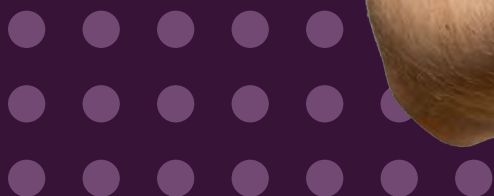


MUSICAL THEATRE

Syllabus specifications for
graded and certificate exams
from September 2023

Face-to-Face and
Digital exam formats



MUSICAL THEATRE SYLLABUS

**Syllabus specifications
for graded exams**

**Face-to-Face and
Digital exam formats**

from September 2023

Charity number England & Wales: 1014792

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CONTENTS

3	/	Welcome
4	/	Introduction to Trinity's digital graded Musical Theatre exams
5	/	Employability and learning skills
6	/	Recognition and progression routes
8	/	Introduction to exam tasks
9	/	Learning outcomes
11	/	Musical Theatre (Solo)
29	/	Musical Theatre (Pair)
47	/	Musical Theatre (Group)
65	/	Musical Theatre in Production
85	/	Reflection task
86	/	Reflection task in Face-to-Face exams
91	/	Reflection task in Digital exams
96	/	Exam guidance
101	/	Health and safety
102	/	General guidance and policies
103	/	Musical Theatre resources

WELCOME

Welcome to Trinity College London's syllabus specifications for Musical Theatre 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 a variety of musical theatre genres. Candidates demonstrate their skills integrating acting, singing and choreographed movement to become the all-round performer through the performance of pieces from published works of musical theatre. Whether solo, pair or group, candidates can bring character and narrative to life through song and movement. 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/musical-theatre

HOW TO ENTER FOR THE MUSICAL THEATRE EXAMS

The Musical Theatre 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/musical theatre 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 passing at Grades 6-8 receive UCAS points.

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

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

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Musical Theatre 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 Musical Theatre grades from Initial to Grade 8 and then on to the diplomas, candidates may enter at any level. There is no requirement to have passed lower grades before entering an exam. There is no upper age limit, but the following age ranges are provided as guidance and show the advised 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 Musical Theatre 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 the specifications to help candidates develop on many levels.

SKILLS	MEANING	HOW TRINITY MUSICAL THEATRE EXAMS SUPPORT THIS
Communication	<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 narrative to an audience.</p> <p>Through the reflection task, candidates develop their skills in responding articulately to set questions, 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 complete a task successfully 	<p>The experience of preparing for both performance and the exam itself can build candidates' belief in themselves and their own abilities.</p>
Teamwork	<ul style="list-style-type: none"> ▶ The ability to work well with people from different disciplines, backgrounds and expertise to accomplish a task or goal 	<p>This collaborative skill is demonstrated throughout the pair and group exams.</p>

RECOGNITION AND PROGRESSION ROUTES

RECOGNITION AND UCAS POINTS

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

All graded solo and pair qualifications are on the Regulated Qualifications Framework (RQF) and a list of the regulated titles and numbers for these qualifications is opposite. Group exams are unregulated because the examiner assesses the overall achievement of the group.

In the UK, these qualifications are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

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

Grade 7

UCAS POINTS

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

Grade 8

UCAS POINTS

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

See trinitycollege.com/UCASdrama for further details.

TIMING OF THE EXAMS

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

The exams are designed to allow sufficient time for setting up and presenting all tasks.

REGULATED TITLES AND QUALIFICATION NUMBERS

Title – Solo exams

Title – Solo exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Musical Theatre (Entry 3) (Solo) (Initial)	603/4967/0

Grade 1: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 1)	501/1976/X
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Grade 2: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 2)	501/1974/6
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Grade 3: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 3)	501/1975/8
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Grade 4: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 4)	501/1977/1
---	------------

Grade 5: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 5)	501/1978/3
---	------------

Grade 6: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 6)	501/2072/4
---	------------

Grade 7: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 7)	501/2074/8
---	------------

Grade 8: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 8)	501/2076/1
---	------------

Title – Pair exams

Title – Pair exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Musical Theatre (Entry 3) (Pair) (Initial)	603/4971/2

Grade 1: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 1)	603/5047/7
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Grade 2: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 2)	603/5048/9
---	------------

Grade 3: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 3)	603/5049/0
---	------------

Grade 4: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 4)	603/5050/7
---	------------

Grade 5: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 5)	603/5051/7
---	------------

Grade 6: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 6)	603/5062/3
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Grade 7: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 7)	603/5063/5
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Grade 8: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 8)	603/5064/7
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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 Musical Theatre offer progression routes towards:

- ▶ Diplomas in performing or teaching offered by Trinity or other awarding organisations
- ▶ Courses in performance 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 and certificate, 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, where appropriate, character, to the audience
Engagement with the material	<ul style="list-style-type: none">▶ The candidate's understanding of the material and its context in terms of character and narrative▶ Candidate's ability to interpret the material through performance choices▶ In solo and pair exams, the candidate's ability to articulate their understanding of the material, and their ability to reflect upon the rehearsal process 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 certificate 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 and certificate 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. The learning outcomes for all grades are listed on pages 9-10.

The examiner will lead the exam and take responsibility for keeping to time, but the candidate must make sure the prepared tasks are presented within the time limit, that they bring in to the exam room all required materials, and that they take responsibility for the set up and removal of equipment within the time provided.

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/song lyrics (not handwritten) of prepared performance pieces set out in the original published format. Where a piece has been edited for the candidate's performance, the edits should be clearly marked in the text provided
- ▶ Grades 6-8 – the score of the songs being performed
- ▶ The title and composer of the song being used for the Connection to the Lyrics tasks
- ▶ For Musical Theatre in Production exams: a programme providing details of what is being performed, who is in the cast and the roles they are playing – including details of those performing backstage roles. Where a candidate has produced a visual for the performance, eg a poster, an image of this should be included either in the programme or as a separate upload.
- ▶ For Musical Theatre (Group) exams: a list of who is in the group and the roles they are playing.

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.

MUSICAL THEATRE (SOLO)

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

- | | |
|------------------------|--|
| Initial-Grade 1 | <ul style="list-style-type: none">▶ Perform simple songs, movement/dance sequences and/or monologues using vocal and physical skills, and showing an awareness of performance space▶ Reflect at a basic level on performance material |
| Grades 2-3 | <ul style="list-style-type: none">▶ Perform songs, movement/dance sequences and/or monologues using vocal variation and physical skills, and showing an awareness of performance space▶ Reflect on performance material |
| Grades 4-5 | <ul style="list-style-type: none">▶ Perform contrasting songs and a spoken word extract accurately using integrated vocal variation and physical skills, and showing an awareness of performance space▶ Perform a song as a monologue, with awareness of the insights this approach to performance provides▶ Reflect on the material and skills used in the performances |
| Grades 6-7 | <ul style="list-style-type: none">▶ Create and perform accurately a short programme of contrasting songs and a spoken word extract, using integrated vocal variation and physical skills, and showing an awareness of performance space▶ Perform the lyrics of a song as a monologue to explore character and material further▶ Reflect on the material and skills used in the performances |
| Grade 8 | <ul style="list-style-type: none">▶ Create and perform accurately a programme of contrasting songs and a spoken word extract, using integrated vocal variation and physical skills, and showing an awareness of performance space▶ Perform the lyrics of a song as a monologue and in a new context that demonstrates an in-depth understanding of the original material and its interpretative possibilities▶ Reflect on the material and skills used in the performances |
-

LEARNING OUTCOMES

MUSICAL THEATRE (PAIR)

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

-
- Initial-Grade 1**
- ▶ Perform simple duets, movement/dance sequences and/or duologues using vocal and physical skills, and showing an awareness of performance space
 - ▶ Reflect at a basic level on performance material
-
- Grades 2-3**
- ▶ Perform duets, movement/dance sequences and/or duologues using vocal variation and physical skills, and showing an awareness of performance space
 - ▶ Reflect on performance material
-
- Grade 4**
- ▶ Perform contrasting duets accurately, using integrated vocal variation and physical skills, and showing an awareness of performance space
 - ▶ Perform a song as a duologue, with awareness of the insights this approach to performance provides
 - ▶ Reflect on the material and skills used in the performances
-
- Grade 5**
- ▶ Perform contrasting duets and a spoken word extract accurately using integrated vocal variation and physical skills, and showing an awareness of performance space
 - ▶ Reflect on the material and skills used in the performances
-
- Grades 6-7**
- ▶ Create and perform accurately a short programme of contrasting duets, and a spoken word extract, using integrated vocal variation and physical skills, and showing an awareness of performance space
 - ▶ Perform the lyrics of a song as a duologue to explore character and material further
 - ▶ Reflect on the material and skills used in the performances
-
- Grade 8**
- ▶ Create and perform accurately a programme of contrasting songs and a spoken word extract using integrated vocal variation, physical skills showing an awareness of performance space
 - ▶ Perform the lyrics of a song as a duologue and in a new context that demonstrates an in-depth understanding of the original material and its interpretative possibilities
 - ▶ Reflect on the material and skills used in the performances
-

MUSICAL THEATRE (GROUP), MUSICAL THEATRE IN PRODUCTION

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

-
- Initial-Grade 8**
- ▶ Perform musical theatre material using integrated vocal variation, physical skills and the performance space as appropriate to the material
 - ▶ Interact and work with others to create a finished programme of work
-

MUSICAL THEATRE (SOLO)

The Musical Theatre (Solo) exams are designed for candidates who want to focus on a variety of musical theatre genres. Candidates demonstrate their skills in acting, singing and movement/dance and their increasing competence in the integration of these skills through the performance of extracts from works of musical theatre/film musicals. Solo and pair candidates 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 of musical theatre/film musicals.

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidate performs ONE song from memory. (<i>maximum time: 2 minutes</i>)</p>	<p>▶ Full details of how to prepare for performance of song tasks are on pages 96-98.</p>	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> ▶ A song ▶ A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 2 minutes</i>)</p>	<p>▶ Full details of how to prepare for performance of songs and movement/dance tasks are on pages 96-98.</p>	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>	<p>▶ Full details of how to prepare for this task and the set questions are on pages 85-95.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music ▶ Perform audibly, clearly and accurately ▶ Demonstrate some ability to use movement/dance 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 with a developing sense of musicality most of the time. There was some imaginative use of vocal and movement/dance 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance 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 and lacked audibility, clarity, accuracy and/or musicality. There was little or no attempt to use movement/dance and 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 (Acting through song)</p> <p>The candidate performs ONE song from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> Full details of how to prepare for performance of song tasks are on pages 96-98. 	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A monologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel. Full details of how to prepare for performance of monologues and movement/dance tasks are on pages 96-98. 	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"> Full details of how to prepare for this task and the set questions are on pages 85-95. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> Sing and move in time with the music Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use movement/dance and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> Demonstrate and communicate understanding of the material and connection with character 	Engagement with the material
<ul style="list-style-type: none"> Demonstrate a competent performance 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 a developing sense of musicality most of the time, and a good use of vocal and movement/dance 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 developing sense of musicality most of the time and some good use of vocal and movement/dance 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 a developing sense of musicality emerging some of the time and some use of vocal and movement/dance 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 and lacked audibility, clarity and accuracy, with little evidence of preparation. There was little or no attempt to move 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 (Acting through song)</p> <p>The candidate performs TWO songs from memory. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs can come from the same or different musicals. ▶ Full details of how to prepare for performance of song tasks are on pages 96-98. 	Each piece is awarded marks out of 30
<p>Task 3: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> ▶ A monologue ▶ A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel. ▶ Full details of how to prepare for performance of monologues and movement/dance tasks are on pages 96-98. 	20
<p>Task 4: 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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the style of the material ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume, to create character and support narrative ▶ Demonstrate the ability to use movement/dance and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and connection with character 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident 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 with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of 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 confidence, communicating a good level of understanding of the material.

-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance 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 with some confidence, communicating a reasonable level of understanding of the material.

-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance 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 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, with little sense of musicality. There was little use of vocal and movement/dance skills within the space and little evidence of preparation.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ 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 (Acting through song)</p> <p>The candidate performs TWO songs from memory. (<i>maximum time: 7 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs must contrast in genre and/or style. ▶ The songs must come from different musicals. ▶ Full details of how to prepare for performance of song tasks are on pages 96-98. 	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> ▶ A monologue ▶ A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel. ▶ Full details of how to prepare for monologue and movement/dance tasks are on pages 96-98. 	<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. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the style of the material ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use movement/dance and space to create character and support narrative 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, connection with character and the use of movement/dance to tell a story ▶ 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 and had a good sense of musicality throughout. There was some expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a secure understanding of the material in the performance.
 - ▶ 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 with a sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance.
 - ▶ 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance 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, 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 and there was limited musicality. There was little use of vocal and movement/dance skills within the space, and little evidence of preparation.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ 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 reflection.

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate performs TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 7 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs must contrast in genre and/or style. ▶ The songs must come from different musicals. ▶ Full details of how to prepare for performance of song tasks are on pages 96-98. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 3: Performance (Scene into song)</p> <p>The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should establish character and story. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The song can come from the same musical as one of those featured in tasks 1-2 or from a different musical. ▶ The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute. ▶ Full details of how to prepare for performance of scene into song tasks are on page 98. 	<p>20</p>
<p>Task 4: Connection to the lyrics</p> <p>The candidate performs from memory the lyrics of ONE of their songs from tasks 1-2 as a monologue. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100. 	<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. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

- ▶ Sing and move in time with the music, engaging with the style of the material
- ▶ Integrate vocal and movement/dance skills to deliver a clear and accurate performance
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space

Technical skills

- ▶ Demonstrate and communicate understanding of the material, technique and connection with character
- ▶ Demonstrate some choices of interpretation

Engagement with the material

- ▶ Demonstrate a confident, secure and accurate performance, communicating meaning and mood, with an awareness of audience

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative. There were imaginative choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ 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 with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was some good use of integrated vocal and movement/dance skills within the space 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.
 - ▶ There was an ability to engage the 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, with musicality and physical engagement and a sense of fluency some of the time. There was some use of integrated vocal and movement/dance 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.
 - ▶ 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, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills within the space was demonstrated.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance
 - ▶ 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

Tasks 1-2: Performance (Acting through song)

The candidate performs TWO contrasting songs from memory, integrating movement/dance as each piece requires.
(*maximum time: 8 minutes*)

- ▶ The songs must contrast in genre and/or style.
- ▶ The songs must come from different musicals.
- ▶ Full details of how to prepare for performance of song tasks are on pages 96-98.

Each piece is awarded marks out of 20

Task 3: Performance (Scene into song)

The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should develop character and story.
(*maximum time: 3 minutes*)

- ▶ The song must come from a different musical to those featured in tasks 1-2.
- ▶ The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute.
- ▶ Full details of how to prepare for performance of scene into song tasks are on page 98.

20

Task 4: Connection to the lyrics

The candidate performs from memory the lyrics of ONE of the songs from tasks 1-2 as a monologue.
(*maximum time: 3 minutes*)

- ▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100.

20

Task 5: Reflection

The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection.
(*maximum time: 4 minutes*)

- ▶ Full details of how to prepare for this task and the set questions are on pages 85-95.

20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- ▶ Sing and move in time with the music, engaging with the style of the material
- ▶ Integrate vocal and movement/dance skills to deliver an imaginative and accurate performance
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space

Technical skills

- ▶ Demonstrate and communicate understanding of the material, technique and connection with character
- ▶ Demonstrate clear choices of interpretation

Engagement with the material

- ▶ Demonstrate a confident, sustained and accurate performance
- ▶ Demonstrate ability to engage the audience, communicating meaning and mood

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate, with a strong sense of musicality, physical engagement and a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space and 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.
 - ▶ 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 with a good sense of musicality, physical engagement and fluency most of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space and 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.
 - ▶ 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 with musicality, physical engagement and a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space and 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 engaged the audience, communicating meaning and mood with an 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, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
 - ▶ 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 1-2: Performance (Acting through song)</p> <p>The candidate introduces and performs from memory a short, continuous programme of TWO songs, integrating movement/dance as each piece requires. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs must come from different musicals and contrast in genre and/or style. ▶ Full details of how to prepare for performance of programmes and song tasks are on pages 96-98. 	Each piece is awarded marks out of 20
<p>Task 3: Performance (Scene into song)</p> <p>The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should develop character and story. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The song must contrast in genre and/or style from those performed in tasks 1-2. ▶ The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute. ▶ Full details of how to prepare for performance of scene into song tasks are on page 98. 	20
<p>Task 4: Connection to the lyrics</p> <p>The candidate performs from memory the lyrics of ONE of the songs from tasks 1-2 as a monologue set in a different environment. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for connection to the lyrics tasks are on pages 98-100. 	20
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of and an imaginative connection to the material and character ▶ Demonstrate and communicate a clear understanding of the material and technique including being able to reflect on own performance with some maturity ▶ Demonstrate clear and creative choices of interpretation 	Engagement with the material
<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 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately and creatively within the space, with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. A secure connection with the character was sustained throughout.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance.
 - ▶ There was a confident ability to engage the audience and 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 movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative. There was some control of technical abilities, and clear and creative choices of interpretation. A secure connection with the character was demonstrated most of the time.
 - ▶ The candidate demonstrated some mature understanding of the material and technique in the performance.
 - ▶ 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 movement/dance skills used accurately and with some imagination within the space, with musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ There was some confidence in engaging the audience with an appearance of ease in 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 movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character.
- ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
- ▶ 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 introduces and performs from memory a continuous programme of THREE contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt can be taken either from the original published musical theatre work or devised by the candidate and should develop character and story. All of the songs should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 13 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute. ▶ The songs must contrast in genre and/or style. ▶ Full details of how to prepare for performance of programmes, song and scene into song tasks are on pages 96-98. ▶ One of the performance pieces can include an additional performer. ▶ One of the performance pieces can be an original, unpublished work – full details of how to use unpublished material are on pages 97. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Connection to the lyrics</p> <p>The candidate performs from memory the lyrics of ONE of the songs from tasks 1-3 as a monologue set in a different environment and conveying a different emotion.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for connection to the lyrics tasks are on pages 98-100. 	<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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to create and sustain character and deliver an imaginative and accurate programme ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space ▶ Demonstrate a creative response to the specific challenges of a range of material 	<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 ▶ Demonstrate some persuasive choices of interpretation ▶ Demonstrate understanding of and an imaginative connection to the material and character 	<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 vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold and original choices of interpretation. A sensitive connection with character was sustained throughout.
 - ▶ The candidate demonstrated a comprehensive understanding of the material and technique in the performance.
 - ▶ There was an assured ability to engage the audience with an appearance of ease and authority in delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the 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 movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with character was sustained most of the time.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the the work with confidence and maturity, communicating a some in-depth understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with character was sustained some of the time.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ 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 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 movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ 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

Tasks 1-4: Performance

The candidate introduces and performs from memory a continuous programme of FOUR contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt of the scene into song can be taken either from the original published musical theatre work or devised by the candidate and should develop character and story. The programme should feature the integration of acting, singing and movement/dance.

(maximum time: 14 minutes)

- ▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute.
- ▶ The pieces must contrast in genre and/or style.
- ▶ Full details of how to prepare for performance of programmes, song and scene into song tasks are on page 96-98.
- ▶ One of the performance pieces can include an additional performer.
- ▶ One of the performances can be an original, unpublished piece.
- ▶ Full details of how to use unpublished material are on page 97.
- ▶ Full details of how to prepare for this task are on pages 96-98.

Each piece is awarded marks out of 15

Task 5: Connection to the lyrics

The candidate performs from memory the lyrics of ONE of the songs from tasks 1-4 as a monologue in a new context that explores a different interpretation.

(maximum time: 4 minutes)

- ▶ Full details of how to prepare for connection to the lyrics tasks are on pages 98-100.

20

Task 6: Reflection

The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection

(maximum time: 7 minutes)

- ▶ Full details of how to prepare for this task and the set questions are on pages 85-95.

20

ASSESSMENT CRITERIA

During the exam, the candidate will:

- ▶ Integrate vocal and movement/dance skills within a range of material, leading to an imaginative programme that is cohesively linked
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space
- ▶ Demonstrate a creative response to the specific challenges of a range of material
- ▶ Demonstrate and communicate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices
- ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership
- ▶ Demonstrate a clear understanding of character
- ▶ Demonstrate a sustained, coherent and fluent performance of depth and originality
- ▶ Demonstrate a confident ability to engage the audience with authority and communicating meaning and mood

Technical skills

Engagement with the material

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately and creatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout.
 - ▶ The candidate demonstrated a comprehensive and insightful understanding of the material and technique in the performance.
 - ▶ 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, demonstrating 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 movement/dance skills used accurately and imaginatively within the space, with musicality 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. There was an authentic connection with character most of the time.
 - ▶ The candidate demonstrated an in-depth understanding of the material and technique in the performance.
 - ▶ 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 movement/dance skills used accurately within the space, with musicality 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. There was an authentic connection with character some of the time.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
 - ▶ 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 movement/dance 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 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.

MUSICAL THEATRE (PAIR)

The Musical Theatre (Pair) exams are designed for candidates who want to focus on their musical theatre skills, working with another performer. Candidates demonstrate their skills in acting, singing and movement/dance and their increasing competence in the integration of these skills through the performance of extracts from works of musical theatre/film musicals and devised scenes. Candidates additionally demonstrate their understanding of their performances through a reflection. In pair exams, both candidates must make an equal contribution to all performances and the reflection. Each candidate will receive marks and feedback on their performance and, if successful, a certificate. There is free choice for the performance pieces. Unless otherwise stated, all performance pieces should be drawn from published works of musical theatre/film musicals.

INITIAL

EXAM DURATION

8 minutes

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (maximum time: 4 minutes)</p>	<p>▶ Full details of how to prepare for performance of song tasks are on pages 96-98.</p>	60
<p>Task 2: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (maximum time: 4 minutes)</p>	<p>▶ Full details of how to prepare for this task and the set questions are on pages 85-95.</p>	40

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music ▶ Perform audibly, clearly and accurately ▶ Demonstrate some ability to use movement/dance 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 shared performance with a basic awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate with a sense of musicality most of the time. There was some imaginative use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance.
 - ▶ There was some awareness of audience and competence in delivering a shared 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 with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some communication between the candidates.
 - ▶ 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 shared 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there were moments of communication between the candidates.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a shared performance.
 - ▶ The candidate reflected on the work, communicating some understanding of the material.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity, accuracy and musicality. There was little or no attempt to use movement/dance skills within the space and limited communication between the candidates.
 - ▶ 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

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> Full details of how to prepare for performance of song tasks are on pages 96-98. 	40
<p>Task 2: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> A duologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel. Full details of how to prepare for performance of duologues and movement/dance tasks are on pages 96-98. 	40
<p>Task 3: Reflection</p> <p>The candidates demonstrate 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"> Full details of how to prepare for this task and the set questions are on pages 85-95. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> Sing and move in time with the music Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use movement/dance and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> Demonstrate and communicate understanding of the material, connection with character and of how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> Demonstrate a competent shared performance 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 a sense of musicality most of the time, and a good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a secure communication between the candidates.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.
 - ▶ The candidate reflected on the work with some confidence, communicating a clear understanding of the material and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some developing sense of musicality most of the time and some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a secure communication between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
 - ▶ The candidate reflected on the work, communicating a reasonable understanding of the material and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was a developing sense of musicality some of the time and some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of secure communication between the candidates.
 - ▶ The candidate demonstrated some understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and some confidence in delivering a shared performance some of the time.
 - ▶ The candidate reflected on the work, communicating some understanding of the material and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant, lacked audibility, clarity and accuracy to the text/outline. There was little or no attempt to move within the space and/or limited communication between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was little or no awareness of audience.
 - ▶ The candidate communicated limited understanding of the material in the reflection and of how the characters relate to each other.

GRADE 2

EXAM DURATION

12 minutes

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> Full details of how to prepare for performance of song tasks are on pages 96-98. 	40
<p>Task 2: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> A duologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel. Full details of how to prepare for performance of duologues and movement/dance tasks are on pages 96-98. 	40
<p>Task 3: Reflection</p> <p>The candidates demonstrate 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"> Full details of how to prepare for this task and the set questions are on pages 85-95. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> Sing and move in time with the music, engaging with the styles Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use movement/dance and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> Demonstrate and communicate understanding of the material, connection with character and of how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> Demonstrate a confident shared 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, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there was efficient communication between the candidates.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a good level of understanding of the material and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there was some efficient communication between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable understanding of the material and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate, with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there were moments of efficient communication between the candidates.
 - ▶ The candidate demonstrated some understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating some understanding of the material and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy with little sense of musicality. There was little use of vocal and movement/dance skills within the space, little evidence of preparation and little or no communication between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material in performance and of how the characters relate to each other.
 - ▶ There was limited awareness of audience.
 - ▶ The candidate communicated a limited understanding of the material in the reflection and of how the characters relate to each other.

GRADE 3

EXAM DURATION

14 minutes

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates perform TWO songs from memory. (<i>maximum time: 7 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs must contrast in genre and/or style. ▶ The songs must come from different musicals. ▶ Full details of how to prepare for performance of song tasks are on pages 96-98. 	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> ▶ A duologue ▶ A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel. ▶ Full details of how to prepare for performance of duologues and movement/dance tasks are on pages 96-98. 	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidates demonstrate 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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use movement/dance and space to create character and support narrative 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, connection with character, use of movement/dance to tell a story and how the characters relate to each other ▶ Demonstrate some choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident shared 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 good sense of musicality throughout. There was some expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a confident communication between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some confident communication between the candidates.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a good awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected with some confidence on the work, communicating a good level of understanding of the material and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of confident communication between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance and how the characters relate to each other.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance 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 of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy and there was limited musicality. There was little use of vocal and movement/dance skills within the space, and little evidence of preparation. There was little communication between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.
 - ▶ The candidate communicated a limited understanding of the material in the reflection and of how the characters relate to each other.

GRADE 4

EXAM DURATION

16 minutes

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates perform TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The songs must contrast in genre and/or style. ▶ The songs must come from different musicals. ▶ Full details of how to prepare for performance of song tasks are on pages 96-98. 	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Connection to the lyrics</p> <p>The candidates perform from memory the lyrics of one of the songs from tasks 1-2 as a duologue. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100. 	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidates demonstrate 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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Integrate vocal and movement/dance skills to deliver a clear and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, technique, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate shared 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 with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative. There were imaginative choices of interpretation and good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an ability to engage the audience, communicating meaning and mood delivering a shared performance 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 and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was some good use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative and clear choices of interpretation. There was some good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance 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 and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate, with musicality, physical engagement and a sense of fluency some of the time. There was some use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative, and some clear choices of interpretation. There were moments of good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance 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 and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated and there was limited communication between the candidates.
 - ▶ The candidate demonstrated little understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique and how the characters relate to each other.

GRADE 5

EXAM DURATION

18 minutes

Face-to-Face exams: plus 5 minutes for examiner's report writing

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

Tasks 1-2: Performance (Acting through song)

The candidates perform TWO contrasting songs from memory, integrating movement/dance as each piece requires.

(maximum time: 10 minutes)

- ▶ The songs must contrast in genre and/or style.
- ▶ The songs must come from different musicals.
- ▶ Full details of how to prepare for performance of song tasks are on pages 96-98.

Each piece is awarded marks out of 30

Task 3: Performance (Scene into song)

The candidates perform from memory a duologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidates. Both the spoken text and the song should develop character and story.

(maximum time: 4 minutes)

- ▶ The song must come from a different musical to those featured in tasks 1-2.
- ▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song.
- ▶ Full details of how to prepare for performance of scene into song tasks are on page 98.

20

Task 4: Reflection

The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection.

(maximum time: 4 minutes)

- ▶ Full details of how to prepare for this task and the set questions are on pages 85-95.

20

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Sing and move in time with the music, engaging with the styles
- ▶ Integrate vocal and movement/dance skills to create and sustain character to deliver an imaginative and accurate performance
- ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative

Technical skills

- ▶ Demonstrate and communicate understanding of the material and technique, connection with character and of how the characters relate to each other
- ▶ Demonstrate clear choices of interpretation

Engagement with the material

- ▶ Demonstrate a confident, sustained and accurate shared performance
- ▶ Demonstrate ability to engage the audience, communicating meaning and mood

Performance & audience awareness



ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented by the candidate was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and a convincing communication and rapport between the candidates.
- ▶ The candidate demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease and assurance, delivering a secure and accurate shared performance throughout.
- ▶ The candidate reflected with confidence on the work, communicating a mature understanding of the material and technique and of how the characters relate to each other.

Merit

- ▶ The work presented by the candidate was audible, clear and accurate with a good sense of musicality, physical engagement and fluency most of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and some convincing communication and rapport between the candidates.
- ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was a confident ability to engage the audience, communicating meaning and mood, with an appearance of ease, delivering a secure and accurate shared performance most of the time.
- ▶ The candidate reflected on the work with some confidence, communicating a secure understanding of the material and technique and of how the characters relate to each other.

Pass

- ▶ The work presented by the candidate was audible, clear and accurate with musicality, physical engagement and a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space and with control to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.
- ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ The candidate engaged the audience, communicating meaning and mood with an appearance of ease and confidence, delivering a secure and accurate shared performance some of the time.
- ▶ The candidate reflected on the work, communicating a good level of understanding of the material and technique and of how the characters relate to each other.

Below Pass

- ▶ The work presented by the candidate lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated. There was limited communication between the candidates.
- ▶ The candidate demonstrated limited understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.
- ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique and of how the characters relate to each other.

GRADE 6

EXAM DURATION

20 minutes

Face-to-Face exams: plus 8 minutes for examiner's report writing

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

Tasks 1-2: Performance (Acting through song)

The candidates introduce and perform from memory a short, continuous programme of TWO songs, integrating movement/dance as each piece requires.

(maximum time: 8 minutes)

▶ The songs must come from different musicals and contrast in genre and/or style.

▶ Full details of how to prepare for performance of programmes and song tasks are on pages 96-98.

Each piece is awarded marks out of 20

Task 3: Performance (Scene into song)

The candidates perform from memory a duologue/dramatic extract which then moves into a song. The spoken excerpt will be from an original published theatre work or devised by the candidates. Both the spoken text and the song should develop character and story.

(maximum time: 4 minutes)

▶ The song must contrast in genre and/or style from those performed in tasks 1-2.

▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song.

▶ Full details of how to prepare for performance of scene into song tasks are on page 98.

20

Task 4: Connection to the lyrics

The candidates perform from memory the lyrics of ONE of their songs from tasks 1-2 as a duologue set in a different environment.

(maximum time: 3 minutes)

▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100.

20

Task 5: Reflection

The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection.

(maximum time: 5 minutes)

▶ Full details of how to prepare for this task and the set questions are on pages 85-95.

20

ASSESSMENT CRITERIA

During the exam, the candidates will:

▶ Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance

▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative

▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space

Technical skills

▶ Demonstrate and communicate connection with character and understanding of the material and of how the characters relate to each other

▶ Demonstrate and communicate a clear understanding of the material and technique, including being able to reflect on own performance with some maturity

▶ Demonstrate clear and creative choices of interpretation

Engagement with the material

▶ Demonstrate a confident, sustained and accurate shared performance

▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood

Performance & audience awareness

**ATTAINMENT DESCRIPTORS**

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately and creatively within the space, with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. A secure connection with the character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience with an appearance of ease and assurance, delivering a secure and accurate shared performance throughout.
 - ▶ The candidate reflected on the work in a thoughtful and considered way, communicating a mature understanding of the material and technique and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative. There was some control of technical abilities, and clear and creative choices of interpretation. A secure connection with the character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated some mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
 - ▶ The candidate reflected on the work with some maturity, communicating a secure understanding of the material.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and movement/dance skills used accurately, with some imagination within the space, with musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time. There were moments of accomplished communication between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was some confidence in engaging the audience with an appearance of ease in delivering a secure and accurate shared performance some of the time.
 - ▶ The candidate reflected on the work, communicating a secure understanding of the material and technique and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate, while demonstrating some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was limited communication between the candidates.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a lack of confidence in communicating with the audience and/or in delivering a shared 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 and of how the characters relate to each other.

GRADE 7

EXAM DURATION

23 minutes

Face-to-Face exams: plus 8 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidates introduce and perform from memory a continuous programme of THREE contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt can be taken either from the original published musical theatre work or devised by the candidates and should develop character and story. All of the songs should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 13 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song. ▶ The songs must contrast in genre and/or style. ▶ Full details of how to prepare for performance of programmes, song and scene into song tasks are on pages 96-98. ▶ One of the performance pieces can be an original, unpublished work – full details of how to use unpublished material are on pages 97. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Connection to the lyrics</p> <p>The candidates perform from memory the lyrics of ONE of the songs performed in tasks 1-3 as a duologue set in a different environment and conveying a different emotion.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidates demonstrate 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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to create and sustain character and deliver an imaginative and accurate programme ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space ▶ Demonstrate a creative response to the specific challenges of a range of material 	<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 ▶ Demonstrate some persuasive choices of interpretation ▶ Demonstrate a clear understanding of character and of how the characters relate to each other 	<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 vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold and original choices of interpretation. A sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.
- ▶ The candidate demonstrated a comprehensive understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was an assured ability to engage the audience with an appearance of ease and authority in delivering a secure and accurate shared performance throughout.
- ▶ The candidate reflected on the work with confidence and maturity, communicating an in-depth understanding of the material and technique and of how the characters relate to each other.

Merit

- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with character was sustained most of the time. There was some skilful and natural communication between the candidates.
- ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance throughout.
- ▶ The candidate reflected on the the work with confidence and maturity, communicating some in-depth understanding of the material and technique and of how the characters relate to each other.

Pass

- ▶ The work presented by the candidate demonstrated a range of integrated vocal and movement/dance skills used accurately and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with character was sustained some of the time. There were moments of skilful communication between the candidates.
- ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
- ▶ The candidate reflected on the work with some confidence and maturity, communicating a secure understanding of the material and technique and of how the characters relate to each other.

Below Pass

- ▶ The work presented by the candidate, while showing some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates.
- ▶ The candidate demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a shared 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 and of how the characters relate to each other.

GRADE 8

EXAM DURATION

25 minutes

Face-to-Face exams: plus 8 minutes for examiner's report writing

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-4: Performance</p> <p>The candidates introduce and perform from memory a continuous programme of FOUR contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt of the scene into song can be taken either from the original published musical theatre work or devised by the candidates and should develop character and story. The programme should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 14 minutes)</i></p>	<ul style="list-style-type: none"> ▶ The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song. ▶ The songs must contrast in genre and/or style. ▶ Full details of how to prepare for performance of programmes, song and scene into song tasks are on pages 96-98. ▶ One of the performance pieces can be an original, unpublished work – full details of how to use unpublished material are on page 97. 	<p>Each piece is awarded marks out of 15</p>
<p>Task 5: Connection to the lyrics</p> <p>The candidates perform from memory the lyrics of ONE of their songs from tasks 1-4 as a duologue in a new context that explores a different interpretation.</p> <p><i>(maximum time: 4 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance of connection to the lyrics tasks are on pages 98-100. 	<p>20</p>
<p>Task 6: Reflection</p> <p>The candidates demonstrate 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"> ▶ Full details of how to prepare for this task and the set questions are on pages 85-95. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and movement/dance skills within a range of material, leading to an imaginative programme that is cohesively linked ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space ▶ Demonstrate a creative response to the specific challenges of a range of material 	<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 to clearly articulate artistic choices ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership ▶ Demonstrate a clear understanding of character and of how the characters relate to each other 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority and 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 and integrated vocal and movement/dance skills used accurately and creatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection to character throughout. There was an excellent rapport and seemingly natural communication between the candidates.
- ▶ The candidate demonstrated a comprehensive and insightful understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was an assured ability to engage the audience, delivering a secure and accurate shared 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 and of how the characters relate to each other.

Merit

- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and movement/dance skills used accurately and imaginatively within the space, with musicality 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. There was an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.
- ▶ The candidate demonstrated an in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was an assured ability to engage the audience, delivering a secure and accurate shared 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 and of how the characters relate to each other.

Pass

- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and movement/dance skills used accurately within the space, with musicality 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. There was authentic connection with character some of the time. There were moments of excellent rapport and natural communication between the candidates.
- ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance with authority some of the time.
- ▶ The candidate reflected on the work confidently, communicating some in-depth understanding of the material and technique and of how the characters relate to each other.

Below Pass

- ▶ The work presented by the candidate, while showing some vocal and movement/dance 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. There was ineffective rapport between the candidates.
- ▶ The candidate demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
- ▶ 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 and of how the characters relate to each other.

MUSICAL THEATRE (GROUP)

The Musical Theatre (group) exams are designed to reflect the fact that candidates most often work collaboratively and that how they interact with other performers as well as an audience is a skill in itself. Working collaboratively, candidates develop and perform programmes of work from musical theatre/film musicals that demonstrate their skills in acting, singing and movement/dance and their increasing competence in the integration of these skills. There is free choice for the performance pieces. The minimum number of candidates in a group is three. There is no maximum number.

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

Task 1: Performance

The candidates deliver a performance from memory of acting, singing and movement/dance.

(maximum time: 8 minutes)

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Sing and move in time with the music
- ▶ Perform audibly, clearly and accurately
- ▶ Demonstrate some ability to use movement/dance and space as appropriate for the material

Technical skills

- ▶ Demonstrate understanding of the material

Engagement with the material

- ▶ Demonstrate a competent shared performance with a basic awareness of audience

Performance & audience awareness



ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a sense of musicality, most of the time. There was some imaginative use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ The candidates demonstrated a clear understanding of the material in the performance.
 - ▶ There was some awareness of audience and competence in delivering a shared performance.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ The candidates demonstrated a reasonably secure understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a shared performance.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there were moments of communication between the candidates.
 - ▶ The candidates demonstrated some understanding of the material in the performance.
 - ▶ There was a basic awareness of audience.
-
- Below Pass**
- ▶ The work presented by the candidates was hesitant and lacked audibility, clarity, accuracy to the text/outline and/or musicality. There was little or no attempt to use movement/dance skills within the space and limited communication between the candidates.
 - ▶ The candidates demonstrated little or no understanding of the material in the performance.
 - ▶ There was little or no awareness of audience.

GRADE 1

EXAM DURATION

10 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates deliver a performance from memory of acting, singing and movement/dance.

(maximum time: 10 minutes)

FURTHER INFORMATION

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Sing and move in time with the music
- ▶ Perform audibly, clearly and accurately
- ▶ Demonstrate variations in pace, pitch and volume to create character and narrative
- ▶ Demonstrate the ability to use movement/dance and space to create character and narrative

Technical skills

- ▶ Demonstrate connection with character and understanding of the material and of how the characters relate to each other

Engagement with the material

- ▶ Demonstrate some confidence in delivering a shared performance communicating meaning, with an awareness of audience

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a secure communication between the candidates.
 - ▶ The candidates demonstrated a clear understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline most of the time. There was a developing sense of musicality most of the time and some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates.
 - ▶ The candidates demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline some of the time. There was a developing sense of musicality some of the time and some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of secure communication between the candidates.
 - ▶ The candidates demonstrated some understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and some confidence in delivering a shared performance some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline. There was little or no attempt to move within the space and/or limited communication between the candidates.
 - ▶ The candidates demonstrated little or no understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was little or no awareness of audience.

GRADE 2

EXAM DURATION

12 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates deliver a performance from memory of acting, singing and movement/dance in approximately equal measure.
(*maximum time: 12 minutes*)

FURTHER INFORMATION

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece or pieces performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use movement/dance and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and of how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident shared performance communicating meaning, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there was efficient communication between the candidates.
 - ▶ The candidates demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there was some efficient communication between the candidates.
 - ▶ The candidates demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance most of the time.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline some of the time, with a developing sense of musicality. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there were moments of efficient communication between the candidates.
 - ▶ The candidates demonstrated some understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience and confidence in delivering a shared performance some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline, with little sense of musicality. There was little use of vocal and movement/dance skills within the space, little evidence of preparation and little or no communication between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was limited awareness of audience.

GRADE 3

EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory of acting, singing and movement/dance in approximately equal measure.</p> <p><i>(maximum time: 14 minutes)</i></p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance tasks are on pages 96-98. ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97. 	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use movement/dance and space to create character and narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident shared performance communicating meaning, with an awareness of audience 	Performance & audience awareness



ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline and had a good sense of musicality throughout. There was some expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a confident communication between the candidates.
 - ▶ The candidates demonstrated a secure understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some confident communication between the candidates.
 - ▶ The candidates demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was a good awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of confident communication between the candidates.
 - ▶ The candidates demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline and there was limited musicality. There was little use of vocal and movement/dance skills within the space and little evidence of preparation. There was little communication between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 16 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance tasks are on pages 96-98. ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97. 	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Integrate a range of vocal and movement/dance skills to deliver a clear and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure and relevance to the performance pieces with awareness of the performance space 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate shared performance communicating meaning and mood, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were imaginative choices of interpretation and good communication and rapport between the candidates.
 - ▶ The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was some good use of integrated vocal and movement/dance skills within the space used to support characterisation and/or narrative and clear choices of interpretation. There was some good communication and rapport between the candidates.
 - ▶ The candidates demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline, with musicality and physical engagement some of the time. There was some use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative, and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates.
 - ▶ The candidates demonstrated a reasonable understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates lacked audibility, clarity, accuracy to the text/outline and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills within the space was demonstrated and there was limited communication between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance.

GRADE 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates deliver a performance from memory integrating acting, singing and movement/dance.

(maximum time: 18 minutes)

FURTHER INFORMATION

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Sing and move in time with the music, engaging with the styles
- ▶ Integrate vocal and movement/dance skills to realise an imaginative and accurate performance
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space

Technical skills

- ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other
- ▶ Demonstrate clear choices of interpretation

Engagement with the material

- ▶ Demonstrate a confident, sustained and accurate shared performance
- ▶ Demonstrate ability to engage the audience, communicating meaning and mood

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a strong sense of musicality, physical engagement and a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space, with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and a convincing communication and rapport between the candidates.
 - ▶ The candidates demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate shared performance throughout.
-
- Merit**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with a good sense of musicality, physical engagement and fluency most of the time. Integrated and expressive vocal modulation and imaginative movement/dance 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 and some convincing communication and rapport between the candidates.
 - ▶ The candidates demonstrated a secure of understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate shared performance most of the time.
-
- Pass**
- ▶ The work presented by the candidates was audible, clear and accurate to the text/outline with musicality, physical engagement and a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative movement/dance 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 and there were moments of convincing communication and rapport between the candidates.
 - ▶ The candidates demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidates engaged the audience, communicating meaning and mood with an appearance of ease and confidence, delivering a secure and accurate shared performance some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates lacked audibility, clarity, accuracy to the text/outline and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills within the space was demonstrated. There was limited communication between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.

GRADE 6

EXAM DURATION

20 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates deliver a performance from memory integrating acting, singing and movement/dance.

(maximum time: 20 minutes)

FURTHER INFORMATION

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space

Technical skills

- ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other
- ▶ Demonstrate clear and creative choices of interpretation

Engagement with the material

- ▶ Demonstrate a confident, sustained and accurate shared performance
- ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately to the text/outline and creatively within the space, with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. A secure connection with the character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.
 - ▶ The candidates demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience with an appearance of ease and assurance delivering a secure and accurate shared performance throughout.
-
- Merit**
- ▶ The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline and imaginatively within the space, with musicality to support characterisation and/or narrative. There was some control of technical abilities and clear and creative choices of interpretation. A secure connection with the character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.
 - ▶ The candidates demonstrated some mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
-
- Pass**
- ▶ The work presented by the candidates demonstrated a range of integrated vocal and movement/dance skills within the space used accurately to the text/outline, with some imagination within the space and musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time. There were moments of accomplished communication between the candidates.
 - ▶ The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was some confidence in engaging the audience and an appearance of ease in delivering a secure and accurate shared performance some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates, while demonstrating some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was limited communication between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a lack of confidence in communicating to the audience and/or in delivering a shared performance with a sense of ownership.

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 23 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Full details of how to prepare for performance tasks are on pages 96-98. ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97. 	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth and imaginative understanding of the material and technique ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately to the text/outline, creatively and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold, imaginative and original choices of interpretation. A sensitive connection with the character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.
 - ▶ The candidates demonstrated a comprehensive understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an assured ability to engage the audience, with an appearance of ease and authority in delivering a secure and accurate shared performance throughout.
-
- Merit**
- ▶ The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline, and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with the character was sustained most of the time. There was some skilful and natural communication between the candidates.
 - ▶ The candidates demonstrated some in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, with an appearance of ease, delivering a secure and accurate shared performance throughout.
-
- Pass**
- ▶ The work presented by the candidates demonstrated a range of integrated vocal and movement/dance skills used accurately to the text/outline and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with the character was sustained some of the time. There were moments of skilful communication between the candidates.
 - ▶ The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
-
- Below Pass**
- ▶ The work presented by the candidates, while showing some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a shared performance with a sense of ownership

GRADE 8

EXAM DURATION

25 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates deliver a performance from memory integrating acting, singing and movement/dance.

(maximum time: 25 minutes)

FURTHER INFORMATION

- ▶ Full details of how to prepare for performance tasks are on pages 96-98.
- ▶ The piece(s) performed can come from published or unpublished works – full details of how to use unpublished material are on page 97.

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate vocal and movement/dance skills within a range of material, leading to an imaginative and accurate performance that is cohesively linked
- ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space

Technical skills

- ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership
- ▶ Demonstrate an in-depth and imaginative understanding of the material and technique
- ▶ Demonstrate a clear understanding of character and of how the characters relate to each other

Engagement with the material

- ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality
- ▶ Demonstrate a confident ability to engage the audience with authority, communicating meaning and mood

Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidates demonstrated a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately to the text/outline, and creatively within the space, with musicality to support characterisation and/or narrative to create an entire performance. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection to character throughout. There was an excellent rapport and seemingly natural communication between the candidates.
 - ▶ The candidates demonstrated a comprehensive and insightful understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an assured ability to engage the audience fully, delivering a secure and accurate shared performance with authority throughout.
-
- Merit**
- ▶ The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline, and imaginatively within the space, and with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection to character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.
 - ▶ The candidates demonstrated an in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was an assured ability to engage the audience, delivering a secure and accurate shared performance with authority most of the time.
-
- Pass**
- ▶ The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline within the space, with musicality to support characterisation and/or narrative to create an entire performance. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. There was authentic connection to character some of the time. There were moments of excellent rapport and natural communication between the candidates.
 - ▶ The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance with authority some of the time.
-
- Below Pass**
- ▶ The work presented by the candidates, while showing some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. While some interpretive choices were made, there was little sense of originality or ownership. There was ineffective rapport between the candidates.
 - ▶ The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ 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.

MUSICAL THEATRE IN PRODUCTION

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

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

PERFORMANCE, DESIGN AND TECHNICAL (PATHWAY 1)

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

MARKING

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

PERFORMANCE ONLY (PATHWAY 2)

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

MARKING

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

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

GENERAL INFORMATION

Group size The minimum number of candidates in a group is three. There is no maximum number.

Level of entry The entire production is entered at one grade.

Assessment method A performance is submitted that is ready for public viewing (even if the intention is not to invite an audience). The examiner watches the recording, writes feedback and assigns marks for the selected performance elements using the appropriate assessment areas and criteria (see above and pages 66–84 for details). The total mark assigned will reflect the level of achievement of the group as a whole.

INITIAL TO GRADE 8

EXAM DURATION

No maximum

EXAM REQUIREMENTS:

MUSICAL THEATRE IN PRODUCTION

MAXIMUM MARKS

Task 1: Performance

The candidates present the whole or part of a production for assessment, or a compilation of a musical performance programme. The production should be planned, and choices made in the staging as if it were intended for public performance – although the attendance of an audience is optional.

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

100

MINIMUM DURATION BY GRADE

The following table provides details on the minimum duration of the production at each grade (there is no maximum duration).

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

WHAT TO PROVIDE FOR THE EXAMINER

Candidates should provide the examiner with a programme providing details of what is being performed, who is in the cast and the roles they are playing – including details of those performing backstage roles. Where a candidate has produced a visual for the performance, eg a poster, an image of this should be included either in the programme or as a separate upload.

INITIAL

MINIMUM EXAM DURATION

8 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline with a sense of musicality, most of the time. There was some imaginative use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates. The candidates demonstrated a clear understanding of the material in the performance. There was some awareness of audience and competence in delivering a shared performance.

Pathway 1

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

Merit**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some secure communication between the candidates. The candidates demonstrated a reasonably secure understanding of the material in the performance. There was a basic awareness of audience and some competence in delivering a shared performance.

Pathway 1

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

Pass**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there were some moments of communication between the candidates. The candidates demonstrated some understanding of the material in the performance. There was a basic awareness of audience.

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates was hesitant and lacked audibility, clarity, accuracy to the text and/or musicality. There was little or no attempt to use movement/dance within the space and limited communication between the candidates. There was little or no awareness of audience. The candidates demonstrated little or no understanding of the material in the performance.

Pathway 1

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

GRADE 1

MINIMUM EXAM DURATION

10 minutes

ASSESSMENT CRITERIA:

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was a secure communication between the candidates. The candidates demonstrated a clear understanding of the material in the performance and of how the characters relate to each other. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.

Pathway 1

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

Merit**Pathways 1 and 2**

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

Pathway 1

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

Pass**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline some of the time. There was a developing sense of musicality some of the time and some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of secure communication between the candidates. The candidates demonstrated some understanding of the material in the performance and of how the characters relate to each other. There was an awareness of audience and some confidence in delivering a shared performance some of the time.

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline with little evidence of preparation. There was little or no attempt to move within the space as appropriate to the material and/or limited communication between the candidates. There was little or no awareness of audience. The candidates demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.

Pathway 1

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

GRADE 2

MINIMUM EXAM DURATION

12 minutes

ASSESSMENT CRITERIA:

During the exam, the candidates will:

<ul style="list-style-type: none">▶ Sing and move in time with the music, engaging with the styles▶ Perform audibly, clearly and accurately▶ Demonstrate variations in pace, pitch and volume to create character and support narrative▶ Demonstrate the ability to use movement/dance and space to create character and narrative▶ (Pathway 1) Demonstrate the ability to use staging elements such as lighting, sound, costume, props and set to support narrative	Technical skills
<ul style="list-style-type: none">▶ Demonstrate understanding of the material, connection with character and of how the characters relate to each other	Engagement with the material
<ul style="list-style-type: none">▶ Demonstrate a confident shared performance communicating meaning, with an awareness of audience	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills within the space to support characterisation and/or narrative and there was efficient communication between the candidates. The candidates demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout.

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline, with little sense of musicality. There was little use of vocal and movement/dance skills within the space, little evidence of preparation and little or no communication between the candidates. The candidates demonstrated a limited understanding of the material in the performance and of how the characters relate to each other. There was limited awareness of audience.

Pathway 1

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

GRADE 3

MINIMUM EXAM DURATION

14 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline and had a good sense of musicality throughout. There was some expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative, and there was a confident communication between the candidates throughout. The candidates demonstrated a secure understanding of the material in the performance and of how the characters relate to each other. There was a confident ability to engage the audience, communicating meaning and mood delivering a shared performance with an appearance of ease and confidence throughout.

Pathway 1

Costumes, make-up or personal props were created or sourced and used to support the candidates in creating a good sense of character and setting. Some effects (lighting/sound/set/FX) were used which contributed to creating a good sense of place, mood and enhancement to the production. A programme, poster and/or other front of house elements may have been produced which provided some effective support and communication for the production.

Merit Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There was some confident communication between the candidates. The candidates demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other. There was a good awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence most of the time.

Pathway 1

Costumes, make-up or personal props were created or sourced and used to support the candidates in creating some sense of character and setting. Some effects (lighting/sound/set/FX) were used which contributed to creating some sense of place, mood and enhancement to the production. A programme, poster and/or other front of house elements may have been produced which provided some effective support and communication for the production.

Pass Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were moments of confident communication between the candidates. The candidates demonstrated a reasonable understanding of the material in the performance and of how the characters relate to each other. There was an awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence some of the time.

Pathway 1

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

Below Pass Pathways 1 and 2

The work presented by the candidates was hesitant and lacked audibility, clarity and/or accuracy to the text/outline and there was limited musicality. There was little use of vocal and movement/dance skills within the space and little evidence of preparation. There was little communication between the candidates. The candidates demonstrated a limited understanding of the material in the performance and of how the characters relate to each other. There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.

Pathway 1

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

GRADE 4

MINIMUM EXAM DURATION

16 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

-
- ▶ Sing and move in time with the music, engaging with the styles
 - ▶ Integrate a range of vocal and movement/dance skills to deliver a clear and accurate performance
 - ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
 - ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space
 - ▶ (Pathway 1) Demonstrate effective use of a range of staging elements such as lighting, sound, costume, props and set to support narrative and enhance the production
-

Technical skills

- ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other
 - ▶ Demonstrate some choices of interpretation
-

Engagement with the material

- ▶ Demonstrate a confident, secure and accurate shared performance communicating meaning and mood, with an awareness of audience

Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills within the space to support characterisation and/or narrative. There were imaginative choices of interpretation and good communication and rapport between the candidates. The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other. There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.

Pathway 1

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

Merit Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was some good use of integrated vocal and movement/dance skills within the space used to support characterisation and/or narrative and clear choices of interpretation. There was some good communication and rapport between the candidates. The candidates demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other. There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.

Pathway 1

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

Pass Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline, with musicality and physical engagement some of the time. There was some use of integrated vocal and movement/dance skills within the space to support characterisation and/or narrative and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates. The candidates demonstrated a reasonable understanding of the material and technique in the performance and of how the characters relate to each other. There was an awareness of audience, communicating meaning and mood, and some appearance of ease and confidence, delivering a secure and accurate shared performance some of the time.

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 5

MINIMUM EXAM DURATION

18 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Sing and move in time with the music, engaging with the styles ▶ Integrate vocal and movement/dance skills to realise an imaginative and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space ▶ (Pathway 1) Demonstrate effective use of a range of staging elements to communicate a sense of the style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of material and technique and connection with character and of how the characters relate to each other ▶ Demonstrate clear choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented by the candidates was audible, clear and accurate to the text/outline with a strong sense of musicality, physical engagement and a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space, with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and a convincing communication and rapport between the candidates. The candidates demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate shared performance throughout.

Pathway 1

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

Merit**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline with a good sense of musicality, physical engagement and fluency most of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space, to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and some convincing communication and rapport between the candidates. The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate shared performance most of the time.

Pathway 1

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

Pass**Pathways 1 and 2**

The work presented by the candidates was audible, clear and accurate to the text/outline, with musicality, physical engagement and a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative movement/dance skills were used within the space, to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates. The candidates demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other. The candidates engaged the audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate shared performance some of the time.

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates lacked audibility, clarity, accuracy to the text/outline and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills within the space was demonstrated. There was limited communication between the candidates. The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other. There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.

Pathway 1

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

GRADE 6

MINIMUM EXAM DURATION

20 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space ▶ (Pathway 1) Demonstrate effective use of a range of staging elements that show some evidence of being designed and communicate setting and the style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate connection with character and understanding of the material and of how the characters relate to each other ▶ Demonstrate clear and creative choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented by the candidates demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately to the text/outline and creatively within the space, with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. A secure connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. The candidates demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience with an appearance of ease and assurance, delivering a secure and accurate shared performance throughout.

Pathway 1

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

Merit**Pathways 1 and 2**

The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline, and imaginatively within the space, with musicality to support characterisation and/or narrative. There was some control of technical abilities and clear and creative choices of interpretation. A secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates. The candidates demonstrated some mature understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience and an appearance of ease, delivering a secure and accurate shared performance most of the time.

Pathway 1

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

Pass**Pathways 1 and 2**

The work presented by the candidates demonstrated a range of integrated vocal and movement/dance skills used accurately to the text/outline, with some imagination within the space, with musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with character was demonstrated some of the time. There were moments of accomplished communication between the candidates. The candidates demonstrated a secure understanding of the material in the performance and of how the characters relate to each other. There was some confidence in engaging the audience and an appearance of ease in delivering a secure and accurate shared performance some of the time.

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates, while demonstrating some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was limited communication between the candidates. The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other. There was a lack of confidence in communicating to the audience and/or in delivering a shared performance with a sense of ownership.

Pathway 1

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

GRADE 7

MINIMUM EXAM DURATION

23 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance ▶ Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, to create character and support narrative ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space ▶ (Pathway 1) Demonstrate effective use of a range of integrated staging elements that show some evidence of being designed and clearly communicate a sense of place, mood and the style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth and imaginative understanding of the material and technique ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented by the candidates demonstrated a synthesis of wide-ranging vocal and movement/dance skills used accurately to the text/outline, creatively and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold, imaginative and original choices of interpretation. An authentic connection with character was demonstrated throughout. There was a skilful and natural communication between the candidates. The candidates demonstrated a comprehensive understanding of the material and technique in the performance and of how the characters relate to each other. There was an assured ability to engage the audience, with an appearance of ease and authority in delivering a secure and accurate shared performance throughout.

Pathway 1

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

Merit**Pathways 1 and 2**

The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with character was sustained most of the time. There was some skilful and natural communication between the candidates. The candidates demonstrated a full understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience, with an appearance of ease in delivering a secure and accurate shared performance throughout.

Pathway 1

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

Pass**Pathways 1 and 2**

The work presented by the candidates demonstrated a range of integrated vocal and movement/dance skills used accurately to the text/outline and imaginatively within the space, with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with character was sustained some of the time. There were moments of skilful communication between the candidates. The candidates demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other. There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates, while showing some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates. The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other. There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a shared performance with a sense of ownership.

Pathway 1

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

GRADE 8

MINIMUM EXAM DURATION

25 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate vocal and movement/dance skills within a range of material, leading to an imaginative and accurate performance that is cohesively linked
- ▶ Perform using clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to create character and support narrative
- ▶ Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space
- ▶ (Pathway 1) Make effective use of a range of integrated staging elements as part of a design to enhance the world of the production

Technical skills

- ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership
- ▶ Demonstrate an in-depth and imaginative understanding of the material and technique
- ▶ Demonstrate a clear understanding of character and how the characters relate to each other

Engagement with the material

- ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality
- ▶ Demonstrate a confident ability to engage the audience with authority, communicating meaning and mood

Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

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

Pathway 1

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

Merit**Pathways 1 and 2**

The work presented by the candidates demonstrated a wide range of integrated vocal and movement/dance skills used accurately to the text/outline and imaginatively within the space, with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection to character most of the time. There was some excellent and seemingly natural communication between the candidates. The candidates demonstrated an in-depth understanding of the material and technique in the performance and of how the characters relate to each other. There was an assured ability to engage the audience, delivering a secure and accurate shared performance with authority most of the time.

Pathway 1

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

Pass**Pathways 1 and 2**

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

Pathway 1

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

Below Pass**Pathways 1 and 2**

The work presented by the candidates, while showing some vocal and movement/dance skills within the space, was not sufficiently integrated and had limited range with significant lapses in technical achievement, including accuracy to the text/outline. While some interpretive choices were made, there was little sense of originality or ownership. There was ineffective rapport between the candidates. The programme lacked coherence. The candidates demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other. There was a lack of ability to communicate with the audience and/or perform a programme with a sense of ownership.

Pathway 1

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

REFLECTION TASK

GUIDANCE AND SET QUESTIONS SOLO AND PAIR: INITIAL—GRADE 8

Candidates reflect on their performances, providing 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.

Some questions are related to certain skills eg movement/dance at Grade 1 and where a candidate has not chosen to perform a movement piece (because the task has options), they do not need to prepare a response for that question.

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 a question 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 song but forgets to mention how they practised their movement/dance. Therefore, the examiner would prompt about the movement/dance. At all levels, the examiner may reword questions slightly to facilitate a response from the candidate eg instead of 'What makes your performance pieces interesting to you?', they might say 'What was it about the song 'Expressing Yourself' that you found interesting?'

INITIAL

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidate Q1 from the list below. They will then select TWO further questions from the following list for the candidate to respond to.

Pair exams: the examiner will ask **THREE** questions in total. They will begin the task by asking the candidates Q1 from the list below. They will then select ONE further question from the following list for EACH candidate to respond to INDIVIDUALLY.

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(s) in the story?
4. (If performed) What is your dance/movement piece about?
5. What does your song make you and the audience feel?
6. *(Pair exams only)* How did you work on listening and taking turns when practising?

GRADE 1

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidate Q1 from the list below. They will then select TWO further questions from the following list for the candidate to respond to.

Pair exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidate Q1 from the list below. They will then select ONE further question from the following list for EACH candidate to respond to INDIVIDUALLY

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 is your song about?
3. *(If performed)* What is your movement/dance piece about?
4. How did you use your body to show the audience what your character(s) was feeling?
5. What is important to remember when performing dance/movement?
6. *(Pair exams only)* How did you work on listening and taking turns when practising?

GRADE 2

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidate Q1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

Pair exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidates Q1 from the list below. They will then select **ONE** further question from the following list for **EACH** candidate to respond to **INDIVIDUALLY**.

THE QUESTIONS

Topics covered: meaning, content

-
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 dance/movement piece?
 4. How were the characters you performed different from each other?
 5. How did you use your voice and body to show the audience what your character(s) was feeling?
 6. *(Pair exams only)* What was the most important moment for your character and why?

GRADE 3

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidate Q1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

Pair exams: the examiner asks **THREE** questions in total. They will begin the task by asking the candidates Q1 from the list below. They will then select **ONE** further question from the following list for **EACH** candidate to respond to **INDIVIDUALLY**.

THE QUESTIONS

Topics covered: meaning, mood, use of movement/dance to tell a story, 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 character(s) are in your pieces.
 3. What did you consider to be the funniest or most dramatic moment in your pieces? What vocal or physical skills did you use to show that to the audience?
 4. How did you use your voice and body to bring your pieces to life?
 5. *(If performed)* How did you prepare your movement/dance piece?
 6. *(Pair exams only)* How did you work together to create your imaginary surroundings?

GRADE 4

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions from the following list for the candidate to.

Pair exams: the examiner asks **FOUR** questions in total; **ONE** question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **TWO** questions for the candidates to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, vocal and physical aspects of characterisation, technical skills

1. What was challenging when integrating movement and singing in your pieces?

2. How did you use your voice and body to create the mood/atmosphere in your pieces?

3. How did you use your voice and body to create the characters in your pieces?

4. (*Solo exams only*) What did you have to think about when preparing the Scene into Song performance?

5. Describe the themes/narratives/settings of your pieces. How did you show these to the audience?

6. (*Pair exams only*) What did you have to think about when preparing the Connection to the Lyrics performance?

GRADE 5

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions from the following list for the candidate to.

Pair exams: the examiner asks **FOUR** questions in total; **ONE** question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **TWO** questions for the candidates to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, the relevant techniques used to support performance choices, technical skills

1. What was challenging when integrating movement and singing in your pieces?

2. (*Solo exams only*) What did you discover about your character in the Connection to the Lyrics performance?

3. What did you have to think about when preparing the Scene into Song performance?

4. How did you vary your movement to illustrate key moments or dramatic development in your pieces?

5. How did you vary your vocal delivery to illustrate key moments or dramatic development in your pieces?

6. (*Pair exams only*) Why do you think it is beneficial to work in pairs and what were the challenges for you in the development of your pieces?

GRADE 6

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions from the following list for the candidate to.

Pair exams: the examiner asks **FOUR** questions in total; **ONE** question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **TWO** questions for the candidates to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, style, safe rehearsal practice, technical skills

1. How did you connect to your characters' emotional journeys through your performances?
2. How did you decide on your staging for your performed pieces? What other options did you try?
3. (*Solo exams only*) What did you do in preparation and rehearsal to help you bring the lyrics/character of your piece off the page?
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?
6. (*Pair exams only*) What were the challenges and opportunities you discovered through working with a partner when preparing your pieces?

GRADE 7

Number of questions to be asked:

Solo exams: the examiner asks **THREE** questions from the following list for the candidate to.

Pair exams: the examiner asks **FOUR** questions in total; **ONE** question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **TWO** questions for the candidates to respond to **JOINTLY**.

THE QUESTIONS

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

1. How did you approach the challenges/considerations in combining vocal and physical techniques to realise the style/genre in any of the pieces you performed today?
2. Describe the context/narrative/themes of your pieces.
3. How did you connect to your characters' emotional journeys through your performance?
4. Describe and demonstrate the vocal and physical techniques you have been working on in rehearsal.
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:

Solo exams: the examiner asks **THREE** questions from the following list for the candidate to.

Pair exams: the examiner asks **FOUR** questions in total; **ONE** question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **TWO** questions for the candidates to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, vocal and physical techniques, programme selection, technical skills

1. How did you choose the pieces for your programme and decide on contrasts in genre or style?

2. Describe the context/narrative/themes of your pieces.

3. How do you maintain the narrative through acting, singing and movement in musical theatre?

4. Describe the rehearsal process you employed to address the physical and vocal challenges in the pieces.

5. What have you learned about your own (*and your partner's – pair exams only*) 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?

7. (*Pair exams only*) How did you approach creating your characters both separately and working together?

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 question in turn followed by their response. Alternatively, a teacher/caregiver/another student (on or off camera) 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 song but forgets to mention how they practised their movement/dance. Therefore, the facilitator can prompt about the movement/dance piece. Candidates can use a clock to assist in keeping to 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.

INITIAL

Number of questions to be responded to:

Solo exams: answer **THREE** questions, at least **ONE** from each section.

Pair exams: answer **THREE** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **ONE** question to respond to **JOINTLY**.

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(s) in the story?
3. (*If performed*) What is your dance/movement piece about?
4. (*Pair exams only*) How did you work on listening and taking turns when practising?

SECTION 2

5. What does your song in task 1 (or task 2 if a song is performed) make you and the audience feel?
6. How did you practise your pieces?

GRADE 1

Number of questions to be responded to:

Solo exams: answer **THREE** questions, at least **ONE** from each section.

Pair exams: answer **THREE** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and one question to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: meaning

SECTION 1

1. Which piece was your favourite to perform? Why is it your favourite?
2. What is your song about?
3. (*If performed*) What is your dance/movement piece about?

SECTION 2

4. How did you use your body to show the audience what the character(s) in **ONE** of your pieces was feeling?
5. What is important to remember when performing dance/movement?
6. (*Pair exams only*) How did you work on listening and taking turns when practising?

GRADE 2

Number of questions to be responded to:

Solo exams: answer **THREE** questions, ONE from each section.

Pair exams: answer **THREE** questions, at least ONE from each section. Select ONE different question EACH to respond to INDIVIDUALLY and ONE question to respond to JOINTLY.

THE QUESTIONS

Topics covered: meaning, content

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. Which piece was your favourite to perform? Why is it your favourite? 2. Talk about what happens in ONE of your songs. 	<ol style="list-style-type: none"> 3. How were the songs you performed different from each other? 	<ol style="list-style-type: none"> 4. (<i>If performed</i>) How did you prepare your dance/movement piece? 5. How did you use your voice and body to show the audience what your character was feeling? 6. (<i>Pair exams only</i>) What was the most important moment for your character in your performance and why?

GRADE 3

Number of questions to be responded to:

Solo exams: answer **THREE** questions, ONE from each section.

Pair exams: answer **THREE** questions, at least ONE from each section. Select ONE different question EACH to respond to INDIVIDUALLY and ONE question to respond to JOINTLY.

THE QUESTIONS

Topics covered: meaning, mood, use of movement/dance to tell a story, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. Which was your favourite piece to perform? Why is it your favourite? 2. How did you show the setting in the movement/dance or vocally in the song? 	<ol style="list-style-type: none"> 3. What did you consider to be the funniest or most dramatic moment in your pieces? What vocal or physical skills did you use to show that to the audience? 4. (<i>Pair exams only</i>) How did you work together to create the imaginary surroundings of ONE of your pieces? 	<ol style="list-style-type: none"> 5. Pick ONE of your pieces and talk about how you used your voice and body to bring it to life. 6. (<i>If performed</i>) How did you prepare your movement/dance piece?

GRADE 4

Number of questions to be responded to:

Solo exams: answer **FOUR** questions, at least **ONE** from each section.

Pair exams: answer **FOUR** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **TWO** questions to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, vocal and physical aspects of characterisation, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. What was challenging in your pieces when integrating movement and singing? 2. (<i>Solo exams only</i>) What did you have to think about when preparing the Scene into Song performance? 3. (<i>Pair exams only</i>) What did you have to think about when preparing the Connection to the Lyrics performance? 	<ol style="list-style-type: none"> 4. How did you use your voice and body to create the character in ONE of your pieces? 	<ol style="list-style-type: none"> 5. How did you use your voice and body to create the mood/atmosphere in ONE of your pieces? 6. Describe the themes OR narratives OR settings of ONE of your pieces. How did you show these to the audience?

GRADE 5

Number of questions to be responded to:

Solo exams: answer **FOUR** questions, at least **ONE** from each section.

Pair exams: answer **FOUR** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **TWO** questions to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, the relevant techniques used to support performance choices, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. What was challenging when integrating movement and singing in ONE of your pieces? 2. (<i>Solo exams only</i>) What did you discover about your character by performing the Connection to the Lyrics performance? 	<ol style="list-style-type: none"> 3. What did you have to think about when preparing the Scene into Song performance? 	<ol style="list-style-type: none"> 4. How did you vary your movement to illustrate key moments or dramatic developments in your pieces? 5. How did you vary your vocal delivery to illustrate key moments or dramatic development in your pieces? 6. (<i>Pair exams only</i>) Why do you think it is beneficial to work in pairs and what were the challenges for you in the development of your pieces?

GRADE 6

Number of questions to be responded to:

Solo exams: answer **FOUR** questions, at least **ONE** from each section.

Pair exams: answer **FOUR** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **TWO** questions to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, style, safe rehearsal practice, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> How did you connect to your character's emotional journey through ONE of your performances? <i>(Solo exams only)</i> What did you do in preparation and rehearsal to help you bring the lyrics/character of ONE of your pieces off the page? 	<ol style="list-style-type: none"> What did you do to keep your voice and body safe for an effective performance? <i>(Pair exams only)</i> What were the challenges and opportunities you discovered through working with a partner when preparing your pieces? 	<ol style="list-style-type: none"> How did you vary your vocal delivery to illustrate a key moment in your pieces? How did you decide on your staging for ONE of your performed pieces? What other options did you try?

GRADE 7

Number of questions to be responded to:

Solo exams: answer **FOUR** questions, at least **ONE** from each section.

Pair exams: answer **FOUR** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **TWO** questions to respond to **JOINTLY**.

THE QUESTIONS

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

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

GRADE 8

Number of questions to be responded to:

Solo exams: answer **FOUR** questions, at least **ONE** from each section.

Pair exams: answer **FOUR** questions, at least **ONE** from each section. Select **ONE** different question **EACH** to respond to **INDIVIDUALLY** and **TWO** questions to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: content, meaning, mood, context, vocal and physical techniques, programme selection, technical skills

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 contrasts in genre or style? 2. Describe the context or narrative of themes of your pieces. 3. How do you maintain the narrative through acting, singing and movement in musical theatre? 	<ol style="list-style-type: none"> 4. Describe the rehearsal process you employed to address the physical and vocal challenges in ONE of your pieces? 5. What have you learned about your own (<i>and your partner's – pair exams only</i>) 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? 7. (<i>Pair exams only</i>) How did you approach creating your characters both separately and working together?

EXAM GUIDANCE

GENERAL GUIDANCE

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/song lyrics (not handwritten) of prepared performance pieces set out in the original published format. Where a piece has been edited for the candidate’s performance, the edits should be clearly marked in the text provided.
- ▶ Grades 6-8 – the score of the songs being performed
- ▶ The title and composer of the song being used for the Connection to the Lyrics tasks
- ▶ For Musical Theatre in Production exams: a programme providing details of what is being performed, who is in the cast and the roles they are playing – including details of those performing backstage roles. Where a candidate has produced a visual for the performance, eg a poster, an image of this should be included either in the programme or as a separate upload.
- ▶ For Musical Theatre (Group) exams: a list of who is in the group and the roles they are playing.

Digital exams: filming for pair exams

Important: For pair exams, each candidate is required to wear a label. The label should have the letter A for candidate 1 and the letter B for candidate 2. The letter should be large enough to be clearly seen on the video. When uploading the video, the candidates are required to provide the following information on the online submission form:

Candidate name	Identification label	Role(s)
Angela Taylor	A	Baby June in <i>Gypsy</i> Elphaba in <i>Wicked</i>
Jessie Harper	B	Louise in <i>Gypsy</i> Galinda in <i>Wicked</i>

Facilitating 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 give them the best opportunity to demonstrate the skills required.

Prompting/accuracy to the text

It should not be necessary to prompt during exams. If prompts are necessary marks awarded will reflect the accuracy of the performance.

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. Except for the Musical Theatre in Production (pathway 1) exams, there is no requirement to use costumes, scenery, lighting, props or other staging devices and candidates will not receive marks for their use. If candidates wish to make use of them, they should ensure that their use does not cause the exam to overrun.

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

Candidates can perform roles of any gender.

Additional performers

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

Audiences

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

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

PERFORMANCE TASKS

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

- ▶ Memorise and perform material
- ▶ Adopt and sustain a role
- ▶ Understand and interpret a song or text
- ▶ Bring a work of musical theatre 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 work has been through a peer check/publishing process. At Grades 7 and 8 (solo and pair), and all grades in the group exams, the candidates can present 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.

Editing material and multi-role playing

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. Candidates taking Pair exams should only play one character for each duologue task to sustain the same relationship with the other character throughout the scene.

Selecting material

Initial

At this level, there should be an overall sense of enjoyment and willingness to engage with music/song, and basic movement/dance presented. Some vocal confidence in the singing should be evident as well as awareness of performance space. In pair and group exams, there should be some communication with the partner or other group members through movement, music or text/lyrics and, specifically in group exams, a sense of teamwork.

Grades 1-3

At this level, there should be a developing awareness of performance, engaging with text, song and movement/dance as well as a growing confidence and connection with the story that the chosen material is conveying. The candidate should be able to demonstrate an awareness of required skills, communication with an audience in a creative and prepared performance, a confident musicality, some basic acting choices, and some imaginative movement/dance abilities. By Grade 3 there should be a sense of integration of all the essential skills emerging: acting, song and movement/dance.

Grades 4-5

At this level, candidates should be giving a coherent performance with integrated and honed skills in movement, singing/musicality and acting. There should be confident, dynamic movement, a range of vocal skills and a contextual connection to the material through well-prepared performances. In pair and group exams there should be some attempt to explore harmonies, and part-singing should be evident. Movement/dance should have a collaborative essence, working with and supporting each other, and there should be awareness of space and each other, with a responsive engagement present throughout.

Grades 6-8

At this level, candidates should be giving a secure performance with the integration of movement, singing/musicality and acting skills present and, by Grade 8, fully sustained. Personal connection and maturity will be evident in the choice of material and key movement, and singing/musicality and acting skills demonstrated in the overall performance. There will be a clarity of vocal choices and movement, with dynamics and a synthesis of imaginative interpretations and understanding of

the material. In pair and group exams, there should be a spontaneous and responsive connection between the candidates, creative use of the performance space and a supportive and responsive collaboration present throughout.

Division of material between performers and for group exams

All grades

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

Song task

All grades

Musical theatre is a synthesis of three art forms, acting, singing and movement/dancing. As such, the expectation is that as the candidate progresses through the grades, these three co-exist at the same moment to create the character and to tell the story. The song isn't just accurately sung, it is acted, and the song is alive in the body too; be that a carefully judged extension of the arm on a particular line, or a full-scale dance sequence in a dance break. As long as the movement/dance is meaningful and supports the storytelling in that moment, then it is authentic. Stillness should also be considered, though, as it is also a state of physical connection to the emotion at that moment. It is also a choice in terms of physical engagement. The songs should come from musical theatre/film musicals.

Movement/dance task

Solo: Initial | Solo, Pair: Grades 1-3

In the separate movement/dance task, the expectations are to allow the candidate to physically engage with a story/character with a freedom of movement, as an introduction to this musical theatre skill. Basic dance skills can be employed, or movement/dance that the candidate is comfortable with – a broader use of the body to convey a moment, and physical energy through use of space.

Simple and appropriate movement/dance in any form is acceptable. We are looking for a commitment, focus and a developing sense of performance. The music can contain vocals and should come from musical theatre/film musicals.

Monologue/duologue task

Solo, Pair: Grades 1-3

Musical theatre is an art form that develops the story in many different ways: the acting continues through song and movement. Therefore, it is crucial that the candidate can engage with acting skills without music, or a dance routine. The expectations are to see a vocally and physically assured piece, suitable for the age of the candidate. There should be a clear sense of context, of character and of intention – there has to be a reason to speak. In the duologues, there should be a connection within the partnership as well.

Continuous programmes

Solo, Pair: Grades 6-8

The candidates at this advanced stage are putting together a programme of pieces, and so effectively creating ONE performance made up 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. Any stage business or any dance shoe change should be included in this linking. Alternatively, the candidates could remain in character throughout the performance and link each piece with some lines of dialogue. We are inviting the candidates to think more imaginatively than 'and for my next piece' and to think about the performance as a whole, sustaining their performance throughout. Please note that any linking material is not assessed.

Scene into song task

Solo: Grades 4-8 | Pair: Grades 5-8

Musical theatre moves between scene and song, and back again, often seamlessly, with the move between dialogue and song representing the moment when speaking is no longer enough, and the music and song elevates the storytelling to another level. The ability to be able to move from spoken to sung words is a skill in itself. We are looking for a confident delivery of dialogue that effortlessly moves into the lyrics, sustaining the truth of the character's intentions, sense of place and objectives. As the candidate moves through the grades, there should be an increasing assurance with the delivery and ability to move from the text to lyrics with ease, not just establishing character and context, but also demonstrating a development of them.

Examples

The Wizard of Oz: Scarecrow's first meeting with Dorothy into 'If I Only Had A Brain'

Using the transcript from the film (available online), beginning with 'Oh I'm not feeling at all well' excluding Dorothy's lines into song 'I could while away the hours...'

A self-written monologue about arriving in New York City as an outsider, and gradually getting to know the neighbourhood, the people, the way they speak, their pace of life and reaching a transformational point of loving the city – then singing Cole Porter's 'I Happen to Like New York' (originally from *New Yorkers*, a 1930s Broadway musical).

Connection to the lyrics

Solo: Grades 4-8 | Pair: Grades 4, 6, 7, 8

The objective of the task is for candidates to further demonstrate understanding of their performed songs. Candidates are asked to use their own imagination, be open to what comes from performing the lyrics as a monologue (duologue for a pair exam) or setting the songs in different contexts (eg different environment or emotion) and consider how their character would react or behave in different situations. Through this process the aim is to gain deeper insights into character and storytelling within the lyrics.

Solo: Grades 4-5 | Pair: Grade 4

The candidate(s) performs from memory the lyrics of one of their songs from task 1-2 as a monologue/duologue. Performing the song in this way releases the candidate from the constraints of the musical tempo and the original staging/choreography and allows them to use personal impetus to speak the words. The task is designed to explore the candidate's understanding of the words, their character, and to give them the freedom to make their own choices of pace, emphasis and interpretation rather than those dictated by the music.

To help candidates develop the skills needed and prepare for the task, encourage working with other songs just using the lyrics to explore context, using stillness or action as appropriate. Explore different approaches to presenting the lyrics eg making a phonecall, addressing a favourite toy, or pretending that they are making a speech in front of their peer group. Encourage them to think of their own ideas rather than enforcing an interpretation – this will give them greater ownership of the performance. Work as an 'outside' eye to help candidates to communicate their ideas with the audience both audibly and visually.

Examples Solo | Pair

There is a dramatic climax towards the end of the original song, indicated by the music swelling in volume, so that the candidate(s) must prepare their voice technically to deliver the top note. When speaking the lyrics as a monologue, the candidate will be released from these technical challenges. Instead, the candidate(s) should find a personal connection to the words and another way of showing the audience that it is an important moment. It may help the candidate to envisage a different setting or focus the delivery to an imagined person or object to explore the words more fully.

Grade 6, Solo | Pair

The candidate(s) performs the lyrics of one of their songs from tasks 1 or 2 as a monologue set in a different environment.

AND

Grade 7, Solo | Pair

The candidate(s) performs the lyrics of one of their songs as a monologue showing their character in a different environment and conveying a different emotion.

The task asks for a different environment to the one presented in the original performance and, at Grade 7, to also convey a different emotion. This is to give the candidates the opportunity to focus on the through-line of the lyrics and to see how it changes in a different situation. It may reveal nuances in the lyrics that are not immediately evident in the sung version which help the candidate explore the character or underlying themes in more depth. The new environment/emotion releases the candidate from their original staging and the constraints of the musical tempo, allowing them to find a personal impetus for the words.

The environment and emotion are the candidate's own choice.

The task is designed to explore the candidate's understanding of the words, their character, and to give them the freedom to make their own choices of pace, emphasis and interpretation rather than relying on those dictated by the music.

As with lower grades, to help candidates develop the skills needed and prepare, encourage them to explore 'in the moment'; stillness is often as interesting as action. Work with candidates on imaginative ways to make the lyrics work such as making a phone call, walking in a busy street, or making a speech in front of a large group of people. Encourage them to think of their own ideas rather than enforcing an interpretation – this will give them greater ownership of the performance. Work as an 'outside' eye to help candidates to communicate their ideas with the audience both audibly and visually. For example:

Examples Grade 6

Solo

'Corner of the Sky' from *Pippin* (Stephen Schwartz), which is sung outdoors by Pippin to a group of travelling players telling them about his determination to find a purpose to his life. Speaking the lyrics while pretending to paint someone's portrait would create a quieter and more intimate performance, in which the words were clearly focused at a particular person, and could spring out of the artist's work while trying to create a rapport with the model.

Pair

'Barcelona' from *Company* (Stephen Sondheim), a duet between Robert and April set in a bedroom as she gets ready to go to work. Speaking the lyrics, the candidates could imagine that they are in a busy, noisy coffee shop to explore some of the repetition as they try to listen to one another.

Examples Grade 7

Solo

'Don't Lose UR Head' from *Six the Musical*, sung by Anne Boleyn introducing her character to the audience with confidence, but with no specific environment in the original. Instead, the candidate could imagine a whispered conversation in a classroom. Anne is trying not to be observed by the teacher and feeling scared of Henry's attentions and the potential repercussions. This would allow the candidate to explore the contemporary lyrics in a natural and familiar situation.

Pair

'For Good' from *Wicked* (Stephen Schwartz), sung by Glinda and Elphaba as they bury the hatchet and say goodbye. If the original imagined environment was in Oz, a different environment such as a busy airport departure lounge, with one of the pair about to board a flight and the other pleading with them not to go, would give a chance to develop the conflict in the relationship in a more modern context.

Examples Grade 8, Solo | Pair

The task asks for a new context which will lead to a different interpretation of the lyrics: the context is the candidate's own choice. It is designed to test the candidate's ability to release themselves from the original version of the performance and explore the piece from different perspectives. Changing the original choreography, movement and staging will be key to this.

The task is designed to explore the candidate's understanding of the words, their character, and to give them the freedom to make their own choices of pace, emphasis and interpretation rather than relying on those dictated by the music.

For the task the candidate may want to change the characterisation, plot/themes or the physicality and movement. For example:

Example Solo

'If I were a Bell' from *Guys and Dolls* (Frank Loesser). In the original context Sarah is bowled over by feelings of love and happiness. A different, more sinister interpretation could see Sarah feeling trapped and desperately trying to signal for help.

Example Pair

'Agony' from *Into The Woods* (Stephen Sondheim). The original is sung in the woods by the two Princes as they try to compete with one another. Setting the duet as a horror story, with physicality to match the word 'agony' and involving physical conflict would allow the performers to unleash some of the pent-up emotions referenced in the song in a different way.

HEALTH AND SAFETY

Candidates should have a knowledge of basic health and safety, and they may be asked about this in the reflection 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 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.
- ▶ Real weapons must not be used in the exams. Prop 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 and 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.
- ▶ Candidates 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 cooperation 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.

MUSICAL THEATRE 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