communication between the candidates. There was a good awareness of audience communicating meaning and mood with an appearance of ease and confidence delivering a shared performance most of the time. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.</p> <p>Pathway 1</p> <p>Costumes, make-up and personal props were created or sourced and used to support the candidates in creating some sense of character and setting. Some effects (lighting/sound/set/FX) were used which contributed to creating some sense of place, mood and enhancement to the production. A programme, poster and/or other Front of House elements may have been produced which provided some effective support and communication for the production.</p>
Pass	<p>Pathways 1 and 2</p> <p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills used to support characterisation and/or narrative appropriate to the material. A connection with character was demonstrated and there were moments of confident communication between the candidates. There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence, delivering a shared performance some of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.</p> <p>Pathway 1</p> <p>Some costumes, make-up and personal props were created or sourced and some effects (lighting/sound/set/FX) were used to provide some enhancement and convey the world of the production. An original programme, poster and/or other Front of House elements may have been produced which supported and provided some enhancement to the production.</p>
Below Pass	<p>Pathways 1 and 2</p> <p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material and there was little communication between the candidates. There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance. There was limited understanding of the material and of how the characters relate to each other.</p> <p>Pathway 1</p> <p>There was little attempt to use any staging elements such as costume, make-up, personal props to enhance the production. While some lighting/sound/set/FX was used, it was operated ineffectively and gave no enhancement to the world of the play.</p>

GRADE 4

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Integrate a range of vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance▶ Employ vocal variety to create character and support narrative▶ Demonstrate effective use of body and space to create character and support narrative▶ (Pathway 1) Demonstrate effective use of a range of staging elements such as lighting, sound, costume, props, set to support narrative and enhance the production	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the meaning of the material, of connection with character and how the characters relate to each other▶ Demonstrate some choices of interpretation	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	Communication with the audience
<ul style="list-style-type: none">▶ Deliver and sustain a secure and accurate shared performance with some sense of spontaneity	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was good communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a very good sense of character and setting and communicated some sense of the style of the production. Lighting/sound/set/FX were used which contributed to creating a very good sense of place and mood, and the style of the production and were mostly operated smoothly. A programme, poster and/or other Front of House elements may have been produced which provided effective support and communicated some sense of the style of the production.

Merit Pathways 1 and 2

The work presented was audible, clear, accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative and clear choices of interpretation. There was some good communication and rapport between the candidates. There was an ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a very good sense of character and setting. Lighting/sound/set/FX were used which contributed to creating a good sense of place and mood of the world of the production and were mostly operated smoothly. A programme, poster and/or other Front of House elements may have been produced which provided effective support and communication for the production.

Pass Pathways 1 and 2

The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates. There was an awareness of audience, communicating meaning and mood, delivering a secure and accurate shared performance some of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a some sense of character and setting. Lighting/sound/set/FX were used which contributed to creating a good sense of place and mood of the world of the production and were mostly operated smoothly some of the time. A programme, poster and/or other Front of House elements may have been produced which provided some effective support and communication for the production.

Below Pass Pathways 1 and 2

The work presented lacked audibility, clarity and/or accuracy showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates. There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance. There was a limited understanding of the material and of how the characters relate to each other.

Pathway 1

While some costumes, make-up, and personal props had been created/sourced, they provided little sense of character and setting. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the play.

GRADE 5

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Integrate vocal and physical performance skills appropriate to the material to realise an imaginative and accurate performance▶ Employ vocal variety to create and sustain character and narrative▶ Demonstrate effective use of body and space to create and sustain character and narrative▶ (Pathway 1) Demonstrate effective use of a range of staging elements to communicate a sense of the style of the production	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material, connection with character and how the characters relate to each other▶ Demonstrate clear choices of interpretation	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	Communication with the audience
<ul style="list-style-type: none">▶ Deliver and sustain a secure, accurate and engaging shared performance with spontaneity	Performance

ATTAINMENT DESCRIPTORS**Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was a convincing communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating character, setting and style of the production with some clarity. Lighting/sound/set/ FX were used which contributed to creating a very good sense of place, mood, and the style of the production and were operated smoothly. A programme, poster and/or other Front of House elements may have been produced which provided effective support and communicated the style of the production with some clarity.

Merit Pathways 1 and 2

The work presented was audible, clear, accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood, with a sense of spontaneity, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a very good sense of character and setting and communicated some good sense of the style of the production. Lighting/sound/set/FX were used which contributed to creating a very good sense of place, mood, and the style of the production and were mostly operated smoothly. A programme, poster and/or other Front of House elements may have been produced which provided effective support and communicated a good sense of the style of the production.

Pass Pathways 1 and 2

The work presented was audible, clear, accurate and had a sense of fluency some of the time. There was a range of vocal modulation integrated with some effective physical skills, to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates. The candidates engaged the audience, communicating meaning and mood, with some appearance of ease and confidence, in delivering a secure and accurate shared performance some of the time. The candidates demonstrated a good level of understanding of the material and how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support the candidates in creating a very good sense of character and setting and communicated some sense of the style of the production. Lighting/sound/set/FX were used which contributed to creating a very good sense of place and mood, and some sense of the style of the production and were mostly operated smoothly. A programme, poster and/or other Front of House elements may have been produced which provided effective support and communicated some sense of the style of the production.

Below Pass Pathways 1 and 2

The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. There was limited communication candidates confidence in delivering a performance. There was a limited understanding of the material and of how the characters relate to each other

Pathway 1

While some costumes, make-up, and personal props had been created/sourced, they provided little sense of character, setting and style. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the play with little sense of place and mood conveyed.

GRADE 6

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance ▶ Employ vocal variety to create and sustain character and narrative ▶ Demonstrate effective use of body and space to create and sustain character and narrative ▶ (Pathway 1) Demonstrate effective use of a range of staging elements that show some evidence of being designed and communicate setting and the style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some clear and creative choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver emotionally, sustained, shared performances with accuracy and spontaneity 	Performance

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented a synthesis of wide ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout. The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props (where required) were created or sourced and provided effective support to the performers in creating character, setting and the style of the production with clarity. Lighting/sound/set/FX showed some evidence of being designed and effectively contributed to creating a sense of place, mood, and style of the production and was operated smoothly. Marketing materials, which might include programme/ poster/leaflet or other Front of House elements may have been produced which provided effective support and communicated the style of the production with clarity.

Merit**Pathways 1 and 2**

The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and a secure connection with character was demonstrated most of the time. There was accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity in delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props (where required) were created or sourced and provided effective support to the performers in creating character, setting and the style of the production with clarity. Lighting/sound/set/FX effectively contributed to creating a sense of place, mood, and style of the production and was operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which provided some effective support and communicated the style of the production with clarity.

Pass**Pathways 1 and 2**

The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a secure connection with character was demonstrated some of the time. There was accomplished communication and rapport between the candidates. There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate shared performance some of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props (where required) were created or sourced and provided some effective support to support the performers in creating character, setting and the style of the production with some clarity. Lighting/sound/set/FX showed some evidence of being designed and effectively contributed to creating a sense of place, mood, and style of the production and was operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which provided some effective support and communicated the style of the production with some clarity.

Below Pass**Pathways 1 and 2**

The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection to character and communication between the candidates. There was a lack of confidence in communicating to the audience and/or in delivering a performance with a sense of ownership, and a limited understanding of the material and of how the characters relate to each other.

Pathway 1

While some costumes, make-up, and personal props had been created/sourced, they provided limited enhancement to the production. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the play.

GRADE 7

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver an imaginative and accurate performance ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation ▶ Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative ▶ (Pathway 1) Demonstrate effective use of a range of integrated staging elements that show evidence of being designed and clearly communicate a sense of place, mood, and style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate a clear understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience communicating the meaning and mood of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver an integrated, emotionally sustained, vocally and physically engaged, shared programme that displays a creative response to the material 	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were bold and original choices of interpretation and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates. There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate shared performance throughout. The candidates demonstrated an in-depth and intelligent understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced as part of a design, that were used effectively to enhance the world of the production and the characters. Lighting/sound/set/FX showed evidence of design which enhanced the production and were operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which provided effective support and communicated the style and themes of the production with clarity.

Merit Pathways 1 and 2

The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation and a secure connection with character demonstrated most of the time. There was some skilful, effective and natural communication between the candidates. There was a confident ability to engage the audience, and a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a full understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and provided effective support to the candidates in creating character, setting and the style of the production with clarity. Lighting/sound/set/FX showed some evidence of being designed and effectively contributed to creating a sense of place, mood, and style of the production and were operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which provided effective support and communicated the style of the production with clarity.

Pass Pathways 1 and 2

The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates. There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced and used to support to the candidates in creating character, setting and style of the production with some clarity. Lighting/sound/set/FX were used to contribute to creating a sense of place, mood, and style of the production and were operated smoothly. Programme, poster and/or other Front of House elements may have been produced which provided effective support and communicated the style of the production with some clarity.

Below Pass Pathways 1 and 2

The work, while showing some vocal and physical skills, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates. There was little evidence of control and/or preparation and limited ability to communicate and engage the audience. There was a limited understanding of the material and of how the characters relate to each other.

Pathway 1

While some costumes, make-up, and personal props had been created/sourced, they provided limited enhancement to the production and there was little communication of character/setting/style. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the play and there was little communication of place/mood/style.

GRADE 8

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Employ a wide range of vocal skills to support and enhance performance and characterisation ▶ Make effective use of the performance space, moving with sustained purpose to communicate character and narrative ▶ (Pathway 1) Make effective use of a range of integrated staging elements as part of a design to enhance the world of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth, imaginative understanding of the material, connection with the character and how characters relate to each other ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate the ability to engage an audience fully communicating the meaning of the material with dramatic impact and authority 	Communication with the audience
<ul style="list-style-type: none"> ▶ Deliver a sustained, coherent and fluent shared performance programme of depth and originality 	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation and an imaginative and original connection to the material with a total sense of ownership. There was a complete sense of personal and emotional investment with an authentic connection to character throughout. There was excellent rapport and seemingly natural communication between the candidates. There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority throughout. The candidates demonstrated a comprehensive and insightful understanding of the material and of how the characters relate to each other.

Pathway 1

Staging elements including, but not limited to, costumes, make-up and personal props were created or sourced as part of a cohesive design, and effectively used to significantly enhance the world of the production and the characters. Lighting, sound and set showed evidence of a cohesive design which enhanced the production and were executed and operated sympathetically with the performance. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which worked in synthesis with the staging and technical elements to support and communicate the production, its style and themes.

Merit Pathways 1 and 2

The work presented a wide range of integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates. There was an assured, confident ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority most of the time. The candidates demonstrated an in-depth understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced as part of a cohesive design and were effectively used to enhance the world of the production and the characters. Lighting/sound/set/FX showed evidence of a cohesive design which enhanced the production and were operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced which provided effective support and communicated the style and themes of the production with clarity

Pass Pathways 1 and 2

The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character most of the time. There were moments of rapport and excellent natural communication between candidates. There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority. The candidates demonstrated some in-depth understanding of the material and of how the characters relate to each other.

Pathway 1

Costumes, make-up and personal props were created or sourced as part of a design, that were effectively used to enhance the world of the production and the characters. Lighting/sound/set/FX showed evidence of design which enhanced the production and were operated smoothly. Marketing materials, which might include programme/poster/leaflet or other Front of House elements may have been produced and which provided effective support and communicated the style of the production with clarity.

Below Pass Pathways 1 and 2

The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates. The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience with little sense of ownership. There was a limited understanding of the material and of how the characters relate to each other.

Pathway 1

While some costumes, make-up, and personal props had been created/sourced, they provided limited enhancement to the production and there was little communication of character/setting/style. While some lighting/sound/set/FX was used, there was little evidence of design, it was operated ineffectively and provided limited enhancement to the world of the play and there was little communication of place/mood/style. Overall, any cohesiveness in the design was lacking.

EXAM GUIDANCE

GENERAL GUIDANCE

Duration of pieces and performance programmes

When compiling their performance programmes, candidates may combine shorter and longer pieces to fit the time allowed. Candidates should ensure that their performances are of sufficient length to allow them the fullest opportunity to demonstrate the skills required. The examiner may ask a candidate to move on to their next task, curtailing an overlong performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.

Tasks with options

Where the exam task offers an **EITHER/OR** option, unless stated otherwise, the choice is made by the candidate.

Prompting

It is not normally permissible for solo or pair candidates to have a prompter present in the exam room. Examiners will prompt where necessary. The mark awarded will reflect the extent to which prompting is required.

Role gender

Candidates can perform male or female roles regardless of their gender identification.

Dress code

There is no set dress code for Trinity drama exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. Except for the Performance Certificates and Plays in Production (Pathway 1), there is no requirement 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

Graded exams (for solo, pair and group) may be taken with or without the use of costume, 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 by the candidates within the total time limit allowed for the performance element. If changing facilities are required or candidates are bringing scenery or equipment to a public centre, please obtain approval from the Trinity representative in advance.

Audiences

For Acting (group) Performance Certificates, and Plays in Production, the attendance of an audience is possible. However, an audience's presence must not cause the exam programme to overrun and the examiner should also be informed in advance of the exam day if there is to be an audience. If the exam is to take place at a public centre, the possibility of an audience attending should be discussed with the Trinity representative in advance in case there are logistical reasons why an audience should not be present. For exams presented to an audience, the examiner should be provided with:

- ▶ A performance programme, which should include the order of items, the names of the candidates to be examined and details, if appropriate, of any performed items not to be examined
- ▶ A centrally positioned table so that the examiner can easily observe all that is presented and can write comfortably
- ▶ Sufficient light with which to see to write notes (if the light spillage from the performance area is insufficient, a reading lamp should be provided)
- ▶ A room or private area so that the examiner can complete the exam reports following the performance

PERFORMANCE TASKS

The purpose of these tasks is to encourage candidates to develop their performance skills alongside building an awareness and understanding of different genres and styles. Candidates develop their skills in being able to:

- ▶ Memorise and perform material
- ▶ Adopt and sustain a role
- ▶ Understand and interpret a text
- ▶ Bring a text to life using and integrating physical and vocal skills to enhance performance and communicate meaning to the audience

Selecting material

The candidate's age, level of maturity and capabilities should be considered carefully when selecting the material.

Initial-Grade 3

The length and complexity of the material should be sufficient to allow candidates to show their ability to establish and sustain their performance and interpretation. The content of the material should offer candidates the opportunity to explore emotions, moods and atmosphere outside their immediate experience (eg from other periods). The material should contain a variety of expressive vocabulary and a range of meaning, as well as offering some opportunity for interpretative choices.

Grades 4-5

The length and complexity of the material should be substantial enough to convey some development, both in terms of authors' intentions and candidates' interpretation and performance. The material should be sufficiently complex to provide some internal contrast and range, for example in terms of theme, character, situation or mood, and provide opportunity for candidates to begin to explore more universal themes, eg family, survival, peer pressure, justice. The material should contain a stylistic variety of language and literary form and include subtleties of vocabulary and meaning to provide the opportunity for a variety of approaches and interpretative choices.

Grades 6-8

The length and complexity of the material should be sufficient to enable variety and range of presentation to be demonstrated and sustained. It should be drawn from authors, past and present, and from different countries and cultures, that provide opportunity for engagement with different genres and styles, contrast of themes, settings, characters and mood. The material should enable the candidate to engage with complex emotions and universal themes and require analysis and reflection in the preparation of performance, presenting challenge in terms of physical and vocal requirements.

For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology

Monologues and play extracts (*all grades*)

Where candidates are required to perform a monologue, at Initial level and Grades 1-3 they may select either a speech from a published play, book of speeches or an extract from a novel.

Where candidates are required to perform 'an extract from a play', at Intermediate and Advanced levels this must be a speech/extract from a longer work rather than from an anthology of speeches, so the candidates can demonstrate understanding of the extract's context in performance and in the discussion.

Editing material (*all grades*)

Play extracts may be edited and subsidiary characters removed to create scenes suitable for performance, but the overarching structure, sense and dramatic development must remain clear. In solo performances, candidates should avoid playing a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not attempt to play multiple characters within a scene unless this is specifically related to the style and content of the play.

Contrasting material (*from Grade 3*)

Where there is a requirement for extracts to be performed, the contrast must be in relation to one or more of the following:

- ▶ Language style: eg colloquial, non-colloquial, verse, prose
- ▶ Genre: eg comedy, *commedia dell'arte*, tragedy, historical, realism
- ▶ Period in which it was written: eg 6th Century BCE (Greek Tragedy/Comedy); 1625-49 (Caroline Drama), late 18th – early 19th Century (naturalism); late 20th and early 21st century (eg In-yer-face theatre)

Colloquial/non-colloquial Solo (*Grades 4&6*), Pair (*Grades 4,5,6*), Group (*Grades 4,5,6*)

'Colloquial' describes language as it is informally used in a person's contemporary idiomatic everyday speech. For instance: 'Hiya Jenny, how's it going?' is an informal colloquial greeting, but 'Hello, Jenny, how are you today?' is more formal, and does not use contractions and idiomatic language. Material written in a 'colloquial style' will typically be written in an informal, natural, conversational style and be recognisable as natural speech.

Idioms are always changing, and an idiomatic style of the 1920s using vogue words may well sound out of place, non-colloquial or ironic if used in conversation

today, such as 'Spiffing!' But a text from the 1920s may very well use the colloquialisms of its day, which are of course contemporary to its period. Such a text can be considered 'colloquial' even though the colloquialisms are no longer current for us. Thus some scenes in Shakespeare can be considered 'colloquial' – generally those in prose.

Material written in a non-colloquial style will typically use some form of heightened or stylised language that is outside the contemporary idiom of its day. All verse drama is considered to be 'non-colloquial' because there is a heightening and shaping of style. All drama in blank verse – as written by Shakespeare or Marlowe, for instance – is non-colloquial, even though some of the verse may contain colloquial elements. Marlowe's *Tamburlaine*, and all of Shakespeare's dramatic blank verse, can be considered non-colloquial. So is modern verse drama, such as T.S. Eliot's *Murder in the Cathedral*. Some highly stylised writing, such as Oscar Wilde's *The Importance of Being Earnest*, could be considered non-colloquial in parts. For examples of non-colloquial work, go to trinitycollege.com/drama2020

Drama Periods

When we refer to drama periods, we refer to an interval of time that is meaningful because of its characteristics. Therefore, when candidates are asked to perform works taken from different periods, they are expected to take a piece from a particular period of time that is considered to be a drama movement such as Caroline, Realism, Greek Theatre or Modern Indian. Candidates should familiarise themselves with the features of the play that make it characteristic of the period in which it was written, and anything that makes it different.

Mime (Solo Initial, Grades 1-3)

Mime is an effective way of encouraging students to develop their acting skills in terms of body language (posture, movements, gestures, etc) and for them to gain a greater awareness of its importance as a form of communication. It tests candidates' ability to produce a performance that demonstrates a thoughtful interpretation, use of body and space, a sense of spontaneity and conscious awareness of audience. Mimes can be delivered in silence or to music/soundscape. A document providing further guidance on mime can be found at trinitycollege.com/drama-resources

Additional performers (Solo Grade 8)

Where second performers are permitted, they must be in the exam room from the start of the exam and leave the room once the performance programme has been completed. The second performer must not be the candidate's teacher, parent or guardian.

Division of material between performers for group exams (all grades)

In group exams, all members of the group should as far as possible be given opportunities to make positive contributions to the performance, although it is recognised that the contributions may not be equal in substances or duration. Scenes in which one performer dominates the stage throughout should be avoided.

Introducing scenes for pair and group exams (Grades 4-8)

Each scene must be introduced by the candidates before the performance, giving a brief outline of the characters, setting and context.

Continuous Programmes

(Grades 6-8 solo, pair and group)

Candidates at this advanced stage level are putting together a programme of pieces; so effectively creating ONE performance made up different components and the way in which the pieces are linked is entirely up to the candidates. For example, a few sentences of original text might be used to address any linked themes of the pieces the candidate chose to include. Alternatively, the candidates could remain 'in character' throughout the performance and link each piece with some lines of dialogue. We are inviting candidates to think more imaginatively than 'and for my next piece' and to think about the performance as a whole, sustaining their performance throughout. Please note that the linking material is not assessed. Any stage business eg bringing in a chair should be included in this linking.

Published and unpublished material

Unless otherwise stated, all performance pieces should be taken from published works (not self-published)

At Grades 7 and 8 (solo and pair), the candidate(s) can present a piece of unpublished work. This acknowledges the wealth of material that is available, often in digital form, that may not have been through the traditional peer check/publishing house approval process. This can be a piece of the candidate's(s) own writing or from someone else. When selecting a piece, candidates should keep in mind that it should present opportunities for different interpretations, and for displaying a range of vocal and physical skills required at the grade the candidate is being assessed for.

KEY SKILLS TASKS

Improvisation

The aim of this task is to encourage candidates to explore their imagination and deliver a spontaneous piece of acting. Independence with dramatic choices and freedom of dialogue is encouraged, enabling candidates to show further understanding of the prepared pieces and imaginative range in delivering an engaged response to the stimulus.

The candidate performs an improvisation arising from one of their prepared pieces – the stimulus is provided by the examiner – Solo, Grades 2-7

The examiner will discuss briefly with the candidate a scenario prompted by one of the pieces they have performed. The candidate will be given approximately 30 seconds to prepare before beginning. It is not necessary for the candidate to bring the improvisation to a conclusion, though they may do so. The examiner will ask the candidate to stop if the improvisation is running over the given time for the task.

In preparation for this task, candidate(s) should know the content and context of their chosen texts well and invent possible situations for the characters they play and others within the texts, to gain confidence in sustaining a scenario. A sense of play and discovery should be encouraged and at higher grades candidates should develop a deeper clarity of understanding character through imaginative response.

For example, at Grades 2-3 candidates may perhaps be asked to show a character in a different situation (at home, on holiday, at school) or to speak to a character on the telephone. At Grades 4-7, the task given will reflect the developing emotional maturity of the candidate, giving the opportunity to display more authoritative performance skills and to demonstrate perhaps a more complex imaginative awareness of the dramatic possibilities inherent in their chosen material. Candidates might for example be asked to imagine scenarios that occur before, during or after events in their performed piece. Or they might be given a situation that picks up a theme or emotion from one of their performed pieces (for instance jealousy in *Othello*, ambition in *Macbeth*) to present a scene exploring that emotion in a different context. For further guidance please go to trinitycollege.com/drama2020

The candidate devises and performs a scene related to or featuring the same characters from Task 1 – Grades 4-5, pair

The aim of this task is for candidates to demonstrate further their understanding of their performed text. In Grade 4, the focus is on exploring character to show an ability to place the characters in another setting while retaining their qualities and relationships. For example, if the original scene had been from A. A. Milne's *Toad of Toad Hall*, the prologue between Marigold and the

Nurse, the candidates might then perform a scene that imagines a telephone call between those two characters after the events of the play, showing development in their relationship.

At Grade 5 there is an expansion on this; the candidate can explore different scenarios and re-imagine the original extract in a new style, setting, or with an alternative point of view or with another character's understanding. For example Helena, from *A Midsummer Night's Dream*: 'Through Athens I am thought a fair as she' could be set at a bus stop in the present day: 'Everyone on Instagram thinks I'm as pretty as Hermia.' Or Hermia might give us her thoughts about what she thinks of Demetrius's feelings for Helena.

At this Intermediate level, this task develops research skills which further understanding of the original scene. When devising their new scene candidates are advised to explore all options they can think of to bring new perspectives to the original material, to create an imaginative and secure performance; they may experiment with style, period, physicality and vocal delivery.

The candidate performs an original speech/scene they have devised based on a title provided – Grade 5, group

AND

The candidates perform a scene developed through improvisation based on a plot outline provided by the examiner 15 minutes before the exam – Grades 6-7, pair

The aim of this task is to assess candidates' ability to explore and demonstrate their creativity and show their skill in bringing to life a given stimulus in an imaginative way. This task encourages invention, flexibility or open-mindedness, and collaboration with others, to create a structured dramatic piece. In preparation candidates can be as inventive as possible, using and enhancing all the basic skills required for acting while exploring the chosen title or plot outline to create a secure performance. Candidate should use the chosen stimulus to create a piece of drama that has significance for them; it may for example reflect their social or political opinions. A sense of narrative and dramatic development should be present.

An example of a plot outline could be: A wants to persuade B to go to a party, but B is reluctant. The scene might explore issues of body-image and peer pressure. A sense of narrative and dramatic development should develop. Another example could be: A is visiting B in hospital. A has been injured in a knife crime. The candidates might choose to make B a knife carrier or someone who had been injured in a confrontation with someone else (possibly A) who had a knife. Thus they might begin to explore the social and political issue involved.

Hot seat: In the role of the character for EITHER of the plays performed in task 1, the candidate responds to questions from the examiner (Grades 5-6. solo)

The aim of this task is to encourage and assess the candidate's ability to explore their chosen text and characters, and to assess their ability to embody the character and respond in the moment to questions. In Grade 5 the examiner will ask the candidate which character they wish to portray and in grade 6 the examiner will choose which character. The examiner will give the candidate a few moments to prepare; the candidate in character may stand or sit, as seems right for the character. Then the examiner asks the character questions and the candidate should respond and talk maintaining the role of the specific character.

In preparation for this task the candidate should become very familiar with the roles performed and all the experiences the characters have within the chosen text. If there is no accessible information, for instance about the age of a character, the candidate should make informed choices which fit with the piece. Understanding the text and being confident about the character's journey within the play are key to success in this task.

For example, a candidate may perform Leah from *DNA* by Dennis Kelly, 'Apparently bonobos are our nearest relative...' and during the Hot Seat task an examiner might ask:

Why are you so interested in bonobos?

Can you tell me how your friendship with Phil started?

How do you feel about these recent events?

The candidate(s) works with the examiner on a modification of one of the pieces (Grade 8, solo and pair)

A 'modification' is similar to a 're-working', but while a re-working is devised and prepared by the candidate beforehand and presented as an element of their rehearsed performance demonstration, a modification is performed following guidance from the examiner during the exam, and is performed impromptu.

The aim of this task is to encourage and assess a candidate's ability to demonstrate a deeper understanding of the chosen texts, along with the ability to respond and adapt to a given stimulus. This gives the opportunity to work in a collaborative and creative environment and explore additional performance skills.

At the beginning of the task, the examiner will give the candidate a stimulus related to one of their pieces. The examiner will give them approximately 30 seconds to gather some thoughts about the stimulus and then the examiner will ask the candidate to begin their modification. The examiner will interact and offer some direction within the piece, to enable the candidate to develop further.

The candidate should be secure about the original context to be able to adapt to various scenarios. Exploring other styles and settings with the text and an openness and creative response to different ideas are essential as is awareness of the other characters' purpose and relationships within the text. A confidence and ability to explore text should be established at this level.

An example of a scene a candidate may present at Grade 8 is Ronnie from *Chicken Soup with Barley* by Arnold Wesker, the speech starting 'No, he's a store keeper in a sweet factory now.' The examiner may ask the candidate to present the scene in a different environment for example as a stand-up comedian, presenting the speech directly to an audience as if standing at a mic and delivering the punchlines. Or in a very quiet place, a library for example, trying not to allow anyone else to hear the dialogue or there being an overall sense of fear in relaying the information in the original text.

For pairs an example could be the scene for *The Crucible* by Arthur Miller with Elizabeth and John Proctor Act 1 scene 2, Elizabeth: 'What keeps you so late? It's almost dark'. The modification could entail the pair performing the scene as a tennis match, engaging with the physicality of the match, and delivering the dialogue, while one of the characters tries to gain eye contact and the other not looking at him/her.

Another example maybe as simple as asking the candidate/s to not sit down or not to stand up at all during the piece and see how the physicality changes for the character/s and text. trinitycollege.com/drama2020

Material given to the candidate before the exam

For tasks where material or stimuli are provided 15 minutes before an exam, candidates must be left alone to prepare for the task. They must not discuss the task or receive guidance from their teacher/guardian during this time.

Reflection task

The objective of the Reflection task is to explore the candidates' understanding of the pieces they have performed and where appropriate to encourage them to articulate their thoughts in such areas as meaning and context and character development. At higher levels, this could also include performance techniques, the processes of rehearsal and their imaginative journey from choosing the material to their performance in the exam. Marks will reflect how well it was discussed – with what degree of articulacy, readiness, accuracy and engagement. The examiner will encourage the candidate to talk about their selection of material in general terms and in relation to the specific quality of that material, and then may ask more specific questions about words and phrasing and emphasis, or pace or form and style, or any aspects that are outlined for the candidate's level of entry. In all solo and pair exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and relevant aspects of performance skills.

HEALTH AND SAFETY

Candidates should have a knowledge of basic health and safety, and they may be asked about this in the discussion sections of the exam. This includes but is not limited to the following:

VOICE AND BODY

- ▶ Ensure that the body and voice are properly warmed up before performance
- ▶ Performers should not undertake anything that is beyond their physical or vocal capabilities

COSTUMES, MAKE-UP, PROPS

- ▶ Any costumes should be tailored to the age and size of the performer and should not hinder movement 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 by cleaning applicators. Make sure any make-up artist or designer is aware of any allergy/skin conditions the performer has and, when performers apply 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
- ▶ Performer should ensure they know the emergency drills, escape routes and assembly points

GENERAL GUIDANCE AND POLICIES

SAFEGUARDING AND 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 College London 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 candidate 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

EXAM INFRINGEMENTS

All exam infringements (eg performing a piece from the wrong time period) 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 exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

CERTIFICATE OF SPECIAL MERIT

Candidates who have passed Grades 1-8 solo and/or pair exams either in a single subject strand (eg Speech and Drama) or any combination from the following qualification suites: Acting, Speech and Drama, Performance Arts, Musical Theatre, Communication Skills, can apply for a Certificate of Special Merit. Those who have achieved a Distinction at every grade will have the words 'with Distinction' added to their Certificate of Special Merit.

To apply for a Certificate of Special Merit, please contact drama@trinitycollege.com

SUPPORT

Trinity is committed to supporting centres, teachers and candidates across the world. Our website is a good source of information and guidance – see trinitycollege.com/drama-resources

You can contact the drama support team at Trinity's central office at drama@trinitycollege.com or find the contact details of your local representative at trinitycollege.com/worldwide

JOIN US ONLINE...

Get the full dramatic experience online at trinitycollege.com/drama2020

Digital resources are available to support teaching and learning including advice and content on:

- ▶ Preparing for your exam
- ▶ Performance technique
- ▶ Choosing repertoire

You can access:

- ▶ Bite-sized videos to support the syllabus
- ▶ Practical resources and tips for candidates and teachers
- ▶ Trinity's free online anthology which provides a diverse and international range of example pieces that offer the structure and inspiration needed to build exam programmes
- ▶ Interviews with teachers, examiners and industry professionals

GET IN TOUCH

You can contact the drama support team at Trinity's central office at drama@trinitycollege.com or find the contact details of your local representative at trinitycollege.com/worldwide

NOTES