

# DIGITAL GRADES: ACTING

Syllabus specifications for  
solo, pair and group exams  
from November 2020



**KEEP UP TO DATE**

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

# DIGITAL GRADES: ACTING

**Syllabus specifications for  
solo, pair and group exams  
from November 2020**

**Charity number England & Wales: 1014792**

**Charity number Scotland: SC049143**

**Patron: HRH The Duke of Kent KG**

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

Copyright © 2020 Trinity College London

Published by Trinity College London

Online edition, February 2023

---

# Contents

3	/	Welcome
4	/	Introduction to Trinity's digital graded Acting exams
5	/	Employability and learning skills
6	/	Recognition and progression routes
8	/	Learning outcomes: Acting
10	/	Exam requirements, assessment criteria and attainment descriptors: Acting (Solo)
28	/	Exam requirements, assessment criteria and attainment descriptors: Acting (Pair)
46	/	Exam requirements, assessment criteria and attainment descriptors: Acting (Group)
64	/	Exam requirements, assessment criteria and attainment descriptors: Plays in Production
84	/	Exam guidance
96	/	Health and safety
97	/	General guidance and policies
98	/	Summary of process and details of how to submit your exam for assessment
100	/	Acting resources

## **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 Acting digital graded exams containing details of Initial to Grade 8 exams.

The digital graded 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 and UCAS points 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 graded exams, digital exams provide even more choice and flexibility in how a regulated graded 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 improvisation, and to upload your complete exam including the supporting documentation

2. Stimulus material: For certain key skills tasks it is necessary to access stimulus material, eg improvisation from the website. See the guidance on pages 87-88 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 the task, film their performance, upload the video of their whole exam for assessment.

3. Reflective response: For all solo and pair grades, candidates give an impromptu response to set questions in the reflection task. The set questions and guidance for the reflection task are on pages 89-95. Before you begin filming your exam you should make a note of these questions to refer to as you undertake the task.

4. All performances must be submitted as one continual performance (this includes all pieces and any key skills tasks such as improvisation, 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. Filming options are available for pair exams and also for solo exams where an additional performer is involved. Further information about this is on page 86.

8. 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 98-99 for details on the process of preparing for and submitting your digital graded exam for assessment including details of what information to upload with your video.**

# Introduction to Trinity's digital graded Acting exams

## OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Acting 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 Acting grades from Initial to Grade 8 and then on to the diplomas, candidates may enter at any level. There is no requirement to have passed lower grades before entering for an exam. There is no upper age limit, but the following age ranges are provided as guidance and show the minimum age advised for each stage.

Grade(s)/exam level	Age of candidate
Initial	5 years and over
Grade 1	7 years and over
Grades 2-3	8 years and over
Grades 4-5	12 years and over
Grades 6-8	16 years and over

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at [trinitycollege.com/drama-csn](http://trinitycollege.com/drama-csn)

## ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

Trinity's graded Acting 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, particularly for those exams that involve a discussion with the examiner, that candidates have a level of English language proficiency of at least B1 on the CEFR (Common European Framework of Reference for languages). As the exams are more demanding of language as the levels advance, CEFR level B2 is suggested from Grade 3, and C1 for Grades 6 and above. More information on the CEFR can be found at [trinitycollege.com/CEFR-level-descriptors](http://trinitycollege.com/CEFR-level-descriptors)

Candidates' use of English must be intelligible to the examiner, although they are not required to conform linguistically to any particular model of pronunciation or usage.

## HOW TO ENTER FOR AN EXAM

Guidance and details on how to enter all the qualifications covered in this document can be found at [trinitycollege.com/drama-entry](http://trinitycollege.com/drama-entry)

# Employability and learning skills

Employability skills – a key component of 21st century skills – can be defined as the transferable skills that can have a positive impact in education and the workplace and these key skills are integrated into these specifications to help candidates develop on many levels.

SKILLS	MEANING	HOW TRINITY ACTING EXAMS SUPPORT THIS
<b>Communication and interpersonal skills</b>	The ability to explain what you mean in a clear and concise way To listen and relate to people, and to act upon key information/ instructions	Candidates build their communication skills through the performance of material, working on vocal and physical skills to convey meaning, character and story to an audience. Through the reflection task, candidates develop their skills in responding articulately, as well as self-analysis.
<b>Creativity</b>	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 situations	Performance-based tasks support candidates in building their creativity as they realise material for performance, making interpretive choices.
<b>Working under pressure and to deadlines</b>	The ability to manage the workload that comes with deadlines	The challenge of the exam environment, the requirement to prepare thoroughly, together with tasks that require candidates to respond quickly to new information are an excellent measure of this skill area.
<b>Organisation skills</b>	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	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.
<b>Critical thinking skills</b>	The ability to analyse material and deconstruct it to understand how its specific impact is achieved through language and meaning	Through rehearsing and preparing for the performance-based tasks, candidates hone their critical thinking and analytical skills.
<b>Confidence</b>	Belief in one's own ability to successfully complete a task	The experience of preparing for both performance and the exam can build candidates' belief in themselves and their own abilities.
<b>Teamwork</b>	The ability to work well with people from different disciplines, backgrounds and expertise to accomplish a task or goal	This collaborative skill is demonstrated throughout the pair and group exams.



# 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, Trinity's Grade 6-8 Acting solo 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](http://trinitycollege.com/UCASdrama) for further details.

## TIMING OF THE EXAMS

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

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

## REGULATED TITLES AND QUALIFICATION NUMBERS

Title – Solo exams	Qualification number
<b>Initial:</b> TCL Entry Level Award in Graded Examination in Acting (Entry 3) (Solo) (Initial)	603/4972/4
<b>Grade 1:</b> TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 1)	501/1939/4
<b>Grade 2:</b> TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 2)	501/1940/0
<b>Grade 3:</b> TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 3)	501/1942/4
<b>Grade 4:</b> TCL Level 2 Certificate in Graded Examination in Acting (Solo) (Grade 4)	501/1943/6
<b>Grade 5:</b> TCL Level 2 Certificate in Graded Examination in Acting (Solo) (Grade 5)	501/1945/X
<b>Grade 6:</b> TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 6)	501//2116/9
<b>Grade 7:</b> TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 7)	501/2117/0
<b>Grade 8:</b> TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 8)	501/2118/2
Title – Pair exams	Qualification number
<b>Initial:</b> TCL Entry Level Award in Graded Examination in Acting (Entry 3) (Pair) (Initial)	603/4973/6
<b>Grade 1:</b> TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 1)	501/1936/9
<b>Grade 2:</b> TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 2)	501/1935/7
<b>Grade 3:</b> TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 3)	501/1937/0
<b>Grade 4:</b> TCL Level 2 Certificate in Graded Examination in Acting (Pair) (Grade 4)	501/1938/2
<b>Grade 5:</b> TCL Level 2 Certificate in Graded Examination in Acting (Pair) (Grade 5)	501/1941/2
<b>Grade 6:</b> TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 6)	501/2103/0
<b>Grade 7:</b> TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 7)	501/2104/2
<b>Grade 8:</b> TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 8)	501/2105/4



**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, or group's, level of experience and ability.

<b>Level of regulated qualification</b>	<b>Guided learning hours (GLH)</b>	<b>Independent learning hours (ILH)</b>	<b>Total qualification time (TQT) (hours)</b>
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	62	80
Grade 3	18	82	100
Grade 4	24	106	130
Grade 5	24	126	150
Grade 6	30	140	170
Grade 7	30	160	190
Grade 8	48	202	250

**QUALIFICATION ACHIEVEMENT LEVELS FOR EXAMS**

<b>RQF* Level</b>	<b>EQF** Level</b>	<b>Acting</b>
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 Acting offer progression routes towards:

Diplomas in performing or teaching offered by Trinity or other awarding organisations

Courses in drama or literature at further and higher education institutions

Employment as a result of increased performance, presentation and communication skills

\* Regulated Qualifications Framework

\*\* European Qualifications Framework

## Learning outcomes: Acting

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.

### ACTING (SOLO)

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

<b>Initial</b>	Perform a monologue with some characterisation Perform a mime using physical skills appropriate to the story Respond appropriately to set questions on prepared material
<b>Grade 1</b>	Perform a monologue using vocal and physical skills and the performance space appropriate to the material Perform a mime using physical skills and the performance space appropriate to the story Respond appropriately to set questions on prepared material
<b>Grade 2 and Grade 3</b>	Perform a monologue using vocal and physical skills and the performance space appropriate to the material Perform a mime or speech/scene using vocal and physical skills and the performance space appropriate to the material Perform an improvisation that shows a creative response to the instructions provided Respond appropriately to set questions on prepared material with understanding
<b>Grade 4 and Grade 5</b>	Perform play extracts using vocal and physical skills and the performance space appropriate to the material Devise and perform using published material within an invented alternative scenario Perform an improvisation that shows a creative and informed response to instruction or questions provided Respond appropriately to set questions on prepared material with understanding
<b>Grade 6</b>	Perform play extracts using vocal and physical skills and the performance space appropriate to the material Devise and perform using published material within an invented alternative scenario Perform an improvisation that shows a creative and informed response to the instructions provided Respond appropriately to set questions on prepared material with understanding
<b>Grade 7</b>	Perform a range of play extracts, using vocal and physical skills and the performance space appropriate to the material Perform an improvisation that shows a creative response to instruction or questions provided Respond appropriately to set questions on prepared material with understanding
<b>Grade 8</b>	Perform a programme of play extracts, using vocal and physical skills and the performance space appropriate to the material Work with direction to modify a performance piece that demonstrates an in-depth understanding of the original material and its interpretative possibilities Respond appropriately to set questions on prepared material with understanding

**ACTING (PAIR)****On successful completion of this exam, the candidate will be able to:**

<b>Initial</b>	Perform a duologue with some characterisation appropriate to the material Interact and work with others to create a finished piece of work Respond appropriately to set questions on prepared material
<b>Grade 1</b>	Perform a duologue using vocal and physical skills and the performance space appropriate to the material Interact and work with others to create a finished piece of work Respond appropriately to set questions on prepared material with understanding
<b>Grade 2 and Grade 3</b>	Perform duologues using vocal and physical skills and the performance space appropriate to the material Interact and work with others to create finished pieces of work Respond appropriately to set questions on prepared material with understanding
<b>Grade 4 and Grade 5</b>	Perform a duologue using vocal and physical skills and the performance space appropriate to the material Devise and perform using published material within an invented alternative scenario, using the performance space appropriate to the scenario. Interact and work with others to create finished pieces of work Respond appropriately to set questions on prepared material with understanding
<b>Grade 6</b>	Perform scenes using vocal and physical skills and the performance space appropriate to the material Perform an improvisation that shows a creative and informed response to instruction provided Interact and work with others to create finished pieces of work Respond appropriately to set questions on prepared material with understanding
<b>Grade 7</b>	Perform play extracts, written in different periods, using vocal and physical skills and the performance space appropriate to the material Perform an improvisation that shows a creative response to instruction provided Interact and work with others to create finished pieces of work Respond appropriately to set questions on prepared material with understanding
<b>Grade 8</b>	Perform a programme of play extracts, written in different periods and language styles, using vocal and physical skills and the performance space appropriate to the material Work with direction to modify a performance piece that demonstrates an in-depth understanding of the original material and its interpretative possibilities Interact and work with others to create a finished programme of work Respond appropriately to set questions on prepared material with understanding

**ACTING (GROUP) & PLAYS IN PRODUCTION****On successful completion of this exam, the candidate will be able to:**

<b>Initial to Grade 8</b>	Perform scenes/a play accurately using vocal and physical skills and the performance space appropriate to the material Interact with others to create a finished piece of work
---------------------------	---

# Exam requirements, assessment criteria and attainment descriptors: Acting (Solo)

The exam components break down as follows across the grades. For further guidance on the tasks see pages 84-95. The Acting (Solo) exams are designed for candidates who want to focus on vocal, physical and characterisation skills in dramatic performance. Candidates perform play extracts from a range of periods and styles and there is free choice of performance pieces. They additionally demonstrate their understanding of their performances through a reflection. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – [trinitycollege.com/anthology](http://trinitycollege.com/anthology)

## INITIAL

### EXAM DURATION

8 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1: Performance</b> The candidate performs a monologue from memory. (<i>maximum time: 2 minutes</i>)</p>	<p>The monologue can come from a published play, book of monologues or be adapted from a novel Guidance for the performance task is on page 84-85</p>	40
<p><b>Task 2: Performance</b> The candidate performs a mime from memory. (<i>maximum time: 2 minutes</i>)</p>	<p>Guidance for the mime task is on page 85</p>	40
<p><b>Task 3: Reflection</b> The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning. At this level a teacher or care-giver can ask the candidate the questions. (<i>maximum time: 3-4 minutes</i>)</p>	<p>Guidance for the reflection task is on page 89 The set questions are on page 89</p>	20

## ASSESSMENT CRITERIA

### During the exam, the candidate will:

Perform audibly, clearly and accurately Demonstrate the ability to use body and space appropriate to the material	<b>Technical skills</b>
Demonstrate understanding of the material	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate basic competence in delivering a performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

<b>Distinction</b>	The work presented was audible, clear and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative. There was some awareness of audience and competence in delivering a performance There was a clear understanding of the material shown when reflecting on the work
<b>Merit</b>	The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There was a basic awareness of audience and some competence in delivering a performance There was a reasonably secure understanding of the material shown when reflecting on the work
<b>Pass</b>	The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There was a basic awareness of audience There was some understanding of the material shown when reflecting on the work
<b>Below Pass</b>	The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space. There was little or no awareness of audience There was a very limited understanding of the material shown when reflecting on the work

# GRADE 1

## EXAM DURATION

10 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<b>Task 1: Performance</b> The candidate performs a monologue from memory. <i>(maximum time: 3 minutes)</i>	The monologue can come from a published play, book of monologues or be adapted from a novel Guidance for the performance task is on page 84-85	40
<b>Task 2: Performance</b> The candidate performs a mime from memory. <i>(maximum time: 3 minutes)</i>	Guidance for mime task is on page 85	40
<b>Task 3: Reflection</b> The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning. At this level a teacher or care-giver can ask the candidate the questions. <i>(maximum time: 3-4 minutes)</i>	Guidance for the reflection task is on page 89 The set questions are on page 89	20

## ASSESSMENT CRITERIA

### During the exam, the candidate will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative	<b>Technical skills</b>
Demonstrate understanding of the material and connection with character Demonstrate the ability to create character and story through mime	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate some confidence in delivering a performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

**Distinction** The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative.  
There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout  
The candidate was able to reflect with some confidence on the work, demonstrating a clear understanding of the material

---

**Merit** The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative.  
There was an awareness of audience and confidence in delivering a performance most of the time  
The candidate was able to reflect well on the work, demonstrating a reasonable understanding of the material

---

**Pass** The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative.  
There was an awareness of audience and confidence in delivering a performance some of the time  
The candidate was able to reflect on the work, demonstrating some understanding of the material

---

**Below Pass** The work presented was hesitant and lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material.  
There was little or no awareness of audience  
There was a limited understanding of the material shown when reflecting on the work



## GRADE 2

### EXAM DURATION

12 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<b>Task 1: Performance</b> The candidate performs a monologue from memory. <i>(maximum time: 3 minutes)</i>	The monologue can come from a published play, book of monologues or be adapted from a novel Guidance for the performance task is on page 84-85	30
<b>Task 2: Performance</b> The candidate performs a mime from memory. <i>(maximum time: 3 minutes)</i>	Guidance for mime task is on page 85	30
<b>Task 3: Key Skills</b> The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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. <i>(maximum time: 2 minutes)</i>	Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87	20
<b>Task 4: Reflection</b> The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning and the characters involved. At this level a teacher or care-giver can ask the candidate the questions. <i>(maximum time: 3-4 minutes)</i>	Guidance for the reflection task is on page 89 The set questions are on page 90	20

### ASSESSMENT CRITERIA

#### During the exam, the candidate will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative Demonstrate the ability to convey an imagined situation through improvisation	<b>Technical skills</b>
Demonstrate understanding of the material and connection with character Respond creatively to improvisation stimulus Demonstrate an ability to create character and story through mime	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate confidence in delivering a performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

### **Distinction**

The work presented was audible, clear and accurate throughout and there was good use of vocal and physical skills to support characterisation and/or narrative

The candidate was able to improvise with confidence and coherence most of the time, communicating an imagined situation with some creativity

There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout

The candidate was able to reflect with confidence on the work, demonstrating a good level of understanding of the material

---

### **Merit**

The work presented was audible, clear and accurate most of the time and there was some good use of vocal and physical skills to support characterisation and/or narrative

The candidate was able to improvise, communicating an imagined situation with confidence and coherence most of the time

There was an awareness of audience and confidence in delivering a performance most of the time.

The candidate was able to reflect with some confidence on the work, demonstrating a reasonable understanding of the material

---

### **Pass**

The work presented was audible, clear and accurate most of the time and there was some use of vocal and physical skills to support characterisation and/or narrative

The candidate was able to improvise, communicating an imagined situation that had some coherence and clarity

There was an awareness of audience and confidence in delivering a performance some of the time

The candidate was able to reflect with some confidence on the work, demonstrating some understanding of the material

---

### **Below Pass**

The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation.

There was a struggle to improvise and to stay within an imagined situation

There was limited awareness of audience

There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics

## GRADE 3

### EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1: Performance</b></p> <p>The candidate performs a monologue from memory. (<i>maximum time: 4 minutes</i>)</p>	<p>The monologue can come from a published play, book of monologues or be adapted from a novel</p> <p>Guidance for the performance task is on page 84-85</p>	30
<p><b>Task 2: Performance</b></p> <p>The candidate performs <b>EITHER</b> a prepared mime <b>OR</b> an original speech/scene devised by the candidate from memory based on one of the following:</p> <ul style="list-style-type: none"> <li>'The Disappointment'</li> <li>'The Best Day of My Life'</li> <li>'Terror'</li> <li>'The Surprise Party'</li> <li>'The Heroine/Hero saves the Day'</li> </ul> <p>(<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the mime task is on page 85</p>	30
<p><b>Task 3: Key Skills</b></p> <p>The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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. (<i>maximum time: 2 minutes</i>)</p>	<p>Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87</p>	20
<p><b>Task 4: Reflection</b></p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood and the characters involved. At this level a teacher or care-giver can ask the candidate the questions. (<i>maximum time: 3-4 minutes</i>)</p>	<p>Guidance for the reflection task is on page 89</p> <p>The set questions are on page 90</p>	20

**ASSESSMENT CRITERIA****During the exam, the candidate will:**

<p>Perform audibly, clearly and accurately</p> <p>Demonstrate variations in pace, pitch and volume to create character and support narrative</p> <p>Demonstrate the ability to use body and space to create character and support narrative</p> <p>Demonstrate the ability to convey an imagined situation through improvisation</p>	<b>Technical skills</b>
<p>Demonstrate understanding of the material and connection with character</p> <p>Respond creatively to improvisation stimulus</p> <p>Demonstrate some choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Demonstrate confidence in delivering a performance</p>	<b>Performance</b>

**ATTAINMENT DESCRIPTORS**

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to improvise with some confidence, communicating an imagined situation creatively and coherently</p> <p>There was a confident ability to engage the audience, communicating meaning and mood throughout with an appearance of ease</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to improvise with some confidence, communicating an imagined situation with some creativity</p> <p>There was a good awareness of audience, communicating meaning and mood with an appearance of ease and confidence most of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a good level of understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to improvise an imagined situation with some coherence and clarity</p> <p>There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence some of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a reasonable understanding of the material</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material.</p> <p>Improvisation skills were limited, and the imagined situation was not sustained</p> <p>There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance</p> <p>There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics</p>

## GRADE 4

### EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Tasks 1-2: Performance</b></p> <p>The candidate performs <b>TWO</b> contrasting play extracts from memory. (<i>maximum time: 6 minutes</i>)</p>	<p>The contrast must be in at least one of the following: language style (eg prose, verse, colloquial, non-colloquial), genre, or period in which the piece was written</p> <p>Guidance for the performance task is on page 84-85</p>	<p>Each piece is awarded marks out of 20</p>
<p><b>Task 3: Performance</b></p> <p>The candidate performs a devised re-working of <b>EITHER</b> task 1 <b>OR</b> task 2 from memory. (<i>maximum time: 3 minutes</i>)</p>	<p>Guidance for the devising task is on page 87</p>	<p>20</p>
<p><b>Task 4: Key Skills</b></p> <p>The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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. (<i>maximum time: 3 minutes</i>)</p>	<p>Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87</p>	<p>20</p>
<p><b>Task 5: Reflection</b></p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, the vocal and physical aspects of characterisation, and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on page 89</p> <p>The set questions are on page 90</p>	<p>20</p>

**ASSESSMENT CRITERIA****During the exam, the candidate will:**

<p>Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance</p> <p>Employ vocal variety to create character and support narrative</p> <p>Demonstrate effective use of body and space to create character and support narrative</p> <p>Create an imagined situation through improvisation with some character and narrative development</p> <p>Show an imaginative connection between the scripted piece and re-worked performance</p>	<b>Technical skills</b>
<p>Demonstrate understanding of the material and connection with character</p> <p>Demonstrate some choices of interpretation</p> <p>Respond creatively to improvisation stimulus</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure and accurate performance with some sense of spontaneity</p>	<b>Performance</b>

**ATTAINMENT DESCRIPTORS**

<b>Distinction</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation.</p> <p>The candidate was able to improvise with confidence and fluency, sustaining an imagined situation creatively with character and narrative development</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance throughout</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative, and clear choices of interpretation.</p> <p>The candidate was able to improvise with some confidence, sustaining an imagined situation with some character and narrative development</p> <p>There was an ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance most of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a good level of understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative, and there were some clear choices of interpretation.</p> <p>The candidate was able to improvise an imagined situation with some creativity, sustaining an imagined situation with some character and narrative development</p> <p>There was an awareness of audience, communicating meaning and mood, and some appearance of ease and confidence, delivering a secure and accurate performance some of the time</p> <p>The candidate was able to reflect on the work, demonstrating a reasonable understanding of the material</p>
<b>Below Pass</b>	<p>The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated.</p> <p>Improvisation skills were limited, lacking creativity, character and/or narrative development</p> <p>There was limited awareness of audience and/or there was a lack of confidence in delivering a performance</p> <p>The candidate demonstrated little ability to reflect with understanding on the work presented</p>

## GRADE 5

### EXAM DURATION

18 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Tasks 1-2: Performance

The candidate performs **TWO** contrasting play extracts from memory.  
(*maximum time: 8 minutes*)

The contrast must be in at least one of the following: language style (eg prose, verse, colloquial, non-colloquial), genre or period in which the piece was written  
Guidance for the performance task is on page 84-85

Each piece is awarded marks out of 20

#### Task 3: Performance

The candidate performs a devised re-working of **EITHER** task 1 **OR** task 2 from memory.  
(*maximum time: 3 minutes*)

Guidance for the devising task is on page 87

20

#### Task 4: Key Skills

The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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.  
(*maximum time: 3 minutes*)

Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87

20

#### Task 5: Reflection

The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood and context, the writers' use of language and how this contributes to characterization, the choices made in their staging, and the process of devising.  
(*maximum time: 4 minutes*)

Guidance for the reflection task is on page 89  
The set questions are on page 90

20



**ASSESSMENT CRITERIA****During the exam, the candidate will:**

<p>Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>Create an imagined situation through improvisation with character and narrative development</p> <p>Show an imaginative connection between the scripted piece and re-worked performance</p>	<b>Technical skills</b>
<p>Demonstrate understanding of the material and connection with character</p> <p>Demonstrate clear choices of interpretation</p> <p>Respond creatively to an improvisation stimulus</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure, accurate and engaging performance with spontaneity</p>	<b>Performance</b>

**ATTAINMENT DESCRIPTORS**

<b>Distinction</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation.</p> <p>The candidate was able to improvise with confidence and fluidity, sustaining an imagined situation creatively with clear character and narrative developments</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance throughout</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a mature understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation.</p> <p>The candidate was able to improvise with some confidence and fluidity, sustaining an imagined situation with character and narrative development</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance most of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a secure understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal modulation, integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation.</p> <p>The candidate was able to improvise with some imagination, sense of character and narrative development</p> <p>The candidate engaged the audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate performance some of the time</p> <p>The candidate was able to reflect on the work, demonstrating a good level of understanding of the material</p>
<b>Below Pass</b>	<p>The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated.</p> <p>Improvisation skills were limited, lacking creativity, character or narrative development</p> <p>There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance</p> <p>The candidate demonstrated little ability to reflect with understanding on the work presented</p>

## GRADE 6

### EXAM DURATION

20 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Tasks 1-2: Performance</b></p> <p>The candidate performs <b>TWO</b> contrasting play extracts from memory. (<i>maximum time: 8 minutes</i>)</p>	<p>The extracts must contrast in language style (eg prose, verse, colloquial, non-colloquial)</p> <p>Guidance for the performance task is on page 84-85</p>	<p>Each piece is awarded marks out of 20</p>
<p><b>Task 3: Performance</b></p> <p>The candidate performs a devised re-working of <b>EITHER</b> task 1 <b>OR</b> task 2 from memory. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the devising task is on page 87</p>	<p>20</p>
<p><b>Task 4: Key Skills</b></p> <p>The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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. (<i>maximum time: 3 minutes</i>)</p>	<p>Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87</p>	<p>20</p>
<p><b>Task 5: Reflection</b></p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, style, preparation, and possible staging options. (<i>maximum time: 5 minutes</i>)</p>	<p>Guidance for the reflection task is on page 89</p> <p>The set questions are on page 91</p>	<p>20</p>

### ASSESSMENT CRITERIA

#### During the exam, the candidate will:

<p>Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>Create an imagined situation through improvisation with character and narrative development</p> <p>Show an imaginative connection between the scripted piece and re-worked performance</p>	<p><b>Technical skills</b></p>
<p>Demonstrate clear and creative choices of interpretation and an ability to work in the moment</p> <p>Demonstrate connection with character and understanding of the material and of the preparation and staging processes</p> <p>Respond creatively to an improvisation stimulus</p>	<p><b>Engagement with the material</b></p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<p><b>Communication with the audience</b></p>
<p>Deliver an emotionally sustained performance with accuracy and spontaneity</p>	<p><b>Performance</b></p>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and an authentic connection with character was sustained throughout.</p> <p>The candidate was able to improvise with confidence and ownership, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate performance throughout</p> <p>The candidate was able to reflect in a thoughtful and considered way on the work, demonstrating a mature understanding of the material</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time.</p> <p>The candidate was able to improvise with confidence, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate performance most of the time</p> <p>The candidate was able to reflect with some maturity on the work, demonstrating a secure understanding of the material</p>
<b>Pass</b>	<p>The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation, and a secure connection with character was demonstrated some of the time.</p> <p>The candidate was able to improvise with some commitment, communicating an imagined situation with character and narrative development</p> <p>There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate performance some of the time</p> <p>The candidate was able to reflect on the work, demonstrating a secure understanding of the material</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection with character.</p> <p>Improvisation skills were limited, lacking imagination and/or knowledge of context</p> <p>There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership</p> <p>The candidate demonstrated limited understanding of the material, lacking opinion and detailed knowledge</p>

## GRADE 7

### EXAM DURATION

23 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Tasks 1-3: Performance

The candidate performs **THREE** extracts from different plays from memory.

*(maximum time: 14 minutes)*

Two of the plays must have been written in different periods or be from different cultures  
One of the extracts can come from an unpublished play – see page 84 for guidance on the use of unpublished material  
Another performer may be involved in one of the pieces. See page 86 for guidance on filming with another performer.  
Guidance for the performance task is on page 84-85

Each piece is awarded marks out of 20

#### Task 4: Key Skills

The candidate performs an improvisation arising from one of the prepared pieces. The stimulus to be used for the improvisation 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.

*(maximum time: 3 minutes)*

Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87

20

#### Task 5: Reflection

The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, contrasting styles, personal interpretation, the vocal and physical techniques employed, and the possible staging options.

*(maximum time: 5-6 minutes)*

Guidance for the reflection task is on page 89  
The set questions are on page 91

20

### ASSESSMENT CRITERIA

#### During the exam, the candidate will:

Integrate vocal and physical performance skills within a range of material to deliver an imaginative and accurate performance  
Employ a wide range of vocal skills to support and enhance performance and characterisation  
Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative  
Create an imagined situation through improvisation with creative character and narrative development

#### Technical skills

Demonstrate a clear understanding of the material, character, preparation and staging processes  
Demonstrate some persuasive choices of interpretation and an ability to work in the moment  
Respond creatively to an improvisation stimulus

#### Engagement with the material

Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority

#### Communication with the audience

Deliver an integrated, emotionally sustained, vocally and physically engaged performance that displays a creative response to the material

#### Performance

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout.</p> <p>The candidate was able to improvise with confidence, a sense of ease and ownership, inhabiting an imagined situation with creative character and narrative development</p> <p>There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate performance throughout</p> <p>The candidate was able to reflect confidently and with maturity on the work, demonstrating an in-depth and intelligent understanding of the material</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was demonstrated most of the time.</p> <p>The candidate was able to improvise with confidence and commitment, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate performance throughout</p> <p>The candidate was able to reflect confidently on the work, demonstrating a full understanding of the material</p>
<b>Pass</b>	<p>The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and there was a secure connection with character some of the time.</p> <p>The candidate was able to improvise confidently with some creative character and narrative development</p> <p>There was a confident ability to engage the audience, delivering a secure and accurate performance most of the time</p> <p>The candidate was able to reflect on the work, demonstrating a secure understanding of the material</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity.</p> <p>Improvisation skills were limited, lacking creative character and/or narrative development</p> <p>There was little evidence of control and/or preparation and limited ability to communicate and engage the audience</p> <p>The candidate demonstrated limited understanding of the material, lacking knowledge, depth of opinion and detail</p>

## GRADE 8

### EXAM DURATION

26 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Tasks 1-3: Performance</b></p> <p>The candidate introduces and performs a continuous programme of <b>THREE</b> contrasting play extracts from different plays from memory.</p> <p><i>(maximum time: 15 minutes)</i></p>	<p>The pieces should contrast in at least one of the following: style, language, mood or genre</p> <p>Another performer may be involved in one of the extracts – see page 86 for guidance on filming with another performer</p> <p>One of the extracts can come from an unpublished play – see page 84 for guidance on the use of unpublished material</p> <p>Guidance for the performance task is on page 84-85</p>	Each piece is awarded marks out of 20
<p><b>Task 4: Key Skills</b></p> <p>The candidate performs a modification arising from one of their prepared pieces. The stimulus for the modification 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.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>Full details on how to access the modification stimulus and guidance on how to prepare and respond to the task are on page 88</p>	20
<p><b>Task 5: Reflection</b></p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, context and interpretation, as well as the rehearsal processes, and the vocal and physical techniques employed in their preparation and performance.</p> <p><i>(maximum time: 6-7 minutes)</i></p>	<p>Guidance for the reflection task is on page 89</p> <p>The set questions are on page 91</p>	20

### During the exam, the candidate will:

<p>Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked</p> <p>Employ a wide range of vocal skills to support and enhance performance and characterisation</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative</p> <p>Demonstrate the ability to respond to direction given</p>	<b>Technical skills</b>
<p>Demonstrate an in-depth, imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices</p> <p>Demonstrate a clear understanding of character</p> <p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p> <p>Demonstrate the ability to investigate a text with confidence, responding to directorial prompts given by the examiner to create an imaginative modification of one of the prepared performance pieces</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience fully, communicating the meaning and mood of the material with dramatic impact and authority</p>	<b>Communication with the audience</b>
<p>Demonstrate the ability to deliver a sustained, coherent and fluent performance programme of depth and originality</p>	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout.</p> <p>During the modification task the candidate was able to improvise with confidence, ease and fluency, fully inhabiting an imagined situation</p> <p>There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate performance of spontaneity and authority throughout</p> <p>The candidate was able to reflect confidently and with maturity on the work, demonstrating a comprehensive and insightful understanding of the material</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time.</p> <p>During the modification task the candidate was able to improvise with confidence and commitment throughout, inhabiting an imagined situation</p> <p>There was an assured, confident ability to engage the audience fully, delivering a secure and accurate performance with spontaneity and authority most of the time</p> <p>The candidate was able to reflect confidently and with some maturity on the work, demonstrating an in-depth understanding of the material</p>
<b>Pass</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. 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 most of the time.</p> <p>During the modification task the candidate was able to improvise with confidence and with some creativity</p> <p>There was a confident ability to engage the audience, delivering a secure and accurate performance with some spontaneity and authority</p> <p>The candidate was able to reflect confidently on the work, demonstrating some in-depth understanding of the material</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership.</p> <p>Insecure improvisation skills during the modification task impeded creativity and the delivery of a committed performance</p> <p>The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership.</p> <p>The candidate showed limited understanding of the material, lacking depth of opinion and detailed knowledge</p>



# Exam requirements, assessment criteria and attainment descriptors: Acting (Pair)

The Acting (Pair) exams are designed for candidates who want to focus on collaborative vocal, physical and characterisation skills in dramatic performance working with another performer. Candidates perform play extracts from a range of periods and styles and develop scenes through collaborative improvisation. The tasks also test the interactive skills of each candidate. In pair exams, both candidates must make an equal contribution to all performances and in 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 pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – [trinitycollege.com/anthology](http://trinitycollege.com/anthology). For further guidance on the tasks see pages 84-95.

## INITIAL

### EXAM DURATION

8 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Task 1: Performance

The candidates perform a duologue from memory. (*At the start of this task both candidates should state their full name on camera.*)

(*maximum time: 4 minutes*)

The duologue can come from a published play, book of duologues, be adapted from a novel, or devised  
Guidance for the performance task is on page 84-85

80

#### Task 2: Reflection

The candidates give an impromptu response to set questions, reflecting on the performed piece, including its meaning. At this level a teacher or care-giver can ask the candidates the questions.

(*maximum time: 3-4 minutes*)

Guidance for the reflection task is on pages 89 and 91  
The set questions are on page 91

20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately

Demonstrate the ability to use body and space appropriate to the material

**Technical skills**

Demonstrate understanding of the material

**Engagement with the material**

Demonstrate an awareness of audience

**Communication with the audience**

Demonstrate basic competence in delivering a shared performance

**Performance**

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.</p> <p>There was some awareness of audience and competence in delivering a shared performance</p> <p>There was a clear understanding of the material shown when reflecting on the work</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.</p> <p>There was a basic awareness of audience and some competence in delivering a shared performance</p> <p>There was a reasonably secure understanding of the material shown when reflecting on the work</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of communication between the candidates.</p> <p>There was a basic awareness of audience</p> <p>There was some understanding of the material shown when reflecting on the work</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates.</p> <p>There was little or no awareness of audience</p> <p>There was a very limited understanding of the material shown when reflecting on the work</p>

# GRADE 1

## EXAM DURATION

10 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1: Performance</b></p> <p>The candidates perform a duologue from memory. (<i>maximum time: 6 minutes</i>)</p>	<p>The duologue can come from a published play, book of duologues, be adapted from a novel, or devised</p> <p>Guidance for the performance task is on page 84-85</p>	80
<p><b>Task 2: Reflection</b></p> <p>The candidates give an impromptu response to set questions, reflecting on the performed piece, including their meaning. At this level a teacher or care-giver can ask the candidates the questions. (<i>maximum time: 3-4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 89 and 91</p> <p>The set questions are on page 92.</p>	20

## ASSESSMENT CRITERIA

### During the exam, the candidates will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate some confidence in delivering a shared performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates.</p> <p>There was a consistent awareness of audience and a good level of confidence in delivering a shared performance</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a clear understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance most of the time</p> <p>The candidate was able to reflect well on the work, demonstrating a reasonable understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance some of the time</p> <p>The candidate was able to reflect on the work, demonstrating some understanding of the material</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates.</p> <p>There was little or no awareness of audience</p> <p>There was a limited understanding of the material shown when reflecting on the work</p>

## GRADE 2

### EXAM DURATION

12 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<b>Task 1: Performance</b> The candidates perform a duologue from memory. <i>(maximum time: 8 minutes)</i>	The duologue can come from a published play, book of duologues, be adapted from a novel, or devised Guidance for the performance task is on page 84-85	80
<b>Task 2: Reflection</b> The candidates give an impromptu response to set questions, reflecting on the performed piece, its meaning and the characters involved. At this level a teacher or care-giver can ask the candidates the questions. <i>(maximum time: 3-4 minutes)</i>	Guidance for the reflection task is on pages 89 and 91 The set questions are on page 92	20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate some confidence in delivering a shared performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates.</p> <p>There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a good level of understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance most of the time</p> <p>The candidate was able to reflect with some confidence on the work and the topics introduced by the examiner, demonstrating a reasonable understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance some of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating some understanding of the material</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates.</p> <p>There was limited awareness of audience</p> <p>There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics</p>

## GRADE 3

### EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<b>Task 1: Performance</b> The candidates perform a duologue from memory. <i>(maximum time: 5 minutes)</i>	The duologue can come from a published play, book of duologues, be adapted from a novel, or devised Guidance for the performance task is on page 84-85	40
<b>Task 2: Performance</b> The candidates perform from memory a devised duologue that contrasts with the piece performed in task 1. <i>(maximum time: 5 minutes)</i>	The contrast must be in at least one of the following: language style, genre, or period in which the piece is set	40
<b>Task 3: Reflection</b> The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood and the characters involved. At this level a teacher or care-giver can ask the candidates the questions. <i>(maximum time: 3-4 minutes)</i>	Guidance for the reflection task is on pages 89 and 91 The set questions are on page 92	20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other Demonstrate some choices of interpretation	<b>Engagement with the material</b>
Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	<b>Communication with the audience</b>
Demonstrate confidence in delivering a shared performance	<b>Performance</b>



## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative and there was a confident communication between the candidates.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance throughout with an appearance of ease</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some confident communication between the candidates.</p> <p>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</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a good level of understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of confident communication between the candidates.</p> <p>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</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a reasonable understanding of the material</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material and there was little communication between the candidates.</p> <p>There was a limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance</p> <p>There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics</p>

## GRADE 4

### EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1: Performance</b></p> <p>The candidates perform an extract from a play written in a colloquial style from memory. (<i>maximum time: 6 minutes</i>)</p>	Guidance for the performance task and colloquial is on page 84-85	40
<p><b>Task 2: Performance</b></p> <p>The candidates perform from memory a devised duologue with the same characters as those in task 1. (<i>maximum time: 6 minutes</i>)</p>	Guidance for the devising task is on pages 87-88	40
<p><b>Task 3: Reflection</b></p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, the vocal and physical aspects of characterisation, and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 89 and 92</p> <p>The set questions are on pages 92-93</p>	20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance</p> <p>Employ vocal variety to create character and support narrative</p> <p>Demonstrate effective use of body and space to create character and support narrative</p> <p>Show an imaginative connection between the scripted piece and re-worked performance</p>	<b>Technical skills</b>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure and accurate shared performance with some sense of spontaneity</p>	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was a good communication and rapport between the candidates.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative, and clear choices of interpretation. There was some good communication and rapport between the candidates.</p> <p>There was an ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a good level of understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative, and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates.</p> <p>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</p> <p>The candidate was able to reflect on the work, demonstrating a reasonable understanding of the material</p>
<b>Below Pass</b>	<p>The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates.</p> <p>There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance</p> <p>The candidate demonstrated little ability to reflect with understanding on the work presented</p>

## GRADE 5

### EXAM DURATION

18 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1: Performance</b></p> <p>The candidates perform an extract from a play from memory with two characters of different status. (<i>maximum time: 7 minutes</i>)</p>	<p>Guidance for the performance task is on page 84-85</p>	40
<p><b>Task 2: Performance</b></p> <p>The candidates perform from memory a devised duologue related to task 1. (<i>maximum time: 7 minutes</i>)</p>	<p>Guidance for the devising task is on pages 87-88. Examples of how the pieces could be related are: through character, setting, theme or subject matter</p>	40
<p><b>Task 3: Reflection</b></p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood and context, the writers' use of language and how this contributes to characterisation, the choices made in their staging, and the process of devising. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 89 and 92 The set questions are on page 93</p>	20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>Show an imaginative connection between the scripted piece and re-worked performance</p>	<b>Technical skills</b>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear choices of interpretation</p> <p>Demonstrate knowledge of the process of devising and of how the writer's use of language contributes to characterisation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure, accurate and engaging shared performance with spontaneity</p>	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

**Distinction** The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was convincing communication and rapport between the candidates.

There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout.

The candidate was able to reflect with confidence on the work, demonstrating a mature understanding of the material.

---

**Merit** The work presented was audible, clear and accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates.

There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time

The candidate was able to reflect with some confidence on the work, demonstrating a secure understanding of the material

---

**Pass** The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal modulation, integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.

The candidate 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

The candidate was able to reflect on the work, demonstrating a good level of understanding of the material

---

**Below Pass** The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. There was limited communication between the candidates.

There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance

The candidate demonstrated little ability to reflect with understanding on the work presented

## GRADE 6

### EXAM DURATION

20 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1-2: Performance</b></p> <p>The candidates perform two contrasting extracts from different plays from memory. (<i>maximum time: 11 minutes</i>)</p>	<p>The extracts must contrast in language style (eg prose, verse, colloquial, non-colloquial)</p> <p>Guidance for the performance task is on page 84-85</p>	<p>Each piece is awarded marks out of 30</p>
<p><b>Task 3: Key Skills</b></p> <p>The candidates perform a scene developed through improvisation and based on a plot outline. The stimulus to be used for the improvisation is published on the Trinity website and changed every two weeks.</p> <p>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. (<i>maximum time: 4 minutes</i>)</p>	<p>Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87</p>	<p>20</p>
<p><b>Task 4: Reflection</b></p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, style, preparation, and possible staging options. (<i>maximum time: 6 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 89 and 93</p> <p>The set questions are on pages 93-94</p>	<p>20</p>

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>Create an imagined situation through improvisation with character and narrative development</p>	<p><b>Technical skills</b></p>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate understanding of the preparation and staging processes</p> <p>Demonstrate clear and creative choices of interpretation and an ability to respond creatively to an improvisation stimulus</p>	<p><b>Engagement with the material</b></p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<p><b>Communication with the audience</b></p>
<p>Deliver an emotionally sustained, shared performance with accuracy and spontaneity</p>	<p><b>Performance</b></p>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.</p> <p>The candidate was able to improvise with confidence and ownership, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout</p> <p>The candidate was able to reflect in a thoughtful and considered way on the work, demonstrating a mature understanding of the material</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.</p> <p>The candidate was able to improvise with confidence, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance most of the time</p> <p>The candidate was able to reflect with some maturity on the work, demonstrating a secure understanding of the material</p>
<b>Pass</b>	<p>The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation, and a secure connection with character was demonstrated some of the time. There were moments of accomplished communication between the candidates.</p> <p>The candidate was able to improvise with some commitment, communicating an imagined situation with character and narrative development</p> <p>There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate shared performance some of the time</p> <p>The candidate was able to reflect on the work, demonstrating a secure understanding of the material</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection with character and communication between the candidates.</p> <p>Improvisation skills were limited, lacking imagination and/or knowledge of context</p> <p>There was a lack of confidence in communicating to the audience and/or in delivering a performance with a sense of ownership</p> <p>The candidate demonstrated limited understanding of the material, lacking opinion and detailed knowledge</p>

## GRADE 7

### EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Task 1-3: Performance</b></p> <p>The candidates perform THREE extracts from different plays from memory.</p> <p><i>(maximum time: 14 minutes)</i></p>	<p>Two of the plays must have been written in different periods or be from different cultures</p> <p>Guidance for the performance task is on page 84-85</p> <p>One of the extracts can come from an unpublished play – see page 84 for guidance on the use of unpublished material</p>	<p>Each piece is awarded marks out of 20</p>
<p><b>Task 4: Key Skills</b></p> <p>The candidates perform a scene developed through improvisation and based on a plot outline. The stimulus to be used for the improvisation is published on the Trinity website and changed every two weeks.</p> <p>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.</p> <p><i>(maximum time: 3 minutes)</i></p>	<p>Full details on how to access the improvisation stimulus and guidance on how to prepare and respond to the task are on page 87</p>	<p>20</p>
<p><b>Task 5: Reflection</b></p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, context, contrasting styles, personal interpretation, the vocal and physical techniques employed, and the possible staging options.</p> <p><i>(maximum time: 5-6 minutes)</i></p>	<p>Guidance for the reflection task is on pages 89 and 93</p> <p>The set questions are on page 94</p>	<p>20</p>

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate vocal and physical performance skills within a range of material to deliver an imaginative and accurate performance</p> <p>Employ a wide range of vocal skills to support and enhance performance and characterisation</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative</p> <p>Create an imagined situation through improvisation with creative character and narrative development</p>	<p><b>Technical skills</b></p>
<p>Demonstrate a clear understanding of the material, character, preparation and staging processes and of how the characters relate to each other</p> <p>Demonstrate some persuasive choices of interpretation</p> <p>Respond creatively to an improvisation stimulus</p>	<p><b>Engagement with the material</b></p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	<p><b>Communication with the audience</b></p>
<p>Deliver an integrated, emotionally sustained, vocally and physically engaged shared programme that displays a creative response to the material</p>	<p><b>Performance</b></p>



## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.</p> <p>The candidate was able to improvise with confidence, a sense of ease and ownership, inhabiting an imagined situation with creative character and narrative development</p> <p>There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate shared performance throughout</p> <p>The candidate was able to reflect confidently and with maturity on the work, demonstrating an in-depth and intelligent understanding of the material</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some skilful and natural communication between the candidates.</p> <p>The candidate was able to improvise with confidence and commitment, communicating an imagined situation with creative character and narrative development</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance throughout</p> <p>The candidate was able to reflect confidently on the work, demonstrating a full understanding of the material</p>
<b>Pass</b>	<p>The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation, and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates.</p> <p>The candidate was able to improvise confidently with some creative character and narrative development</p> <p>There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time</p> <p>The candidate was able to reflect on the work, demonstrating a secure understanding of the material</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates.</p> <p>Improvisation skills were limited, lacking creative character and/or narrative development</p> <p>There was little evidence of control and/or preparation and limited ability to communicate and engage the audience</p> <p>The candidate demonstrated limited understanding of the material, lacking knowledge, depth of opinion and detail</p>

## GRADE 8

### EXAM DURATION

26 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Task 1-3: Performance

The candidates introduce and perform a continuous programme of THREE contrasting play extracts from different plays from memory.

(maximum time: 15 minutes)

The pieces should contrast in at least one of the following: style, language, mood or genre  
Guidance for the performance task is on page 84-85  
One of the extracts can come from an unpublished play – see page 84 for guidance on the use of unpublished material

Each piece is awarded marks out of 20

#### Task 4: Key Skills

The candidates perform a modification arising from one of their prepared pieces. The stimulus for the modification 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.

(maximum time: 4 minutes)

Full details on how to access the modification stimulus and guidance on how to prepare and respond to the task are on page 88

20

#### Task 5: Reflection

The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, context and interpretation, as well as the rehearsal processes, and the vocal and physical techniques employed in their preparation and performance.

(maximum time: 6-7 minutes)

Guidance for the reflection task is on pages 89 and 93  
The set questions are on pages 94-95

20

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked  
Employ a wide range of vocal skills to support and enhance performance and characterisation  
Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative  
Demonstrate the ability to respond to direction given

#### Technical skills

Demonstrate an in-depth, imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices  
Demonstrate a clear understanding of character and of how the characters relate to each other  
Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership  
Demonstrate the ability to investigate a text with confidence, responding to directorial prompts given by the examiner to create an imaginative modification of one of the prepared performance pieces

#### Engagement with the material

Demonstrate the ability to engage an audience fully, communicating the meaning and mood of the material with dramatic impact and authority

#### Communication with the audience

Demonstrate the ability to deliver a sustained, coherent and fluent shared performance programme of depth and originality

#### Performance

## ATTAINMENT DESCRIPTORS

---

**Distinction** The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout. There was an excellent rapport and seemingly natural communication between the candidates.

During the modification task the candidate was able to improvise with confidence, ease and fluency, fully inhabiting an imagined situation

There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority throughout

The candidate was able to reflect confidently and with maturity on the work, demonstrating a comprehensive and insightful understanding of the material

---

**Merit** The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.

During the modification task the candidate was able to improvise with confidence and commitment throughout, inhabiting an imagined situation

There was an assured, confident ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority most of the time

The candidate was able to reflect confidently and with some maturity on the work, demonstrating an in-depth understanding of the material

---

**Pass** The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. 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 most of the time. There were moments of excellent rapport and natural communication between the candidates.

During the modification task the candidate was able to improvise with confidence and with some creativity

There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority

The candidate was able to reflect confidently on the work, demonstrating some in-depth understanding of the material

---

**Below Pass** The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates.

Insecure improvisation skills during the modification task impeded creativity and the delivery of a committed performance

The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership.

The candidate showed little knowledge of the material, lacking depth of opinion and detailed knowledge

# Exam requirements, assessment criteria and attainment descriptors: Acting (Group)

The Acting (Group) exams are designed for candidates who want to focus on creating and performing original and scripted published work in a group scenario. Candidates perform and show knowledge and understanding of play extracts from a range of periods and styles, and they engage with devised forms of theatre. There is free choice for the performance pieces. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – [trinitycollege.com/anthology](http://trinitycollege.com/anthology). For further guidance on the tasks see pages 84-95. The minimum number of candidates in a group is 3. There is no maximum number.

## INITIAL

### EXAM DURATION

8 minutes

### EXAM REQUIREMENTS

#### Task 1: Performance

The candidates perform a group acting piece from memory.  
(*maximum time: 8 minutes*)

### FURTHER INFORMATION

The acting piece can come from a published play, book of scenes, be adapted from a novel, or devised  
Guidance for the performance task is on page 84-85

### MARKS

100

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately

Demonstrate the ability to use body and space appropriate to the material

**Technical skills**

Demonstrate understanding of the material

**Engagement with the material**

Demonstrate an awareness of audience

**Communication with the audience**

Demonstrate basic competence in delivering a shared performance

**Performance**

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.</p> <p>There was some awareness of audience and competence in delivering a shared performance</p> <p>The candidates demonstrated a clear understanding of the material</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates.</p> <p>There was a basic awareness of audience and some competence in delivering a shared performance</p> <p>The candidates demonstrated a reasonably secure understanding of the material</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of communication between the candidates.</p> <p>There was a basic awareness of audience</p> <p>The candidates demonstrated some understanding of the material</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates.</p> <p>There was little or no awareness of audience</p> <p>There was a very limited understanding of the material</p>

# GRADE 1

## EXAM DURATION

10 minutes

## EXAM REQUIREMENTS

### Task 1: Performance

The candidates perform a group acting piece from memory.  
(*maximum time: 10 minutes*)

## FURTHER INFORMATION

The acting piece can come from a published play, book of scenes, be adapted from a novel, or devised  
Guidance for the performance task is on page 84-85

## MARKS

100

## ASSESSMENT CRITERIA

### During the exam, the candidates will:

Perform audibly, clearly and accurately

Demonstrate variations in pace, pitch and volume to create character and support narrative

Demonstrate the ability to use body and space to create character and support narrative

**Technical skills**

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

**Engagement with the material**

Demonstrate an awareness of audience

**Communication with the audience**

Demonstrate some confidence in delivering a shared performance

**Performance**

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates.</p> <p>There was a consistent awareness of audience and a good level of confidence in delivering a shared performance</p> <p>The candidates demonstrated a clear understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance most of the time</p> <p>The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance some of the time</p> <p>The candidates demonstrated some understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates.</p> <p>There was little or no awareness of audience</p> <p>There was a very limited understanding of the material and of how the characters relate to each other</p>

## GRADE 2

### EXAM DURATION

12 minutes

### EXAM REQUIREMENTS

#### Task 1: Performance

The candidates perform a group acting piece from memory.  
(*maximum time: 12 minutes*)

### FURTHER INFORMATION

The acting piece can come from a published play, book of scenes, be adapted from a novel, or devised  
Guidance for the performance task is on page 84-85

### MARKS

100

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately

Demonstrate variations in pace, pitch and volume to create character and support narrative

Demonstrate the ability to use body and space to create character and support narrative

**Technical skills**

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

**Engagement with the material**

Demonstrate an awareness of audience

**Communication with the audience**

Demonstrate confidence in delivering a shared performance

**Performance**



## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates.</p> <p>There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout</p> <p>The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance most of the time</p> <p>The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates.</p> <p>There was an awareness of audience and confidence in delivering a shared performance some of the time</p> <p>The candidates demonstrated some understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates.</p> <p>There was limited awareness of audience</p> <p>There was a limited understanding of the material and of how the characters relate to each other</p>

## GRADE 3

### EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<b>Task 1: Performance</b> The candidates perform a group acting piece from memory. <i>(maximum time: 14 minutes)</i>	The acting piece can come from a published play or book of scenes, be adapted from a novel or devised Guidance for the performance task is on page 84-85	100

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other Demonstrate some choices of interpretation	<b>Engagement with the material</b>
Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	<b>Communication with the audience</b>
Demonstrate confidence in delivering a shared performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative and there was a confident communication between the candidates.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance throughout with an appearance of ease</p> <p>The candidates demonstrated a secure understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some confident communication between the candidates.</p> <p>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</p> <p>The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of confident communication between the candidates.</p> <p>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</p> <p>The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material and there was little communication between the candidates.</p> <p>There was a limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance</p> <p>There was limited understanding of the material and of how the characters relate to each other</p>

## GRADE 4

### EXAM DURATION

16 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Task 1: Performance

The candidates perform ONE of the following from memory:

An extract from a published play written in a colloquial style

A scene devised by the group and based on a newspaper, magazine or web-based article

*(maximum time: 16 minutes)*

Guidance for the performance task is on page 84-85 and the meaning of colloquial is on page 85

100

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance

Employ vocal variety to create character and support narrative

Demonstrate effective use of body and space to create character and support narrative

**Technical skills**

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

Demonstrate some choices of interpretation

**Engagement with the material**

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

**Communication with the audience**

Deliver and sustain a secure and accurate shared performance with some sense of spontaneity

**Performance**

## ATTAINMENT DESCRIPTORS

---

**Distinction** The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was a good communication and rapport between the candidates.

There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout

The candidates demonstrated a secure understanding of the material and of how the characters relate to each other

---

**Merit** The work presented was audible, clear and accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative, and clear choices of interpretation. There was some good communication and rapport between the candidates.

There was an ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time

The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other

---

**Pass** The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative, and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates.

There was an awareness of audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate shared performance some of the time

The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other

---

**Below Pass** The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates.

There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance

There was a limited understanding of the material and of how the characters relate to each other

## GRADE 5

### EXAM DURATION

18 minutes

### EXAM REQUIREMENTS

### FURTHER INFORMATION

### MARKS

#### Task 1: Performance

The candidates introduce and perform ONE of the following from memory:

An extract from a published play written in a non-colloquial style

A scene devised by the group and based on one of the following:

- Budget Airline
- Under Siege
- Obsession
- The Apprentice
- Final Night
- The Legacy

(maximum time: 10 minutes)

Guidance for the performance task is on page 84-85 and the meaning of non-colloquial is on page 85  
Guidance for devising is on pages 87-88

60

#### Task 2: Performance

The candidates introduce and perform ONE of the following from memory:

A scene devised by the group.

An extract from a published play

(maximum time: 8 minutes)

Guidance for the performance task is on page 84-85

40

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance

Employ vocal variety to create and sustain character and narrative

Demonstrate effective use of body and space to create and sustain character and narrative

#### Technical skills

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

Demonstrate clear choices of interpretation

#### Engagement with the material

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

#### Communication with the audience

Deliver and sustain a secure, accurate and engaging shared performance with spontaneity

#### Performance

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was convincing communication and rapport between the candidates.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout</p> <p>The candidates demonstrated a mature understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time</p> <p>The candidates demonstrated a secure understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal modulation, integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.</p> <p>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</p> <p>The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. There was limited communication between the candidates.</p> <p>There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance</p> <p>There was a limited understanding of the material and of how the characters relate to each other</p>

## GRADE 6

### EXAM DURATION

20 minutes

### EXAM REQUIREMENTS

#### Tasks 1-2: Performance

The candidates introduce and perform TWO performance pieces from memory. The pieces can be either:

TWO extracts from published plays or

TWO scenes devised by the group or

ONE extract from a published play and ONE scene devised by the group

*(maximum time: 20 minutes)*

### FURTHER INFORMATION

The piece(s) should contrast in style of language (eg prose, verse, colloquial, non-colloquial)  
Guidance for the performance task is on page 84-85

### MARKS

Each piece is awarded marks out of 50

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance

Employ vocal variety to create and sustain character and narrative

Demonstrate effective use of body and space to create and sustain character and narrative

#### Technical skills

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

Demonstrate clear and creative choices of interpretation

#### Engagement with the material

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

#### Communication with the audience

Deliver an emotionally sustained, shared performance with accuracy and spontaneity

#### Performance



## ATTAINMENT DESCRIPTORS

---

**Distinction** The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.

There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout

The candidates demonstrated a mature understanding of the material and of how the characters relate to each other

---

**Merit** The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.

There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance most of the time

The candidates demonstrated a secure understanding of the material and of how the characters relate to each other

---

**Pass** The work presented a range of integrated vocal and physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation, and a secure connection with character was demonstrated some of the time. There were moments of accomplished communication between the candidates.

There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate shared performance some of the time

The candidates demonstrated a secure understanding of the material and of how the characters relate to each other

---

**Below Pass** The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection with character and communication between the candidates.

There was a lack of confidence in communicating to the audience and/or in delivering a performance with a sense of ownership

There was limited understanding of the material and of how the characters relate to each other

## GRADE 7

### EXAM DURATION

23 minutes

### EXAM REQUIREMENTS

#### Tasks 1-2: Performance

The candidates introduce and perform TWO performance pieces from memory. The pieces can be either:

TWO extracts from published plays or

TWO plays or scenes devised by the group or

ONE extract from a published play and ONE play or scene devised by the group

*(maximum time: 23 minutes)*

### FURTHER INFORMATION

The performance piece(s) should be set or written in different periods or cultures  
Guidance for the performance task is on page 84-85.

### MARKS

Each piece is awarded marks out of 50

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

Integrate vocal and physical performance skills to deliver an imaginative and accurate performance

Employ a wide range of vocal skills to support and enhance performance and characterisation

Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative

**Technical skills**

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

Demonstrate clear and creative choices of interpretation

**Engagement with the material**

Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority

**Communication with the audience**

Deliver an integrated, emotionally sustained, vocally and physically engaged shared programme that displays a creative response to the material

**Performance**

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.</p> <p>There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate shared performance throughout</p> <p>The candidates demonstrated an in-depth and intelligent understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some skilful and natural communication between the candidates.</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance throughout</p> <p>The candidates demonstrated a full understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation, and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates.</p> <p>There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time</p> <p>The candidates demonstrated a secure understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates.</p> <p>There was little evidence of control and/or preparation and limited ability to communicate and engage the audience</p> <p>There was a limited understanding of the material and of how the characters relate to each other</p>

## GRADE 8

### EXAM DURATION

25 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p><b>Tasks 1-2: Performance</b></p> <p>The candidates introduce and perform from memory a continuous programme of either:</p> <ul style="list-style-type: none"> <li>TWO extracts from published plays or</li> <li>TWO plays or scenes devised by the group or</li> <li>ONE extract from a published play and ONE play or scene devised by the group</li> </ul> <p><i>(maximum time: 25 minutes)</i></p>	<p>The piece(s) should contrast in two or more of the following: style of language, mood, genre, period, culture in which they are set</p> <p>Guidance for the performance task is on page 84-85.</p>	<p>Each piece is awarded marks out of 50</p>

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked</p> <p>Employ a wide range of vocal skills to support and enhance performance and characterisation</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative</p>	<p><b>Technical skills</b></p>
<p>Demonstrate a clear understanding of character and an in-depth, imaginative understanding of the material and of how the characters relate to each other</p> <p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p>	<p><b>Engagement with the material</b></p>
<p>Demonstrate the ability to engage an audience fully, communicating the meaning and mood of the material with dramatic impact and authority</p>	<p><b>Communication with the audience</b></p>
<p>Demonstrate the ability to deliver a sustained, coherent and fluent shared performance programme of depth and originality</p>	<p><b>Performance</b></p>

## ATTAINMENT DESCRIPTORS

---

<b>Distinction</b>	<p>The work presented a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout. There was an excellent rapport and seemingly natural communication between the candidates.</p> <p>There was a seemingly effortless and assured ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority throughout</p> <p>The candidates demonstrated a comprehensive and insightful understanding of the material and of how the characters relate to each other</p>
<b>Merit</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.</p> <p>There was an assured, confident ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority most of the time</p> <p>The candidates demonstrated an in-depth understanding of the material and of how the characters relate to each other</p>
<b>Pass</b>	<p>The work presented a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. 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 most of the time. There were moments of rapport and natural communication between the candidates.</p> <p>There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority</p> <p>The candidates demonstrated some in-depth understanding of the material and of how the characters relate to each other</p>
<b>Below Pass</b>	<p>The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates.</p> <p>The programme lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership.</p> <p>There was a limited understanding of the material and of how the characters relate to each other</p>

# Exam requirements, assessment criteria and attainment descriptors: Plays in Production

The Plays 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
<b>Total</b>	<b>100</b>

## 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
<b>Total</b>	<b>100</b>

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 3. 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 66-83). 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: PLAYS IN PRODUCTION

	MAXIMUM MARKS	MAXIMUM TIME
<p><b>Task 1: Performance</b></p> <p>The candidates present the whole or part of a play or drama performance programme for assessment. The performance 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.</p> <p>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.</p> <p><i>(See below the minimum timings by grade.)</i></p>	100	No maximum

### 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 upload with their video a programme providing details of what is being performed 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:**

---

Perform audibly, clearly and accurately Demonstrate the ability to use body and space appropriate to the material (Pathway 1) Demonstrate some ability to use basic staging elements such as lighting, sound, costume, props and set	<b>Technical skills</b>
Demonstrate understanding of the material	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate basic competence in delivering a shared performance	<b>Performance</b>



## ATTAINMENT DESCRIPTORS

---

### **Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate most of the time. There was some imaginative use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates. There was some awareness of audience and competence in delivering a shared performance. The candidates demonstrated a clear understanding of the material.

#### **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 was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there was some secure communication between the candidates. There was a basic awareness of audience and some competence in delivering a shared performance. The candidates demonstrated a reasonably secure understanding of the material.

#### **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 was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of communication between the candidates. There was a basic awareness of audience. The candidates demonstrated some understanding of the material.

#### **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 was hesitant and lacked audibility and/or clarity. There was little or no attempt to use body and space and limited communication between the candidates. There was little or no awareness of audience. There was a very limited understanding of the material.

#### **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:**

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative (Pathway 1) Demonstrate the ability to use some staging elements such as lighting, sound, costume, props and set to support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate some confidence in delivering a shared performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

### **Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate throughout. There was good use of vocal modulation and physical skills to support characterisation and/or narrative. There was a secure communication between the candidates. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance. The candidates demonstrated a clear understanding of the material and of how the characters relate to each other.

#### **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 was audible, clear and accurate most of the time. There was some good use of vocal modulation and physical skills to support characterisation and/or narrative. There was some secure communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance most of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

#### **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 was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative. There were moments of communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance some of the time. The candidates demonstrated some understanding of the material and of how the characters relate to each other.

#### **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 was hesitant and lacked audibility and/or clarity with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material and/or communication between the candidates. There was little or no awareness of audience. There was a very limited understanding of the material 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:**

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support narrative (Pathway 1) Demonstrate the ability to use staging elements such as lighting, sound, costume, props and set to support narrative	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other	<b>Engagement with the material</b>
Demonstrate an awareness of audience	<b>Communication with the audience</b>
Demonstrate confidence in delivering a shared performance	<b>Performance</b>

## ATTAINMENT DESCRIPTORS

---

### **Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate throughout. There was good use of vocal and physical skills to support characterisation and/or narrative and there was efficient communication between the candidates. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

#### **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 was audible, clear and accurate most of the time. There was some good use of vocal and physical skills to support characterisation and/or narrative and there was some efficient communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance most of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

#### **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 was audible, clear and accurate most of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of efficient communication between the candidates. There was an awareness of audience and confidence in delivering a shared performance some of the time. The candidates demonstrated some understanding of the material and of how the characters relate to each other.

#### **Pathway 1**

Basic costumes, make-up or personal props were created or sourced that 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 was hesitant and lacked audibility, clarity and/or accuracy. There was little use of body within the space and there was little evidence of preparation. There was little or no communication between the candidates. There was limited awareness of audience and limited understanding of how the characters relate to each other.

#### **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 play.

---

## GRADE 3

### MINIMUM EXAM DURATION

14 minutes

### ASSESSMENT CRITERIA

**During the exam, the candidates will:**

Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and support narrative Demonstrate the ability to use body and space to create character and support 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	<b>Technical skills</b>
Demonstrate connection with character, understanding of the material and of how the characters relate to each other Demonstrate some choices of interpretation	<b>Engagement with the material</b>
Demonstrate the ability to engage an audience, communicating the meaning and mood of the material	<b>Communication with the audience</b>
Demonstrate confidence in delivering a shared performance	<b>Performance</b>

**ATTAINMENT DESCRIPTORS**

---

**Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative and there was a confident communication between the candidates. There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance throughout with an appearance of ease. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

**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 was audible, clear and accurate most of the time. There was some good use of vocal and physical skills used to support characterisation and/or narrative and there was some confident communication between the candidates. 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 candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

**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 was audible, clear and accurate some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative and there were moments of confident communication between the candidates. 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 candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

**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 was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of the body within the space appropriate to the material and there was little communication between the candidates. There was a limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance. There was limited understanding of the material and of how the characters relate to each other.

**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 play.

---

## GRADE 4

### MINIMUM EXAM DURATION

16 minutes

### ASSESSMENT CRITERIA

**During the exam, the candidates will:**

<p>Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance</p> <p>Employ vocal variety to create character and support narrative</p> <p>Demonstrate effective use of body and space to create character and support narrative</p> <p>(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</p>	<b>Technical skills</b>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure and accurate shared performance with some sense of spontaneity</p>	<b>Performance</b>



**ATTAINMENT DESCRIPTORS**

---

**Distinction Pathways 1 and 2**

The work presented was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation. There was a good communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

**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 was audible, clear and accurate and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative, and clear choices of interpretation. There was some good communication and rapport between the candidates. There was an ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

**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 was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative, and there were some clear choices of interpretation. There were moments of good communication and rapport between the candidates. There was an awareness of audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate shared performance some of the time. The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.

**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 lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated and there was limited communication between the candidates. There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance. There was a limited understanding of the material and of how the characters relate to each other.

**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:

<p>Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>(Pathway 1) Demonstrate effective use of a range of staging elements to communicate a sense of the style of the production</p>	<b>Technical skills</b>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver and sustain a secure, accurate and engaging shared performance with spontaneity</p>	<b>Performance</b>

### ATTAINMENT DESCRIPTORS

#### Distinction Pathways 1 and 2

The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation and there was convincing communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

#### Pathway 1

Costumes, make-up or personal props were created or sourced and used to support the candidates in creating character and setting and 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 was audible, clear and accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation and there was some convincing communication and rapport between the candidates. There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

#### 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 was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal modulation, integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates. 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. The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.

**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 lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated. There was limited communication between the candidates. There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance. There was a limited understanding of the material and of how the characters relate to each other.

**Pathway 1**

While some costumes, make-up and 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 play with little sense of place and mood conveyed.

## GRADE 6

### MINIMUM EXAM DURATION

20 minutes

### ASSESSMENT CRITERIA

#### During the exam, the candidates will:

<p>Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Employ vocal variety to create and sustain character and narrative</p> <p>Demonstrate effective use of body and space to create and sustain character and narrative</p> <p>(Pathway 1) Demonstrate effective use of a range of staging elements that show some evidence of being designed and communicate the setting and style of the production</p>	<b>Technical skills</b>
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear and creative choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<b>Communication with the audience</b>
<p>Deliver an emotionally sustained, shared performance with accuracy and spontaneity</p>	<b>Performance</b>

### ATTAINMENT DESCRIPTORS

#### Distinction Pathways 1 and 2

The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout. The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

#### 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.

#### Merit Pathways 1 and 2

The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

#### 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 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 clarity.

**Pass**

**Pathways 1 and 2**

The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation, and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates. There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

**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, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates. There was little evidence of control and/or preparation and limited ability to communicate and engage the audience. There was a limited understanding of the material and of how the characters relate to each other.

**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 play and there was little communication of place/mood/style.

## GRADE 7

### MINIMUM EXAM DURATION

23 minutes

### ASSESSMENT CRITERIA

**During the exam, the candidates will:**

<p>Integrate vocal and physical performance skills to deliver an imaginative and accurate performance</p> <p>Employ a wide range of vocal skills to support and enhance performance and characterisation</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative</p> <p>(Pathway 1) Demonstrate effective use of a range of integrated staging elements that show evidence of being designed and clearly communicate a sense of place, mood, and style of the production</p>	<b>Technical skills</b>
<p>Demonstrate connection with character and a clear understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some persuasive choices of interpretation</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	<b>Communication with the audience</b>
<p>Deliver an integrated, emotionally sustained, vocally and physically engaged shared programme that displays a creative response to the material</p>	<b>Performance</b>

### ATTAINMENT DESCRIPTORS

#### **Distinction Pathways 1 and 2**

The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, and an authentic connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate shared performance throughout. The candidates demonstrated a mature understanding of the material and of how the characters relate to each other.

#### **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 a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some skilful and natural communication between the candidates. There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate shared performance throughout. The candidates demonstrated a full understanding of the material and of how the characters relate to each other.

**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 a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation, and there was a secure connection with character some of the time. There were moments of skilful communication between the candidates. There was a confident ability to engage the audience, delivering a secure and accurate shared performance most of the time. The candidates demonstrated a secure understanding of the material and of how the characters relate to each other.

**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, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity and/or rapport between the candidates. There was little evidence of control and/or preparation and limited ability to communicate and engage the audience. There was a limited understanding of the material and of how the characters relate to each other.

**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 play and there was little communication of place/mood/style.

## GRADE 8

### MINIMUM EXAM DURATION

25 minutes

### ASSESSMENT CRITERIA

**During the exam, the candidates will:**

<p>Integrate vocal and physical performance skills within a range of material leading to an imaginative performance that is cohesively linked</p> <p>Employ a wide range of vocal skills to support and enhance performance and characterisation</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate character and narrative</p> <p>(Pathway 1) Make effective use of a range of integrated staging elements as part of a design to enhance the world of the production</p>	<b>Technical skills</b>
<p>Demonstrate a clear understanding of character and an in-depth, imaginative understanding of the material and of how the characters relate to each other</p> <p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p>	<b>Engagement with the material</b>
<p>Demonstrate the ability to engage an audience fully, communicating the meaning of the material with dramatic impact and authority</p>	<b>Communication with the audience</b>
<p>Deliver a sustained, coherent and fluent shared performance programme of depth and originality</p>	<b>Performance</b>

### ATTAINMENT DESCRIPTORS

#### Distinction

#### Pathways 1 and 2

The work presented a synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates. There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate shared performance throughout. The candidates demonstrated an in-depth and intelligent understanding of the material and of how the characters relate to each other.

#### 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 a wide range of integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates. There was an assured, confident ability to engage the audience fully, delivering a secure and accurate shared performance of spontaneity and authority most of the time. The candidates demonstrated an in-depth understanding of the material and of how the characters relate to each other.

**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 a wide range of integrated vocal and physical skills used accurately to support characterisation and/or narrative. 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 most of the time. There were moments of rapport and natural communication between candidates. There was a confident ability to engage the audience, delivering a secure and accurate shared performance with some spontaneity and authority. The candidates demonstrated some in-depth understanding of the material and of how the characters relate to each other.

**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 and which provided effective support and communicated the style of the production with clarity.

---

**Below Pass**

**Pathways 1 and 2**

The work presented, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates. The performance lacked coherence. There was little evidence of control and/or preparation and limited ability to communicate and engage fully with the audience and little sense of ownership. There was a limited understanding of the material and of how the characters relate to each other.

**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 play, and there was little communication of place/mood/style. Overall, any cohesiveness in design was lacking.

# Exam guidance

## GENERAL GUIDANCE

### DURATION OF PIECES AND PERFORMANCE PROGRAMMES

When compiling their performance programmes, candidates may combine shorter and longer pieces to fit the time allowed. Candidates should ensure that their performances are of sufficient length to allow them the fullest opportunity to demonstrate the skills required.

### 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 Plays in Production (pathway 1) exams, 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.

### ROLE GENDER

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

### PERFORMANCE TASKS

The purpose of these tasks is to encourage candidates to develop their performance skills alongside building an awareness and understanding of different literary forms. Candidates develop their skills in being able to:

- Memorise and perform material
- Adopt and sustain a role
- Understand and interpret a text
- Bring a text to life, integrating physical and vocal skills to enhance performance and communicate meaning to the audience

### PUBLISHED AND UNPUBLISHED MATERIAL

Unless otherwise stated, all performance pieces should be taken from published works (not self-published). At Grades 7 and 8 (solo and pair), the candidates can present a piece of unpublished work. This acknowledges the wealth of material that is available, often in digital form, that may not have been through the traditional peer check/ publishing house 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.

### SELECTING MATERIAL

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

#### Initial-Grade 3

The length and complexity of the material should be sufficient to allow candidates to show their ability to establish and sustain their performance and interpretation.

The content of the material should offer candidates the opportunity to explore emotions, moods and atmosphere outside their immediate experience, eg from other periods or cultures. The material should contain a variety of expressive vocabulary and meaning, as well as offering some opportunity for interpretative choices.

#### Grades 4-5

The length and complexity of the material should be substantial enough to convey some development, both in terms of authors' intentions and candidates' interpretation and performance. The material should be sufficiently complex to provide some internal contrast and range, for example in terms of theme, character, situation or mood, and provide opportunity for candidates to begin to explore more universal themes, eg family, survival, peer pressure, justice. The material should contain a stylistic variety of language and literary form and include subtleties of vocabulary and meaning to provide the opportunity for a variety of approaches and interpretative choices.

#### Grades 6-8

The length and complexity of the material should be sufficient to enable variety and range of presentation to be demonstrated and sustained. It should be drawn from authors past and present, and from different periods and cultures that provide opportunity for engagement with different genres and styles, contrast of themes, settings, characters and mood. The material should enable the candidate to engage with complex emotions, universal themes and require analysis and reflection in the preparation of performance, presenting challenge in terms of physical and vocal requirements.

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

### PROSE AND PLAY EXTRACTS

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

### EDITING MATERIAL

Extracts may be edited, for example to remove subsidiary characters, but the overarching structure, sense and dramatic development must remain clear. In solo performances, candidates should avoid playing a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not attempt to play multiple characters within a scene unless this is specifically related to the style and content of the play.

## DRAMA PERIODS

When we refer to drama periods, we refer to an interval of time in the past that is meaningful because of its overall characteristics and context. Therefore, when candidates are asked to perform works taken from different periods, they are expected to take a piece from a particular period of time that is considered to be a movement such as Caroline, Realism, Greek Theatre or Modern Indian. Candidates should familiarise themselves with the features of the play that make it characteristic of the period in which it was written, and its context.

## COLLOQUIAL/NON-COLLOQUIAL

'Colloquial' describes language as it is informally used in a person's contemporary idiomatic everyday speech. For instance: 'Hiya Jenny, how's it going?' is an informal colloquial greeting, but 'Hello Jenny, how are you today?' is more formal, and does not use contractions and idiomatic language.

Material written in a colloquial style will typically be written in an informal, natural, conversational style and be recognisable as natural speech. Idioms are always changing, and an idiomatic style of the 1920s using vogue words may well sound out of place, non-colloquial or ironic used in conversation today, such as 'Spiffing!' But a text from the 1920s may very well use the colloquialisms of its day, which are of course contemporary to its period. Such a text can be considered colloquial even though those colloquialisms are no longer current for us. For this reason some scenes in Shakespeare can be considered colloquial – generally those in prose. Material written in a non-colloquial style will typically use some form of heightened or stylised language that is outside the contemporary idiom of its day. All verse drama is considered to be non-colloquial because there is a heightening and shaping of style. All drama in blank verse – as written by Shakespeare or Marlowe, for instance – is non-colloquial, even though some of the verse may contain colloquial elements. Marlowe's Tamburlaine and Shakespeare's dramatic blank verse can be considered non-colloquial. So is modern verse drama, such as T S Eliot's *Murder in the Cathedral*.

It is important to note that, in asking students to perform an extract written in a colloquial style, the aim is to encourage their development of their acting skills by working on material which does not present overly demanding linguistic or contextual challenges, dealing with situations, feelings and characters that have a sense of familiarity and contemporary relevance.

For examples of non-colloquial work, go to [trinitycollege.com/drama-resources](http://trinitycollege.com/drama-resources)

## DELIVERY OF POETRY/VERSE

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

## DELIVERY OF MONOLOGUES/PLAY EXTRACTS

Monologues and extracts from plays should be performed as though on stage, particularly in terms of focus, sightlines, positioning, movement and engagement with an imagined audience.

## MIME

Mime is an effective way of encouraging students to develop their acting skills in terms of body language (posture, movements, gestures, etc) and for them to gain a greater awareness of its importance as a form of communication. It tests candidates' ability to produce a performance that demonstrates a thoughtful interpretation, purposeful use of body and space, a sense of spontaneity and conscious awareness of audience. Mimes can be delivered in silence or to music/soundscape. Further guidance on mime can be found at [trinitycollege.com/drama-resources](http://trinitycollege.com/drama-resources)

## CONTINUOUS PROGRAMMES

### Grade 8

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

## FILMING ADDITIONAL PERFORMERS AND 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	Juliet in <i>Romeo and Juliet</i> Antigone in <i>Antigone</i>
Jessie Harper	B	Nurse in <i>Romeo and Juliet</i> Ismene in <i>Antigone</i>

In Acting (Solo) exams where an additional performer is taking part, or in Acting (Pair) exams, two video recording options are available: candidates can perform together in the same location (eg a school, studio or public centre); or candidates can use a video-conferencing (VC) application (eg Teams or Zoom), to record themselves performing together. However, due to timing difficulties caused by differing

internet connections, a VC application can only be used to record a submission if there is no music involved in the performance. Additionally, if candidates intend to sing together (without music) watch the video in advance of submitting it for assessment to check there is no detrimental effect to the performance. For Acting (Group) and Plays in Production exams, all candidates should be filmed performing together in the same physical location.

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

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

### VIDEO RECORDING OPTION

Exam type	Perform together in the same location (school, studio or public centre)	Perform together using VC application (eg Zoom or Teams)
Acting (Solo) (where an additional performer is taking part)	✓	✓
Acting (Pair)	✓	✓
Acting (Group)	✓	X
Plays in Production	✓	X

## KEY SKILLS TASKS

### IMPROVISATION

Solo: Grades 2-7 | Pair: Grades 6-7

#### TASK OBJECTIVE

The objective of the task is for the candidate(s) to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. The task encourages the candidate to explore their imagination and deliver a piece of acting inspired by a stimulus.

In the assessment, examiners are looking for evidence of: creative and imaginative dramatic choices; free-flowing dialogue rather than a prepared script; good use of space available; at higher grades, clarity of setting and character's intentions, depth of understanding and a development of the original text/scenario/character within the improvised setting.

#### WHAT THE CANDIDATE NEEDS TO DO

To prepare for this task, the candidate should go to [trinitycollege.com/key-skills-tasks-grades](http://trinitycollege.com/key-skills-tasks-grades) and download the improvisation stimulus for their grade. They should then prepare their response. The stimulus to be used for the improvisation 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(s) should begin the task by reading out the stimulus for the improvisation.

#### HOW TO PREPARE FOR THIS TASK

When preparing for this task, candidates should know the content and context of their chosen texts well, and should invent possible situations for the characters they play and others within the texts in order to gain confidence in sustaining a scenario. A sense of play and discovery should be encouraged, and at higher grades candidates should develop a deeper clarity of understanding of character through imaginative response. For example, at Grades 2-3, the stimulus may instruct the candidates to show a character in a different situation (at home, on holiday, at school) or to speak to a character on the telephone.

At Grades 4-7, the task given will reflect the developing emotional maturity of the candidate(s), giving the opportunity to display more authoritative performance skills and to demonstrate a more complex imaginative awareness of the dramatic possibilities inherent in their chosen material. Candidates might, for example, be asked to imagine scenarios that occur before, during or after events in their performed piece. Or they might be given a situation that picks up a theme or emotion from one of their performed pieces (for instance jealousy in *Othello*, ambition in *Macbeth*) in order to present a scene exploring that emotion in a different context.

Examples of improvisation stimuli are at [trinitycollege.com/digital-drama-grades](http://trinitycollege.com/digital-drama-grades)

#### Candidates should:

- Allow skills gained in practice to guide their work rather than trying to remember a rehearsed scenario
- Be encouraged to explore the stimulus and find new ideas during the recording of their submission
- Challenge themselves to work in the live moment and embrace the element of surprise as they creatively explore the material.

#### Candidates should avoid:

- The need to polish or fix a final piece for assessment
- Being concerned over 'mistakes' or the piece taking a new path during the recording.

### THE CANDIDATE PERFORMS A DEvised RE-WORKING OF ONE OF THEIR PERFORMANCE PIECES

Solo: Grades 4-6

The aim of the task is for the candidate to further demonstrate their understanding of one of their performed pieces and, through this process gain deeper insights into the character and narrative. Examples of re-working are:

Grade 4 – Reworking a speech from *Eclipse* by Simon Armitage – Tulip, – 'When she left us for good I was nine or ten'. The candidate could rework as the police officer who is interviewing Tulip, asking about her background and relationships with Klondike and Lucy – exploring the speech from someone else's perspective.

Grade 5 – Reworking a speech from *Romeo and Juliet* – Romeo, – 'But soft what light'. The candidate could re-work the speech in modern language and as if Romeo is looking at Juliet in a busy Starbucks.

Grade 6 – Reworking a speech from *The Country Wife* by William Wycherley – Marjorie Pinchwife, – 'Mr Horner – So, I am glad he has told me his name; Dear Mr Horner'. The candidate could re-work this as if Marjorie is writing an email rather than letter and telling the opposite to what is in the original text, that she really doesn't like him and she isn't the fool everyone takes her for.

### THE CANDIDATES DEVISE AND PERFORM A SCENE RELATED TO OR FEATURING THE SAME CHARACTERS FROM TASK 1

Pair: Grades 4-5

The aim of this task is for candidates to further demonstrate their understanding of their performed text. In Grade 4, the focus is on exploring character to show an ability to place the characters in another setting while retaining their qualities and relationships. For example, if the original scene had been from A A Milne's *Toad of Toad Hall*, the prologue between Marigold and the Nurse, the candidates might then perform a scene that imagines a telephone call between those two characters after the events of the play, showing development in their relationship.

At Grade 5 there is an expansion on this; the candidates can explore different scenarios and re-imagine the original extract in a new style, setting, or with an alternative point of view or with another character's understanding. For example Helena's speech 'Through Athens I am thought as fair as she' from *A Midsummer Night's Dream* could be set at a bus stop in the present day: 'Everyone on Instagram thinks I'm as pretty as Hermia.' Or Hermia might give us her thoughts about what she thinks of Demetrius's feelings for Helena.

At this Intermediate level, the task develops research skills which further develop understanding of the original scene. When devising their new scene, candidates are advised to explore all options they can think of to bring new perspectives to the original material, experimenting with style, period, physicality and vocal delivery in order to create an imaginative and secure performance.

### **THE CANDIDATE(S) WORKS ON A MODIFICATION OF ONE OF THE PIECES THEY PERFORMED**

Acting (Solo) Grade 8 | Acting (Pair) Grade 8

#### **TASK OBJECTIVE**

The objective of the task is for the candidate(s) to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate(s) with an opportunity to demonstrate a deeper understanding of the chosen texts, along with the ability to respond and adapt to a given stimulus. In the assessment, examiners are looking for evidence of: depth, maturity and fearlessness of approach; a thoughtful response; working freely with a sense of the unexpected; clarity and understanding of the original text; a naturalness and a sense of being 'in the moment'.

#### **WHAT THE CANDIDATE NEEDS TO DO**

To prepare for this task, the candidate should go to [trinitycollege.com/key-skills-tasks-grades](http://trinitycollege.com/key-skills-tasks-grades) and download the modification stimulus for their grade. They should then prepare their response. The stimulus to be used for the modification 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(s) should begin the task by stating the performance piece they are modifying and reading out the stimulus for the modification.

#### **HOW TO PREPARE FOR THIS TASK**

The candidate(s) should be secure about the original context of their performance pieces to be able to adapt them to various scenarios. Exploring other styles and settings within the text and an open and creative response to different ideas are essential, as is awareness of the other characters' purpose and relationships.

A confidence and ability to explore text should be

established at this level. An example of a scene a candidate(s) may present at Grade 8 is Ronnie from *Chicken Soup with Barley* by Arnold Wesker, the speech starting 'No, he's a store-keeper in a sweet factory now.' The stimulus may ask the candidate to present the scene in a different environment, for example as a stand-up comedian, presenting the speech directly to an audience as if standing at a microphone and delivering the punchlines. Or in a very quiet place, a library for example, trying not to allow anyone else to hear the dialogue. A musical theatre example is in Stephen Sondheim's *Sweeney Todd* Johanna sings wistfully 'Green Finch and Linnet Bird', thinking about the freedom that is denied to her. In a modification of this, the candidate(s) could be asked to sing the song as though she were a school teacher chastising her young class for singing badly in choir practice to bring out a more extrovert performance.

Examples of modification task stimuli are at [trinitycollege.com/digital-drama-grades](http://trinitycollege.com/digital-drama-grades)

#### **Candidates should:**

- Allow skills gained in practice to guide their work rather than trying to remember a rehearsed scenario
- Be encouraged to explore the stimulus and find new ideas during the recording of their submission
- Challenge themselves in the moment and embrace the element of surprise as they creatively explore the material

#### **Candidates should avoid:**

- The need to polish or fix a final piece for assessment
- Being concerned over 'mistakes' or the piece taking a new path during the recording

## REFLECTION TASK

### Solo, Pair: Initial-Grade 8

Candidates reflect on the performances they have just given, giving impromptu responses to set questions. The questions are listed below.

### TASK OBJECTIVE

In all solo and pair exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and relevant aspects of performance skills. The objective of the reflection task is to explore 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. At higher levels, this could also include 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 confidence and, at higher grades, ability to speak with authority, assurance and depth; and evidence of a natural thought process rather than a prepared speech.

### WHAT CANDIDATES NEED TO DO

The questions the candidates should respond to are listed below. The candidates can use notes to refer to during their response. However, this is not a performance – candidates 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 candidates have completed their performances and any key skills tasks, they should move straight on to the reflective response. For Initial to Grade 3, a teacher or care-giver can ask the questions during the recording to facilitate a response. The teacher or care-giver can provide one prompt per question if necessary, eg to re-word the question if a clarification is needed or to encourage a response. The objective of the task is for the candidates to have a thoughtful response to their performance work, as well as demonstrating insights and understanding of the material they have just performed.

Candidates 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:

Approach the reflection as a one-to-one conversation with somebody who has just watched their work, this should be relaxed and spontaneous and addressed to the camera

Remember this is an opportunity to express their acquired knowledge and understanding of their chosen pieces and should be an authentically personal reflection

### Candidates should avoid:

Reading responses from a written script. Short-form notes, with key words or phrases, can be used but reading throughout from a page or other device will limit a candidate's ability to engage with the task.

Rehearsing and memorising a pre-written reflection; this will hinder a candidate's ability to reflect on the performance they have just given and limit their ability to engage with the task

---

## SET QUESTIONS: SOLO EXAMS

### Initial

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is 40 seconds to 1 minute. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:

1. What did you enjoy about the performances you have just given?
2. What did you decide was the most important moment in either your task 1 or task 2 performance?
3. Choose **one** of your performances and talk about what happened in the story or to the character.
4. What piece did you have to practise most? Why?

### Grade 1

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is 40 seconds to 1 minute. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:

1. What did you enjoy about the performances you have just given?
2. Choose one of your performances and talk about what happened in the story or to the character. Did anything change?
3. What piece did you have to practise the most? Why?
4. How did you show the audience what your character felt when you were performing?



## Grade 2

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is 40 seconds to 1 minute. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate (or teacher/care-giver) chooses **TWO or THREE** of the following questions to respond to. The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:

1. What did you enjoy about the performances you have just given and the pieces/items you chose?
2. How were the characters or performed pieces different from each other? How did you show that to the audience?
3. Choose one of your performed pieces and talk about what makes the story or subject matter interesting to you.
4. How did you show the audience what your character felt when you were performing?
5. Which piece did you have to practise the most and why?

## Grade 3

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is 40 seconds to 1 minute. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate (or teacher/care-giver) chooses **TWO or THREE** of the following questions to respond to. The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:

1. How do you feel your performances went? What were you most pleased with?
2. Choose one of your pieces and talk about how the character's **or** narrator's feelings changed.
3. Choose one of your pieces and explain what makes the story **or** subject matter interesting to you.
4. Describe the imaginary surroundings in one of your pieces.
5. 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?
6. How were your performances different from each other? How did you show that to your imagined audience?

## Grade 4

*(Total time for the task: 4 minutes)*

Guide length of response for each question is 50 seconds to 1 minute 15 seconds. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate chooses **THREE or FOUR** of the following questions to respond to:

1. How do you feel your performances went?
2. Choose one of your pieces and talk about how the character's or narrator's feelings changed.
3. Describe the imaginary surroundings in one of your pieces.
4. Talk about how the skills you worked on preparing for today helped your performance.
5. 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?
6. How were your performances different from each other? How did you show that to your imagined audience?

## Grade 5

*(Total time for the task: 4 minutes)*

Guide length of response for each question is 50 seconds to 1 minute 15 seconds. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate chooses **THREE or FOUR** of the following questions to respond to:

7. How successful do you think your performances were? What went well?
8. How did the writing or musical style and language/ lyrics help you to create your characters?
9. How did you employ your voice or body to show key moments or dramatic development in one of your pieces?
10. What happens either before or after one of the extracts from a piece you performed?
11. How did the skills that you worked on for your performances affect your understanding of either a performed piece or stagecraft in general?
12. Talk about the environment you imagined for one of your pieces and how that influenced your staging choices during your preparation.



**Grade 6**

*(Total time for the task: 5 minutes)*

Guide length of response for each question is 1 minute 15 seconds. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate chooses **FOUR** of the following questions to respond to:

1. Which of the performed pieces/demonstrations did you find the most challenging and why?
2. How did you use your voice and/or body to show the contrasting styles in your performance to the audience?
3. Choose one of your extracts. How does it fit in to the overall story/plot arc of the piece?
4. How did you decide on your staging for one of your performed pieces? What other options did you try?
5. What new skills have you learned in your preparation for today, and how did you apply them in your performance?
6. Talk about the ways in which you can take responsibility for a safe and effective performance.

**Grade 7**

*(Total time for the task: a minimum of 5 and a maximum of 6 minutes)*

Guide length of response for each question is 1 minute 15 seconds to 1 minute 30 seconds. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate chooses **FOUR** of the following questions to respond to:

1. Talk about the contrasts in the writers'/composers' approach to communicating with an audience.
2. What choices did you make about the character's motivation in one of your performed pieces?
3. Were there any challenges in combining vocal and physical techniques to realise the style/genre in any of the pieces you performed today? How did you work on them in rehearsal?
4. How does the extract you performed in one of the pieces fit in to the overall story/plot arc?
5. What skills have you developed most in preparation for today? How did you apply them in your performance?
6. Talk about the process of staging your pieces, your imagined surroundings and how you made your decisions.

**Grade 8**

*(Total time for the task: a minimum of 6 and a maximum of 7 minutes)*

Guide length of response for each question is 1 minute 30 seconds to 1 minute 45 seconds.

While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidate chooses **FOUR** of the following questions to respond to:

1. Talk about how you chose your pieces for today's performance, and how you balanced the contrasts in mood and style.
2. How did your understanding of the writer, composer or genre influence your interpretation and performance?
3. How does the extract you performed in one of the pieces fit in to the overall story/plot arc of the piece?
4. What have you learned about your own strengths and limitations during your preparation for today's performance?
5. How have you developed your physical and vocal skills during the preparation for today's performance?
6. How did you prepare yourself physically and emotionally for your performance programme today? What are the key points that you have learned to help you sustain a performance?

**SET QUESTIONS: PAIR EXAMS****FOUNDATION**

In **Initial to Grade 3**: teachers should encourage the candidates to speak in a natural way, ensuring that both have a chance to speak alone as well as talking with one another for one of the questions. The teacher or care-giver can provide one prompt per question if necessary, eg to re-word the question if a clarification is needed or to encourage a response.

**Initial**

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is:

40 seconds to 1 minute for the question to be responded to individually

□ 1-2 minutes for the question to be responded to jointly

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates (or teacher/care-giver) chooses **ONE** question for each candidate to respond to individually, and **ONE** question for them to respond to jointly. The candidates can ask each other the questions, or the teacher or care-giver can ask the candidate the questions (on camera or off-camera) to facilitate the response if preferred:

1. What did you enjoy about the performance you have given?
2. What did you have to practise the most? (eg the words, the movement, a particular moment.) Why?
3. Talk about what happened in the story, or to the character, in your performance piece.
4. How did you work on listening and taking turns when you were rehearsing?
5. What did you decide was the most important moment in your performance piece? Was it the same moment for both of you?

### Grade 1

*(Total time for the task: a minimum of 3 and a maximum of 4 minutes)*

Guide length of response for each question is:

40 seconds to 1 minute for the question to be responded to individually

1-2 minutes for the question to be responded to jointly

While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidates (or teacher/care-giver) chooses ONE question for each candidate to respond to **individually**, and ONE question for them to respond to **jointly**. The candidates can ask each other the questions, or the teacher or care-giver can ask the candidate the questions (on camera or off-camera) to facilitate the response if preferred:

1. What did you enjoy about the performance/ performances you have given?
2. What did your character feel about the other character, and how did you show that to the audience?
3. Which element did you have to practise the most? (eg the words, the movement, a particular moment.) Why?
4. How did you work on listening and taking turns when you were practising?
5. What did you decide what the most important moment in your performance piece? Was it the same moment for both of you?

### Grade 2

*(Total time for the task: a minimum of 3 minutes and a maximum of 4 minutes)*

Guide length of response for each question is:

40 seconds to 1 minute for the question to be responded to individually

1-2 minutes for the question to be responded to jointly

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates (or teacher/care-giver) chooses ONE question for each candidate to respond to **individually**, and ONE question for them to respond to **jointly**. The candidates can ask each other the questions, or the teacher or care-giver can ask the candidate the questions (on camera or off-camera) to facilitate the response if preferred:

1. What did you enjoy about the performance/ performances you have just given and the material you chose?
2. How did your characters differ from one another, and how did you decide to show that to the imagined audience?
3. How did you work together on movement and staging when you were practising?
4. What made the story or subject matter of your scene interesting to you?
5. Which element did you have to practise the most? (eg the words, the movement, a particular moment.) Why?

### Grade 3

*(Total time for the task: a minimum of 3 minutes and a maximum of 4 minutes)*

Guide length of response for each question is:

40 seconds to 1 minute for the question to be responded to individually

1-2 minutes for the question to be responded to jointly

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates (or teacher/care-giver) chooses ONE question for each candidate to respond to **individually**, and ONE question for them to respond to **jointly**. The candidates can ask each other the questions, or the teacher or care-giver can ask the candidate the questions (on camera or off-camera) to facilitate the response if preferred:

1. How do you feel your performances went? What were you most pleased with?
2. Choose one of your pieces and talk about how the character's feelings changed, or how the mood changed?
3. Choose one of your performed pieces and talk about what makes the story or subject matter interesting to you?
4. Talk about how you decided between you on your imaginary surroundings in one of your pieces. How did that help your performance?
5. What did you consider to be the funniest or most dramatic moment in your pieces? What skills did you use to show that to the audience?
6. How did you improve your team-work when you were working on your performance pieces?

### INTERMEDIATE

In **Grades 4-5**: candidates should choose a different question each from section 1 and talk together on one topic in section 2. This should be in the form of a conversation or discussion rather than prepared answers.

Candidates should answer **one** question each individually from section 1. They should also engage in a conversation about **one** question from section 2 in order to reflect spontaneously on the performance they have just given.

Candidates should announce which questions they are addressing.

### Grade 4

*(Total time for the task: 4 minutes)*

Guide length of response for each question is:

50 seconds to 1 minute 15 seconds for the question to be responded to individually

1 minute 45 seconds to 2 minutes 30 seconds for the question to be responded to jointly

While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.

The candidates choose ONE question from section 1 for each candidate to respond to **individually**, and ONE question from section 2 for them to respond to **jointly**. The candidates can ask each other the questions:

**Section 1** – Choose **one** different question **each**:

1. Choose one of your pieces and talk about how your character's feelings changed, or how the mood of the piece developed.
2. Talk about how the skills you worked on preparing for today helped in your performance.
3. How did you decide together about the imaginary surroundings in one of your pieces and how did that help you?
4. How did you show the different styles in your performances to the imagined audience?

**Section 2** – Talk together, taking it in turns to lead the conversation on one of the following:

1. How did you both feel about the performance you gave? (*For example: What were you most pleased with? Did everything go to plan?*)
2. Share your favourite comic or dramatic moment in your performance – how did you work on them in rehearsal? (*If your ideas are different, talk about why that is.*)
3. Why do you think it's beneficial to work in pairs?
4. Talk about how you developed your devised piece. (*eg Did you have a starting point? Did your ideas change as you rehearsed? What were you most pleased with?*)

**Grade 5**

(Total time for the task: 4 minutes)

Guide length of response for each question is:

50 seconds to 1 minute 15 seconds for the question to be responded to individually

1 minute 45 seconds to 2 minutes 30 seconds for the question to be responded to jointly

While responses might vary in length, the candidates should aim to make full use of the total time allocated for the task.

The candidates choose ONE question from section 1 for each candidate to respond to **individually**, and ONE question from section 2 for them to respond to **jointly**. The candidates can ask each other the questions:

**Section 1** – Choose **one** different question **each**:

1. Choose one of your pieces and talk about the skills you needed to work on to bring the piece to life for an audience. Did you notice an improvement over the rehearsal process?
2. Choose one of your pieces and talk about how the language, or lyrics or musical style helped you to create your character?
3. Choose one of your pieces and talk about what happens to your character either before or after the extract you performed.

4. Choose one of your pieces and talk about how the mood changes during the piece, and how you showed that to the audience.

**Section 2** – Talk together, taking it in turns to lead the conversation on one of the following:

1. Talk about the imaginary environments for your pieces. (*For example: How did you create them? Did you do any research? Did you agree straight away, or try alternatives when you were rehearsing?*)
2. Talk about how you developed your devised piece. (*eg Did you have a starting point? Did your ideas change as you rehearsed? What were you most pleased with?*)
3. Share your favourite comic or dramatic moment in your performance – what did you have to work on to emphasise it for the audience? (*If your ideas are different, talk about why that is.*)
4. Why do you think it's beneficial to work in pairs? Are there any challenges?

**ADVANCED**

In **Grades 6-8**: candidates should choose a different question each from section 1 and talk together on two topics in section 2. Section 2 should be in the form of a conversation or discussion rather than prepared answers.

Candidates should answer **one** question each individually from section 1. They should also jointly engage in a conversation on **two** questions from section 2, in order to reflect spontaneously on the performance they have just given. Candidates should announce which questions they are addressing.

**Grade 6**

(Total time for the task: 5 minutes)

Guide length of response for each question is:

1 minute to 1 minute 15 seconds per question.

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates choose ONE question from section 1 for each candidate to respond to **individually**, and TWO questions from section 2 for them to respond to **jointly**. The candidates can ask each other the questions:

**Section 1** – choose **one** different question **each**:

1. What did you enjoy most about working on either your physical or vocal or contributory skill for today's performance? How do you think these skills will be useful to you for future drama work?
2. Which of the performed pieces/demonstrations did you find the most challenging and why?
3. Choose one of your extracts and describe how it fits into the overall story/plot arc of the piece.
4. Talk about the ways you worked on delivering a safe and effective performance during your preparation.

**Section 2** – Talk together, taking it in turns to lead the conversation on two of the following:

1. Talk about how you staged your pieces and decided on your imagined environments when you were rehearsing. (*For example: Did you do any research? Did you do improvisations? What alternatives did you explore?*)
2. Talk about the process of working together for today's performance. (*For example: Your conversation could include thoughts on both benefits and challenges, how you developed team-work, any obstacles you overcame or what gave you the greatest sense of achievement.*)
3. Talk about the contrasts you noticed in the pieces you performed. How did you use the different styles of writing/music/skills to make these clear to an audience?
4. How did you approach the Improvised task? (*For example: What exercises or games help improve your skills and interaction? Does working in pairs help? Did you make immediate decisions about the stimulus? Is it easy to agree?*)

#### Grade 7

(Total time for the task: a minimum of 5 minutes and a maximum of 6 minutes)

Guide length of response for each question is:

1 minute 15 seconds to 1 minute 30 seconds per question

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates choose ONE question from section 1 for each candidate to respond to **individually**, and TWO questions from section 2 for them to respond to **jointly**. The candidates can ask each other the questions:

**Section 1** – choose **one** different question each:

1. Were there any challenges in combining vocal or physical techniques to realise the style or genre of your pieces today? How did you work on them in rehearsal and overcome the challenges?
2. Choose one of your pieces and talk about how it fits into the overall story/plot arc in its original context. Did you adjust this for your own performance, and if so how?
3. Choose one of your pieces and talk about your character's motivations and describe what processes you explored in rehearsal to bring them to life.
4. Thinking about the performance you gave today, talk about the ways you sustained your energy and took responsibility for a safe and effective performance.

**Section 2** – Talk together, taking it in turns to lead the conversation on two of the following:

1. Talk about the contrasts you noticed in the pieces you performed. Discuss how you used the different styles of writing/music/skills to make these clear to an audience.
2. How did you both approach the improvised/modified task? (*For example: What skills did you work on in preparation for the task? How did you work on*

*interaction and trust? Did you make immediate decisions about the stimulus, did you adjust/refine your ideas?*)

3. Talk about the process of staging your pieces, and deciding on your imagined surroundings. (*For example: What alternatives did you explore? Did you need to compromise? Did you use improvisations? Did you do any research?*)
4. Reflect on the process of rehearsing together and building trust. (*For example: Your conversation could include how the performed pieces have changed over time, any games or exercises you worked on, what improvements you have noticed in your partner's performance as well as your own, what you are most proud of and how these skills could help your ongoing learning?*)

#### Grade 8

(Total time for the task: a minimum of 6 minutes and a maximum of 7 minutes)

Guide length of response for each question is:

1 minute 30 seconds to 1 minute 45 seconds per question

While responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

The candidates choose ONE question from section 1 for each candidate to respond to **individually**, and TWO questions from section 2 for them to respond to **jointly**. The candidates can ask each other the questions:

**Section 1** – choose **one** question each:

1. How did your understanding of the writer, composer or genre influence your interpretation and performance?
2. Which of your performance pieces made the most demands on you vocally, physically or emotionally? How did you approach it in rehearsal and overcome the challenges?
3. Choose one of your pieces and talk about how it fits into the overall story/plot arc in its original context. Did you adjust this for your own performance, and if so how?
4. Talk about your approach to building a character. How do you work on body and voice, and describe any improvisations or drama exercises you use in rehearsal?

**Section 2** – Talk together, taking it in turns to lead the conversation on one of the following:

1. Talk about how you selected your pieces for today's performance. (*For example: Your conversation could include how they contrast, how easy they were to relate to, what research you did and what messages you wanted to put over to the audience.*)
2. Talk about either the improvisation skills or the contributory skills you have developed during the preparation for today and say why you think they are useful. (*For example: Did you do exploratory workshops, are there warm-up exercises/games which help, did you do research or use technical support etc*)

3. Reflect on the process of rehearsing together and building trust. (*For example: Your conversation could include how the performed pieces have changed over time, any games or exercises you worked on, what skills you have learned, what improvements you have noticed in your partner's performance as well as your own, what you are most proud of and how these skills could help your ongoing learning.*)
4. Talk about what you have learned about your own strengths and limitations during your preparation for today's performance? Are there any skills you would like to develop or challenges you would like to take on next?

# Health and safety

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

## **VOICE AND BODY**

Ensure that the body and voice are properly warmed up before performance

Performers should not undertake anything that is beyond their physical or vocal capabilities

## **COSTUME, MAKE-UP, PROPS**

Any costumes should be tailored to the age and size of the performer and should not hinder movement unreasonably. All costumes should be either flame resistant or treated with a flame retardant.

Attention should be paid to hygiene issues when using make-up, for example by cleaning applicators. Make sure any make-up artist or designer is aware of any allergy/skin conditions the performer has and, when performers apply their own make-up, the performer should check the ingredients of the products.

The age, size and physical fitness of the individual should be taken into account when hand props are constructed and used. Props should be checked for rough edges, chips, loose material or other potential hazards before being used in order to prevent injury.

Performers should be given detailed handling instructions about the props and given time to familiarise themselves with their use

Weapons should only be given to performers once it has been determined that they are knowledgeable in their safe and proper use. Whenever weapons are to be used in a performance, the scene should be carefully choreographed in order to minimise risks.

The storage and use of weapons must fully comply with safety and police regulations

## **FACILITIES**

Stage floors, rehearsal spaces, studios, etc should be kept clear, dry and free from splinters and nails, and all performers should be made familiar with the layout of any set and/or furniture

Dance floors should always be sprung, and dancers should not be required to work on, for example, concrete rehearsal floors as this can cause injury. Dance floors should be regularly checked and properly maintained.

All passageways should be clear and clean, with all cables marked or covered and taped. All backstage areas and passageways should be lit adequately.

All possible steps should be taken to keep temperatures reasonably cool in hot weather and reasonably warm in cold weather and to ensure draughts are kept to a minimum. Rest and rehearsal areas should be at an acceptable ambient temperature.

Routes from backstage to the stage or set should be rehearsed so that performers know the safe route and are aware of any technical obstacles, 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

Performers should ensure they know the emergency drills, escape routes and assembly points

# General guidance and policies

## **SAFEGUARDING AND CHILD PROTECTION**

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

## **EQUAL OPPORTUNITIES**

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

## **REASONABLE ADJUSTMENT**

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

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

## **EXAM INFRINGEMENTS**

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

## **MALPRACTICE**

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

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

## **RESULTS REVIEW AND APPEALS PROCEDURE**

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](http://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 key skills tasks that require stimulus material, eg improvisation/modification, this must be accessed from the website. The stimulus material is changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the required stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment. Further details about the key skills tasks are on pages 87-88.
3. Ensure you have made a note of the questions required for the reflection task. Further information about the reflection task is on pages 89-95.
4. Film your performance of the pieces and your response to the key skills tasks and reflection tasks in one continuous take. Filming guidelines can be found at [trinitycollege.com/drama-filming-guidance](http://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-grades](http://trinitycollege.com/digital-drama-grades):

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/drama-filming-guidance](http://trinitycollege.com/drama-filming-guidance)

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 for solo exams: ForenameSurname\_Acting(Solo)\_Grade4, for pair exams: ForenameSurname&ForenameSurname\_Acting (Pair)\_Grade4, for group exams: Group Name\_Acting (Group)\_Grade4

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 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.**

### All exams

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

The titles and authors of the pieces being performed

Details of the key skills task stimulus (where relevant)



### Pair exams

For a pair exam, the candidates are required to provide on the submission form the following information:

**Candidate name:** the full name of each candidate

**Identification label:** This is a label that the candidate must wear. The label should have the letter A on it for candidate 1, and the letter B on it for candidate 2. The letter should be large enough to be clearly seen on the video.

**Role(s):** the name of the role(s) each candidate is performing

Candidate name	Identification label	Role(s)
Angela Taylor	A	Juliet in <i>Romeo and Juliet</i> Antigone in <i>Antigone</i>
Jessie Harper	B	Nurse in <i>Romeo and Juliet</i> Ismene in <i>Antigone</i>

In **addition** to completing the submission form, candidates are required to upload the texts/scripts of the performed pieces as follows (these should be uploaded as separate documents):

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

### Group exams and Plays in Production

In **addition** to the submission form and the texts, for a group exam, a programme should be uploaded providing the names of the candidates and the roles they are performing for each piece.

## Acting resources

A wide range of resources to support teaching and learning is available at [trinitycollege.com/drama-resources](https://trinitycollege.com/drama-resources)

Digital 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](https://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](mailto:drama@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide)