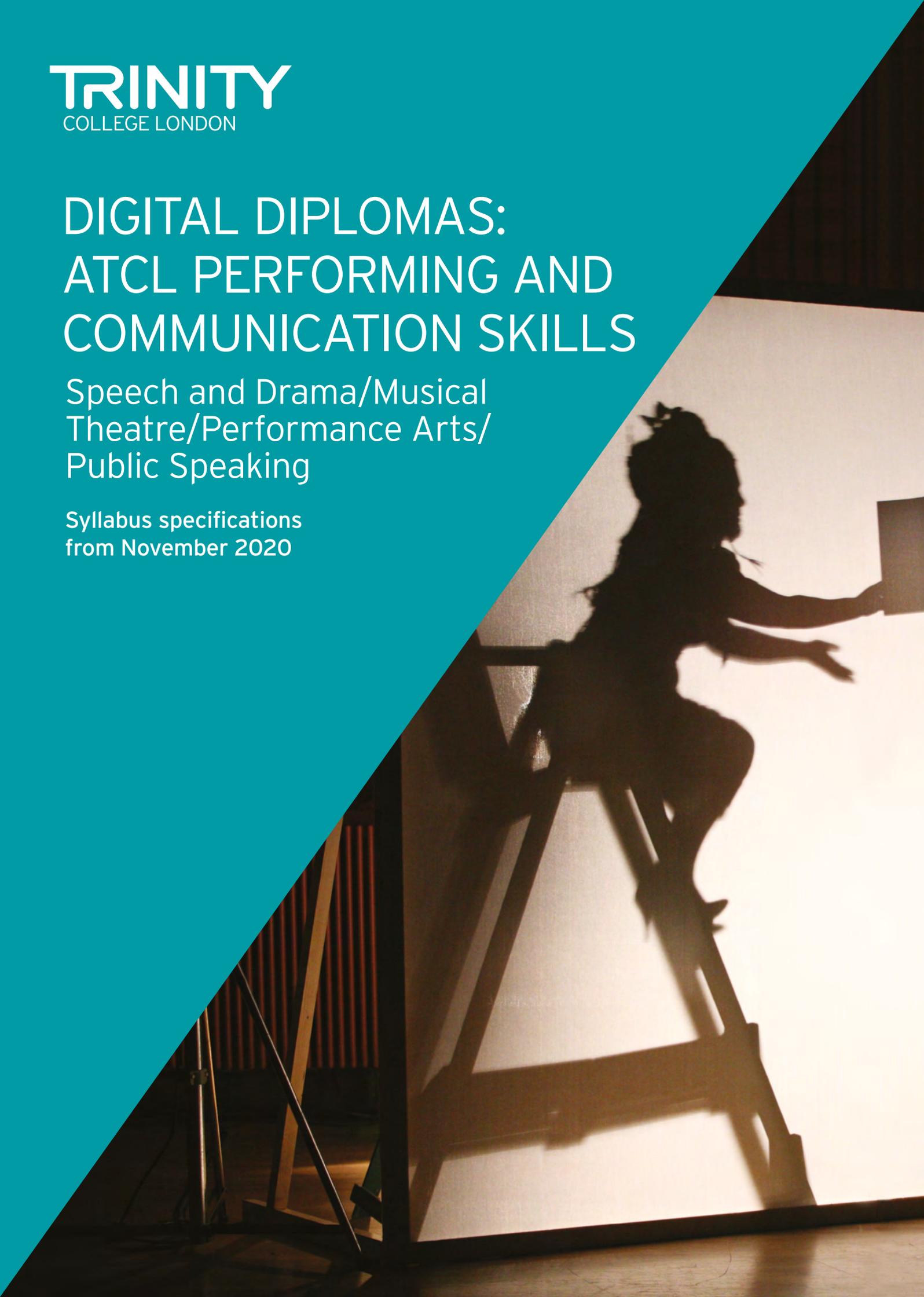


DIGITAL DIPLOMAS: ATCL PERFORMING AND COMMUNICATION SKILLS

Speech and Drama/Musical
Theatre/Performance Arts/
Public Speaking

Syllabus specifications
from November 2020



Keep up to date

Please check trinitycollege.com/digital-drama-diplomas to make sure you are using the current version of the syllabus specifications and for the latest information about our digital diploma exams.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website.

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**Syllabus specifications
from November 2020**

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Contents

Welcome.....	3
Introduction.....	4
ATCL Performing (Speech and Drama).....	6
ATCL Performing (Musical Theatre).....	8
ATCL Performing (Performance Arts).....	10
ATCL Communication Skills (Public Speaking).....	12
Attainment descriptors.....	14
Exam guidance.....	16
Health and safety.....	20
Policies.....	21
Summary of process and details of how to submit your exam for assessment.....	22
Resources.....	23

About Trinity College London

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

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

Welcome

Welcome to Trinity College London's syllabus specifications for Drama ATCL Performing and Communication Skills (Public Speaking) digital diploma exams. The tasks are based on the specifications for face-to-face exams, with small updates to ensure their suitability for digital assessment.

The digital diploma exams enable candidates to record their performance at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate awarded as for the face-to-face exams.

Designed for digital

Responsive to a changing world, these exams have been designed to support teaching, learning and assessment through a digital medium.

Your performance, your choice

Sitting alongside our face-to-face diploma exams, digital exams provide even more choice and flexibility in how a regulated qualification can be achieved.

Digital support content

Comprehensive online resources provide support to candidates and teachers throughout their digital exam journey.

Important information

1. To take this assessment you must have access to:
 - A high-quality audio-visual recording device with enough storage for your performance (eg a good-quality mobile phone, tablet, laptop or video camera)
 - The internet – to access any stimulus material required, eg sight-reading, and to upload your complete exam including the supporting documentation
2. Stimulus material: For ATCL Performing (Speech and Drama) it is necessary to access a stimulus for an impromptu talk on performance. See the guidance on page 18 for further details. Stimulus materials change every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.
3. Reflective response: for all diplomas, candidates give an impromptu response to set questions in the reflection task. The set questions and guidance on the reflective response are on page 19. Before you begin filming your exam you should ensure you have made a note of these questions to refer to as you undertake this task.
4. All performances must be submitted as one continual performance (this includes all pieces, the impromptu talk response (for ATCL Performing (Speech and Drama), and the reflective response. Start the recording before your first piece, and do not stop or pause the video until you have completed all parts of the assessment. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.
5. You can be given assistance to film your performance and another person can be present to operate your backing tracks (if applicable).
6. Audio and video must be recorded simultaneously and no pre- or post-production techniques should be applied to the video.
7. You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video (eg for technical reasons). You may not share your performance video on social media, or use it for any other exam entries, either with Trinity College London or any other exam board.

Please refer to page 22 for details on the process of preparing for and submitting your digital diploma exam for assessment including details of what information to upload with your video.

Introduction

This digital version of our ATCL (Performing) diploma exams provides candidates with the opportunity to perform their pieces, key skills tasks and reflect on their work in their own setting, submitting them via an online portal to be marked by our examiners. Successful candidates will receive a regulated diploma qualification.

Who the qualifications are for

Trinity's drama diplomas are open to all candidates. There is no requirement to have passed lower grade/diploma levels, or other qualifications; however, the grades and diplomas represent a system of progressive development and the outcomes for each level assume mastery of the outcomes of previous levels therefore we recommend that candidates have taken the previous level particularly at this higher level. There is no upper age limit, but the following recommended guidance is provided regarding the minimum age for this level:

Qualification	Age of candidate	Advised previous level to have completed
ATCL	18 years and over	Grade 8, or equivalent Level 3 qualifications or experience

Assessment and marking

Trinity's diploma qualifications are assessed by an external examiner trained and moderated by Trinity. The examiner writes a report on the extent to which the candidate has met the learning outcomes of the qualification and awards marks in line with the published criteria.

Each candidate is given written feedback, marks and, on passing all the relevant units, a certificate.

Attainment bands

Associate (ATCL) exams are marked out of 100. Marks are awarded on the basis of the following attainment bands:

Marks received for each unit	Attainment level
75-100	Distinction
50-74	Pass
0-49	Below Pass

Regulated titles and qualification numbers for ATCL Performing and Communication Skills diplomas

Title	Qualification number
TCL Level 4 Diploma in Performing (Speech and Drama/Musical Theatre/Performance Arts)	600/0898/2
TCL Level 4 Diploma in Communication Skills (Public Speaking)	600/0883/0

Regulated Qualifications Framework

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. Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

Academic dress and post-nominals

Candidates who have passed a Trinity diploma are entitled to use the letters standing for that diploma after their name.

ATCL stands for Associate of Trinity College London

Holders of Trinity diplomas are also entitled to wear academic dress. Associates are entitled to wear an academic gown. Candidates wishing to obtain academic dress should contact Trinity's central office for appropriate authorisation.

Exam requirements

A candidate's accuracy will be reflected in the final mark awarded and therefore it is essential that, in addition to uploading their diploma performance, the following supporting materials are also uploaded:

- Copies (not handwritten) of prepared pieces set out in the original published format
- Sheet music for any sung pieces.

Unless it states otherwise in the exam requirements for the subject strand, all pieces/extracts offered for exams must have been published.

Where a piece has been edited, the extract should have the edits clearly marked on it.

ATCL Performing (Speech and Drama)

Aims

This qualification encourages candidates to be multi-skilled, reflective performers, preparing and performing a programme of work at a level that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

Learning outcomes

To achieve this qualification the candidate will be able to:

- Demonstrate a sound knowledge of the fundamental concepts of speech and drama
- Use different approaches to solve problems
- Communicate accurately with clear intent
- Appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to it
- Undertake small-scale investigative or development activities, using appropriate methods and techniques
- Operate in moderately critical situations where success depends on choosing appropriate responses

Assessment criteria

The unit has defined assessment objectives and these are measured using the following criteria:

- Techniques – use a wide range of physical and vocal skills, using physical space creatively
- Communication – adopt and sustain roles, working spontaneously where appropriate
- Planning and contextual awareness – respond imaginatively to the quality, form, content and context of a variety of texts, and reflect upon personal performance
- Integration of skills, knowledge and awareness

Content

The candidate's work will involve the following:

- Interpretation and oral delivery of a range of literary forms
- Acting techniques
- Knowledge of appropriate literature
- Rehearsal methodologies
- Principles and practice of voice, speech, oral interpretation and characterisation

Structure and marking schemes

This qualification comprises a single unit:

- Unit 1 – Performance (practical exam and reflective response)

Marks received for the unit	Attainment level
75-100	Distinction
50-74	Pass
0-49	Below Pass

Unit 1 – Performance (this is a single unit qualification)

1.1 Performance (70 marks) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate is required to:

Perform from memory **two** dramatic extracts (one may be in the form of a duologue and performed with another actor), each from a different published play. The two plays chosen must offer a contrast in style and period, and one must have been written post-1950

Perform from memory a published lyric poem

Perform from memory **either** a passage of published narrative verse **or** a passage of prose, **either** fiction **or** non-fiction

Give an impromptu talk on a subject related to performance. The talk should last approximately 4 minutes. The subject for the talk is published on the Trinity website and changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the topic stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment. Full details on how to access the talk stimulus and guidance on how to prepare and respond to the task are on page 18.

1.2 Reflection (30 marks) Maximum time: 15 minutes Minimum time: 12 minutes

The candidate gives an impromptu response to set questions, reflecting on the literary and dramatic contexts, interpretation and performance of the performed pieces and matters related to health and safety in rehearsal and performance. See page 19 for the set questions and guidance on response.

ATCL Performing (Musical Theatre)

Aims

This qualification encourages candidates to be multi-skilled, reflective performers in musical theatre, preparing and performing a programme of work that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

Learning outcomes

To achieve this qualification the candidate will be able to:

- Demonstrate a sound knowledge of the fundamental concepts of musical theatre
- Use different approaches to solve problems
- Communicate accurately with clear intent
- Appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to it
- Undertake small-scale investigative or development activities, using appropriate methods and techniques
- Operate in moderately critical situations where success depends on choosing appropriate responses

Assessment criteria

The unit has defined assessment objectives and these are measured using the following criteria:

- Techniques – use a wide range of physical and vocal skills, using physical space creatively
- Communication – communicate dramatic ideas through singing, speaking and moving
- Planning and contextual awareness – respond imaginatively to the quality, form, content and context of material, and reflect upon personal performance
- Integration of skills, knowledge and awareness

Content

The candidate's work will involve the following:

- Preparation of an integrated programme of contrasting musical theatre performances
- Evaluation and interpretation of published and/or original musical theatre works
- Integration of the skills of acting, singing and choreographed movement/dance in dramatic communication
- Rehearsal methodologies
- Discussion of works, principles and practice of musical theatre

Structure and marking scheme

This qualification comprises a single unit:

- Unit 1 – Performance (practical exam and reflective response)

Marks received for the unit	Attainment level
75-100	Distinction
50-74	Pass
0-49	Below Pass

Unit 1 – Performance (this is a single unit qualification)

1.1 Performance (70 marks) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate will demonstrate professional potential in two of the three major musical theatre disciplines (acting, singing and choreographed movement/dance), and a good level of competency in the third.

The candidate is required to perform from memory a programme of six contrasting thematically linked performances. The presentation must include two contrasting spoken items from plays or musicals and four songs from published musical theatre works, one of which must be a dance-based item and the three others representative of different song types such as:

- Duet
- Light romantic ballad
- Torch song
- Patter song
- Comic song
- Rock or pop song
- Character song

The programme must include material written both before and after 1965, and a substantial amount of progressive dramatic communication through integrated use of acting, singing and, where appropriate, choreographed movement/dance. There must be appropriate spoken introductions and links to the items.

The candidate will demonstrate professional potential in two of the three major musical theatre disciplines (acting, singing and choreographed movement/dance), and a good level of competency in the third.

One item only may be performed with another actor, who may be one of the following:

- A performer who is not being examined
- A performer who is being examined and wants to repeat this duologue or duet for their own exam
- A performer who is being examined but is not offering this piece for assessment

1.2 Reflection (30 marks) Maximum time: 15 minutes Minimum time: 12 minutes

The candidate gives an impromptu response to set questions, reflecting on the original contexts, interpretation and performance of the performed pieces and matters related to health and safety in rehearsal and performance. See page 19 for the set questions and guidance on response.

ATCL Performing (Performance Arts)

Aims

This qualification encourages candidates to be multi-skilled, reflective performers in a range of performance art forms, preparing and performing a programme of work that shows professional potential. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

Learning outcomes

To achieve this qualification the candidate will be able to:

- Demonstrate a sound knowledge of the fundamental concepts of performance arts
- Use different approaches to solve problems
- Communicate accurately with clear intent
- Appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to it
- Undertake small-scale investigative or development activities, using appropriate methods and techniques
- Operate in moderately critical situations where success depends on choosing appropriate responses

Assessment criteria

The unit has defined assessment objectives and these are measured using the following criteria:

- Techniques – use a wide range of performance skills, using physical space creatively
- Communication – communicate dramatic ideas through a range of performance skills
- Planning and awareness – respond imaginatively to the quality, form, content and context of material, and reflect upon personal performance
- Integration of skills, knowledge and awareness

Content

The candidate's work will involve the following:

- Preparation of an integrated programme of contrasting performances
- Evaluation and interpretation of published and/or original material
- Integration of two or more performance skills in dramatic communication
- Rehearsal methodologies
- Discussion of works, principles and practice of performance arts

Structure and marking scheme

This qualification comprises a single unit:

- Unit 1 – Performance (practical exam and reflective response)

Marks received for the unit	Attainment level
75-100	Distinction
50-74	Pass
0-49	Below Pass

Unit 1 – Performance (this is a single unit qualification)

1.1 Performance (70 marks) Maximum performance time: 25 minutes Minimum performance time: 20 minutes

The candidate is required to:

- a) Perform **four** performance items, each from a different play or musical or dance form or other theatre form, contrasting in style and period. One of the pieces may be an original work by the candidate. The performance programme must be based on a theme with brief linking passages. At least one piece should integrate two or more performance skills. One piece may include another performer. Examples of the skills that could be demonstrated include but are not limited to song, dance, spoken dramatic material, mime, improvisation, clowning, puppetry, original 'stand-up' comedy, satirical monologue, revue or music hall material, instrumental playing, a filmed sequence, a circus act or *commedia dell'arte* characterisation
- b) Present all or part of an original or adapted story told solely through dance, mime, clowning or other movement skill. Live or recorded music may be used. This performance piece must contrast with the performance items in a) above
- c) Give a demonstration talk about a contributory performance skill such as:
 - Writing, composing or devising original material for performance
 - The design, development and rehearsal process for original choreography for a contemporary piece of music, published or original
 - The design and/or construction of costumes, stage properties, make-up or set for a full production in any performance genre
 - A glove or string puppet performance piece with commentary on composition and construction

1.2 Reflection (30 marks) Maximum time: 15 minutes Minimum time: 12 minutes

The candidate gives an impromptu response to set questions, reflecting on the original contexts, interpretation and performance of the performed pieces and matters related to health and safety in rehearsal and performance. See page 19 for the set questions and guidance on response.

ATCL Communication Skills (Public Speaking)

Aims

This qualification encourages candidates to be skilful, reflective speakers in a range of contexts. They will achieve performance standards that are comparable with other qualifications available in the UK at Level 4 on the Regulated Qualifications Framework or the first year of degree-level study.

Learning outcomes

To achieve this qualification the candidate will be able to:

- Demonstrate sound knowledge of the fundamental concepts of oral communication
- Use different approaches to solve problems
- Communicate accurately with clear intent
- Appreciate the main principles of the discipline, and the limits of their current capabilities and knowledge in relation to it
- Undertake small-scale investigative or development activities, using appropriate methods and techniques
- Operate in moderately critical situations where success depends on choosing appropriate responses

Assessment criteria

The unit has defined assessment objectives and these are measured using the following criteria:

- Techniques – use a wide range of physical and vocal skills, using physical space and visual/audio aids creatively
- Communication – adopt and sustain a variety of contexts, working spontaneously where appropriate
- Planning and contextual awareness – respond imaginatively to the quality, form, content and context of a variety of speech modes, and reflect upon personal performance
- Integration of skills, knowledge and awareness

Content

The candidate's work will involve the following:

- Interpretation and oral delivery in a variety of contexts
- Techniques of public speaking
- Knowledge of appropriate literature
- Rehearsal methodologies
- Principles and practice of voice, speech, oral interpretation and characterisation

Structure and marking schemes

This qualification comprises a single unit:

- Unit 1 – Performance (practical exam and reflective response)

Marks received for the unit	Attainment level
75-100	Distinction
50-74	Pass
0-49	Below Pass

Unit 1 – Performance (this is a single unit qualification)

Assessment objectives

The candidate should:

Show a creative response to a variety of settings and audiences, using creative skills as required for realisation of practice-based work

Research, prepare and present appropriate content for a variety of public speaking situations

Apply presentation skills as appropriate to context

Have knowledge of the key components in communication skills, and the techniques by which they are created and realised

1.1 Presentation (70 marks) Maximum presentation time: 25 minutes Minimum presentation time: 20 minutes

The candidate is required to give oral presentations of approximately five minutes each on **five** of the following:

An after-dinner speech to a large gathering attending a reunion or conference or a celebratory sporting occasion

Two speeches in a specific setting, one as an introduction to the main speaker, the other in appreciation of the speech

A farewell speech about two colleagues who are leaving the company or college, one of whom is not popular

A persuasive speech on a moral or political issue

A sermon based on a specific text

A story told to a group of children of a specified age group

A news feature for radio, told twice; once for a popular entertainment channel, and again, using the same 'facts', for a serious news programme

Another task of the candidate's choice – a guidance document on this can be downloaded from trinitycollege.com/drama-diploma-resources

With each item the audience must be clearly identified in terms of age, number and reasons for attending. There must be five contrasting audiences envisaged.

Visual/audio aids may be employed as appropriate.

Prompt cards may be used, but at all times the candidate should aim for a sense of spontaneous engagement with an audience.

1.2 Reflection (30 marks) Maximum time: 15 minutes Minimum time: 12 minutes

The candidate gives an impromptu response to set questions, reflecting on the selection, preparation, context and styles of delivery of the of the presentations and the technical and physical skills required to be an effective communicator. See page 19 for the set questions and guidance on response.

Attainment descriptors

The criteria below will be used to calculate the mark the candidate will receive.

ATCL

1. Discipline-specific knowledge (30%)

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material

Distinction:

An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.

Pass:

A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.

Below Pass:

Limited demonstration of the necessary skills, knowledge and understanding.

2. Communication (30%)

The communication mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material

Distinction:

Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations.

Pass:

Persuasive communication, satisfying expectations and the needs of the audience.

Below Pass:

Communicative intention not consistently clear or sufficiently well executed.

ATCL**3. Planning and Awareness (30%)**

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources, etc
- Reflective practice

Distinction:

Clear awareness of needs in relation to various styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes.

Pass:

Awareness of others, formed through sound preparation and development of materials.

Below Pass:

Weak demonstration of contextual awareness and needs.

4. Integration (10%)

The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work that shows cohesion, spontaneity and personal investment.

Exam guidance

Performance (ATCL Unit 1/LTCL Unit 3)

Duration of performances, presentations and reflection

Performance pieces do not all have to be the same length. Candidates may combine shorter and longer pieces. The overall timing for the performances, presentations and the reflection must not fall below the minimum or exceed the maximum timings allocated for those sections of the exam. Candidates should ensure that their performances, presentations and reflection talks are of sufficient length to allow them the fullest opportunity to demonstrate the skills required.

Role gender

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

Dress code, costume and staging devices

There is no set dress code for Trinity drama exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. There is no requirement to use costumes, scenery, lighting, props or other staging devices. If candidates do wish to make use of them, they should ensure that their use does not cause the exam to overrun.

Additional performers

Where second performers are permitted, they can perform together in the same location eg school, studio, public centre or via a video-conferencing application, eg Teams or Zoom to video themselves performing together. If using a video-conferencing application, check the sound and picture quality for both performers in advance of recording the exam, to ensure that they are of similar level/quality. It is not necessary for both performers to attempt to create the perception that they are facing each other during the performance. They should instead look at the audience (camera).

Suitability of material

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

Material used should be of sufficient complexity to challenge the performer. It should involve contrasting styles and genres, all of which should require depth of thought in preparation and presentation. The performance should demonstrate the candidate's understanding of the need to utilise a wide range of integrated performance skills that serve the purpose of the work being presented.

When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display as wide a range of skills as possible.

Editing

Extracts may be edited (including editing songs) and subsidiary characters removed to create scenes suitable for performance, as long as the overall structure, sense and dramatic development remain clear.

Individual candidates are dissuaded from attempting to play a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not attempt to play multiple characters within a scene, unless this is specifically related to the style and content of the play.

Delivery of songs

Musical Theatre diplomas

Musical Theatre exams are not intended to be concert performances of 'songs from the shows'. All musical numbers must be performed with an implicit dramatic context and there must be a clear understanding of the predicaments and motivations of the characters portrayed.

Candidates performing a thematically linked programme may, if they wish, create their own scripted context to fulfil the acting requirement within which their song and dance items are integrated. During discussion, some questions may be asked about the original contexts.

Movement/dance in Musical Theatre exams

Musical Theatre diplomas

The objective of the movement task in Musical Theatre exams is for the candidate to display their dance/movement skills. The piece performed should focus on dance/movement although singing and/or speaking may be included. So, if for instance the candidate wanted to perform a jive, they should relate this to a particular role in a musical theatre work – for example, they are performing the role of Rizzo dancing to 'We Go Together' from Grease and may wish to add a snippet of dialogue to contextualise it – 'Hey Danny – you want to see some real dancing? Well look at this!' She doesn't have to sing the song – she could perform her dance to a recording as what is being judged is her ability to create a sense of character through movement.

Delivery of poetry/verse

ATCL Speech and Drama

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

Delivery of monologues/ play extracts

All

Monologues and extracts from plays should be performed as though 'on stage', particularly in respect of focus, sight-lines, positioning, movement and engagement with an imagined audience.

Impromptu talk

Performing (Speech and Drama), ATCL

Task: The candidate gives an impromptu talk on a subject related to performance.

Task objective

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with the opportunity to talk about an aspect of performance and, in doing so, to display knowledge and a critical and creative evaluation of the subject.

In the assessment, examiners are looking for evidence of: an ease and naturalness of presentation; a personal response to the stimuli; a depth of knowledge, and a fluid response that has not been over-researched; ability to link their topic to own personal experience, with specific reference to text and their own performances.

What the candidate needs to do

To prepare for this task, the candidate should go to trinitycollege.com/key-skills-tasks-diplomas and download the talk topic. They should then prepare their response. The stimulus to be used for the talk is published on the Trinity website and changed every two weeks. During the two-week validity period of the stimulus, the candidate must do the following: access the stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment. The candidate may have notes with them in the exam to refer to. The candidate **MUST** use the topic posted on the Trinity website in the same week that they film and upload the video of their exam. The objective of the task is for the candidate to demonstrate their broad knowledge of performance and its processes; to communicate with clear intent and show an appreciation for the disciplines, methods and styles relating to and beyond their performance pieces. This should all be demonstrated in a fluid manner, and therefore while notes can be referred to during the talk, it should not be scripted word for word.

The candidate should begin the task by reading out the stimulus for the impromptu talk.

A 'Talk' implies a structured delivery of material within a time limit to an appropriate audience

Candidates should:

Be encouraged to stand, when possible, in order to differentiate the task from the Viva questions. The audience can be defined by the candidate.

Candidates should avoid:

Reading responses from full written notes. If that happens, personal interaction with the material may not be sufficiently evident. Any notes should only be written in the form of key words or phrases and may be used as prompts.

How to prepare for this task

In preparation for this task, the candidate should explore the overarching themes, techniques, styles and genres of their chosen pieces. Think beyond the process they may have taken, about the alternative staging options that could be employed to bring the material to performance, as well as the cultural and environmental influences that are present. For example, a candidate asked to talk about the process for bringing a Shakespeare performance to the stage and who had presented a piece of Shakespearean blank verse, might want to explore in more detail how iambic pentameter helps the actor or talk about the hidden stage directions in Shakespeare.

The talk will be more informative if the candidate illustrates the talk with specific examples, including extracts from the works they have presented.

Example topics for speeches are at trinitycollege.com/digital-drama-diplomas

Reflection

Task: The candidate reflects on the performances they have just given, giving impromptu responses to set questions.

Task objective

In all diplomas, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and relevant aspects of performance skills. The objective of the reflection task is to explore candidates' understanding of the pieces they have performed and, where appropriate, to encourage them to articulate their thoughts in such areas as meaning, context and character development. Performance techniques, the processes of rehearsal, and their journey from choosing the material to their performance in the exam.

In the assessment, examiners are looking for evidence of: understanding of and accuracy on the given subjects/pieces/skills; ability to speak with authority, assurance and depth; and evidence of a natural thought process rather than a prepared speech.

What the candidate needs to do

The questions the candidate should respond to are listed below. The candidate can use notes to refer to during their response. However, this is not a performance – the candidate should not memorise, or have a scripted, word-for-word response to the questions. Any use of notes should support an immediate and reflective response to the performances they have just given.

Once the candidate has completed their performances and any key skills tasks (ATCL Performing Speech and Drama), they should move straight on to the reflective response. The objective of the task is for the candidate to have a thoughtful response to their performance work, as well as demonstrating insights and understanding of the material they have just performed.

The candidate should aim to talk about two or more of their performed pieces rather than focusing on one piece only.

Candidates should begin each section by reading out the question they are about to respond to. Guide times are provided for the responses and candidates can use a clock to assist in keeping to time.

Candidates should:

Maintain a rapport and sense of addressing an audience throughout.

Candidate should avoid:

Reading responses from full written notes. If that happens, personal interaction with the material may not be sufficiently evident. Any notes should only be written in the form of key words or phrases and may be used as prompts.

Set questions

ATCL Performing (Speech and Drama/ Musical Theatre/Performance Arts) and ATCL Communication Skills (Public Speaking)

(Total time for the task: 12-15 minutes)

Guide length of response for each question is a minimum of 4 and a maximum of 5 minutes. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

Talk about how you built your performance programme.

In your response, give consideration to the following:

- Was there a starting point?
- Were there any external influences – either artistically or in a social context?
- How did you plan?
- How did you create balance and variety for the audience?
- Did you do any research to gain a greater understanding of the writer/composer, language or genre?
- Personal response, challenges and reflection

Talk about one or two items in your programme that you found challenging and consider how you approached them in rehearsal.

In your response, give consideration to the following:

- What skills were needed to approach the challenge?
- What choices of interpretation and/or staging did you make?
- What have you discovered by working through the challenge?
- How would you approach a similar challenge again?
- What personal strengths or limitations have you noticed in the process?
- Health and safety

With reference to your own personal well-being and stamina, talk about how you prepared yourself for the items you delivered.

In your response, give consideration to the following:

- Safe practice on stage
- Working with an audience
- Physical and vocal health
- Sustaining focus and energy

Health and safety

Candidates and teachers must be aware that any kind of physical performance involves the entire body and that every precaution must be taken to ensure its safe and healthy use. Performers should have a basic knowledge of safe practice including appropriate warm-up and cool-down activities, injury prevention and care. The following guidelines should be observed. This includes but is not limited to the following.

Voice and body

Performers should ensure that they are physically and vocally warmed up before performance.
Performers should wear suitable footwear and clothing to facilitate safe and easy movement.
Performers should not undertake anything that is beyond their physical or vocal capabilities.
Singing and/or vocalising should never cause pain or discomfort, however minor.
Air-flow is vital at all times while vocalising, in whatever form or style. Make sure that the breath flows unrestrictedly – particularly when engaging in 'high energy' or 'belt' singing.
The body should be well-balanced while singing – otherwise the larynx may become constricted and/or air flow restricted.
Singers should be careful not to force the tone (ie push out the breath too forcefully) – especially during 'high energy' or 'belt' singing.
Where appropriate, singers (particularly female singers) are encouraged to use a 'mixed belt' (a lighter, sweeter sound, where the larynx is used high with a forward tilt) rather than an excessively extended chest register.

Costumes, make-up, props, weapons

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

Facilities

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

Fire

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

Policies

Child protection

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

Equal opportunities

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

Reasonable adjustment

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

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

Data protection

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

Customer service

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

Quality assurance

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

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

Exam infringements

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

Malpractice

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered centre status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Results review and appeals procedure

Anyone who wishes to question their result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Summary of process and details of how to submit your exam for assessment

Summary of process

1. Prepare your performance pieces.
2. For ATCL Performing (Speech and Drama) it is necessary to access a stimulus for an impromptu talk on performance. Stimulus materials change every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the topic stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment. Further details on this task are on page 18.
3. Ensure you have made a note of the questions required for the reflection task. Further information about the reflection task is on page 19.
4. Film your performance of the pieces and your response to the key skills tasks (where relevant) and reflection tasks in one continuous take. Filming guidelines can be found at trinitycollege.com/drama-filming-guidance
5. Upload your complete exam, including the supporting files (see below for more information).

Details of how to submit your exam for assessment

Please read the following closely before you make your submission to our online platform via trinitycollege.com/digital-drama-diplomas:

Full details of how to film your performance, what should be in shot and how to upload your files can be found at trinitycollege.com/digital-drama-diplomas

You can be given assistance to film your exam and another person can be present to operate your backing tracks (if applicable).

Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.

Ensure your video is one continuous recording of all your performance pieces, key skills tasks and your reflective response from start to finish, and you have not edited this into different sections or paused or stopped the video at any point. Only submit one take of your complete exam.

Audio and video must be recorded simultaneously and no pre- or post-production techniques should be applied.

Your files should be labelled with your name, subject and grade, for example: **ForenameSurname_ ATCLPerformingSpeech&Drama**

Do not delete your exam video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.

You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.

You may not share your performance video on social media, or use it for any other exam entries, either with Trinity College London or any other exam board.

What to provide with your drama exam video

Candidates are required to upload the following information with the video of their exam – **please note that your performances cannot be marked without this information.**

You will be asked to complete an online **submission form** which requires the following details:

The titles and authors of the pieces being performed in order of performance and the name of the author/composer

Details of the skills task stimulus (where relevant)

In **addition** to completing the submission form, candidates are required to upload:

The **text of the performed pieces** set out in the published format and lineation – the script should also show where any edits have been made

The **script** of any devised pieces

The **score** of any songs being sung

Resources

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

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

- Preparing for your exam
- Performance/presenting 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