

SPEECH AND DRAMA

Syllabus specifications
for graded exams

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



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Welcome

Welcome to Trinity College London's syllabus specifications for Speech and Drama graded exams, containing details of Initial to Grade 8 exams. These qualifications are designed for candidates who want to focus on developing their skills in performing and speaking a variety of literary forms, including prose, poetry and play extracts, in a range of styles and from different periods and cultures. We do not prescribe the content of the performance tasks in the exams, which allows teachers and candidates to choose pieces they have a particular interest in or that complement their studies and/or teaching. These exams present candidates with practical, creative tasks that prepare them for situations in both education and the workplace, enabling them to develop invaluable 21st century skills in communication, creativity, and to build confidence.

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

HOW TO ENTER FOR THE SPEECH AND DRAMA EXAMS

The Speech and Drama exams have been designed to support teaching, learning and assessment through both face-to-face and digital mediums, offering even more choice in how the qualifications can be achieved. This flexibility means that candidates can:

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

Both mediums have the same academic rigour, and candidates who pass receive a certificate. Solo and pair candidates at Grades 6-8 receive UCAS points.

For details on how to enter for face-to-face and digital exams go to trinitycollege.com/drama-entry

ABOUT TRINITY COLLEGE LONDON

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

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

WHY CHOOSE TRINITY?

Teachers and students choose Trinity because:

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

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

The Trinity team

Introduction to Trinity's graded speech and drama exams

OBJECTIVE OF THE QUALIFICATIONS

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

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

LEVELS OF THE QUALIFICATIONS

Each exam is assigned a level in accordance with the Regulated Qualifications 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

ATTAINMENT BANDS

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Marks received	Attainment level
85 or more	Distinction
75-84	Merit
65-74	Pass
64 and below	Below Pass

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 for an exam. There is no upper age limit, but the following age ranges are provided as guidance and show the minimum age advised for each stage.

Grade(s)/exam level	Age of candidate
Initial	5 years and over
Grade 1	7 years and over
Grades 2-3	8 years and over
Grades 4-5	12 years and over
Grades 6-8	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 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). The English language requirements become more demanding as the grades advance. CEFR level B2 is suggested from Grade 3, and B2 to 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.

Employability and learning skills

Employability skills – a key component of 21st century skills – can be defined as the transferable skills that can have a positive impact in education and the workplace, and these key skills are integrated into these specifications to help candidates develop 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 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 through responding articulately to questions provided, 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 preparing thoroughly for the exam is an excellent measure of this skill area.</p>
Organisation skills	<ul style="list-style-type: none"> ▶ The ability to be organised and methodical ▶ The ability to plan work to meet deadlines and targets ▶ The ability to monitor progress of work to ensure deadlines are met 	<p>Being prepared and organised in the exam room is a key part of the assessment. Candidates are expected to research and prepare their performance pieces and take responsibility for the hard-copy information and equipment required for the exam.</p>
Critical thinking skills	<ul style="list-style-type: none"> ▶ The ability to analyse material and deconstruct it to understand how its specific impact is achieved through language and meaning 	<p>Through rehearsing and preparing for the 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 itself can build candidates' belief in themselves and their own abilities.</p>

Recognition and progression routes

RECOGNITION AND UCAS POINTS

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

All graded solo qualifications are on the Regulated Qualifications Framework (RQF) and a list of the regulated titles and numbers for these qualifications is opposite.

In the UK, Trinity's Grade 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 task 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 tasks.

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 depend 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

QUALIFICATION ACHIEVEMENT LEVELS FOR EXAMS

RQF* Level	EQF** Level	Musical Theatre
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

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, presentation and communication skills.

* Regulated Qualifications Framework

** European Qualifications Framework

Introduction to exam tasks

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

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

Technical skills	<ul style="list-style-type: none">▶ The use of voice, body and space appropriate to the performance materials, to convey narrative, meaning and character to the audience
Engagement with the material	<ul style="list-style-type: none">▶ The understanding of the material and its context in terms of character and narrative▶ The ability to interpret the material through acting choices▶ In solo and pair exams, how well the candidate can articulate their understanding of the material, and their ability to reflect upon the rehearsal processes and their performance
Performance & audience awareness	<ul style="list-style-type: none">▶ The extent to which the candidate communicates the meaning of the pieces performed to engage the audience, and overall audience awareness during the performances▶ 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

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 describes the standards to be met and what is expected from a candidate during the exam. The assessment criteria are listed in each grade section of this document.

Attainment descriptors 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 in each grade section of this document.

Learning outcomes 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 document are listed below.

ORDER OF EXAM TASKS

In the exam, candidates must work through their tasks in the order in which they are listed in the syllabus.

WHAT TO PROVIDE IN THE EXAM

The candidate should provide the examiner with the following – (as a hard copy for face-to-face exams or uploaded to the submission platform with the exam video for digital exams):

- ▶ Copies of the texts (not handwritten) of prepared performance pieces set out in the original published format and 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 provided.
- ▶ The text being used for the Expressive Reading task (Grades 2-8). PLEASE NOTE: In face-to-face exams candidates should bring two copies with them – one to read from and the other to give to the examiner.

Learning outcomes

Learning outcomes 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 are listed below.

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

Initial-Grade 1	<ul style="list-style-type: none">▶ Perform using vocal and physical skills, showing an awareness of the performance space▶ Reflect at a basic level on performance material
Grades 2-3	<ul style="list-style-type: none">▶ Perform using vocal and physical skills, showing an awareness of the performance space▶ Read aloud with expression and understanding, conveying meaning▶ Reflect on performance material
Grades 4-5	<ul style="list-style-type: none">▶ Perform using a range of vocal and physical skills, showing an awareness of the performance space▶ Read aloud with expression and understanding, conveying meaning▶ Reflect on the material and skills used in the performances
Grade 6	<ul style="list-style-type: none">▶ Perform using a range of vocal and physical skills, showing an awareness of the performance space▶ Read aloud with expression and understanding, responding to the challenges of the material▶ Reflect on the material and skills used in the performances
Grade 7	<ul style="list-style-type: none">▶ Perform using a range of vocal and physical skills, showing an awareness of the performance space▶ Analyse and perform extracts from a text showing imaginative choices of interpretation▶ Reflect on the material and skills used in the performances
Grade 8	<ul style="list-style-type: none">▶ Perform using a range of vocal and physical skills, showing an awareness of the performance space▶ Explore and analyse a text showing imaginative and creative choices of interpretation▶ Reflect on the material and skills used in the performances

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 reflection. 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	FURTHER INFORMATION	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). (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The story can be published or unpublished. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	40
<p>Task 2: Performance</p> <p>The candidate performs a poem or extract from a poem from memory. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	40
<p>Task 3: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate some ability to use physicality and space as appropriate for the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent performance with a basic awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate (where required) most of the time. There was some imaginative use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance.
 - ▶ There was some awareness of audience and competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating a clear understanding of the material.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate (where required) most of the time. There were some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonably secure understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating a reasonably secure understanding of the material.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate (where required) some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating some understanding of the material.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant, lacked audibility, clarity and/or accuracy. There was little or no attempt to use physical skills within the space.
 - ▶ The candidate demonstrated little or no understanding of the material in the performance.
 - ▶ There was little or no awareness of audience.
 - ▶ The candidate communicated little or no understanding of the material in the reflection.

GRADE 1

EXAM DURATION

10 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: 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 or extract from a poem. <p>(maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	40
<p>Task 3: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p>(maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	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 support narrative and, where appropriate, character ▶ Demonstrate the ability to use physicality and space to support narrative and, where appropriate, character 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent performance communicating meaning, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate throughout. There was good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate reflected on the work with some confidence, communicating a clear understanding of the material.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance.
 - ▶ There was an awareness of audience and confidence in delivering a performance most of the time.
 - ▶ The candidate reflected on the work, communicating a reasonable understanding of the material.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate reflected on the work, communicating some understanding of the material.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant, lacked audibility, clarity and/or accuracy, with little evidence of preparation. There was little or no attempt to use physical skills within the space.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ There was little or no awareness of audience.
 - ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 2

EXAM DURATION

12 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A mime. <p><i>(maximum time: 6 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The pieces performed should be different items from the list, eg a passage of prose and a poem. ▶ For full details on how to prepare for this task, see Section: 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 30</p>
<p>Task 3: Expressive Reading</p> <p>The candidate gives a prepared reading of ONE passage of prose taken from a book on a list provided by Trinity at trinitycollege.com/expressive-reading</p> <p><i>(maximum time: 2 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

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 support narrative and, where appropriate, character ▶ Demonstrate the ability to use physicality and space to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, including meaning ▶ Demonstrate the ability to read aloud with expression bringing text to life 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident performance communicating meaning, with an awareness of audience 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate throughout and there was good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance.
 - ▶ The candidate was able to read aloud with confidence and coherence.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a good level of understanding of the material.
-

- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time and there was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance.
 - ▶ The candidate was able to read aloud 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 reflected on the work with some confidence, communicating a reasonable understanding of the material.
-

- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time and there was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ The candidate was able to read aloud with some coherence and clarity.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating some understanding of the material.
-

- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy. There was little use of physical skills within the space and little evidence of preparation.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ The candidate struggled to read aloud with little or no meaning conveyed.
 - ▶ There was limited awareness of audience.
 - ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 3

EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A mime. <p><i>(maximum time: 7 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The pieces performed should be different forms, eg a passage of prose extract and a poem. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 30</p>
<p>Task 3: Expressive Reading</p> <p>The candidate gives a prepared reading of ONE passage of prose taken from a book on a list provided by Trinity at trinitycollege.com/expressive-reading</p> <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

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 support narrative and, where appropriate, character ▶ Demonstrate the ability to use physicality and space to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material including meaning and mood and use of pause and emphasis ▶ Demonstrate the ability to read aloud with expression bringing text to life ▶ Demonstrate some choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident performance, communicating meaning and mood, with an awareness of audience 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a secure understanding of the material in the performance.
 - ▶ The candidate was able to read aloud with creativity and coherence.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material.
-

- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance.
 - ▶ The candidate was able to read aloud 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 reflected on the work with some confidence, communicating a good level of understanding of the material.
-

- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance.
 - ▶ The candidate was able to read aloud 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 reflected on the work with some confidence, communicating a reasonable understanding of the material.
-

- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of physical skills within the space.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ The candidate struggled to read aloud, with little meaning conveyed.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A speech or an extract from a speech given by a real-life figure. <p><i>(maximum time: 9 minutes)</i></p>	<ul style="list-style-type: none"> ▶ At least two of the three pieces should be different items from the list, eg a passage of prose and a poem. ▶ At least two of the three pieces should contrast in period and/or culture. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Expressive Reading</p> <p>The candidate gives a prepared reading of ONE passage of prose taken from a choice of extracts provided by Trinity at trinitycollege.com/expressive-reading</p> <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver a clear and accurate performance ▶ Demonstrate variations in pace, pitch and volume to support narrative and, where appropriate, character ▶ Demonstrate effective use of physicality and space to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and technique, including meaning and mood and use of phrasing and pace ▶ Demonstrate the ability to read aloud with expression bringing text to life ▶ Demonstrate some choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate performance, communicating meaning and mood with an awareness of audience 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills within the space to support characterisation and/or narrative and imaginative choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with creativity and coherence.
 - ▶ There was an ability to engage the audience, communicating meaning and mood with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency most of the time. There was some good use of integrated vocal and physical skills within the space, used to support characterisation and/or narrative and clear choices of interpretation.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with some creativity and coherence.
 - ▶ There was an ability to engage an audience, communicating meaning and mood with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a good level of understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency some of the time. There was some use of integrated vocal and physical skills within the space to support characterisation and/or narrative and some clear choices of interpretation.
 - ▶ The candidate demonstrated a reasonable understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud 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 reflected on the work with some confidence, communicating a reasonable understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills within the space was demonstrated.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to read aloud, with little meaning conveyed.
 - ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique.

GRADE 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A speech or an extract from a speech given by a real-life figure. <p><i>(maximum time: 11 minutes)</i></p>	<ul style="list-style-type: none"> ▶ At least two of the three pieces should be different items from the list, eg a passage of prose containing direct speech, and a poem. ▶ At least two of the three pieces should contrast in period and/or culture. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Expressive Reading</p> <p>The candidate gives a prepared reading of ONE passage of prose or ONE poem taken from a choice of extracts provided by Trinity at trinitycollege.com/expressive-reading</p> <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance ▶ Demonstrate variations in volume, pace, pitch and rhythm to support narrative and, where appropriate, character ▶ Demonstrate effective use of physicality and space to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate an understanding of the material and technique, including meaning, mood, context and the use of variations in vocal technique in performance ▶ Demonstrate the ability to read aloud with expression bringing text to life ▶ Demonstrate clear choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate performance ▶ Demonstrate ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative physical skills were used within the space with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with confidence, coherence, fluency and some choices of interpretation throughout.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a mature understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency most of the time. Integrated and expressive vocal modulation and imaginative physical skills were used within the space with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with some confidence, coherence, fluency and some choices of interpretation most of the time.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a secure understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative physical skills were used within the space with control to support characterisation and/or narrative some of the time. There were some clear choices of interpretation.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with some confidence, coherence, fluency and some choices of interpretation some of the time.
 - ▶ 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 reflected on the work, communicating a good level of understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills within the space was demonstrated.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to read aloud with confidence, coherence and fluency.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique.

GRADE 6

EXAM DURATION

20 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A speech or an extract from a speech given by a real-life figure ▶ A passage written for political, religious or ceremonial purposes. <p><i>(maximum time: 12 minutes)</i></p>	<ul style="list-style-type: none"> ▶ All three pieces should be different items from the list, eg a passage of prose containing direct speech, an extract from a play, and a poem. ▶ Each piece should contrast in period and/or culture. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Expressive Reading</p> <p>The candidate gives a prepared reading of ONE passage of prose or ONE poem taken from a choice of extracts provided by Trinity at trinitycollege.com/expressive-reading</p> <p><i>(maximum time: 3 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 5 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance ▶ Demonstrate variations in volume, pace, pitch and rhythm to support narrative and, where appropriate, character ▶ Demonstrate effective use of physicality and space to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate a clear understanding of the material and technique including being able to reflect on own performance with some maturity ▶ Demonstrate the ability to read aloud with expression bringing text to life ▶ Demonstrate clear and creative choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with confidence, maintaining coherence, fluency and a sense of ease throughout.
 - ▶ There was a confident ability to engage the audience with an appearance of ease and assurance, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work in a thoughtful and considered way, communicating a mature understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation.
 - ▶ The candidate demonstrated some mature understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud with confidence, maintaining coherence and fluency throughout.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with some maturity, communicating a secure understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and with some imagination within the space to support characterisation and/or narrative. There were some clear and creative choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate was able to read aloud, with some confidence, coherence and fluency.
 - ▶ There was some confidence in engaging the audience with an appearance of ease, delivering a secure and accurate performance some of the time.
 - ▶ The candidate reflected on the work, communicating a secure understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate, while demonstrating some vocal and physical skills within the space, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to read aloud with coherence and fluency conveying little understanding.
 - ▶ There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	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 or an extract from a poem ▶ A speech or an extract from a speech given by a real-life figure ▶ 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 items from the list, eg a passage of prose containing direct speech from two or more characters, an extract from a play, and a poem. ▶ The pieces should contrast in period and/or culture. ▶ One extract can be a piece of unpublished writing. ▶ Another performer may be involved in one of the pieces. ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Text analysis and expressive reading</p> <p>The candidate gives a prepared talk on their approaches to an expressive reading of ONE passage of prose OR a poem taken from a choice of extracts provided by Trinity at trinitycollege.com/expressive-reading This should include a demonstration of a few short extracts from the text to illustrate their points.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 6 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

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 deliver an imaginative and accurate performance ▶ Demonstrate a wide range of vocal skills – volume, pitch, pace, rhythm, style and modulation – to support narrative and, where appropriate, character ▶ Demonstrate effective use of the performance space, moving to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate a secure understanding of the material and technique including being able to reflect on own performance with maturity ▶ Communicate and analyse text, showing knowledge, understanding and an imaginative response to the material ▶ Demonstrate some persuasive choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were bold and original choices of interpretation and a sense of personal, emotional investment.
 - ▶ The candidate demonstrated a comprehensive understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating an in-depth and thoughtful understanding of the material.
 - ▶ There was an assured ability to engage the audience with an appearance of ease and authority, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating an in-depth understanding of the material and technique.
-

- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There was an imaginative connection to the material and clear and persuasive choices of interpretation.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating a good understanding of the material.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating some in-depth understanding of the material and technique.
-

- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating some understanding of the material.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance some of the time.
 - ▶ The candidate reflected on the work with some confidence and maturity, communicating a secure understanding of the material and technique.
-

- Below Pass**
- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ The candidate demonstrated limited ability to explore and analyse a text, conveying little ownership and understanding of the material.
 - ▶ There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.

GRADE 8

EXAM DURATION

25 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate performs a continuous programme of THREE pieces chosen from the following list 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 prose ▶ A poem or an extract from a poem ▶ A speech or an extract from a speech given by a real-life figure ▶ A passage 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 contrast in mood and be different items from the list, eg a passage of prose, an extract from a play written in verse, and a poem. ▶ The pieces should contrast in period and/or culture. ▶ One extract can be a piece of unpublished writing. ▶ Another performer may be involved in one of the pieces ▶ For full details on how to prepare for this task, see Section 12: Exam Guidance: Performance tasks. 	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Text analysis and expressive reading</p> <p>The candidate gives a prepared talk on their approaches to an expressive reading of ONE set passage of prose OR a poem OR a monologue from a play taken from a choice of extracts provided by Trinity at trinitycollege.com/expressive-reading This should include a demonstration of a few short extracts from the text to illustrate their points.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 13: Exam guidance: Expressive reading and text analysis tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.</p> <p><i>(maximum time: 7 minutes)</i></p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 8-10: Reflection task. 	<p>20</p>

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 ▶ Demonstrate a wide range of vocal skills, with appropriate articulation, volume, pitch, pace, rhythm, style and modulation to support narrative and, where appropriate, character ▶ Demonstrate effective use of the performance space, moving with sustained purpose to support narrative and, where appropriate, character 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and clearly articulate artistic choices ▶ Communicate and analyse text, showing knowledge, understanding and an imaginative response to the material ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a complete synthesis of wide-ranging integrated vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative to create a fluent programme. 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.
 - ▶ The candidate demonstrated a comprehensive and insightful understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating insightful and thoughtful responses throughout.
 - ▶ There was an assured ability to engage the audience, delivering a secure and accurate performance with authority throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating a comprehensive and insightful understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative to create a fluent programme. There were some clear and creative choices of interpretation and a sense of originality and ownership.
 - ▶ The candidate demonstrated an in-depth understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating insightful and thoughtful responses most of the time.
 - ▶ There was an assured ability to engage the audience, delivering a secure and accurate performance with authority most of the time.
 - ▶ The candidate reflected on the work with confidence and some maturity, communicating an in-depth understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately within the space to support characterisation and/or narrative to create a fluent programme. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
 - ▶ The candidate was able to explore and analyse a text demonstrating understanding and thoughtful responses some of the time.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate performance with authority some of the time.
 - ▶ The candidate reflected on the work with confidence, communicating some in-depth understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ The candidate demonstrated a limited ability to explore and analyse a text, conveying little understanding of the material.
 - ▶ The programme lacked coherence. There was a lack of ability to communicate with the audience and/or perform a programme with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.

Reflection task

Guidance and set questions

Candidates reflect on their performances, giving prepared responses to set questions.

INTRODUCTION

The objective of the reflection task is to explore candidates' knowledge about the pieces they have performed and performance and rehearsal processes. Candidates are assessed in increasing depth on their understanding of the content and meaning of their performance material and its context and mood. At higher grades this assessment includes candidates' knowledge of how performance processes contribute to audience engagement, and their ability to reflect on own performance capabilities with maturity.

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

WHAT CANDIDATES NEED TO DO

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

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

Reflection task in face-to-face exams

The examiner selects and asks the relevant number of questions.

In a live face-to-face exam (where the examiner is in the exam room with the candidate), the examiner will select a specified number of questions (see the guidance below for details of how many questions will be asked from the list for each grade) to ask the candidate. The examiner will decide, during the exam, which of the questions to ask and, therefore, the candidate should have prepared responses to all the questions in relation to their performance pieces. The examiner may ask questions in relation to specific performance pieces or ask the question generally in relation to all the pieces. The questions will be asked in a conversational manner, and at Initial and Grades 1-3, the examiner will always begin by asking the candidate what their favourite piece

was and why. At this level, there may also be some additional prompt questions to encourage response. For example, the examiner might ask the candidate how they practised their pieces. The candidate tells them how they practised their story but forgets to mention how they practised their poem. Therefore, the examiner would prompt about the poem. At all levels, the examiner may reword questions slightly to facilitate a response from the candidate eg instead of 'What makes the pieces interesting to you?', they might say 'What was it about the story of The Witches that you found interesting?'

INITIAL

Number of questions to be asked:

The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

THE QUESTIONS

Topics covered: meaning

1. Which piece was your favourite to perform? Why is it your favourite? *(All candidates are asked this question)*
2. How did you practise your pieces?
3. What happens to your character in the story?
4. What is your poem about?
5. What does your poem/story make you and the audience feel?

GRADE 1

Number of questions to be asked:

The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

THE QUESTIONS

Topics covered: meaning

1. Which piece was your favourite to perform? Why is it your favourite? *(All candidates are asked this question)*
2. What happens in the monologue/prose extract?
3. What is your poem about OR What is it important to remember when performing a mime?
4. How did you use your body to show the audience what your character was feeling?
5. How did you practise your pieces?

GRADE 2

Number of questions to be asked:

The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

THE QUESTIONS

Topics covered: meaning, the characters involved

1. Which piece was your favourite to perform? Why is it your favourite? *(All candidates are asked this question)*
2. What happens in your piece?
3. *(If performed)* How did you prepare your mime?
4. What do you think makes a good story?
5. How did you use your body and voice to tell the story?

GRADE 3

Number of questions to be asked:

The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

THE QUESTIONS

Topics covered: meaning, mood, the characters involved, technical skills

1. Which piece was your favourite to perform? Why is it your favourite? *(All candidates are asked this question)*
2. Where are your performance pieces set? Describe where your characters are in your pieces.
3. Give some examples of how you used pause and emphasis in your performances.
4. How did you use your voice and body to bring your pieces to life?
5. *(If performed)* How did you prepare your mime?

GRADE 4

Number of questions to be asked:

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, vocal and physical aspects of characterisation, technical skills

1. Which of your pieces was the most challenging to perform? Why?
2. How did you create the mood/atmosphere in the Expressive Reading task?
3. How did you use your voice and body to create mood/atmosphere in your pieces?
4. How did you use your voice and body to create the characters in your pieces?
5. Describe the themes/narrative/settings of your pieces. How did you show these to the audience?

GRADE 5

Number of questions to be asked:

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, choices made in the staging, technical skills

1. How did the setting of your pieces influence your interpretation?
2. Describe the context and themes of your pieces. How do they contrast?
3. How did what happens to your character immediately before and after your piece(s) influence your performance(s)?
4. How did you use your voice and body to create the mood/atmosphere in your pieces?
5. How did you vary your vocal delivery and movement to illustrate a key moment or dramatic development in your pieces?

GRADE 6

Number of questions to be asked:

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

THE QUESTIONS

Topics covered: meaning, mood, context, style, preparation, staging options

1. How did you connect to your characters' emotional journeys through your performances?
2. What did you do in preparation and rehearsal to help you bring the words/character of your pieces off the page?
3. What challenges does the chosen style of writing of your pieces present vocally?
4. What did you do to keep your voice and body safe for an effective performance?
5. How did you vary your vocal delivery to illustrate a key moment/dramatic development in your pieces?

GRADE 7

Number of questions to be asked:

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

THE QUESTIONS

Topics covered: meaning, mood, context, contrasting styles, personal interpretation, vocal and physical techniques, staging options

1. How did you approach the challenges of the different writing styles of your performed pieces?
2. Describe the context/narrative/themes of your pieces.
3. How did you connect to your characters' emotional journeys through your performances?
4. Describe and demonstrate the vocal and physical techniques you have been working on in rehearsal, including resonance and articulation, in relation to ONE of your pieces.
5. How does the space you work in inform your performance and the connection with the audience?
6. What choices did you explore in relation to your interpretation of your pieces?

GRADE 8

Number of questions to be asked:

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

THE QUESTIONS

Topics covered: meaning, mood, context, interpretation, programme selection, rehearsal processes, vocal and physical techniques

1. How did you choose the pieces for your programme and decide on the contrasts in mood, period and/or style?
2. Describe the context/narratives/themes of your pieces.
3. Describe the rehearsal process you employed to address the vocal challenges in ONE of your pieces.
4. Describe the rehearsal process you employed to address the physical challenges, including how you used the space, in ONE of your pieces.
5. What have you learned about your own strengths and limitations during the preparation and execution of your performances?
6. What techniques did you use to convey the different styles of the pieces to the audience?

Reflection task in digital exams

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

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

At Initial and Grades 1-3, the facilitator can also ask a prompt question to encourage response. For example,

the facilitator might ask the candidate how they practised their pieces. The candidate tells them how they practised their story but forgets to mention how they practised their poem. Therefore, the facilitator can prompt about the poem. The questions can be responded to in any order. Candidates can use a clock to assist with keeping track of time.

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

Some questions are specific to certain skills eg mime, and where a candidate has not chosen to perform a mime, they do not need to prepare a response for the mime question.

INITIAL

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning

SECTION 1

1. Which piece was your favourite to perform? Why is it your favourite?
2. What happens to your character in the story?
3. What is your poem about?

SECTION 2

4. What does your poem/story make you and the audience feel?
5. How did you practice your pieces?

GRADE 1

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning

SECTION 1

1. Which piece was your favourite to perform? Why is it your favourite?
2. What happens in the monologue/prose extract?
3. What is your poem about OR What is it important to remember when performing a mime?

SECTION 2

4. How did you use your body to show the audience what the character in ONE of your pieces was feeling?
5. How did you practise your pieces?

GRADE 2

Number of questions to be responded to:

Answer **THREE** questions, **ONE** from each section.

THE QUESTIONS

Topics covered: meaning, the characters involved

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> Which piece was your favourite to perform? Why is it your favourite? What happens in your piece? 	<ol style="list-style-type: none"> What do you think makes a good story? 	<ol style="list-style-type: none"> How did you use your voice and body to tell the story of ONE of your pieces? (If performed) How did you prepare your mime?

GRADE 3

Number of questions to be responded to:

Answer **THREE** questions, **ONE** from each section.

THE QUESTIONS

Topics covered: meaning, mood, the characters involved, introducing technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> Which piece was your favourite to perform? Why is it your favourite? Describe the setting of ONE of your performance pieces. 	<ol style="list-style-type: none"> Give some examples of how you used pause and emphasis in your performances. 	<ol style="list-style-type: none"> How did you use your voice and body to bring ONE of your pieces to life? (If performed) How did you prepare your mime?

GRADE 4

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, vocal and physical characterisation, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> Which of your pieces was the most challenging to perform? Why? Describe the themes OR narratives OR settings of ONE of your pieces. How did you show these to the audience? 	<ol style="list-style-type: none"> How did you create the mood/ atmosphere in task 4? 	<ol style="list-style-type: none"> How did you use your voice and body to create the characters in your pieces? How did you use your voice and body to create the mood/ atmosphere in ONE of your pieces?

GRADE 5

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, choices made in the staging, technical skills

SECTION 1	SECTION 2	SECTION 3
<p>1. How did the setting of ONE of your pieces influence your interpretation?</p>	<p>2. Describe the context OR themes of your pieces. How do they contrast?</p> <p>3. How did what happens to ONE of your characters immediately before and after your piece influence your performance?</p>	<p>4. How did you use your voice and body to create the mood/ atmosphere in your pieces?</p> <p>5. How did you vary your movement to illustrate key moments or dramatic developments in your pieces?</p> <p>6. How did you vary your vocal delivery to illustrate key moments or dramatic developments in your pieces?</p>

GRADE 6

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning, mood, context, style, preparation, staging options

SECTION 1	SECTION 2	SECTION 3
<p>1. How did you connect to your character's emotional journey through ONE of your performances?</p> <p>2. What did you do in preparation and rehearsal to help you bring the words/character of ONE of your pieces off the page?</p>	<p>3. What did you do to keep your voice and body safe for an effective performance?</p>	<p>4. How did you vary your vocal delivery to illustrate a key moment in your pieces?</p> <p>5. What challenges does the chosen style of writing of ONE of your pieces present vocally?</p> <p>6. How did you decide on your staging for ONE of your performed pieces? What other options did you try?</p>

GRADE 7

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning, mood, context, contrasting styles, personal interpretation, vocal and physical techniques, staging options

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. How did you approach the challenges of the different writing styles of your performance pieces? 2. Describe the context/narrative/themes of ONE of your pieces? 3. How did you connect to ONE of your character's emotional journeys through your performance? 	<ol style="list-style-type: none"> 4. Describe and demonstrate the vocal and physical techniques you have been working on in rehearsal, including resonance and articulation in relation to ONE of your pieces. 	<ol style="list-style-type: none"> 5. How does the space you work in inform your performance and the connection with the audience? 6. What choices did you explore in relation to your interpretation of your pieces?

GRADE 8

Number of questions to be responded to:

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

THE QUESTIONS

Topics covered: meaning, mood, context, interpretation, selection, rehearsal processes, the vocal and physical techniques

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. How did you choose the pieces for your programme and decide on the contrasts in mood, period and/or style? 2. Describe the context OR narrative OR themes of your pieces. 	<ol style="list-style-type: none"> 3. Describe the rehearsal process you employed to address the vocal challenges in ONE of your pieces. 4. Describe the rehearsal process you employed to address the physical challenges, including how you used the space, in ONE of your pieces 5. What have you learned about your own strengths and limitations during the preparation and execution of your performances? 	<ol style="list-style-type: none"> 6. What techniques did you use to convey the different styles of the pieces to the audience?

Exam guidance

EXAM GUIDANCE: GENERAL

What to provide in the exam

The candidate should provide the examiner with the following – (as a hard copy for face-to-face exams or uploaded to the submission platform with the exam video for digital exams):

- ▶ Copies of the texts (not handwritten) of prepared performance pieces set out in the original published format and 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 provided.
- ▶ The text being used for the Expressive Reading task (Grades 2-8). PLEASE NOTE: In face-to-face exams candidates should bring two copies with them – one to read from and the other to give to the examiner.

Facilitating digital exams

All grades

If preferred, a teacher or caregiver can assist the candidate and facilitate the smooth flow of the exam, by inviting the candidate to undertake each task. For example, the teacher/caregiver can say: 'Are you ready to perform your task 1 piece?', or 'And now can you perform your task 2 piece'. Where a continuous performance is required for the exam, the facilitator can say: 'Are you ready to perform your performance programme?'

The teacher/caregiver can either be in view of the camera when they provide the facilitating instructions, or they can stay off-camera throughout.

Duration of pieces and performance programmes

Where more than one performance piece is required in the exam, 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.

Dress code, costume and staging devices

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. There is no requirement to use costumes. If candidates wish to make use of them, they should ensure that their use does not cause the exam to overrun. Candidates will not be given additional credit for performing with these.

Who is permitted in the exam room in face-to-face exams

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 permitted in the room for that purpose and should leave after the task (or programme for continuous performance programmes) 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).

Use of microphones

In the exams, the candidates' own ability to perform audibly and clearly is assessed. For this reason, external microphones must not be used.

Role gender

Roles can be performed by any gender.

EXAM GUIDANCE: 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 communicate meaning to the audience

Published and unpublished material

Unless otherwise stated, all performance pieces should be taken from published works (not self-published). This means that the piece has been through a peer check/publishing house approval process. At Grades 7 and 8, the candidates 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 this approval process. This can be a piece of the candidate'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 the range of vocal and physical skills required at the grade the candidate is being assessed for.

PLEASE NOTE: In alignment with Trinity's policies on Safeguarding, and Equality, Diversity and Inclusion, candidates must not use material in their performance tasks that supports discrimination or extremism, or could be perceived as an example of hate speech.

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.

Play extracts must be from works written for the theatre and not for film or television.

Editing material and multi-role playing

Extracts may be edited, for example to remove subsidiary characters, but the overarching structure, sense and dramatic development must remain clear. Candidates taking solo exams 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. In solo performances, candidates should also not attempt to play multiple characters within a scene unless this is specifically related to either the style or content of the play eg, Zach Davis' *This'll Only Take a Second*, written for one performer, in which Miranda recounts the events of her life through a series of imagined interactions with other characters.

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.

Delivery of poetry/verse

A number of styles may be adopted for the effective delivery 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

Digital exams: Filming options for additional performers

In Speech and Drama exams where an additional performer is taking part for specific performance pieces, two video recording options are available: candidates can perform together in the same location (eg a school, studio or public centre); or candidates can use a video-conferencing (VC) application (eg Teams or Zoom), to record themselves performing together. If using a VC application, check the sound and picture quality for both performers in advance of recording the exam, to ensure that they are of similar level/quality.

For VC recording, It is not necessary for both performers to attempt to create the perception that they are facing each other during the performance. They can instead look at the audience (camera). Both candidates should ensure that they can be clearly seen by the camera. This includes ensuring that each candidate can be seen from head down to at least knee level to enable assessment of the candidates' use of body and space to create character and support the narrative.

The VC format Zoom focuses equally on both candidates for the duration of the performance. Therefore, both candidates need to be actively engaged throughout the piece; being clearly attentive, listening and responding to the offer from the other candidate and ensure performance energy has a physical root as well as vocal. Think carefully about the staging of the piece and where possible choose scenes that can be adapted to a VC format, eg scenes that don't require a lot of physical interaction.

Continuous programmes

Grade 8

Candidates at this advanced level are 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 candidates. For example, a few sentences of original text might be used to address any linked themes of the pieces chosen, or the characters' connections in some way. Any stage business should be included in this linking. Alternatively, the candidates could remain 'in character' throughout the performance and link each piece with a continuous monologue, in character. We are inviting candidates to think more imaginatively than 'and for my next piece' and to think about the performance as a whole, sustaining their performance throughout. Please note any linking material will not be marked by the examiner.

A speech written for political, religious or ceremonial purposes

Grades 7-8

The speech written for political, religious or ceremonial purposes can be fiction or non-fiction. For example, it could be a religious text taken from the Quran or Bible, or it could be a political speech taken from a play eg Shakespeare's *Richard II*. A ceremonial speech is one that is given to mark a formal occasion eg a toast, eulogy, an acceptance speech, an introduction for someone, or a farewell occasion. Again this could be fiction or non-fiction. For example the speech could be an extract from Bill Gate's commencement address at Harvard, or if this is being used as the unpublished speech submission it could be a speech written by the candidate to be given at a fictional wedding.

EXAM GUIDANCE: EXPRESSIVE READING AND TEXT ANALYSIS TASKS

Expressive Reading: give a prepared reading of a passage of prose (Grades 2-4)/ passage of prose or a poem (Grades 5 & 6)

The aim of this task is to encourage and improve the candidate's confidence when approaching new texts, decoding vocabulary, responding imaginatively and then conveying the meaning to an audience expressively. The task recognises the benefits of reading aloud and sustaining the listener's interest and reflects the importance of this skill in many areas of life, education, and work.

Apart from understanding the meaning, the candidate will need to make decisions about the important moments in the text and consider where the mood or tone of the writing changes. The candidate can also use their own imagination to think about various character voices if there are passages of dialogue.

The exercise is designed to assess the skill of reading aloud. Therefore, while familiarity is to be expected, the candidate must not learn the passage by heart. This is a reading aloud task therefore the candidate's ability to communicate with the audience is essential, rather than burying themselves in the book. Eye contact, facial expression, relaxed posture and an enjoyment of the story will all contribute to an effective reading.

When reading the passage in the exam, the candidate should read from the book or a copy of the text.

To ensure a good level of fluency, a teacher can encourage the candidate to think about phrasing (where to take a breath), pacing or pause for dramatic effect, and physical relaxation. Teachers can help the candidate to consider emphasis and how to use vocal variety, modulation and pitch.

'Expressive reading' does not mean using expression for the sake of it. Sometimes narrative passages are best

served with a neutral tone, which can be punctuated by expressive or emphatic moments for dramatic or comic effect. Encourage the candidate to make their own creative choices rather than mimic another interpretation.

The examiner will be looking for a good level of familiarity and fluency in the reading. The choice of expression should match the meaning and the style of writing, bringing the author's words to life for an audience. For prose passages, the examiner will be listening for the candidate's response to the literary style and language as well as the content and meaning. For poetry, the examiner will be listening for the candidate's response to the metre, poetic form, imagery and language. As with all performance tasks, the examiner will be looking for relaxed physicality and body language, clarity of diction, vocal variety and a rapport with the audience.

For digital and face-to-face exams, candidates will be required to provide a copy of the text that they have selected for the task. In digital exams, candidates will be asked to upload the text to the submission platform. In face-to-face exams candidates should bring two copies with them – one to read from and the other to give to the examiner.

Candidates should check when choosing their text that they have selected the right piece for the Grade level they are entering at.

Grades 2-3

Choose a passage of prose from a book on the list available on the Trinity website at trinitycollege.com/expressive-reading. The maximum time limit for this task is 2 minutes (200-250 words) at Grade 2, and 3 minutes (250-300 words) at Grade 3.

The candidate should be encouraged to read the whole book before choosing a passage. This will help them understand the characters and situations and make suitable performance choices when bringing the words to life.

Grades 4-6

The candidate should be encouraged to find out about the context of the prose passage or the poem. Reading the book and/or doing some research about the subject will help to understand the characters and situations and inform interpretive choices when bringing the words to life. It is also important to consider the writing style and performance possibilities in the text.

TEXT ANALYSIS AND EXPRESSIVE READING

The candidate gives a prepared talk on their approaches to an expressive reading of a set passage of prose or a poem. This should include a demonstration of a few short extracts from the text to illustrate their points.

Grades 7-8

The aim of this task is to mirror the real-life experience of castings, rehearsals and interviews, encouraging the candidate to make creative decisions and think about how they use the skills they have been learning in performance.

At Grade 7 the candidate should focus on bringing the text to life for an audience and, at Grade 8, the candidate should also be challenging themselves to make imaginative choices. The talk should be delivered in a relaxed, informal manner. Prompt cards may be used.

The examiner will be looking for the candidate's understanding of the material, language and writing style as well as their personal response to the themes and performance opportunities. The examiner will look for creative curiosity and whether the candidate can identify how they use their vocal and physical skills to realise their vision. As in all performance tasks, the examiner will be looking for relaxed delivery and clear communication. The examiner will expect the performance extracts to support and illustrate the points made in the talk.

A personal connection to the language or subject matter of the performance material will be key to delivering this task. The focus should be on how a candidate uses the skills they have been learning to bring a text to life, rather than purely academic analysis. Candidates should consider the following:

- ▶ Period, language, form or context of the piece
- ▶ How understanding of period/language/form/context informs performance choices
- ▶ The technical challenges that need to be overcome

For example, how might the period affect speech rhythms, how does the mood affect vocal tone, does the piece contain challenging alliteration or assonance, does the pace change, which words have an emotional impact?

Teachers can prepare candidates for this task by regularly looking at new work during lessons, fostering open and curious minds and encouraging candidates to talk about their instinctive response to the language or form. Gently guiding candidates to recognise a writer's 'hallmarks' or literary/poetic style will improve their knowledge and confidence. Playing 'detective' by looking for the technical challenges such as alliteration, complex sentences, long phrases, punctuation and unfamiliar words will encourage candidates to think about the text in terms of performance as well as imagination and subject matter.

The time limit of 4 minutes means that it will be just as important to decide what to leave out as what to include. The talk should have structure, but maintain a relaxed informality directed to the examiner/camera, as though in dialogue rather than lecturing.

For digital and face-to-face exams, candidates will be required to confirm the piece that they have selected for the task.

Grade 7

The candidate gives a prepared talk on how they would use expressive reading skills to bring a set passage of prose or a poem to life. This should include a demonstration of a few short extracts from the text to illustrate their points. The extracts should be read from the page not memorised.

Choose a passage of prose or a poem from the selection provided on the Trinity website at trinitycollege.com/expressive-reading

Prepare a talk which includes text analysis and suggestions for bringing the text to life in performance. The talk should be illustrated with a few extracts read aloud from the text. The extracts should be read from the page not memorised.

Example

The following is an example of a candidate talk in relation to the poem *The Tyger* by William Blake:

Although there is much academic analysis available on this poem, its origins, and meaning, the candidate should consider how the poem may be performed. For example, the talk could respond to the following topics:

- ▶ In relation to the rhythm, rhyme and short stanzas, how would a reading of the poem allow the metre to underpin the performance without dominating it?
- ▶ How does the poet use the device of questioning to build an increasing sense of awe? For example, by repeating the opening stanza but replacing 'could' with 'dare' as a final unanswerable comment on the wonder of creation.
- ▶ The technical challenges of using inflection, emphasis, pause and pace to create crescendos and dynamic changes.

Suitable extracts to illustrate this analysis might include the first and last verse, showing how the changed word affects tone and meaning, and the fourth verse with its incessant questioning, demonstrating ways to counter the dominating rhythm, and create the imagery.

Grade 8

The candidate gives a prepared talk on their approaches to an expressive reading of a set passage of prose, or a poem, or a monologue from a play. This should include a demonstration of a few short extracts from the text to illustrate their points. Choose a passage of prose, a poem or a monologue from the selection provided on the Trinity website at trinitycollege.com/expressive-reading

Prepare a talk which includes text analysis and suggestions for bringing the text to life in performance. The talk should be illustrated with a few extracts read aloud from the text. The extracts should be read from the page not memorised.

Example

The following is an example of a candidate talk in relation to an extract from *Great Expectations* by Charles Dickens. In the extract towards the end of the book, Pip is interrogating Miss Havisham about Estella's parentage. It is just before the fire. Miss Havisham is clearly distressed. 'To see her with her white hair and her worn face kneeling...'

The talk might cover:

- ▶ The vocal challenges of creating two distinct characters in the dialogue and embodying the emotional distress of Miss Havisham.
- ▶ Reference to Dickens' episodic writing structure, building to a dramatic climax at the end of the chapter, and the challenges of building the pace while sustaining breath control and stamina.

To illustrate these points the candidate could read the initial exchange between Pip and Miss Havisham in which she reveals her remorse and despair ('O!... What have I done!') and then contrast that with Miss Havisham's whispered confession towards the end ('She answered in a low whisper and with caution...'). The final paragraph, in which Pip decides to leave is loaded with emotion, and is typical of Dickens' narrative voice and the way he structures his writing ('What more could I hope to do by prolonging the interview...')

Health and safety

Candidates should have a knowledge of basic health and safety. This includes but is not limited to the following:

VOICE AND BODY

- ▶ Ensure that the body and voice are properly warmed up before the 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.
- ▶ Performers 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 candidate individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

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

DATA PROTECTION

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

CUSTOMER SERVICE

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

EXAM INFRINGEMENTS

All exam infringements 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.

Speech and drama resources

A wide range of resources to support teaching and learning is available at trinitycollege.com/drama-resources

Resources are available to support teaching and learning, including advice and content on:

- ▶ Preparing for your exam
- ▶ Performance technique
- ▶ Choosing performance pieces.

Trinity also provides a free online anthology at trinitycollege.com/anthology, which offers a diverse and international range of example pieces, giving teachers and candidates the structure and inspiration needed to build performance programmes.

For further help 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