

# ACTING AND SPEAKING

Qualification Specifications from 2017

Incorporating:

Speech and Drama

Acting

Acting in Pairs

Performing Text

Group Drama

Plays in Production

and Performance Certificates

SPEAKING

ACTING

IMPROVISING

DEVISING

POEMS

SCRIPTS



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Trinity College London

[trinitycollege.com](http://trinitycollege.com)

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### **KEEP UP TO DATE WITH OUR SPECIFICATIONS**

Please check [trinitycollege.com/drama](http://trinitycollege.com/drama) to make sure you are using the latest version of the specifications and for the latest information about our exams.

# Welcome

Welcome to Trinity College London's specifications for graded qualifications in Acting and Speaking and for Performance Certificates.

These qualifications are designed to encourage learners of all levels and abilities and from all countries and cultures to engage with as wide a variety of performance activities and texts as possible. They assess a candidate's understanding of their chosen material, their technical ability and a range of creative skills through live practical assessment.

In order to encourage learners to explore works from their own culture and/or that are of particular interest to them, there is a free choice of performance pieces for all the exams in the Acting and Speaking specifications.

While there is much that remains familiar, our development and review work has resulted in the following changes:

- ▶ Revisions to some of the subject strands
- ▶ Further clarification of the requirements of the subject strands
- ▶ More guidance
- ▶ New regulatory information

There are further developments on the way and this edition represents the first step on that journey.

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

## **ABOUT TRINITY COLLEGE LONDON**

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

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

## **WHY CHOOSE TRINITY?**

Teachers and students choose Trinity because:

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

# Introduction to Trinity's Acting and Speaking qualifications

## OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Acting and Speaking exams provide a structured yet flexible framework for progress, which encourages learners of all levels and abilities to demonstrate their skills in performing and speaking through engaging with as wide a variety of performance activities and texts as possible.

The exams assess performance and speaking skills through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to entry for Trinity's performance diplomas, higher education or employment.

## WHO THE QUALIFICATIONS ARE FOR

Trinity's graded and certificate qualifications in Acting and Speaking are open to all learners, and their content is designed to appeal to people of all ages and backgrounds. There is no requirement for candidates to have passed a lower level or any other qualification before entering for these exams. However, the different levels represent a programme for progressive development, and the outcomes assume mastery of the previous level(s). There is no upper age limit, but the following recommended guidance is provided regarding the minimum age for each stage.

Level	Age of candidate
Initial	5 years and over
Grade 1	7 years and over
Grades 2-3 Foundation Performance Certificate	8 years and over
Grades 4-5 Intermediate Performance Certificate	12 years and over
Grades 6-8 Advanced Performance Certificate	16 years and over

Exams are taken by individuals, as a pair, or in a group of three or more. There is no maximum group size.

## ASSESSMENT AND MARKING

The exams are normally assessed by one examiner who watches the work presented. The examiner writes a report on the extent to which the candidate has met the learning outcomes of the qualification and awards marks in line with the published assessment criteria and attainment descriptors. The attainment descriptors, learning outcomes and assessment criteria for each level can be found at the back of this booklet.

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

Qualification	What candidates receive
Solo grades	Each candidate receives written feedback, marks and, on passing their exam, a certificate.
Pair grades	Candidates are assessed individually. Each candidate receives separate marks and written feedback and, on passing their exam, a certificate.
Group Drama – Devised/Scripts, Plays in Production	The group receives a mark and written feedback recognising its achievement overall. On passing their exam, each group member receives a certificate with their name on, and that of their group or play.
Performance Certificates – Foundation, Intermediate, Advanced	Candidates' performances are awarded Distinction, Merit, Pass, or Below Pass; no numerical marks are awarded. Candidates receive written feedback and, on passing their exam, a certificate.

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

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

**DURATION OF STUDY (TOTAL QUALIFICATION TIME)**

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

<b>Level (solo and pair)</b>	<b>Guided learning hours (GLH)</b>	<b>Independent learning hours (ILH)</b>	<b>Total qualification time (TQT) (hours)</b>
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

**RECOGNITION AND UCAS POINTS**

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

All solo and pair graded qualifications are on the Regulated Qualifications Framework (RQF) and a full set of the regulated titles and numbers for the solo and pair qualifications are on page 9.

The Foundation, Intermediate and Advanced Certificates, and the Group and Production exams focus on performance. They are designed to enable candidates to offer consolidated programmes for assessment. In these exams, examiners will consider the overall achievement of either the solo performer or the group and, as such, these qualifications are unregulated.

In the UK, Trinity's Level 3 (Grades 6-8) solo and pair qualifications in drama 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](http://trinitycollege.com/UCASdrama) for further details.

### **WHERE THE QUALIFICATIONS COULD LEAD**

The Trinity graded and certificate exams in Acting and Speaking offer progression routes towards:

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

### **TRINITY QUALIFICATIONS THAT COMPLEMENT THE ACTING AND SPEAKING QUALIFICATIONS**

- ▶ Graded and certificate exams in Musical Theatre and Performance Arts
- ▶ Graded and certificate exams in Communication Skills

For candidates who have English as a second or additional language:

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

### **OTHER QUALIFICATIONS OFFERED BY TRINITY**

- ▶ Young Performers Certificates (for candidates up to the age of 7 years old)
- ▶ Diplomas in drama and speech subjects
- ▶ Professional Performing Arts Diplomas
- ▶ Speech Communication Arts (currently only available in certain countries)
- ▶ Arts Award (only available in certain countries)
- ▶ Graded, certificate and diploma qualifications in music

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com)

### **HOW TO ENTER**

Guidance and details on how to enter all the qualifications covered in this booklet and mentioned above can be found at [trinitycollege.com](http://trinitycollege.com)

### **A NOTE ON LANGUAGE**

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

Candidates' use of English must be intelligible to the examiner. However, they are not required to conform linguistically to any particular model of pronunciation or usage. We accept that candidates may have distinctive features of pronunciation, grammar or vocabulary that relate to the model familiar to their own culture or language.

### **TIMING OF THE EXAMS**

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

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

**WHAT TO TAKE INTO THE EXAM ROOM**

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

<b>Level</b>	<b>What to take</b>
All grades	<p>Copies (not handwritten) of prepared pieces set out in the original published format and, in the case of poetry, verse or drama, in the writer's original format and lineation.</p> <p>Unless it states otherwise in the exam requirements for the subject strand, all pieces/extracts offered for exams must have been published.</p> <p>Where a piece has been edited, the extract should have the edits clearly marked on it.</p>
Group Drama – Devised Grades 6-8	The full script of plays developed through improvisation.
Advanced level	The whole play from which an extract(s) has been taken.

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

**RECORDING THE EXAMS**

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

# Introduction to Trinity's solo and pair exams

Trinity's solo exams have been designed to support learners as they develop confidence and skills in a range of performance types. Through these exams learners are encouraged to explore a range of material, building performance programmes with which they have a personal engagement, and with increasing autonomy as they progress up the levels.

Trinity's pair exams are designed with the same aims in mind as the solo exams and with the additional opportunity for learners to work with another performer, encouraging rapport and an ability to listen, respond, and work together towards a shared goal.

## SUMMARY OF REQUIREMENTS BY QUALIFICATION

	Speech and Drama	Performing Text	Acting (solo)	Acting in Pairs
Candidate's own writing	✓	✓	✓	
Improvisation			✓	✓
Mime	✓		✓	
Monologue	✓	✓	✓	
Persuasive speech		✓		
Play extract	✓	✓	✓	✓
Poem/verse	✓	✓		
Presentation		✓		
Prose	✓	✓		
Reportage	✓			
Sight reading	✓	✓		
Storytelling	✓	✓		
Discussion to explore understanding	✓	✓	✓	✓

**REGULATED TITLES AND QUALIFICATION NUMBERS**

<b>Regulated title</b>	<b>Qualification number</b>
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**Speech and Drama**

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

**Performing Text**

TCL Entry Level Award in Graded Examination in Performing Text (Initial)	601/0853/8
TCL Level 1 Award in Graded Examination in Performing Text (Grade 1)	501/1956/4
TCL Level 1 Award in Graded Examination in Performing Text (Grade 2)	501/1957/6
TCL Level 1 Award in Graded Examination in Performing Text (Grade 3)	501/1959/X
TCL Level 2 Certificate in Graded Examination in Performing Text (Grade 4)	501/1960/6
TCL Level 2 Certificate in Graded Examination in Performing Text (Grade 5)	501/1961/8
TCL Level 3 Certificate in Graded Examination in Performing Text (Grade 6)	501/2100/5
TCL Level 3 Certificate in Graded Examination in Performing Text (Grade 7)	501/2101/7
TCL Level 3 Certificate in Graded Examination in Performing Text (Grade 8)	501/2087/6

**Acting (solo)**

TCL Level 1 Award in Graded Examination in Acting (Grade 1)	501/1939/4
TCL Level 1 Award in Graded Examination in Acting (Grade 2)	501/1940/0
TCL Level 1 Award in Graded Examination in Acting (Grade 3)	501/1942/4
TCL Level 2 Certificate in Graded Examination in Acting (Grade 4)	501/1943/6
TCL Level 2 Certificate in Graded Examination in Acting (Grade 5)	501/1945/X
TCL Level 3 Certificate in Graded Examination in Acting (Grade 6)	501/2116/9
TCL Level 3 Certificate in Graded Examination in Acting (Grade 7)	501/2117/0
TCL Level 3 Certificate in Graded Examination in Acting (Grade 8)	501/2118/2

**Acting in Pairs**

TCL Level 1 Award in Graded Examination in Acting in Pairs (Grade 1)	501/1936/9
TCL Level 1 Award in Graded Examination in Acting in Pairs (Grade 2)	501/1935/7
TCL Level 1 Award in Graded Examination in Acting in Pairs (Grade 3)	501/1937/0
TCL Level 2 Certificate in Graded Examination in Acting in Pairs (Grade 4)	501/1938/2
TCL Level 2 Certificate in Graded Examination in Acting in Pairs (Grade 5)	501/1941/2
TCL Level 3 Certificate in Graded Examination in Acting in Pairs (Grade 6)	501/2103/0
TCL Level 3 Certificate in Graded Examination in Acting in Pairs (Grade 7)	501/2104/2
TCL Level 3 Certificate in Graded Examination in Acting in Pairs (Grade 8)	501/2105/4

# Acting in Pairs

The Acting in Pairs exams are designed for learners who want to focus on vocal, physical and characterisation skills in dramatic performance together with another performer. Candidates perform and show knowledge and understanding of play extracts from a range of styles and periods, and develop scenes through collaborative improvisation. Unless otherwise stated, there is free choice for the performance pieces. For examples of suitable material at each level, see Trinity's online anthology – [trinitycollege.com/anthology](http://trinitycollege.com/anthology)

## GRADE 1

TOTAL EXAM TIME: **10 MINUTES PLUS 5 MINUTES FOR REPORT WRITING\***

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. <b>EITHER</b> introduce and perform an extract from a play from memory <b>OR</b> introduce and perform a scene developed through improvisation	80	6 minutes
2. Engage in a conversation with the examiner on the performed piece, its meaning and the preparation involved	20	4 minutes

## GRADE 2

TOTAL EXAM TIME: **12 MINUTES PLUS 5 MINUTES FOR REPORT WRITING\***

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. <b>EITHER</b> introduce and perform one or two extracts from a play from memory <b>OR</b> introduce and perform a scene developed through improvisation	80	8 minutes
2. Engage in a conversation with the examiner on the performed piece(s), their meaning and mood, and the preparation involved	20	4 minutes

## GRADE 3

TOTAL EXAM TIME: **14 MINUTES PLUS 5 MINUTES FOR REPORT WRITING\***

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform an extract from a play from memory	40	Tasks 1-2 10 minutes
2. Introduce and perform a contrasting scene developed through improvisation	40	
3. Engage in a conversation with the examiner on the performed pieces, their meaning and mood, and the candidates' ideas about presenting a character	20	4 minutes

\* The timings given for pair exams refer to the duration of the practical exam. Additional time is required between each exam for the examiner to write the two report forms.

## GRADE 4

TOTAL EXAM TIME: **16 MINUTES PLUS 5 MINUTES FOR REPORT WRITING\***

The candidates:

	<b>MAXIMUM MARKS</b>	<b>MAXIMUM TIME</b>
1. Introduce and perform an extract from a play written in a colloquial style from memory	40	Tasks 1-2 12 minutes
2. Introduce and perform a scene developed through improvisation featuring the same characters as those in task 1	40	
3. Engage in a discussion with the examiner on the performed pieces, their context where appropriate, the vocal and physical aspects of characterisation, and the candidates' approach to task 2	20	4 minutes

## GRADE 5

TOTAL EXAM TIME: **18 MINUTES PLUS 5 MINUTES FOR REPORT WRITING\***

The candidates:

	<b>MAXIMUM MARKS</b>	<b>MAXIMUM TIME</b>
1. Introduce and perform an extract from a play with two characters of different status from memory	40	Tasks 1-2 14 minutes
2. Introduce and perform a scene developed through improvisation related to task 1	40	
3. Engage in a discussion with the examiner on the performed pieces, their meaning, their context where appropriate, the writer's use of language and how this contributes to characterisation, and the choices made in their staging	20	4 minutes

## GRADE 6

TOTAL EXAM TIME: **20 MINUTES PLUS 8 MINUTES FOR REPORT WRITING\***

The candidates:

	<b>MAXIMUM MARKS</b>	<b>MAXIMUM TIME</b>
1. Introduce and perform an extract or extracts from a play written in verse or in a non-colloquial style from memory	60	12 minutes
2. Introduce and perform a scene developed through improvisation based on a plot outline provided by the examiner 15 minutes before the exam	20	3 minutes
3. Engage in a discussion with the examiner on the performed pieces, their meaning, context where appropriate, style, preparation and staging, and the challenges of performing verse and/or non-colloquial text	20	5 minutes

\* The timings given for pair exams refer to the duration of the practical exam. Additional time is required between each exam for the examiner to write the two report forms.

## GRADE 7

TOTAL EXAM TIME: **23 MINUTES PLUS 8 MINUTES FOR REPORT WRITING\***

The candidates:

	<b>MAXIMUM MARKS</b>	<b>MAXIMUM TIME</b>
<b>1.</b> Introduce and perform an extract or extracts from a play from memory	30	Tasks 1-2 14 minutes
<b>2.</b> Introduce and perform an extract or extracts from a play contrasting in style and/or period to task 1 from memory	30	
<b>3.</b> Introduce and perform a scene developed through improvisation based on a stimulus provided by the examiner 15 minutes before the exam	20	4 minutes
<b>4.</b> Engage in a discussion with the examiner on the performed pieces, their meaning, context where appropriate, contrasting styles, interpretation, vocal and physical techniques employed, and the possible staging options for the pieces performed in tasks 1 and 2	20	5 minutes

## GRADE 8

TOTAL EXAM TIME: **25 MINUTES PLUS 8 MINUTES FOR REPORT WRITING\***

The candidates:

	<b>MAXIMUM MARKS</b>	<b>MAXIMUM TIME</b>
<b>1.</b> Perform from memory three contrasting duologues on a chosen theme, introduced and linked by relevant commentary as part of the performance	60	16 minutes
<b>2.</b> Improvise in response to a stimulus provided by the examiner	20	4 minutes
<b>3.</b> Engage in a discussion with the examiner on the performed pieces and their selection, meaning, context and interpretation, as well as the rehearsal processes, the vocal and physical techniques employed, and the conditions of original performance and how they may have affected play structure	20	5 minutes

\* The timings given for pair exams refer to the duration of the practical exam. Additional time is required between each exam for the examiner to write the two report forms.

# Introduction to Trinity's group exams

The group exams have been designed to reflect the fact that people participate in the performing arts alongside others and that how they interact with other performers as well as an audience is a skill in itself. Each graded exam in this suite assesses the group's achievements as a whole, and the written feedback and mark awarded will reflect that.

**Group size:** Groups should consist of a minimum of three candidates and there is no restriction on the maximum number.

	<b>GROUP DRAMA – DEVISED</b>	<b>GROUP DRAMA – SCRIPTS</b>	<b>PLAYS IN PRODUCTION</b>
Perform a scene developed through improvisation	✓		
Perform a devised, scripted scene	✓		
Improvisation based on set stimuli	✓		
Perform a scene or play from memory	✓	✓	✓

# Group Drama – Devised

The Group Drama – Devised exams are designed for learners who want to focus on creating and performing original work collaboratively. Candidates perform their own devised pieces as a group.

## INITIAL

TOTAL EXAM TIME: **8 MINUTES**

The candidates:

1. Introduce and perform a scene developed through improvisation based on a story – a brief written or spoken outline of the scene must be given to the examiner before the performance

MAXIMUM MARKS	MAXIMUM TIME
100	8 minutes

## GRADE 1

TOTAL EXAM TIME: **10 MINUTES**

The candidates:

1. Introduce and perform a scene developed through improvisation based on an original, traditional or contemporary (written after 1979) story – a brief written or spoken outline of the scene must be given to the examiner before the performance

MAXIMUM MARKS	MAXIMUM TIME
100	10 minutes

## GRADE 2

TOTAL EXAM TIME: **12 MINUTES**

The candidates:

1. Introduce and perform a scene developed through improvisation based on a song or poem – the text of the song or poem must be given to the examiner before the performance

MAXIMUM MARKS	MAXIMUM TIME
100	12 minutes

## GRADE 3

TOTAL EXAM TIME: **14 MINUTES**

The candidates:

1. Introduce and perform a scene developed through improvisation based on a photograph, drawing, painting or other visual stimulus – a copy of the stimulus must be given to the examiner before the performance

MAXIMUM MARKS	MAXIMUM TIME
100	14 minutes

## GRADE 4

TOTAL EXAM TIME: **16 MINUTES**

The candidates:

1. Introduce and perform a scene developed through improvisation based on a newspaper or magazine article – a copy of the article must be given to the examiner before the performance

MAXIMUM MARKS	MAXIMUM TIME
100	16 minutes

## GRADE 5

TOTAL EXAM TIME: **18 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
<b>1.</b> Introduce and perform a scene developed through improvisation based on one of the following – a brief written outline of the scene must be given to the examiner before the performance: <ul style="list-style-type: none"> <li>▶ Budget Airline</li> <li>▶ The Apprentice</li> <li>▶ Obsession</li> <li>▶ Final Night</li> <li>▶ The Legacy</li> <li>▶ Under Siege</li> </ul>	80	14 minutes
<b>2.</b> Introduce and perform an improvisation related to task 1 on a theme provided by the examiner – candidates are given one minute for preparation	20	4 minutes

## GRADE 6

TOTAL EXAM TIME: **20 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
<b>1.</b> Introduce and perform an original scripted play devised by the group – a script of the play must be given to the examiner before the performance	80	15 minutes
<b>2.</b> Introduce and perform an improvisation related to task 1 on a theme provided by the examiner – candidates are given one minute for preparation	20	5 minutes

## GRADE 7

TOTAL EXAM TIME: **23 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
<b>1.</b> Introduce and perform from memory two contrasting original scripted plays devised by the group – scripts of the plays must be given to the examiner before the performance	80	18 minutes
<b>2.</b> Introduce and perform an improvisation related to one of the scripted plays provided by the examiner – candidates are given one minute for preparation	20	5 minutes

## GRADE 8

TOTAL EXAM TIME: **25 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
<b>1.</b> Introduce and perform from memory two contrasting, original scripted plays devised by the group and linked by commentary as part of the performance – scripts of the plays must be given to the examiner before the performance	80	20 minutes
<b>2.</b> Introduce and perform two improvisations based on stimuli provided by the examiner related to the two scripted plays – candidates are given one minute for preparation	20	5 minutes

# Group Drama – Scripts

The Group Drama – Scripts exams are designed for learners who want to focus on performing scripted work collaboratively. Candidates perform play extracts from a range of periods and styles as a group. Unless otherwise stated, there is free choice for the performance pieces.

## GRADE 3

TOTAL EXAM TIME: **14 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform one or more extracts from a play from memory	100	14 minutes

## GRADE 4

TOTAL EXAM TIME: **16 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform one or more extracts from a play written in a colloquial style from memory	100	16 minutes

## GRADE 5

TOTAL EXAM TIME: **18 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform one or more extracts from a play written in verse or in a non-colloquial style from memory	100	18 minutes

## GRADE 6

TOTAL EXAM TIME: **20 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform one or more extracts from a play written before 1900 from memory	100	20 minutes

## GRADE 7

TOTAL EXAM TIME: **23 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Introduce and perform contrasting extracts from two plays from memory, one written after 1979 and one from an earlier period of drama	100	23 minutes

## GRADE 8

TOTAL EXAM TIME: **25 MINUTES**

The candidates:

	MAXIMUM MARKS	MAXIMUM TIME
1. Perform a programme of extracts from two or more contrasting plays from memory, introduced and linked by relevant commentary as part of the performance	100	25 minutes

# Plays in Production

The Plays in Production exams are designed to assess learners taking part in any role (including backstage and technical roles) as part of a production and who want feedback and recognition for their achievement from an industry professional.

Teachers should choose the right pathway for their production from two options:

## WHOLE PRODUCTION (PATHWAY 1)

This option is for productions where students are participating in every element including performance, costume, lighting, design and sound.

### MARKING

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

## PERFORMANCE (PATHWAY 2)

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

### MARKING

ASSESSMENT AREA	MAXIMUM MARKS
Group dynamic	20
Individual performances	20
Staging	20
Engagement with audience	20
Response to the material	20
<b>Total</b>	<b>100</b>

Please note that where professionals have created the technical elements, then the Performance option (pathway 2) should be selected. Please inform the examiner on arrival as to which pathway has been selected.

## GENERAL INFORMATION

Group size	Groups should be a minimum of three candidates and there is no restriction on the maximum number.
Level of entry	The entire production is entered at one grade.
Exam duration	For the minimum timing for each grade, please see the timings used for Group Drama – Devised/Scripts
Assessment method	An examiner will typically attend a public performance of the production as an audience member. The examiner writes feedback and assigns marks for the selected performance elements using the appropriate assessment areas and criteria (see above and pages 28-29 for details). The total mark assigned will reflect the level of achievement of the group as a whole.

## GRADES 1-8

### PLAYS IN PRODUCTION TASKS

The candidates present for assessment the whole or part of a production of a play or drama performance programme. The production should be intended for – or already have had – public performance in front of an audience.

If the 'Whole Production' option is selected, then the production should feature design and technical elements such as lighting, set, costume, sound, make-up and props.

#### MAXIMUM MARKS

100

#### MAXIMUM TIME

No maximum

# Exam guidance and expectations

## EXAM GUIDANCE FOR ALL ACTING AND SPEAKING QUALIFICATIONS

TOPIC	QUALIFICATION	GUIDANCE
Duration of pieces and performance programmes	All	<p>When compiling their performance programmes, candidates may combine shorter and longer pieces to fit the time allowed.</p> <p>Candidates should ensure that their performances are of sufficient length to allow them the fullest opportunity to demonstrate the skills required.</p> <p>The examiner may ask a candidate to move on to their next task, curtailing a long performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.</p>
Tasks with options	All solo and pair graded exams	Where the exam task offers an <b>EITHER/OR</b> option, unless stated otherwise, the choice is made by the candidate.
Discussion task	All solo and pair graded exams	<p>In all solo and pair exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and aspects of performance skills in conversation/discussion with the examiner. In some exams reference is made to specific subject areas, eg in Speech and Drama (solo) Grade 3 where candidates are asked to demonstrate understanding of the use of pausing and emphasis in the work presented. Candidates will not necessarily be asked questions on all the listed topics.</p> <p>Candidates should be aware that they may be asked questions on topics covered at lower grades in the same subject strand. For example, a Grade 5 Speech and Drama candidate might be asked questions about phrasing and pace which is required at Grade 4.</p>
Audiences	Group Drama – Scripts, Performance Certificates, Plays in Production	<p>For the subject strands listed here, the attendance of an audience is possible. However, an audience's presence must not cause the exam programme to overrun and the examiner should also be informed in advance of the exam day if there is to be an audience. If the exam is to take place at a public centre, then the possibility of an audience attending should be discussed with the Trinity representative in advance.</p> <p>For exams presented to an audience, the examiner should be provided with:</p> <ul style="list-style-type: none"> <li>▶ A performance programme, which should include the order of items, the names of the candidates to be examined and details, if appropriate, of any performed items not to be examined</li> <li>▶ A centrally positioned table so that the examiner can easily observe all that is presented and can write comfortably</li> <li>▶ Sufficient light with which to see to write notes (if the light spillage from the performance area is insufficient, a reading lamp should be provided)</li> <li>▶ A room or private area so that the examiner can write up the exam reports following the performance.</li> </ul>
Dress code	All	There is no set dress code for Trinity Acting and Speaking exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. Unless specified for the exam, there is no need to use costumes, but if candidates wish to make use of them, they should ensure that costume changes between pieces do not cause the exam to overrun.

**GUIDANCE ON THE SELECTION OF MATERIAL**

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

<b>TOPIC</b>	<b>QUALIFICATION</b>	<b>GUIDANCE</b>
Source of material	All	Poems, narrative pieces, monologues and plays from which extracts are taken should have been published. There are also opportunities for candidates to perform their own work (unpublished or published).
Suitability of material	All	The candidate's age, level of maturity and capabilities should be considered carefully when selecting the material.
Extracts from plays and play editing	All	Where candidates are required to perform 'an extract from a play', at Intermediate and Advanced levels this must be a speech/extract from a longer work rather than from a book of speeches/duologues, in order for the candidates to demonstrate understanding of the context of the extract. Play extracts may be edited and subsidiary characters removed to create scenes suitable for performance, but the overarching structure, sense and dramatic development must remain clear. In solo performances, candidates should avoid playing a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not attempt to play multiple characters within a scene unless this is specifically related to the style and content of the play.
Monologues	Acting (solo) Grades 1-3	Where candidates are required to perform 'a monologue' at Foundation level, they may select either a speech from a collection of monologues or an extract from a play.
Reworking of dramatic extracts	Acting (solo)	A scene may be rewritten into the candidate's own words, given a different setting or context, plot points altered or reversed or the entire extract re-imagined from a completely different perspective. Any performance skill or combination of skills may be employed, including acting, mime, dance, movement, song, puppetry, comedy, etc.
Colloquial /non-colloquial	Acting in Pairs, Group Drama	A 'play written in a colloquial style' will typically be written in an informal, conversational style and employ a recognisable idiom contemporary to its period. A 'play written in a non-colloquial style' will typically be written in some form of heightened or stylised language that is outside contemporary idiom. While this might reflect the period in which the play was written (Sophocles, Shakespeare, Congreve, Molière, Wilde) it might also reflect a contemporary writer's preferred style (Steven Berkoff, Tony Harrison, Glyn Maxwell). All verse drama is considered to be 'written in a non-colloquial style'.

**GUIDANCE ON THE SELECTION OF PERFORMANCE MATERIAL BY LEVEL****ENTRY AND FOUNDATION LEVELS (INITIAL, GRADES 1-3)**

Duration and complexity	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 duration of the material should not exceed the stated timings.
Content	The content of the material should go beyond easily recognisable events and stories so that candidates can begin to explore emotions, moods and atmosphere outside their immediate experience (eg from other periods).
Language	The material should contain a variety of expressive vocabulary and a range of syntax, offering some opportunity for interpretative choices.

**INTERMEDIATE LEVEL (GRADES 4-5)**

Duration and complexity	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 duration of the material should not exceed the stated timings.
Content	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.
Language	The material should contain a stylistic variety of language and literary form. It should include subtleties of vocabulary and syntax to provide the opportunity for a variety of approaches and interpretative choices.

**ADVANCED LEVEL (GRADES 6-8)**

Duration and complexity	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 significant authors, past and present, from the field of world literature and selected in line with some stated principles, for example, coverage of different genres and styles, and contrast of theme, setting, character and mood. The duration of the material should not exceed the stated timings.
Content	The material should be concerned with subjects of substance which include some depth of thought, enabling the candidate to engage with complex emotions and universal themes. It should be such as to require analysis and reflection in the preparation of performance, and present challenge in terms of physical and vocal requirements.
Language	The language and syntax of the material should demand considerable understanding of inferred meanings and thoughtful interpretation to reflect subtleties of meaning (eg metaphorical language, irony).

For examples of suitable pieces at each level, see Trinity's online anthology – [trinitycollege.com/anthology](http://trinitycollege.com/anthology)

**GENERAL GUIDANCE ON THE DELIVERY AND PRESENTATION OF TASKS**

<b>TOPIC</b>	<b>QUALIFICATION</b>	<b>GUIDANCE</b>
Delivery of poetry/verse	All	A number of styles may be adopted for the effective speaking of poetry and verse and there are no set rules. The delivery is both a vocal and a physical engagement with an imagined audience. The performance may be enhanced by some relaxed and contained body movements, gestures and facial expressions that stem organically from the context.
Delivery of monologues/ play extracts	All	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.
Division of material between performers for pair and group exams	Acting in Pairs, Group Drama	In pair exams, both candidates must make an equal contribution to all scenes and extracts performed, and to the conversation/discussion with the examiner. In group exams all members of the group should as far as possible be given opportunities to make positive contributions to the performance, although it is recognised that the contributions may not be equal in substance or duration. Scenes or extracts in which one performer dominates the stage throughout should be avoided.
Introducing scenes for pair and group exams	Acting in Pairs, Group Drama	Each scene must be introduced by the candidates before the performance, giving a brief outline of the characters, setting and context.
Duologues in solo exams	All solo qualifications	The second performer is permitted to be in the exam room from the start of the exam, and must leave the room once the performance programme has been completed. The second performer must not be the candidate's teacher, parent or guardian.
Staging devices/ support	All qualifications except Performance Certificates and Plays in Production	Graded exams may be taken with or without the use of costume, scenery, lighting, props or other staging devices. Candidates will not be given additional credit for performing with these. Any props or furniture must be set up and removed within the total time limit allowed for the performance element. If changing facilities are required or candidates are bringing scenery or equipment to a public centre, please obtain approval from the Trinity representative in advance.
Prompting	All	It is not normally permissible for solo or pair candidates to have a prompter present in the exam room. However, group performances may have a prompter off-stage. Examiners will prompt where necessary. The extent to which prompting will affect the mark awarded will depend on how much is required.
Use of voice	All	When performing, candidates should project their voices to fill whatever space is available to an imagined audience, of which the examiner is but a part.
Role gender	All	Candidates can perform male or female roles regardless of their own gender.
Linked programmes	All solo and pair grade qualifications and Group Drama – Scripts	Where a linked programme is required (eg for Grade 8 Speech and Drama), candidates can do this in a variety of ways, for example with original dialogue or excerpts from a poem/speech, or direct audience address.
Mime	Speech and Drama, Acting	Mimes can be delivered in silence or to music/soundscape. A document giving further guidance on mime can be found at <a href="http://trinitycollege.com/drama-support">trinitycollege.com/drama-support</a>

**DELIVERY AND PRESENTATION OF SIGHT READING, STORYTELLING AND IMPROVISATION TASKS**

<b>TOPIC</b>	<b>QUALIFICATION</b>	<b>GUIDANCE</b>
Sight reading	Speech and Drama, Performing Text	Candidates selecting the sight reading option are given approximately 30 seconds to prepare before being asked to read the passage aloud.
Storytelling using pictures or word cards	Speech and Drama	Candidates selecting the storytelling option are given either a picture or a laminated card containing words on which the story is to be based. They are then given approximately 30 seconds to prepare before being asked to begin.
Material given to the candidate before the exam	Acting in Pairs	For tasks where material or stimuli are provided 15 minutes before an exam, candidates must be left alone to prepare for the relevant task. They must not discuss the task or receive guidance from their teacher/guardian during this time.
A passage selected from candidate's own book	Speech and Drama, Performing Text	Where candidates are required to read aloud a passage selected by the examiner from the candidate's 'own book', the book should be at a level of complexity appropriate to the ability of the candidate and the grade.
Stimuli for improvisation tasks	Acting (solo), Acting in Pairs, Group Drama – Devised	These will usually be based on the content and/or context of one of the prepared pieces. For example, to present a character from one of the candidate's prepared pieces in a different situation or in a scenario that might occur just before or just after events of the performed piece. Further guidance on the improvisation tasks can be found at <a href="http://trinitycollege.com/drama-support">trinitycollege.com/drama-support</a>
A 'scene developed through improvisation'	Acting in Pairs, Group Drama – Devised	This should have defined characters, a clear context and some sense of dramatic development. It need not be fully scripted or learnt word for word. Use of narrators should be kept to a minimum. Candidates should be fully familiar with all aspects of such scenes and should have rehearsed them in their final form before the exam.
Responding in role	Acting (solo) Grades 5 and 6	Candidates have the option of responding to questions from the examiner in role of one of the characters from their prepared pieces. The candidate should be prepared to answer questions appropriate to the character at the moment in the play from which the prepared piece is drawn. For example, a candidate who performed Viola's 'ring' speech from <i>Twelfth Night</i> might be asked questions about her (imagined) life up until that minute, both related to factual elements of plot ('How did you get to Illyria?') and to her current emotional state ('How did you feel when Malvolio threw the ring on the ground?')
A modification of one of the prepared pieces	Acting (solo) Grade 8	The candidate is required to work with the examiner on a modification of one of their pieces in another style. The examiner provides a stimulus and works with the candidate to explore performance options. The aim of this task is to offer candidates the opportunity to: <ul style="list-style-type: none"> <li>▶ Demonstrate understanding of one of their chosen extracts</li> <li>▶ Display an imaginative response to a stimulus</li> <li>▶ Demonstrate additional performance skills</li> <li>▶ Demonstrate their ability to work thoughtfully and collaboratively.</li> </ul> For example, a candidate performing an extract from Shakespeare may be asked to perform it again using contemporary speech or as if to a different character.

# Health and safety

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

## **VOICE AND BODY**

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

## **COSTUMES, MAKE-UP, PROPS**

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

## **FACILITIES**

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

## **FIRE**

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

# General guidance and policies

## **SAFEGUARDING AND CHILD PROTECTION**

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

## **EQUAL OPPORTUNITIES**

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

## **REASONABLE ADJUSTMENT**

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

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

## **DATA PROTECTION**

Trinity College London 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](http://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies.

## **CUSTOMER SERVICE**

Trinity College London 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](http://trinitycollege.com/customer-service)

## **EXAM INFRINGEMENTS**

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

## **MALPRACTICE**

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have their registration 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](http://trinitycollege.com/results-enquiry) for full details of our results review and appeals process.

## **CERTIFICATE OF SPECIAL MERIT**

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

To apply for a Certificate of Special Merit, please contact [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Support

Trinity College London is committed to supporting centres, teachers and candidates across the world. Our website is a good source of information and guidance – see [trinitycollege.com/drama](https://trinitycollege.com/drama). There is also an online learning platform at [trinitycollege.com/drama-support](https://trinitycollege.com/drama-support)

You can contact the drama support team at Trinity's central office at [drama@trinitycollege.com](mailto:drama@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide)

# Attainment descriptors

## FOR ALL ACTING AND SPEAKING QUALIFICATIONS

The following table describes the levels of attainment required for the allocation of marks for Distinction, Merit, Pass and Below Pass.

### INITIAL (RQF ENTRY LEVEL)

#### **DISTINCTION (85 OR MORE MARKS)**

Work that demonstrates an imaginative response to the text, conveyed with enthusiasm and some spontaneity. Meaning will be communicated clearly, mainly accurately and expressively. There will be some awareness of an audience. Understanding and a sense of personal interest will be evident in conversation.

#### **MERIT (75-84 MARKS)**

Work that demonstrates a good level of understanding, audibility and vocal clarity, delivered with some confidence and fluency. Pace, pitch and volume may lack sufficient variation and purpose at times to fully sustain an effective performance.

#### **PASS (65-74 MARKS)**

Work that demonstrates a degree of purposeful preparation and some ability to engage an audience. The skills required to invest the material with expressiveness and variety may be limited, but basic audibility and some understanding will be evident.

#### **BELOW PASS (64 AND BELOW MARKS)**

Work in which vocal skills are inadequate to convey meaning effectively. The performance will lack audibility, clarity and/or fluency. Meaning may also be unclear and there may be an apparent reluctance to engage in conversation.

### INTERMEDIATE (GRADES 4-5, RQF LEVEL 2)

#### **DISTINCTION (85 OR MORE MARKS)**

Work that demonstrates a secure, accurate and sustained response to the chosen material. A sense of spontaneity and personal involvement will be achieved through the employment of a wide range of performance skills that engage an audience effectively.

#### **MERIT (75-84 MARKS)**

Work that demonstrates a considerable level of control of the material and a relatively wide range of performance skills. There will be appropriate establishment of mood and character and a level of sensitivity to the needs of an audience.

#### **PASS (65-74 MARKS)**

Work that demonstrates a reasonable control of the chosen material and a range of appropriate performance skills. There will be some attempt to engage an audience and convey a sense of personal involvement in the ideas communicated.

#### **BELOW PASS (64 AND BELOW MARKS)**

Work that may show lack of preparation and control of performance skills (even though some may be evident). At best, the performance may be sporadic in its attempt to communicate effectively.

### FOUNDATION (GRADES 1-3, RQF LEVEL 1)

#### **DISTINCTION (85 OR MORE MARKS)**

Work that demonstrates sustained delivery, some sense of spontaneity and a conscious awareness of an audience. There will be evident command of appropriate technical skills, and a keen awareness of the performance demands and the meaning and quality of the chosen material.

#### **MERIT (75-84 MARKS)**

Work of some originality with a thoughtful and fluent response to the performance demands of the chosen material. A good level of audibility and clarity, enhanced by suitable variations in dynamics, pace and pitch.

#### **PASS (65-74 MARKS)**

Work that demonstrates understanding and learning of the text. Although the range of performance skills may be somewhat limited, there will be basic audibility and clarity and some imaginative response to the chosen material.

#### **BELOW PASS (64 AND BELOW MARKS)**

Work that shows significant limitations in performing, learning and understanding. There may be evidence of inadequate preparation and an inability to relate to the chosen material.

### ADVANCED (GRADES 6-8, RQF LEVEL 3)

#### **DISTINCTION (85 OR MORE MARKS)**

Work that achieves richness and a sense of total performance through a synthesis of advanced performance skills at a level of sustained excellence. Sophistication of interpretation will be demonstrated through a sense of originality and a wholly independent response to the material performed.

#### **MERIT (75-84 MARKS)**

Work that demonstrates understanding through a mature and imaginative commitment to the material. This will result in a performance of some complexity, using a wide range of advanced performance skills effectively.

#### **PASS (65-74 MARKS)**

Work that demonstrates some evidence of mature understanding presented with an element of identification with the material. Performance skills are integrated and used with some assurance.

#### **BELOW PASS (64 AND BELOW MARKS)**

Work in which some skills may be evident but they are insufficiently integrated or contain significant lapses in technical achievement. There may be inadequate preparation and inappropriate response to the material.

# Learning outcomes and assessment criteria

## FOR ALL ACTING AND SPEAKING QUALIFICATIONS EXCEPT PLAYS IN PRODUCTION

### INITIAL (RQF ENTRY LEVEL)

#### Learning outcomes

The learner will:

1. Employ appropriate vocal and physical resources to communicate with an audience
2. Respond appropriately to the content and meaning of the material being presented
3. Adopt and sustain a role using body and space (where appropriate)

#### Assessment criteria

The learner can:

- 1.1 Perform with some awareness of an audience, clearly and generally accurately and with some variations in pace, pitch and volume
- 2.1 Demonstrate evidence of preparation of – and engagement with – contrasting materials both in performance and conversation
- 3.1 Demonstrate some ability to use body and space to complement vocal performance appropriately

### FOUNDATION (GRADES 1-3, RQF LEVEL 1)

#### Learning outcomes

The learner will:

1. Employ appropriate physical and vocal resources to engage an audience through performance
2. Respond to the quality, form and content of the material being presented
3. Adopt and sustain a role using space creatively and effectively

#### Assessment criteria

The learner can:

- 1.1 Produce a performance that demonstrates understanding and thoughtful interpretation with a free and fluent delivery, a sense of spontaneity, and conscious awareness of an audience, sustaining these qualities to the end
- 1.2 Perform from memory, audibly and clearly and mostly accurately
- 2.1 Demonstrate creative engagement with the materials and careful preparation
- 3.1 Create and convey mood (eg humour, fear) through variations in volume, pace and pitch
- 3.2 Make appropriate use of body and space to complement vocal performance

### INTERMEDIATE (GRADES 4-5, RQF LEVEL 2)

#### Learning outcomes

The learner will:

1. Employ appropriate physical and vocal resources to engage an audience through an imaginative and sustained performance
2. Respond sensitively to the quality, form and content of the material being presented
3. Adopt and sustain a role using space creatively and effectively to enhance meaning

#### Assessment criteria

The learner can:

- 1.1 Demonstrate a personal and imaginative interpretation in which there is reasonably consistent application of developing technical skills
- 1.2 Perform in an audible and clear manner with appropriate articulation (eg volume, pitch, pace, rhythm, style, dynamics), leading to a secure, accurate and sustained performance, which also conveys a sense of spontaneity
- 2.1 Support intentions in performance by demonstrating a sound understanding of material
- 2.2 Show clear evidence of sensitivity to and considerable control of the material, which is grounded in effective preparation
- 3.1 Communicate shades of meaning and contrasts, for example, of characterisation and mood
- 3.2 Combine the use of voice, body and space effectively to enhance meaning and interpretation and to engage an audience

### ADVANCED (GRADES 6-8, RQF LEVEL 3)

#### Learning outcomes

The learner will:

1. Employ appropriate integrated physical and vocal resources to engage an audience in a performance that shows a sense of ownership
2. Respond with authority and mature understanding to the quality, form and content of the material being presented
3. Adopt and sustain a role using space creatively and effectively to convey complexity of meaning

#### Assessment criteria

The learner can:

- 1.1 Perform with confidence, clarity and a sense of ownership of the material
- 1.2 Consciously integrate knowledge, understanding and skills in a secure and sustained performance
- 2.1 Demonstrate mature understanding of the material
- 2.2 Demonstrate authority and control through relevant and thorough preparation
- 3.1 Combine skilful and appropriate use of voice, body and space with imaginative response and flair, to engage an audience wholeheartedly
- 3.2 Demonstrate a discriminating and sensitive personal interpretation of the material, which conveys complexity and range of meaning (eg in mood, atmosphere, characterisation, feeling)