

SPEECH AND DRAMA

Syllabus specifications
for graded and certificate
exams from 2020



SYLLABUS SPECIFICATIONS – VALIDITY

These specifications are valid from 1 September 2020. The Speech and Drama specifications incorporated within the current *Acting and Speaking Qualification Specifications from 2017* are valid until 31 August 2020, when they will be withdrawn.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/speech-drama.

KEEP UP TO DATE

Please check trinitycollege.com/speech-drama to make sure you are using the current version of the specifications and for the latest information about our Speech and Drama exams.

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for graded and certificate
exams from 2020

Trinity College London
trinitycollege.com

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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 SPEECH AND DRAMA

BRING TEXT TO LIFE

Welcome to Trinity College London's syllabus specifications for Speech and Drama exams for solo performers. These qualifications are designed for candidates who want to focus on developing their skills in a variety of forms, including poetry, prose and play extracts in a range of styles and from different periods. We do not prescribe the content, which allows candidates and teachers to choose literary and dramatic forms in which they have a particular interest or that complement their studies. These exams present candidates with practical, creative tasks that prepare them for situations in both education and the workplace, thus, enabling them to develop invaluable 21st century skills in communication, creativity and confidence.

These 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/speech-drama

These syllabus specifications are a revision of the Speech and Drama specifications previously incorporated within the *Acting and Speaking Qualification Specifications from 2017*. A full list of the changes from that edition can be downloaded from trinitycollege.com/speech-drama

We hope you enjoy exploring the opportunities these qualifications present 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 everyday 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 SPEECH AND DRAMA QUALIFICATIONS

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded and certificate exams in Speech and Drama 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
- ▶ Verbal and non-verbal communication
- ▶ Conversation and discussion
- ▶ Critical thinking and problem-solving
- ▶ Research and reflection
- ▶ Planning and preparation
- ▶ Interpersonal

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 and organisational skills.

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 Speech and Drama 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 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-csn

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

Trinity's graded Speech and Drama 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 linguistically to any particular model of pronunciation or usage.

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 learners develop on many levels.

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 that 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 solve a task ▶ The ability to develop creative responses to challenges and in doing so create original and imaginative solutions 	<p>The performance-based tasks support candidates in building their creativity as they realise material for performance, making interpretive choices.</p>
Working under pressure and to deadlines	<ul style="list-style-type: none"> ▶ The ability to manage the workload that comes with deadlines. 	<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 you are on track to meeting a deadline 	<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>

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. Performance Certificates are unregulated because the examiner assesses the candidate's achievement of the programme as a whole.

In the UK, Trinity's Grades 6-8 Speech and Drama qualifications 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.

REGULATED TITLES AND QUALIFICATION NUMBERS

Title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Speech and Drama (Entry 3) (Initial)	601/0854/X
Grade 1 TCL Level 1 Award in Graded Examination in Speech and Drama (Grade 1)	501/1969/2
Grade 2 TCL Level 1 Award in Graded Examination in Speech and Drama (Grade 2)	501/1972/2
Grade 3 TCL Level 1 Award in Graded Examination in Speech and Drama (Grade 3)	501/1973/4
Grade 4 TCL Level 2 Certificate in Graded Examination in Speech and Drama (Grade 4)	501/1971/0
Grade 5 TCL Level 2 Certificate in Graded Examination in Speech and Drama (Grade 5)	501/1970/9
Grade 6 TCL Level 3 Certificate in Graded Examination in Speech and Drama (Grade 6)	501/2068/2
Grade 7 TCL Level 3 Certificate in Graded Examination in Speech and Drama (Grade 7)	501/2075/X
Grade 8 TCL Level 3 Certificate in Graded Examination in Speech and Drama (Grade 8)	501/2073/6

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 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	Speech and Drama
6	6	LTCL
5	4/5	
4		ATCL
3	4	Grade 8
		Grade 7
		Grade 6
2	3	Grade 5
		Grade 4
		Grade 3
1	2	Grade 2
		Grade 1
Entry Level 3	1	Initial

TRINITY QUALIFICATIONS THAT COMPLEMENT THE SPEECH AND DRAMA QUALIFICATIONS

- Grades and Certificates in Acting, Communication Skills, Musical Theatre and Performance Arts
- 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

- Grades and Certificates in Acting, Communication Skills, Musical Theatre and Performance Arts
- 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 Speech and Drama 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 performance, communication and presentation skills

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

INTRODUCTION TO EXAM TASKS

In the following pages there are tables outlining each task that the candidate 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 page 9. 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 in to the exam room all required materials, 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 where appropriate, character, to the audience
Engagement with the material	<ul style="list-style-type: none"> ▶ The candidate's understanding of the material and its context through reading character and narrative ▶ The candidate's ability to interpret the material through acting choices ▶ How well the candidate can articulate their understanding of the material, and their ability to reflect upon the rehearsal process and their performance
Communication with the audience	<ul style="list-style-type: none"> ▶ The extent to which the candidate communicates the meaning of the pieces performed to engage the audience, and their 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 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 case of poetry, verse or drama, in the writer's original format and lineation
- ▶ 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 book should be provided from which the extract has been taken
- ▶ The book the candidate has chosen for sight reading at Grades 2 and 3.

WHO IS PERMITTED IN THE EXAM ROOM

Usually only the examiner and candidate(s) should be in the 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 exams in this book are listed below.

LEARNING OUTCOMES – SPEECH AND DRAMA (SOLO)

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

Initial and Grade 1	<ul style="list-style-type: none"> ▶ Perform pieces using vocal and physical skills and the performance space in response to the material ▶ Listen and respond appropriately in conversation on prepared material
Grades 2 and 3	<ul style="list-style-type: none"> ▶ Perform pieces using vocal and physical skills and the performance space in response to the material ▶ Engage with unseen material, showing ability to sight-read a text or create a story from a picture, understanding and conveying meaning ▶ Listen and respond appropriately in conversation on prepared material with understanding
Grades 4, 5 and 6	<ul style="list-style-type: none"> ▶ Perform a variety of material using vocal, physical skills and the performance space in response to the material ▶ Engage with unseen material, showing ability to sight-read a text or create a story from a series of words, understanding and conveying meaning ▶ Listen and respond appropriately in discussion on prepared material with understanding
Grade 7	<ul style="list-style-type: none"> ▶ Perform a variety of material using vocal and physical skills and the performance space, in response to the material ▶ Engage with unseen material with thought and imagination ▶ Listen and respond appropriately in discussion on prepared material with understanding
Grade 8	<ul style="list-style-type: none"> ▶ Perform a variety of material using vocal and physical skills and the performance space in response to the material ▶ Engage with unseen material, with creativity and spontaneity ▶ Listen and respond appropriately in discussion on prepared material with understanding

PERFORMANCE CERTIFICATES

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

Foundation	<ul style="list-style-type: none"> ▶ Create and deliver a performance/presentation programme containing a simple structure ▶ Perform a variety of material accurately, showing understanding of its meaning, mood and character where relevant ▶ Use vocal, physical skills and the performance space in response to the range of material
Intermediate	<ul style="list-style-type: none"> ▶ Create and deliver a structured performance/presentation programme ▶ Perform a range of material accurately showing understanding of, and communicating, its meaning, mood and character, where relevant ▶ Use vocal and physical skills and the performance space in response to the range of material to engage an audience
Advanced	<ul style="list-style-type: none"> ▶ Create and deliver a structured performance programme ▶ Perform a wide range of material accurately and with creativity showing understanding of and communicating, its meaning, mood and character, where relevant ▶ Use vocal, physical skills and the performance space in relation to the range of material to engage an audience fully

SPEECH AND DRAMA

The Speech and Drama exams are designed for candidates who want to focus on a variety of spoken and performance forms. Candidates perform and show knowledge and understanding of a mixture of texts including plays, poetry and prose in a range of styles and from different periods. They additionally demonstrate their understanding of their performances through a discussion with the examiner. There is free choice for the performance pieces. Unless otherwise stated, all performance pieces should be drawn 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 candidate tells or acts out an extract from a story, either from memory or in the candidate's own words (accuracy of recall is not tested in this task). (maximum time: 2 minutes)</p>	<ul style="list-style-type: none"> ▶ The story can be published or unpublished ▶ See pages 34-36 for guidance on the performance tasks 	40
<p>Task 2: Performance</p> <p>The candidate performs a poem from memory. (maximum time: 2 minutes)</p>	<ul style="list-style-type: none"> ▶ See pages 34-36 for guidance on the performance tasks 	40
<p>Task 3: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces including their content and meaning. (maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and where required, accurately ▶ Demonstrate some ability to use body and space as appropriate for 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 the 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 (where required) most of the time. Some imaginative vocal and physical skills were used 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 in the reflection task on their work and clear understanding of the material.
Merit	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, and accurate (where required) most of the time. Some vocal and physical skills were used to support characterisation and/or narrative. ▶ There was a basic awareness of audience and some competence in delivering a performance. ▶ There was some good interaction with the examiner in the reflection task on their work, and reasonably secure understanding of the material.
Pass	<ul style="list-style-type: none"> ▶ The work presented was audible, clear, and accurate (where required). Some vocal and physical skills were used to support characterisation and/or narrative. ▶ There was a basic awareness of audience. ▶ There was some interaction with the examiner in the reflection task on their work 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 in the reflection task.

GRADE 1

EXAM DURATION

10 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Task 1: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play or a monologue from a book of monologues ▸ A passage of prose <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▸ See pages 34-36 for guidance on the performance tasks 	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> ▸ A mime ▸ A poem <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▸ See pages 34-36 for guidance on the performance tasks 	40
<p>Task 3: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces including their content and meaning</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	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 communicate meaning, narrative and, where appropriate, character ▸ Demonstrate the ability to use body and space to communicate meaning, narrative and, where appropriate, character 	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 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 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 on their work and the topics introduced by the examiner with some confidence. 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 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 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. 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 their work and the topics introduced by the examiner, demonstrating some understanding of the material.
-

- Below Pass**
- ▶ The work presented was hesitant and 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 in the reflection task.

GRADE 2

EXAM DURATION

12 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play or a monologue from a book of monologues ▸ A passage of prose ▸ A poem ▸ A mime <p>(maximum time: 6 minutes)</p>	<ul style="list-style-type: none"> ▸ The pieces performed should be different forms, eg a poem and a prose extract ▸ See pages 34-36 for guidance on the performance tasks 	Each piece will be awarded marks out of 30
<p>Task 3: Key skills</p> <p>The candidate chooses ONE of the following (candidate's choice):</p> <ul style="list-style-type: none"> ▸ Reads a passage at sight from their own book selected by the examiner ▸ Invents and tells a story based on a picture provided by the examiner as stimulus <p>(maximum time: 2 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 36 	20
<p>Task 4: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces, including their content and meaning and the candidate's ideas about what makes a good story.</p> <p>(maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- Perform audibly, clearly and accurately
- Demonstrate variations in pace, pitch and volume to communicate meaning, narrative and where appropriate, character
- Demonstrate the ability to use body and space to communicate the meaning, narrative and where appropriate, character

Technical skills

- Demonstrate understanding of the material, including meaning, and what makes a good story
- Demonstrate the ability to engage with unseen material – inventing a story from a picture or bringing a text to life as appropriate

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 sight-read or invent a story with confidence and coherence most of the time.
 - ▶ 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 sight-read or invent a story 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 most of the time and there was some use of vocal and physical skills appropriate to the material.
 - ▶ The candidate was able to sight-read or make up a story with 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 their 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 appropriate to the material and little evidence of preparation.
 - ▶ There was a struggle to sight-read or invent a story, losing sense of the material.
 - ▶ 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 engage with the examiner.

GRADE 3

EXAM DURATION

14 minutes



EXAM REQUIREMENTS

NOTES

MARKS

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play or a monologue from a book of monologues ▸ A passage of prose ▸ A poem ▸ A mime <p>(maximum time: 7 minutes)</p>	<ul style="list-style-type: none"> ▸ The pieces performed should be different forms, eg a poem and a prose extract ▸ See pages 34-36 for guidance on the performance tasks 	Each piece will be awarded marks out of 30
<p>Task 3: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> ▸ Reads a passage at sight from their own book selected by the examiner ▸ Invents and tells a story based on a picture provided by the examiner as stimulus <p>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 36 	20
<p>Task 4: Reflection</p> <p>The candidate engages in a conversation with the examiner on the performed pieces, including their content, meaning, mood, and the use of pause and emphasis in the work presented.</p> <p>(maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- Perform audibly, clearly, and accurately
- Demonstrate variations in pace, pitch and volume to communicate the meaning, narrative and where appropriate, character
- Demonstrate the ability to use body and space to communicate meaning, narrative and where appropriate, character

Technical skills

- Demonstrate understanding of the material including meaning, mood, and how pause and emphasis is used
- Demonstrate some choices of interpretation
- Demonstrate the ability to engage with unseen material – inventing a story from a picture or bringing a text to life as appropriate

Engagement with the material

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

Communication with the audience

- Demonstrate confidence in delivering a 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.
 - ▶ The candidate was able to sight-read or invent a story 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 their work and the topics introduced by the examiner demonstrating 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.
 - ▶ The candidate was able to sight-read or invent a story with some creativity and coherence.
 - ▶ 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 their work and the topics introduced by the examiner demonstrating 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 to support characterisation and/or narrative.
 - ▶ The candidate was able to sight-read or invent a story 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 their work and the topics introduced by the examiner, demonstrating 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 a struggle to sight-read or invent a story, losing sense of 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 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 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play ▸ A passage of prose ▸ A poem ▸ A passage of reportage <p>(maximum time: 9 minutes)</p>	<ul style="list-style-type: none"> ▸ At least two of the three pieces should be different forms, eg a poem and a prose extract ▸ One piece should be written in a colloquial style ▸ See pages 34-36 for guidance on the performance tasks 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> ▸ Reads a passage at sight of prose provided by the examiner ▸ Invents and tells a story using four words provided by the examiner as stimulus <p>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on pages 36-37 	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: the content, meaning, mood and context (where appropriate) of the pieces; vocal and physical aspects of characterisation; how variations in phrasing and pace contributed to the performance.</p> <p>(maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance
- Demonstrate variations in pace, pitch and volume to communicate meaning, narrative and, where appropriate, character
- Demonstrate effective use of body and space to communicate meaning, narrative and where appropriate, character

Technical skills

- Demonstrate understanding of the material including meaning, mood, context and the use and value of phrasing and pace in performance
- Demonstrate some choices of interpretation
- Demonstrate the ability to engage with unseen material either by inventing a story from words or bringing a text to life as appropriate

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 sight-read or invent a story with confidence, sense and fluency. ▶ 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 their 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 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 sight-read or invent a story with confidence, sense and fluency most of the time. ▶ There was an ability to engage the audience communicating meaning and mood with a sense of spontaneity and confidence, delivering a secure and accurate 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 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 some clear choices of interpretation. ▶ The candidate was able to sight-read or invent a story with some confidence, sense and fluency some of the time. ▶ 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 their 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. ▶ There was a struggle to sight-read or invent a story, losing sense of the material. ▶ 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

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-3 – Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play ▸ A passage of prose containing direct speech ▸ A poem ▸ A speech or a passage from a speech given by a significant, real-life figure <p>(maximum time: 11 minutes)</p>	<ul style="list-style-type: none"> ▸ At least two of the three pieces should be different forms, eg a poem and a prose extract ▸ One piece should be written in a non-colloquial style ▸ See pages 34-36 for guidance on the performance tasks 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> ▸ Reads a passage at sight of prose or poetry chosen and provided by the examiner ▸ Invents and tells a story using five words provided by the examiner as stimulus <p>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on pages 36-37 	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: the content, meaning, mood and context (where appropriate) of the pieces; how variations in vocal techniques and delivery contributed to the performances.</p> <p>(maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- Integrate vocal and physical performance skills appropriate to the material to realise an imaginative and accurate performance
- Demonstrate variations in volume, pace, pitch and rhythm to communicate meaning, narrative and where appropriate, character
- Demonstrate effective use of body and space to communicate meaning, narrative and where appropriate, character

Technical skills

- Demonstrate understanding of the material including meaning, mood, context and the use of variations in vocal technique in performance
- Demonstrate clear choices of interpretation
- Demonstrate the ability to engage with unseen material with some creativity, either by inventing a story from words or bringing a text to life as appropriate

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 performance with some 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 sight-read or make up a story with confidence, sense and fluency throughout. ▶ 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 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 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 sight-read or make up a story with some confidence, sense and fluency. ▶ 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 their 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 sight-read or make up a story with some imagination. ▶ 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 their 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. ▶ The candidate struggled to sight-read or make up a story, with little sense of the material or narrative. ▶ 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 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play ▸ A passage of prose containing direct speech ▸ A passage of verse ▸ A poem ▸ A speech or a passage from a speech given by a real-life figure <p>(maximum time: 12 minutes)</p>	<ul style="list-style-type: none"> ▸ All three pieces should be different forms, eg a poem, an extract from a play and a speech ▸ Each piece should contrast in period and/or culture ▸ See pages 34-36 for guidance on the performance tasks 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate chooses ONE of the following:</p> <ul style="list-style-type: none"> ▸ Reads a passage at sight of prose or poetry chosen and provided by the examiner ▸ Invents and tells a story using six words provided by the examiner <p>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on pages 36-37 	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: the content, meaning, mood and context (where appropriate) of the pieces; their preparation; the specific challenges of performing the different styles of writing required in tasks 1-3; the contribution of breathing and relaxation to safe and effective performance.</p> <p>(maximum time: 5 minutes)</p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- Demonstrate variations in volume, pace, pitch and rhythm to communicate meaning, narrative and where appropriate, character
- Demonstrate effective use of body and space to communicate the meaning of the material and, where appropriate, character

Technical skills

- Demonstrate a secure understanding of the material, including being able to reflect on own performance with some maturity, the use of variations in vocal techniques, and the contribution of breathing and relaxation
- Demonstrate clear and creative choices of interpretation
- Demonstrate the ability to engage with unseen material with creativity either by inventing a story from words or bringing a text to life as appropriate

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 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.
 - ▶ The candidate was able to work with unseen material with confidence, maintaining coherence, fluency and a sense of ease throughout.
 - ▶ 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

- ▶ 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.
 - ▶ The candidate was able to work with unseen material with confidence, maintaining sense and fluency throughout.
 - ▶ 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 their work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
-

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.
 - ▶ The candidate was able to work with unseen material, bringing it to life with sense and fluency most of the time.
 - ▶ 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 their work and the topics introduced by the examiner, demonstrating a secure understanding of the material.
-

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 and limited creativity.
- ▶ The candidate struggled to work with unseen material, with lapses of sense and fluency.
- ▶ 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

EXAM REQUIREMENTS	NOTES	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> ▶ An extract from a play ▶ A passage of prose containing direct speech from two or more characters ▶ A poem ▶ A passage of reportage ▶ A passage written for political, religious or ceremonial purposes <p><i>(maximum time: 13 minutes)</i></p>	<ul style="list-style-type: none"> ▶ All three pieces should be different forms, eg a poem, an extract from a play and a prose extract ▶ The pieces should contrast in period and/or culture ▶ One extract may be a piece of unpublished writing – see page 34 for guidance on the use of unpublished writing ▶ See pages 34-36 for guidance on the performance tasks ▶ Another performer may be involved in one of the pieces 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate discusses a piece of unseen text (prose or poetry) chosen and provided by the examiner.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 37 	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: the content, meaning, mood and context (where appropriate) of the pieces; their preparation and interpretation; the specific challenges of performing the different styles of writing required in tasks 1-3; the contribution of resonance and articulation to safe and effective performance.</p> <p><i>(maximum time: 6 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Guidance on this task is on page 37 	20

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 to realise an imaginative and accurate performance ▶ Employ a wide range of vocal skills – volume, pitch, pace, rhythm, style and modulation – to support and enhance performance, narrative and where appropriate, character ▶ Demonstrate effective use of the performance space, moving with sustained purpose to communicate meaning, narrative and where appropriate, character 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate a clear understanding of the material, including being able to reflect with maturity on the contribution of resonance and articulation, and the specific challenges related to performing the different styles ▶ Demonstrate some persuasive choices of interpretation ▶ Engage with a thoughtful response and creativity on unseen material 	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 sense of personal, emotional investment. ▶ 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 their work and discussed the topics introduced by the examiner, with an in-depth and intelligent understanding of the material.
<hr/>	
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 and clear and persuasive choices of interpretation. ▶ 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 their work and the topics introduced by the examiner with a full understanding of the material.
<hr/>	
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. ▶ 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 their work and discussed the topics introduced by the examiner with maturity, demonstrating a secure understanding of the material.
<hr/>	
Below Pass	<ul style="list-style-type: none"> ▶ 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. ▶ 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 performs a continuous programme of THREE pieces from memory:</p> <ul style="list-style-type: none"> ▸ An extract from a play written in prose ▸ An extract from a play written in verse ▸ A passage of narrative prose ▸ A poem or an extract from a poem (narrative, lyrical or satirical) ▸ A passage of reportage ▸ Language/speech written for political, religious or ceremonial purposes <p><i>(maximum time: 14 minutes)</i></p>	<ul style="list-style-type: none"> ▸ All of the pieces should be different forms and contrast in mood, eg a poem, an extract from a play and a prose extract ▸ The pieces should contrast in period and/or culture ▸ One extract may be a piece of unpublished writing – see page 34 for guidance on the use of unpublished writing ▸ See pages 34-36 for guidance on the performance tasks ▸ Another performer may be involved in one of the pieces 	Each piece will be awarded marks out of 20
<p>Task 4: Key skills</p> <p>The candidate works on a piece of unseen text (prose, poetry or a speech) with the examiner to realise the piece for performance (the text is provided by the examiner).</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20
<p>Task 5: Reflection</p> <p>The candidate engages with the examiner in a discussion on the performed pieces. The candidate should be prepared to engage in discussion on the following: the content, meaning, mood and context (where appropriate) of the pieces; their selection, and interpretation; the rehearsal processes; the vocal and physical techniques employed in their preparation and performance.</p> <p><i>(maximum time: 7 minutes)</i></p>	<ul style="list-style-type: none"> ▸ Guidance on this task is on page 37 	20

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, with appropriate articulation, volume, pitch, pace, rhythm, style, and modulation to support and enhance performance, narrative and where appropriate, character ▸ Demonstrate effective use of the performance space, moving with sustained purpose to communicate meaning, narrative and where appropriate, character 	Technical skills
<ul style="list-style-type: none"> ▸ Demonstrate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices ▸ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership ▸ Demonstrate a creative and spontaneous response to unseen material 	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 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 and a total sense of ownership. There was a complete sense of personal and emotional investment. ▶ 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 their work and discussed 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 imaginatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a sense of originality and ownership. ▶ There was an assured, confident ability to engage the audience fully, delivering a secure and accurate performance with spontaneity and authority most of the time. ▶ The candidate was able to reflect confidently on their 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, where appropriate. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. ▶ 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 their 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, 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, limited ability to communicate and engage fully with the audience and little sense of ownership. ▶ The candidate demonstrated limited knowledge of the material, lacking depth, opinion and detailed knowledge.

PERFORMANCE CERTIFICATES

The Performance Certificates are designed to give solo candidates the opportunity to compile and perform 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 programmes should reflect their personal interests and enthusiasms, 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 is to 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

Task 1: Performance

The candidate devises, presents and performs a continuous performance programme employing simple costume and staging.
(the performance programme should be between 12-15 minutes)

NOTES

- ▶ 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 pages 34-36 for guidance on the performance tasks

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 communicate the meaning, narrative and where appropriate, character ▶ Demonstrate the ability to use body and space to communicate meaning, narrative and where appropriate, character 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material including meaning and mood ▶ 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.▶ 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	<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.▶ 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	<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 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	<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.▶ 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

<p>Task 1: Performance</p> <p>The candidate devises, presents and performs a continuous performance programme employing simple, but effective, costume and staging <i>(the performance programme should be between 17-20 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 pages 34-36 for guidance on the performance tasks
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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 realise an imaginative and accurate performance ▶ Demonstrate variations in volume, pace, pitch and rhythm to communicate meaning, narrative and where appropriate, character ▶ Demonstrate effective use of body and space to communicate meaning, narrative and where appropriate, character 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material including meaning and mood ▶ 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 some 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 a mature understanding of the material.
-

Merit

- ▶ The work presented was audible, clear, and 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 little understanding of the material.

ADVANCED PERFORMANCE CERTIFICATE

EXAM DURATION

25-30 minutes



EXAM REQUIREMENTS

NOTES

<p>Task 1: Performance</p> <p>The candidate devises, presents and performs a continuous performance programme employing effective costume and staging. <i>(the performance programme should be between 25-30 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 pages 34-36 for guidance on performance tasks
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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, with appropriate articulation, volume, pitch, pace, rhythm, style, and modulation to support and enhance performance, narrative and where appropriate, character • Demonstrate effective use of the performance space, moving with sustained purpose to communicate meaning, narrative and where appropriate, character 	Technical skills
<ul style="list-style-type: none"> • Demonstrate an in-depth and imaginative understanding of the material • 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	<ul style="list-style-type: none"> ▶ The work presented a complete synthesis of wide ranging 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 and total sense of ownership. There was a complete sense of personal and emotional investment. ▶ 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	<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 some clear and creative choices of interpretation and a sense of originality and ownership. ▶ 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	<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, where appropriate. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. ▶ 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	<ul style="list-style-type: none"> ▶ 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. ▶ The programme lacked coherence. There was little evidence of control and/or preparation, limited ability to communicate and engage fully with the audience and little sense of ownership. ▶ The candidate demonstrated limited knowledge of the material.

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.

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, 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.

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.

Staging devices/support

Solo graded exams 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 candidate(s) 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 Performance Certificates, 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 name of the candidate 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 literary forms. 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, integrating physical and vocal skills to enhance performance and communicating meaning to the audience

In Speech and Drama exams, candidates perform a range of literary forms including prose, speeches from plays or books of stand-alone monologues, mime, extracts from plays and poetry. All pieces offered in performance should have been published unless it is specifically stated that an unpublished piece can be used.

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.

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 or cultures). The material should contain a variety of expressive vocabulary and 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 periods 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, 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

Prose and play extracts

Where candidates are required to perform 'an extract from a play', at Intermediate, (Grades 4-5) and Advanced (Grades 6-8) levels this must be a speech/extract from a longer work rather than from a book of speeches, so the candidates can demonstrate understanding of the context of the extract in performance and in the discussion.

Editing material

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.

Drama Periods

When we refer to drama periods, we refer to an interval of time in the past that is meaningful because of its overall characteristics and context. 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 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 its context.

Colloquial/non-colloquial

'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 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 those 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

Delivery of poetry/verse

A number of styles may be adopted for the effective speaking of poetry and verse and there are no set rules. The delivery is both a vocal and a physical engagement with an imagined audience. The performance may be enhanced by some relaxed and contained body movement, gesture and facial expression that stem organically from the context.

Delivery of monologues/play extracts

Monologues and extracts from plays should be performed as though 'on stage', particularly in terms of focus,

sightlines, positioning, movement and engagement with an imagined audience.

Mime

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, purposeful use of body and space, a sense of spontaneity and conscious awareness of audience. Mimes can be delivered in silence or to music/soundscape. Further guidance on mime can be found at trinitycollege.com/drama-resources

Additional performers

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.

CONTINUOUS PROGRAMMES

(Grades 6-8 solo, pair and group)

The candidate, at this Advanced stage, is putting together a programme of pieces, and so effectively creating ONE performance comprised of different components. The way in which the pieces are linked is entirely up to the candidate. For example, a few sentences of original text might be used to address any linked themes of the pieces the candidate chose to include, or the characters' connections in some way. Any stage business or any dance shoe change should be included in this linking. Alternatively, the candidate(s) could remain 'in character' throughout the performance and link each piece with a continuous monologue, in character. We are inviting the candidate(s) 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 marked by the examiner.

KEY SKILLS TASKS

Read at sight a passage from the candidate's own book selected by the examiner (Grades 2 and 3)

The aim of this task is to encourage the candidate to begin developing their skills in approaching a text for the first time, to connect with it and bring the language to life. As the text is from one of the candidate's own books there will be a familiarity with the story and characters which will support confidence and offer an opportunity to present an informed, imaginative and assured reading.

The candidate should present the book to the examiner at the start of the exam and then, when the time to start the task arrives, the examiner selects a short passage from the book for the candidate to read aloud. There will be a short time for the candidate to look over

the passage (approximately 30 seconds) and then the examiner will ask the candidate to begin. The examiner may either select a finishing point in advance or ask the candidate to continue reading until they ask them to stop.

When preparing for the exam, firstly choose a book that is one the candidate has read and enjoys. The book should be at a level of complexity appropriate to the candidate. The candidate should practise selecting sections at random and quickly connecting with that moment in the plot. They should have a sense of how the characters and the environment being created within the text can be lifted from the page to engage the listener vocally as well as with eye contact.

Invents and tells a story based on a picture provided by the examiner (Grades 2 and 3)

The aim of this task is to provide the candidate with an opportunity to demonstrate their imagination and creativity in basic storytelling skills. The format of the task allows the candidate to be free from the constraints of learning text and to engage with a sense of performance, infused with their own originality.

At the start of the task, the examiner shows the candidate a picture, and allows approximately 30 seconds for the candidate to prepare. At the end of this preparation time, the examiner will ask the candidate to begin. The candidate should aim to bring their story to a natural close in the time permitted (one minute for Grade 2 and two minutes for Grade 3). If the story overruns the allotted time, then the examiner will ask the candidate to stop.

In preparing for the exam, teachers should encourage their students to use their imagination and improvisational skills, engaging with the thoughts, situation or environment depicted in a picture. Find pictures to practise with and develop confidence in the ability to quickly invent a story/situation related to the image. There should be structure to the story and a sense of engagement with the audience throughout. Sample pictures can be found at trinitycollege.com/drama2020

Invents and tells a story using words provided by the examiner (Grades 4, 5 and 6)

The aim of this task is to provide candidates with an opportunity to demonstrate their ability to connect with stimuli in an imaginative and spontaneous way to create and tell a story and is a progression from the 'story based on a picture' task at Grades 2 and 3.

At the start of the task, the examiner gives the candidate a card with the words on it (see the Grade requirements for the number of words), and the candidate will have approximately 30 seconds to prepare. At the end of this preparation time, the examiner will ask the candidate to begin their story. The candidate should aim to bring the story to a natural close in the time permitted (2 minutes). If the story overruns this time, then the examiner will ask the candidate to stop. The candidate may either hold

the card while telling their story or may place it down – whichever is the most comfortable.

In preparation for the exam, teachers should encourage their students to practise with a variety of selected unseen words, exploring their own improvisational skills and imagination. Practise creating scenarios in a time constraint. Play with different approaches, always being fully aware of performance skills, engagement with the words and the audience. Think about structure: how will you start your story? Is there an interesting ‘hook’ to bring your audience into the narrative? What is the point to your story? What do you want your audience to get out of it? And, of course, how will you end your story? Examples of groups of words can be found at trinitycollege.com/drama2020

Sight read a passage of prose or poetry provided by the examiner
(Grades 4, 5 and 6)

The aim of this task is to provide the candidate with the opportunity to progress the skill of reading at sight begun at Grades 2 and 3. The examiner will provide a piece of unseen prose at Grade 4, or as a further development, a passage of prose or poetry at Grades 5 and 6 for the candidate to read aloud. During the task, the candidate demonstrates their ability and confidence in being able to connect quickly with text, structure and language. The examiner looks for a developing sense of vocal and physical ease, along with a capability to involve the listener by bringing the writing alive through recitation and performance.

At the start of the task, the examiner gives the candidate a selected passage of prose (Grade 4) or prose/poetry (Grades 5 and 6). There will be approximately 30 seconds for the candidate to prepare. At the end of this preparation time, the examiner asks the candidate to begin the reading. The examiner may either select a finishing point in advance or ask the candidate to continue reading until asked to stop, or the piece ends.

When preparing for this task the candidate should approach it methodically, reading through the piece (silently) to gain a sense of the style and punctuation as it will provide guidance on the delivery. Ask what is happening in the piece? What is the message/theme? Are there any changes in tone that could be acknowledged vocally? Remember to look up from the page while reading to direct the performance at the audience (examiner). Examples of texts can be found at trinitycollege.com/drama2020

Discuss/work on a piece of unseen text with the examiner
(Grades 7 and Grade 8)

This task is a development of the sight-reading a passage of prose or poetry task at Grades 4-6. The aim of this task is to provide candidates with an opportunity to demonstrate their skill analysing a text, understanding of the challenges involved with bringing the piece to life for performance, and their creative exploration of

the choices that could be made vocally and physically to meet those challenges. Through this, a connection with language and structure, and competence in being able to articulate an understanding of various styles of writing can be developed.

At the start of this task, the examiner gives the candidate a piece of unseen text (prose or poetry at Grade 7, or prose, poetry, or a speech from a play at Grade 8) (a prose extract or a poem). The candidate is given approximately 30 seconds to read through it. The examiner will then initiate a discussion in which the candidate is invited to discuss their thoughts on the style of the piece, the language, the messages/themes being conveyed, and how this may be realised for recitation and performance.

In preparation for the exam, teachers should encourage their students to explore a range of writing. Practise analysing the piece in a methodical way. Consider the following:

- What is the title of the piece – as this will offer insight into the message/themes
- How has the piece been structured?
- For poetry, what are the challenges presented by the structure and rhythm of the piece?
- For prose, does it include character dialogue?
- From what point of view is the piece presented, eg is it written in the first person?
- What is the mood and tone of the piece?
- Where are the significant words and phrases?

At Grade 8, the candidate then works with the examiner on realising the text for performance. Within this task there is the opportunity to demonstrate an openness and a willingness to respond to direction, as well as the candidate’s creativity in interpreting the piece for performance. Being able to engage with ideas, offer thoughts and participate in discussion are all elements that are assessed. Examples of texts can be found at trinitycollege.com/drama2020

Reflection task

In all solo exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and relevant aspects of performance skills. The objective of the Reflection task is to explore the candidate’s understanding of the pieces they have performed and, where appropriate, to encourage them to articulate their thoughts in such areas as meaning, 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 the depth of engagement in the discussion – 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, phrasing and emphasis, or pace, form and style, or any specific aspects that are outlined for the candidate’s level of entry.

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

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

DATA PROTECTION

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

CUSTOMER SERVICE

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

EXAM INFRINGEMENTS

All exam infringements (eg performing two poems when a poem and a different form was required) 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 exams for individuals and/or pairs either in a single subject area (eg Speech and Drama) or any combination from the following qualification suites: Speech and Drama, Acting, Musical Theatre, Performance Arts, 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