

DIGITAL GRADES: MUSICAL THEATRE

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



KEEP UP TO DATE

Please check 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.

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

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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 Musical Theatre digital graded exams, containing details of exams from Initial to Grade 8.

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 sight-reading, 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 84-94 for further details. Stimulus materials change every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.

3. Reflective response: For all 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 85-92. Before you begin filming your exam you should ensure you have made a note of these questions to refer to as you undertake this task.

4. All performances must be submitted as one continual performance (this includes all pieces 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. 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 97 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 Musical Theatre exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Musical Theatre exams are designed to support candidates to develop a range of transferable 21st century skills that can have a positive impact in both education and the workplace. The exams assess the following skills through a range of contexts:

- Performance
- Planning and preparation
- Verbal and non-verbal communication
- Interpersonal
- Critical thinking and problem-solving
- Research and reflection

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

LEVELS OF THE QUALIFICATIONS

Each exam is assigned a level in accordance with the Regulated Qualifications Framework (RQF) in England and Northern Ireland. These levels are:

RQF level	Grade(s)	Level
Entry level	Initial	Initial
Level 1	Grades 1-3	Foundation
Level 2	Grades 4-5	Intermediate
Level 3	Grades 6-8	Advanced

ATTAINMENT BANDS

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

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

WHO THE QUALIFICATIONS ARE FOR

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

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

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

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

Trinity's graded Musical Theatre exams are conducted in English. They assess how candidates use language as a tool for communicating and performing in particular contexts, rather than assessing the fluency of the language itself.

We recommend that candidates have a level of English language proficiency of at least B1 on the CEFR (Common European Framework of Reference for languages). 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

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/key-skills-tasks-grades

Employability and learning skills

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

SKILLS	MEANING	HOW TRINITY MUSICAL THEATRE EXAMS SUPPORT THIS
Communication	<p>The ability to explain what you mean in a clear and concise way</p> <p>To act upon key information/ instructions</p>	<p>Candidates build their communication skills through the performance of material, working on vocal and physical skills that convey meaning, character and narrative to an audience.</p> <p>Through the reflection task, candidates develop their skills in responding articulately to set questions, as well as self-analysis.</p>
Creativity	<p>The ability to apply knowledge from many different areas to solve a task</p> <p>The ability to develop creative responses to challenges and in doing so create original and imaginative solutions</p>	<p>The performance-based tasks support candidates in building their creativity as they realise material for performance, making interpretive choices.</p>
Working under pressure and to deadlines	<p>The ability to manage the workload that comes with deadlines</p>	<p>The challenge of the exam environment, the requirement to prepare thoroughly, together with the tasks that require candidates to respond quickly to new information are an excellent measure of this skill area.</p>
Organisation skills	<p>The ability to be organised and methodical</p> <p>The ability to plan work to meet deadlines and targets</p> <p>The ability to monitor progress of work to ensure deadlines are met</p>	<p>Being prepared and organised in the exam room is a key part of the assessment. Candidates are expected to research and prepare their performance pieces and take responsibility for the hard copy information and equipment required for the exam.</p>
Critical thinking skills	<p>The ability to analyse material and deconstruct it to understand how its specific impact is achieved through language and meaning</p>	<p>Through rehearsing and preparing for the performance-based tasks, candidates hone their critical thinking and analytical skills.</p>
Confidence	<p>Belief in one's own ability to complete a task successfully</p>	<p>The experience of preparing for both performance and the exam itself can build candidates' belief in themselves and their own abilities.</p>
Teamwork	<p>The ability to work well with people from different disciplines, backgrounds and expertise to accomplish a task or goal</p>	<p>This collaborative skill is demonstrated throughout the pair and group exams.</p>

Recognition and progression routes

RECOGNITION AND UCAS POINTS

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

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

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

Grade 6

UCAS POINTS

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

Grade 7

UCAS POINTS

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

Grade 8

UCAS POINTS

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

See trinitycollege.com/UCASdrama for further details.

TIMING OF THE EXAMS

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

The exams are designed to allow sufficient time for setting up and presenting all sections. Please note that any setting up and removal of equipment will also need to be incorporated into the overall exam time.

REGULATED TITLES AND QUALIFICATION NUMBERS

Title – Solo exams

Title – Solo exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Musical Theatre (Entry 3) (Solo) (Initial)	603/4967/0
Grade 1: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 1)	501/1976/X
Grade 2: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 2)	501/1974/6
Grade 3: TCL Level 1 Award in Graded Examination in Musical Theatre (Solo) (Grade 3)	501/1975/8
Grade 4: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 4)	501/1977/1
Grade 5: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 5)	501/1978/3
Grade 6: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 6)	501/2072/4
Grade 7: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 7)	501/2074/8
Grade 8: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Solo) (Grade 8)	501/2076/1

Title – Pair exams

Title – Pair exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Musical Theatre (Entry 3) (Pair) (Initial)	603/4971/2
Grade 1: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 1)	603/5047/7
Grade 2: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 2)	603/5048/9
Grade 3: TCL Level 1 Award in Graded Examination in Musical Theatre (Pair) (Grade 3)	603/5049/0
Grade 4: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 4)	603/5050/7
Grade 5: TCL Level 2 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 5)	603/5051/7
Grade 6: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 6)	603/5062/3
Grade 7: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 7)	603/5063/5
Grade 8: TCL Level 3 Certificate in Graded Examination in Musical Theatre (Pair) (Grade 8)	603/5064/7

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

QUALIFICATION ACHIEVEMENT LEVELS FOR EXAMS

RQF* Level	EQF** Level	Musical Theatre
6	6	LTCL
5	4/5	
4		ATCL
3	4	Grade 8
		Grade 7
		Grade 6
2	3	Grade 5
		Grade 4
		Grade 3
1	2	Grade 2
		Grade 1
Entry Level 3	1	Initial

* Regulated Qualifications Framework

** European Qualifications Framework

WHERE THE QUALIFICATIONS COULD LEAD

The Trinity exams in Musical Theatre offer progression routes towards:

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

Courses in performance or literature at further and higher education institutions

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

Learning outcomes: Musical Theatre (Solo)

Learning outcomes describe the learning that a candidate will expect to undertake while preparing for the exam and the skills/abilities they should be able to demonstrate because of this learning. The learning outcomes are listed below.

MUSICAL THEATRE (SOLO)

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

Initial and Grade 1	Perform simple songs, movement/dance sequences and/or monologues using vocal and physical skills and the performance space as appropriate to the material Respond appropriately to set questions on prepared material
Grade 2 and Grade 3	Perform songs, movement/dance sequences and/or monologues using vocal variation, physical skills and the performance space as appropriate to the material Respond appropriately to set questions on prepared material with understanding
Grade 4 and Grade 5	Perform contrasting songs, movement/dance sequences and/or monologues using integrated vocal variation and physical skills and using the performance space as appropriate to the material Perform a song as a monologue, with awareness of the insights this approach to performance provides Respond appropriately to set questions on prepared material with understanding
Grade 6	Create and perform accurately a short programme of contrasting songs, using integrated vocal variation and physical skills and using the performance space as appropriate to the material Give an unprepared performance of a song as monologue with awareness of the insights this approach provides Respond appropriately to set questions on prepared material with understanding
Grade 7	Create and perform accurately a short programme of contrasting songs, using integrated vocal variation and physical skills and using the performance space as appropriate to the material Modify and perform a song, with awareness of the insights this approach to performance provides Respond appropriately to set questions on prepared material with understanding
Grade 8	Create and perform accurately a programme of contrasting work of musical theatre, using integrated vocal variation and physical skills and using the performance space as 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

Learning outcomes: Musical Theatre (Pair)

MUSICAL THEATRE (PAIR)

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

Initial and Grade 1	Perform simple duets, movement/dance sequences and/or duologues using vocal and physical skills and the performance space as appropriate to the material Respond appropriately to set questions on prepared material
Grade 2 and Grade 3	Perform duets, movement/dance sequences and/or duologues using vocal variation, physical skills and the performance space as appropriate to the material Listen and respond appropriately in conversation on prepared material with understanding Respond appropriately to set questions on prepared material with understanding
Grade 4	Perform contrasting duets accurately using integrated vocal variation, physical skills and the performance space as appropriate to the material Perform a song as a duologue, with awareness of the insights this approach to performance provides Respond appropriately to set questions on prepared material with understanding
Grade 5	Perform contrasting duets and spoken word extracts accurately using integrated vocal variation, physical skills and the performance space as appropriate to the material Respond appropriately to set questions on prepared material with understanding
Grade 6	Create and perform accurately a short programme of contrasting duets, using integrated vocal variation, physical skills and the performance space as appropriate to the material Give a spontaneous performance of a song as duologue, with awareness of the insights this approach to performance provides Respond appropriately to set questions on prepared material with understanding
Grade 7	Create and perform accurately a short programme of contrasting duets, using integrated vocal variation, physical skills and the performance space as appropriate to the material Modify and perform a song, with awareness of the insights this approach to performance provides Respond appropriately to set questions on prepared material with understanding
Grade 8	Create and perform accurately a programme of contrasting work of musical theatre, using integrated vocal variation, physical skills and the performance space as 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

Learning outcomes: Musical Theatre (Group), Musical Theatre in Production

MUSICAL THEATRE (GROUP), MUSICAL THEATRE IN PRODUCTION

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

Initial to Grade 8	Perform musical theatre material using integrated vocal variation, physical skills and the performance space as appropriate to the material Interact and work with others to create a finished programme of work
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Exam requirements, assessment criteria and attainment descriptors: Musical Theatre (Solo)

The Musical Theatre (Solo) exams are designed for candidates who want to focus on a variety of musical theatre genres. Candidates demonstrate their skills in acting, singing and movement/dance and their increasing competence in the integration of these skills through the performance of extracts from works of musical theatre/film musicals. Solo and pair candidates additionally demonstrate their understanding of their performances through a reflection. There is free choice for the performance pieces. Unless otherwise stated, all performance pieces should be drawn from published works of musical theatre/film musicals.

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidate performs ONE song from memory. (maximum time: 2 minutes)</p>	<p>Guidance on the performance of songs is on page 85.</p>	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A song A movement/dance sequence to music that conveys character and story <p>(maximum time: 2 minutes)</p>	<p>Guidance on the performance of songs and movement/dance is on page 85.</p>	40
<p>Task 3: Reflection</p> <p>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. (maximum time: 3-4 minutes)</p>	<p>Guidance for the reflection task is on pages 85-86. The set questions are on page 86.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> Sing and move in time with the music Perform audibly, clearly and accurately Demonstrate the ability to use movement/dance and space appropriate to the material 	Technical skills
<ul style="list-style-type: none"> Demonstrate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> Demonstrate an awareness of audience 	Communication with the audience
<ul style="list-style-type: none"> Demonstrate basic competence in delivering a performance 	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a sense of musicality most of the time. There was some imaginative use of vocal and movement/dance skills to support characterisation and/or narrative.</p> <p>There was some awareness of audience and competence in delivering a performance.</p> <p>There was a clear understanding of the material shown when reflecting on the work.</p>
Merit	<p>The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative.</p> <p>There was a basic awareness of audience and some competence in delivering a performance.</p> <p>There was a reasonably secure understanding of the material shown when reflecting on the work.</p>
Pass	<p>The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative.</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>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or musicality. There was little or no attempt to use movement/dance and space.</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>Task 1: Performance (Acting through song)</p> <p>The candidate performs ONE song from memory. (<i>maximum time: 3 minutes</i>)</p>	<p>Guidance on the performance of songs is on page 85.</p> <p>Guidance for the performance tasks is on page 85.</p>	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A monologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<p>The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel.</p> <p>Guidance on the performance of monologues and movement/dance is on page 85.</p>	40
<p>Task 3: Reflection</p> <p>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 pages 85-86.</p> <p>The set questions are on page 86.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Sing and move in time with the music</p> <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 movement/dance and space to create character and support narrative</p>	Technical skills
<p>Demonstrate understanding of the material and connection with character</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Demonstrate some confidence in delivering a performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction The work presented was audible, clear and accurate throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills 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. A clear understanding of the material was demonstrated.

Merit The work presented was audible, clear and accurate most of the time. There was some sense of musicality most of the time and some good use of vocal and movement/dance 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 a developing sense of musicality some of the time and some use of vocal and movement/dance skills to support characterisation and/or narrative.

There was an awareness of audience and some 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 move within the 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
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate performs TWO songs from memory. (<i>maximum time: 6 minutes</i>)</p>	<p>The songs can come from the same or different musicals. Guidance on the performance of songs is on page 85.</p>	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A monologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 2 minutes</i>)</p>	<p>The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel. Guidance on the performance of monologues and movement/dance is on page 85.</p>	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their content and meaning. At this level a teacher or care-giver can ask the candidate the questions. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86. The set questions are on page 86.</p>	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space to create character and support narrative</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and support narrative</p>	<p>Technical skills</p>
<p>Demonstrate understanding of the material and connection with character</p>	<p>Engagement with the material</p>
<p>Demonstrate an awareness of audience</p>	<p>Communication with the audience</p>
<p>Demonstrate confidence in delivering a performance</p>	<p>Performance</p>

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills and space to support characterisation and/or narrative.</p> <p>There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.</p> <p>The candidate was able to reflect with confidence on the work.</p>
Merit	<p>The work presented was audible, clear and accurate, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space to support characterisation and/or narrative.</p> <p>There was an awareness of audience and confidence in delivering a performance most 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>
Pass	<p>The work presented was audible, clear and accurate most of the time, with a developing sense of musicality. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative.</p> <p>There was an awareness of audience and some confidence in delivering a 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>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, with little sense of musicality. There was little use of vocal and movement/dance skills and space and little evidence of preparation.</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
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate performs TWO songs from memory. (<i>maximum time: 7 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance on the performance of songs is on page 85.</p>	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A monologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<p>The monologue can come from either a play, a book of monologues, a musical or be adapted from a novel.</p> <p>Guidance on the performance of monologues and movement/dance is on page 85.</p>	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning and mood and the use of movement/dance to tell a story. 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 pages 85-86.</p> <p>The set questions are on page 86.</p>	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space to create character and support narrative</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and support narrative</p>	<p>Technical skills</p>
<p>Demonstrate connection with character and understanding of the material and of the use of movement/dance to tell a story</p> <p>Demonstrate some choices of interpretation</p>	<p>Engagement with the material</p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<p>Communication with the audience</p>
<p>Demonstrate confidence in delivering a performance</p>	<p>Performance</p>

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate and had a good sense of musicality throughout. There was some use of expressive vocal and movement/dance skills and space to support characterisation and/or narrative.</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>
Merit	<p>The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space to support characterisation and/or narrative.</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>
Pass	<p>The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative.</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>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy and there was limited musicality. There was little use of vocal and movement/dance skills appropriate to the material, and little evidence of preparation.</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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate performs TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 7 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance for the performance of songs is on page 85.</p>	Each piece is awarded marks out of 20
<p>Task 3: Performance (Scene into song)</p> <p>The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should establish character and story. (<i>maximum time: 3 minutes</i>)</p>	<p>The song can come from the same musical as one of those featured in tasks 1-2 or from a different musical.</p> <p>The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute.</p> <p>Guidance for the scene into song task is on page 92.</p>	20
<p>Task 4: Key Skills (Connection to the lyrics)</p> <p>The candidate performs from memory the lyrics of one of their songs from tasks 1-2 as a monologue. (<i>maximum time: 2 minutes</i>)</p>	<p>Guidance for the connection to the lyrics task is on pages 92-93.</p>	20
<p>Task 5: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context, and the vocal and physical aspects of characterisation. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86.</p> <p>The set questions are on page 87.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to deliver a clear and accurate performance</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p>	Technical skills
<p>Demonstrate understanding of the material and connection with character</p> <p>Demonstrate some choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure and accurate performance with some sense of spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills to support characterisation and/or narrative with a command of the space. There were imaginative choices of interpretation.</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>
Merit	<p>The work presented was audible, clear and accurate with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was a variety of integrated vocal and movement/dance skills used to support characterisation and/or narrative and clear choices of interpretation.</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>
Pass	<p>The work presented was audible, clear and accurate, with musicality and physical engagement some of the time. A range of integrated vocal and movement/dance skills and space was used to support characterisation and/or narrative, and there were some clear choices of interpretation.</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>
Below Pass	<p>The work presented lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated.</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
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate performs TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 8 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance for the performance of songs is on page 85.</p>	Each piece is awarded marks out of 20
<p>Task 3: Performance (Scene into song)</p> <p>The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should develop character and story. (<i>maximum time: 3 minutes</i>)</p>	<p>The song must come from a different musical to those featured in tasks 1-2.</p> <p>The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute.</p> <p>Guidance for the scene into song task is on page 92.</p>	20
<p>Task 4: Key Skills (Connection to the lyrics)</p> <p>The candidate performs from memory the lyrics of one of their songs from tasks 1-2 as a monologue. (<i>maximum time: 3 minutes</i>)</p>	<p>Guidance for the connection to the lyrics task is on pages 92-93.</p>	20
<p>Task 5: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context, and the relevant techniques used to support their performance choices. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86.</p> <p>The set questions are on page 87.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to create and sustain character and deliver an imaginative and accurate performance</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p>	Technical skills
<p>Demonstrate understanding of the material and connection with character</p> <p>Demonstrate clear choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure, accurate and engaging performance with spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

The work presented was audible, clear and accurate, with a strong sense of musicality, physical engagement and a sense of fluency throughout. There were some expressive and integrated vocal modulation and movement/dance skills used with control to support characterisation and/or narrative. There were some imaginative choices of interpretation.

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.

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 with a good sense of musicality, physical engagement and fluency most of the time. There was a good range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation.

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.

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 with musicality, physical engagement and a sense of fluency some of the time. There was a range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation.

The candidate engaged the audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate performance some of the time.

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

Below Pass

The work presented lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated.

There was limited ability to engage the audience and/or there was a lack of confidence in delivering a 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>Tasks 1-2: Performance (Acting through song)</p> <p>The candidate introduces and performs from memory a short, continuous programme of TWO songs, integrating movement/dance as each piece requires.</p> <p><i>(maximum time: 8 minutes)</i></p>	<p>The songs must come from different musicals and contrast in genre and/or style.</p> <p>Guidance for the performance of programmes is on page 85.</p>	Each piece is awarded marks out of 20
<p>Task 3: Performance (Scene into song)</p> <p>The candidate performs from memory a monologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidate. Both the spoken text and the song should develop character and story.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>The song must contrast in genre and/or style from those performed in tasks 1-2.</p> <p>The spoken word section should be a minimum of 20 seconds and a maximum of 1 minute.</p> <p>Guidance for the scene into song task is on page 92.</p>	20
<p>Task 4: Key Skills: (Connection to the lyrics)</p> <p>The candidate performs the lyrics of one of their songs from tasks 1-2 as a monologue using a set imagined context. The context is published on the Trinity website and changed every two weeks. During the two-week validity period of the context 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 stimulus and guidance on how to prepare and respond to the task are on pages 92-93.</p>	20
<p>Task 5: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood, context and style, and the use of safe rehearsal and preparation practice.</p> <p><i>(maximum time: 5 minutes)</i></p>	<p>Guidance for the reflection task is on pages 85-86.</p> <p>The set questions are on page 87.</p>	20

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

<p>Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear and creative choices of interpretation</p> <p>Demonstrate the use of safe rehearsal and preparation practice and an imaginative connection to the contrasting material, including being able to reflect on own performance providing mature insights</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Demonstrate the ability to deliver an emotionally sustained performance with accuracy and spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. An authentic connection with the character was sustained throughout.</p> <p>There was a confident ability to engage the audience and a sense of spontaneity and assurance in 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative. There was some control of technical abilities, and clear and creative choices of interpretation. A secure connection with the character was demonstrated most of the time.</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>
Pass	<p>The work presented a range of integrated vocal and movement/dance skills used accurately, with some imagination and musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time.</p> <p>There was some confidence in engaging the audience and the appearance of ease in 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character.</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 depth, opinion and detailed knowledge.</p>

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate introduces and performs from memory a continuous programme of THREE contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt can be taken either from the original published musical theatre work or devised by the candidate and should develop character and story. All of the pieces should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 13 minutes)</i></p>	<p>The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute.</p> <p>The songs must contrast in genre and/or style.</p> <p>Guidance for the performance of programmes is on page 85.</p> <p>One of the performance pieces can include an additional performer.</p> <p>One of the performance pieces can be an original, unpublished work – guidance for the use of unpublished material is on page 84.</p>	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate introduces and performs from memory a modification of ONE of the pieces performed in tasks 1-3.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>Guidance for the modification task is on page 93.</p>	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood, and 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 85-86.</p> <p>The set questions are on page 87.</p>	<p>20</p>

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

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p> <p>Perform with a range of integrated vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Display a creative response to the specific challenges of a range of material</p>	Technical skills
<p>Demonstrate some persuasive choices of interpretation</p> <p>Demonstrate understanding of and an imaginative connection to the material including being able to reflect on own performance with maturity, and articulate the specific challenges related to performing the different styles</p> <p>Demonstrate a clear understanding of character</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	Communication with the audience
<p>Deliver an integrated, emotionally sustained and vocally and physically engaged programme that displays a creative response to the material</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold and original choices of interpretation. A sensitive connection with character was sustained throughout.</p> <p>There was an assured, confident ability to engage the audience, and a sense of spontaneity and authority in 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with character was sustained most of the time.</p> <p>There was a confident ability to engage the audience, and a sense of spontaneity and confidence in 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>
Pass	<p>The work presented a range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with character was sustained some of the time.</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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character.</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, opinion and detail.</p>

GRADE 8

EXAM DURATION

26 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-4: Performance</p> <p>The candidate introduces and performs from memory a continuous programme of FOUR contrasting pieces. The programme must include at least ONE example of scene into song. The spoken excerpt of the scene into song can be taken either from the original published musical theatre work or devised by the candidate and should develop character and story. The programme should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 14 minutes)</i></p>	<p>The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute.</p> <p>The pieces must contrast in genre and/or style.</p> <p>Guidance for the performance of programmes is on page 85.</p> <p>One of the performance pieces can include an additional performer.</p> <p>One of the performances can be an original, unpublished piece – guidance for the use of unpublished material is on page 84.</p>	Each piece is awarded marks out of 15
<p>Task 5: Key Skills</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: 5 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 93.</p>	20
<p>Task 6: Reflection</p> <p>The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context and how variations in vocal techniques and delivery contributed to their performance.</p> <p><i>(maximum time: 6-7 minutes)</i></p>	<p>Guidance for the reflection task is on pages 85-86.</p> <p>The set questions are on page 88.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

Integrate vocal and movement/dance skills within a range of material, leading to an imaginative performance that is cohesively linked

Perform using clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to support and enhance performance and characterisation

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

Display a creative response to the specific challenges of a range of material and to the given stimulus

Technical skills

Demonstrate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices	Engagement with the material
Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership	
Demonstrate a clear understanding of character	
Demonstrate the ability to investigate a text with confidence, responding to directorial prompts to create an imaginative modification of one of the prepared performance pieces	
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 performance programme of depth and originality	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create an entire performance. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection 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>
Pass	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create an entire performance. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. There was authentic connection 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance 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 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.</p> <p>The candidate showed little knowledge of the material, lacking depth of opinion and detailed knowledge.</p>

Exam requirements, assessment criteria and attainment descriptors: Musical Theatre (Pair)

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

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (maximum time: 4 minutes)</p>	<p>Guidance for the performance of songs is on page 85.</p>	60
<p>Task 2: Reflection</p> <p>The candidates give 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. (maximum time: 3-4 minutes)</p>	<p>Guidance for the reflection task is on pages 85-86 and 88. The set questions are on page 88.</p>	40

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space appropriate to the material</p>	Technical skills
<p>Demonstrate understanding of the material</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Demonstrate basic competence in delivering a shared performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a sense of musicality most of the time. There was some imaginative use of vocal and movement/dance skills to support characterisation and/or narrative. 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>
Merit	<p>The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative. 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>
Pass	<p>The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills 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>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or musicality. There was little or no attempt to use movement/dance 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>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (maximum time: 3 minutes)</p>	Guidance for the performance of songs is on page 85.	40
<p>Task 2: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> A duologue A movement/dance sequence to music that conveys character and story <p>(maximum time: 3 minutes)</p>	The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel. Guidance for the performance of duologues and movement/dance is on page 85.	40
<p>Task 3: Reflection</p> <p>The candidates give 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. (maximum time: 3-4 minutes)</p>	Guidance for the reflection task is on pages 85-86 and 88. The set questions are on page 89.	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music</p> <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 movement/dance and space to create character and support narrative</p>	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

Distinction	<p>The work presented was audible, clear and accurate throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills 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 throughout.</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a clear understanding of the material.</p>
Merit	<p>The work presented was audible, clear and accurate most of the time. There was some developing sense of musicality most of the time and some good use of vocal and movement/dance skills to support characterisation and/or narrative. There was a 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>
Pass	<p>The work presented was audible, clear and accurate some of the time. There was a developing sense of musicality some of the time and some use of vocal and movement/dance skills to support characterisation and/or narrative. There were moments of secure communication between the candidates.</p> <p>There was an awareness of audience and some 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>
Below Pass	<p>The work presented was hesitant and lacked audibility and/or clarity, with little evidence of preparation. There was little or no attempt to move within the space as appropriate to the material and/or limited communication between the candidates.</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
<p>Task 1: Performance (Acting through song)</p> <p>The candidates perform ONE song from memory. (<i>maximum time: 4 minutes</i>)</p>	Guidance for the performance of songs is on page 85.	40
<p>Task 2: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> A duologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 4 minutes</i>)</p>	<p>The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel.</p> <p>Guidance for the performance of duologues and movement/dance is on page 85.</p>	40
<p>Task 3: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces, including their content and 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 pages 85-86 and 88.</p> <p>The set questions are on page 89.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space to create character and support narrative</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and support narrative</p>	Technical skills
<p>Demonstrate connection with character, understanding of the material and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Show confidence in delivering a shared performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

The work presented was audible, clear and accurate, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills and space 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 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, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space 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 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, with a developing sense of musicality. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative and there were moments of efficient communication between the candidates.

There was an awareness of audience and some confidence in delivering a shared 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, with little sense of musicality. There was little use of vocal and movement/dance skills and space, little evidence of preparation and little or no communication between the candidates.

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>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates perform TWO songs from memory. (<i>maximum time: 7 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance for the performance of songs is on page 85.</p>	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance</p> <p>The candidates perform ONE of the following from memory:</p> <ul style="list-style-type: none"> A duologue A movement/dance sequence to music that conveys character and story <p>(<i>maximum time: 3 minutes</i>)</p>	<p>The duologue can come from either a play, a book of duologues, a musical or be adapted from a novel.</p> <p>Guidance for the performance of duologues and movement/dance is on page 85.</p>	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces, including their meaning and mood and the use of movement/dance to tell a story. At this level a teacher or care-giver can ask the candidate the questions.</p> <p>(<i>maximum time: 3-4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86 and 88.</p> <p>The set questions are on page 89.</p>	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space to create character and support narrative</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and support narrative</p>	<p>Technical skills</p>
<p>Demonstrate connection with character, the use of movement/dance to tell a story and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	<p>Engagement with the material</p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<p>Communication with the audience</p>
<p>Demonstrate confidence in delivering a shared performance</p>	<p>Performance</p>

ATTAINMENT DESCRIPTORS

Distinction

The work presented was audible, clear and accurate and had a good sense of musicality throughout. There was some use of expressive vocal and movement/dance skills and space to support characterisation and/or narrative. 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 candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material.

Merit

The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space to support characterisation and/or narrative. There was some confident communication between the candidates.

There was a good awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence most of the time.

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

Pass

The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative. There were moments of confident communication between the candidates.

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

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

Below Pass

The work presented was hesitant and lacked audibility, clarity and/or accuracy and there was limited musicality. There was little use of vocal and movement/dance skills appropriate to the material, and little evidence of preparation. There was little 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/or a reluctance or inability to reflect on the discussion topics.

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates perform TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 8 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance for the performance of songs is on page 85.</p>	Each piece is awarded marks out of 30
<p>Task 3: Performance (Connection to the lyrics)</p> <p>The candidates perform from memory the lyrics of one of the songs from tasks 1-2 as a duologue. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the connection to the lyrics task is on pages 92-93.</p>	20
<p>Task 4: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context and the vocal and physical aspects of characterisation. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86 and 89.</p> <p>The set questions are on page 90.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to deliver a clear and accurate performance</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure and accurate shared performance with some sense of spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills to support characterisation and/or narrative with a command of the space. There were imaginative choices of interpretation and 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 candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material.

Merit

The work presented was audible, clear and accurate with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was a variety of integrated vocal and movement/dance skills used 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 candidate was able to reflect with some confidence on the work, demonstrating a good level of understanding of the material.

Pass

The work presented was audible, clear and accurate, with musicality and physical engagement some of the time. A range of integrated vocal and movement/dance skills and space was used 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, and 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 reasonable understanding of the material.

Below Pass

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

There was limited awareness of 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 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates perform TWO contrasting songs from memory, integrating movement/dance as each piece requires. (<i>maximum time: 10 minutes</i>)</p>	<p>The songs must contrast in genre and/or style.</p> <p>The songs must come from different musicals.</p> <p>Guidance for the performance of songs is on page 85.</p>	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Performance (Scene into song)</p> <p>The candidates perform from memory a duologue/dramatic extract which then moves into a song. The spoken excerpt can be from an original published theatre work or devised by the candidates. Both the spoken text and the song should develop character and story. (<i>maximum time: 4 minutes</i>)</p>	<p>The song must come from a different musical to those featured in tasks 1-2.</p> <p>The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song.</p> <p>Guidance for the scene into song task is on page 92.</p>	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context and the relevant techniques used to support their performance choices. (<i>maximum time: 4 minutes</i>)</p>	<p>Guidance for the reflection task is on pages 85-86 and 89.</p> <p>The set questions are on page 90.</p>	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to create and sustain character to deliver an imaginative and accurate performance</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p>	<p>Technical skills</p>
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear choices of interpretation</p>	<p>Engagement with the material</p>
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	<p>Communication with the audience</p>
<p>Deliver and sustain a secure, accurate and engaging shared performance with spontaneity</p>	<p>Performance</p>

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There were some expressive and integrated vocal modulation and movement/dance skills used with control to support characterisation and/or narrative. There were some imaginative choices of interpretation and a 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 candidate was able to reflect with confidence on the work, demonstrating a mature understanding of the material.</p>
Merit	<p>The work presented was audible, clear and accurate with a good sense of musicality, physical engagement and fluency most of the time. There was a good range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation and 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 candidate was able to reflect with some confidence on the work, demonstrating a secure understanding of the material.</p>
Pass	<p>The work presented was audible, clear and accurate with musicality, physical engagement and a sense of fluency some of the time. There was a range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation and there were moments of convincing communication and rapport between the candidates.</p> <p>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.</p> <p>The candidate was able to reflect on the work, demonstrating a good level of understanding of the material.</p>
Below Pass	<p>The work presented lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated. There was limited communication between the candidates.</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>Tasks 1-2: Performance (Acting through song)</p> <p>The candidates introduce and perform from memory a short, continuous programme of TWO songs, integrating movement/dance as each piece requires.</p> <p><i>(maximum time: 8 minutes)</i></p>	<p>The songs must come from different musicals and contrast in genre and/or style.</p> <p>Guidance for the performance of programmes is on page 85.</p>	Each piece is awarded marks out of 20
<p>Task 3: Performance (Scene into song)</p> <p>The candidates perform from memory a duologue/dramatic extract which then moves into a song. The spoken excerpt will be from an original published theatre work or devised by the candidates. Both the spoken text and the song should develop character and story.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>The song must contrast in genre and/or style from those performed in tasks 1-2.</p> <p>The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song.</p> <p>Guidance for the scene into song task is on page 92.</p>	20
<p>Task 4: Key Skills (Connection to the lyrics)</p> <p>The candidates perform the lyrics of one of their songs from tasks 1-2 as a duologue using a set imagined context. The context is published on the Trinity website and changed every two weeks. During the two-week validity period of the stimulus the candidates must do the following: access the theme 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 stimulus and guidance on how to prepare and respond to the task are on pages 92-93.</p>	20
<p>Task 5: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood, context and style, and the use of safe rehearsal and preparation practice.</p> <p><i>(maximum time: 5 minutes)</i></p>	<p>Guidance for the reflection task is on pages 85-86 and page 91.</p> <p>The set questions are on page 91.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear and creative choices of interpretation</p> <p>Demonstrate the use of safe rehearsal and preparation practice and an imaginative connection to the contrasting material, including being able to reflect on own performance providing mature insights</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Demonstrate the ability to deliver an emotionally sustained shared performance with accuracy and spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. An authentic connection with the character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.</p> <p>There was a confident ability to engage the audience with 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative. There was some control of technical abilities, and clear and creative choices of interpretation. A secure connection with the character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.</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>
Pass	<p>The work presented a range of integrated vocal and movement/dance skills used accurately, with some imagination and musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time. There were moments of accomplished communication between the candidates.</p> <p>There was some confidence in engaging the audience and the appearance of ease in 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was limited communication between the candidates.</p> <p>There was a lack of confidence in communicating to the audience and/or in delivering a shared 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>Tasks 1-3: Performance</p> <p>The candidates introduce and perform from memory a continuous programme of THREE contrasting songs. The programme must include at least ONE example of scene into song. The spoken excerpt can be taken either from the original published musical theatre work or devised by the candidates and should develop character and story. All of the pieces should feature the integration of acting, singing and movement/dance.</p> <p><i>(maximum time: 13 minutes)</i></p>	<p>The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song. The songs must contrast in genre and/or style. Guidance for the performance of programmes is on page 85.</p> <p>One of the performance pieces can be an original, unpublished work – guidance on the use of unpublished material is on page 84 .</p>	Each piece is awarded marks out of 20
<p>Task 4: Key Skills</p> <p>The candidates introduce and perform from memory a modification of ONE of the pieces performed in tasks 1-3.</p> <p><i>(maximum time: 4 minutes)</i></p>	Guidance for the modification task is on page 93.	20
<p>Task 5: Reflection</p> <p>The candidates give an impromptu response to set questions, reflecting on the performed pieces including their meaning, mood and 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 85-86 and 91 .</p> <p>The set questions are on page 91.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p> <p>Perform with a range of integrated vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Display a creative response to the specific challenges of a range of material</p>	Technical skills
<p>Demonstrate some persuasive choices of interpretation</p> <p>Demonstrate understanding of and an imaginative connection to the material including being able to reflect on own performance with maturity, and articulate the specific challenges related to performing the different styles</p> <p>Demonstrate a clear understanding of character and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	Communication with the audience
<p>Deliver an integrated, emotionally sustained and vocally and physically engaged shared programme that displays a creative response to the material</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold and original choices of interpretation. A sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.

There was an assured, confident ability to engage the audience, and a sense of spontaneity and authority in delivering a secure and accurate shared performance throughout.

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

Merit The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with character was sustained most of the time. There was some skilful and natural communication between the candidates.

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

The candidate was able to reflect confidently on the work, demonstrating a full understanding of the material.

Pass The work presented a range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with character was sustained some of the time. There were moments of skilful communication between the candidates.

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

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

Below Pass The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates.

There was little evidence of control and/or preparation and limited ability to communicate and engage the audience.

The candidate demonstrated limited understanding of the material, lacking knowledge, depth of opinion and detail.

GRADE 8

EXAM DURATION

26 minutes

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

Tasks 1-4: Performance

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

(maximum time: 14 minutes)

The spoken word section of the scene into song should be a minimum of 20 seconds and a maximum of 1 minute and both candidates must perform the spoken word and the song. The songs must contrast in genre and/or style. Guidance for the performance of programmes is on page 85. One of the performance pieces can be an original, unpublished work – guidance on the use of unpublished material is on page 84.

Each piece is awarded marks out of 15

Task 5: 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 modification 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: 5 minutes)

Full details on how to access the modification stimulus and guidance on how to prepare and respond to the task are on page 93 .

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Task 6: Reflection

The candidates give an impromptu response to set questions, reflecting on the performed pieces including their content, meaning, mood and context, and how variations in vocal techniques and delivery contributed to their performance.

(maximum time: 6-7 minutes)

Guidance for the reflection task is on pages 85-86 and 91. The set questions are on page 92.

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ASSESSMENT CRITERIA

During the exam, the candidates will:

Integrate vocal and movement/dance skills within a range of material, leading to an imaginative performance that is cohesively linked

Perform using clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to support and enhance performance and characterisation

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

Display a creative response to the specific challenges of a range of material and to the given stimulus

Technical skills

Demonstrate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices

Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership

Demonstrate a clear understanding of character and of how the characters relate to each other

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	<p>The work presented a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create an entire performance. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout. There was an excellent rapport and seemingly natural communication between the candidates.</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 shared 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection with character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.</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 shared 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>
Pass	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create an entire performance. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. There was authentic connection with character most of the time. There were moments of excellent rapport and natural communication between the candidates.</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 shared 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership. There was ineffective communication between the candidates.</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 little knowledge of the material, lacking depth of opinion and detailed knowledge.</p>

Exam requirements, assessment criteria and attainment descriptors: Musical Theatre (Group)

The Musical Theatre (group) exams are designed to reflect the fact that candidates most often work collaboratively and that how they interact with others as well as an audience is a skill in itself. Working collaboratively, candidates develop and perform programmes of work from musical theatre/film musicals that demonstrate their skills in acting, singing and movement/dance and their increasing competence in the integration of these skills. There is free choice for the performance pieces. The minimum number of candidates in a group is 3. There is no maximum number.

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS

FURTHER INFORMATION

MARKS

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory of acting, singing and movement/dance. (<i>maximum time: 8 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84. Guidance for the performance task is on pages 84–85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate the ability to use movement/dance and space appropriate to the material</p>	Technical skills
<p>Demonstrate understanding of the material and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Demonstrate basic competence in delivering a shared performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a sense of musicality most of the time. There was some imaginative use of vocal and movement/dance skills to support characterisation and/or narrative. 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>
Merit	<p>The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative. 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>
Pass	<p>The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills 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>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or musicality. There was little or no attempt to use movement/dance 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	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory of acting, singing and movement/dance. (<i>maximum time: 10 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84. Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated secure communication with each other.</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 clear understanding of the material and of how the characters relate to each other.</p>
Merit	<p>The work presented was audible, clear and accurate most of the time. There was a developing sense of musicality most of the time and some good use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated some secure communication with each other.</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>
Pass	<p>The work presented was audible, clear and accurate some of the time. There was a developing sense of musicality some of the time and some use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated moments of secure communication with each other.</p> <p>There was an awareness of audience and some 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>
Below Pass	<p>The work presented was hesitant and lacked audibility and/or clarity, with little evidence of preparation. There was little or no attempt to move within the space as appropriate to the material and/or limited communication between the candidates.</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	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory of acting, singing and movement/dance in approximately equal measure. (<i>maximum time: 12 minutes</i>)</p>	<p>The piece or pieces performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Perform audibly, clearly and accurately</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and narrative</p> <p>Demonstrate the ability to use movement/dance and space to create character and narrative</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Show confidence in delivering a shared performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

The work presented was audible, clear and accurate, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills, space to support characterisation and/or narrative and there was an 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.

Merit

The work presented was audible, clear and accurate, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills, space 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.

Pass

The work presented was audible, clear and accurate some of the time, with a developing sense of musicality. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative and there were moments of efficient communication between the candidates.

There was an awareness of audience and some 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.

Below Pass

The work presented was hesitant and lacked audibility, clarity and/or accuracy, with little sense of musicality. There was little use of vocal and movement/dance skills and space, little evidence of preparation and little or no communication between the candidates.

There was limited awareness of audience.

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

GRADE 3

EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory of acting, singing and movement/dance in approximately equal measure.</p> <p><i>(maximum time: 14 minutes)</i></p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate and had a good sense of musicality throughout. There was some use of expressive vocal and movement/dance skills and space to support characterisation and/or narrative. There was a confident communication between the candidates.</p> <p>There was a confident ability to engage the audience in delivering a shared performance, communicating meaning and mood 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>
Merit	<p>The work presented was audible, clear and accurate with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space to support characterisation and/or narrative. There was some confident communication between the candidates.</p> <p>There was a good awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence most of the time.</p> <p>The candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.</p>
Pass	<p>The work presented was audible, clear and accurate with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative. There were moments of confident communication between the candidates.</p> <p>There was an awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence some of the time.</p> <p>The candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.</p>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy and there was limited musicality. There was little use of vocal and movement/dance skills appropriate to the material, and little evidence of preparation. There was little 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>The candidates demonstrated a 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
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 16 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate a range of vocal and movement/dance skills to deliver a clear and accurate performance</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure and accurate shared performance with some sense of spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills to support characterisation and/or narrative with a command of the space. There were imaginative choices of interpretation and 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 candidates demonstrated a secure understanding of the material and of how the characters relate to each other.</p>
Merit	<p>The work presented was audible, clear and accurate with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was a variety of integrated vocal and movement/dance skills used 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 candidates demonstrated a good level of understanding of the material and of how the characters relate to each other.</p>
Pass	<p>The work presented was audible, clear and accurate, with musicality and physical engagement some of the time. A range of integrated vocal and movement/dance skills and space was used 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 candidates demonstrated a reasonable understanding of the material and of how the characters relate to each other.</p>
Below Pass	<p>The work presented lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated and there was limited communication between the candidates.</p> <p>There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance.</p> <p>The candidates demonstrated limited understanding of the work and of how the characters relate to each other.</p>

GRADE 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 18 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to create and sustain character and realise an imaginative and accurate performance</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure, accurate and engaging shared performance with spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There were some expressive and integrated vocal modulation and movement/dance skills used with control to support characterisation and/or narrative. There were some imaginative choices of interpretation and a 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>
Merit	<p>The work presented was audible, clear and accurate with a good sense of musicality, physical engagement and fluency most of the time. There was a good range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation and 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>
Pass	<p>The work presented was audible, clear and accurate with musicality, physical engagement and a sense of fluency some of the time. There was a range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. 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>
Below Pass	<p>The work presented lacked audibility, clarity, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated. There was limited communication between the candidates.</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>The candidates demonstrated limited understanding of the meaning of the material and of how the characters relate to each other.</p>

GRADE 6

EXAM DURATION

20 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 20 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Show some clear and creative choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Demonstrate the ability to deliver emotionally sustained shared performances with accuracy and spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

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

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 23 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p> <p>Perform with a range of integrated vocal and movement/dance skills to deliver an imaginative and accurate performance</p>	Technical skills
<p>Demonstrate some persuasive choices of interpretation</p> <p>Demonstrate understanding of and an imaginative connection to the material</p> <p>Demonstrate a clear understanding of character and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	Communication with the audience
<p>Deliver an integrated, emotionally sustained and vocally and physically engaged shared programme that displays a creative response to the material</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold, imaginative and original choices of interpretation. An authentic connection with the 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 in 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with the character was sustained most of the time. There was some skilful and seemingly natural communication between the candidates.</p> <p>There was a confident ability to engage the audience, and a sense of spontaneity and confidence in 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>
Pass	<p>The work presented a range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with the character was sustained some of the time. There were moments of skilful communication between the candidates.</p> <p>There was a confident ability to engage the audience and an appearance of ease in 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates.</p> <p>There was little evidence of control and/or preparation and limited ability to communicate with and engage the audience.</p> <p>The candidates demonstrated 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>Task 1: Performance</p> <p>The candidates deliver a performance from memory integrating acting, singing and movement/dance. (<i>maximum time: 25 minutes</i>)</p>	<p>The piece(s) performed can come from published or unpublished works – guidance on the use of unpublished material is on page 84.</p> <p>Guidance for the performance task is on pages 84-85.</p>	100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<p>Integrate vocal and movement/dance skills within a range of material, leading to an imaginative and accurate performance that is cohesively linked</p> <p>Perform using clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to support and enhance performance and characterisation</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p>	Technical skills
<p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p> <p>Demonstrate an in-depth and mature understanding of the material</p> <p>Demonstrate a clear understanding of character and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience fully, communicating the meaning of the material with authority</p>	Communication with the audience
<p>Demonstrate the ability to deliver a sustained, coherent and fluent shared performance programme of depth and originality</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create an entire performance. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection 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>
Merit	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection with character most of the time. There was some excellent 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 with 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>
Pass	<p>The work presented a wide range of integrated vocal and movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create an entire performance. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. There was authentic connection with character most of the time. There were moments of excellent 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>
Below Pass	<p>The work presented, while showing some vocal and movement/dance skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership. There was ineffective communication between the candidates. 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 candidates showed little knowledge of the material and of how the characters relate to each other.</p>

Exam requirements, assessment criteria and attainment descriptors: Musical Theatre in Production

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

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

PERFORMANCE, DESIGN AND TECHNICAL (PATHWAY 1)

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

MARKING

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

PERFORMANCE ONLY (PATHWAY 2)

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

MARKING

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

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

GENERAL INFORMATION

Group size	The minimum number of candidates in a group is 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 for details). The total mark assigned will reflect the level of achievement of the group as a whole.
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INITIAL TO GRADE 8

EXAM DURATION

No maximum

EXAM REQUIREMENTS:

MUSICAL THEATRE IN PRODUCTION

MAXIMUM MARKS

Task 1: Performance

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

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

100

MINIMUM DURATION BY GRADE

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

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

WHAT TO PROVIDE FOR THE EXAMINER

Candidates should provide the examiner with a programme providing details of what is being performed 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:

Sing and move in time with the music

Perform audibly, clearly and accurately

Demonstrate the ability to use movement/dance and space appropriate to the material

(Pathway 1) Demonstrate some ability to use basic staging elements such as lighting, sound, costume, props and set

Technical skills

Demonstrate 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 basic competence in delivering a shared performance

Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate with a sense of musicality most of the time. There was some imaginative use of vocal and movement/dance skills to support characterisation and/or narrative. 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 with a developing sense of musicality most of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative. 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills to support characterisation and/or narrative and there were some 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, clarity and/or musicality. There was little or no attempt to use movement/dance 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:

Sing and move in time with the music Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to create character and narrative Demonstrate the ability to use movement/dance and space to create character and narrative (Pathway 1) Demonstrate the ability to use some staging elements such as lighting, sound, costume, props and set to support narrative	Technical skills
Demonstrate connection with character and 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

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate throughout. There was a sense of musicality most of the time, and a good use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated secure communication with each other. There was a consistent awareness of audience and a good level of confidence in delivering a shared performance throughout. 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 a developing sense of musicality most of the time and some good use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated some secure communication with each other. 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 a developing sense of musicality some of the time and some use of vocal and movement/dance skills to support characterisation and/or narrative. The candidates demonstrated moments of secure communication with each other. There was an awareness of audience and some 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 move within the space as appropriate to the material and/or limited 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:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate, with a developing sense of musicality throughout. There was good use of vocal and movement/dance skills and space 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, with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space 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 some of the time, with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative and there were moments of efficient communication between the candidates. There was an awareness of audience and some 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 and helped to convey the world of the production and the characters. Some effects (lighting/sound/set/FX) were used to provide a sense of the world of the production. An original programme, poster and/or other front of house elements may have been produced which supported the production.

Below Pass Pathways 1 and 2

The work presented was hesitant and lacked audibility, clarity and/or accuracy, with little sense of musicality. There was little use of vocal and movement/dance skills and space, little evidence of preparation and little or no communication between the candidates. There was limited awareness of audience. The candidates demonstrated a 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 production.

GRADE 3

MINIMUM EXAM DURATION

14 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

Sing and move in time with the music, engaging with the styles Perform audibly, clearly and accurately Demonstrate variations in pace, pitch and volume to communicate the meaning of the material, character and narrative Demonstrate the ability to use movement/dance and space to create character and narrative (Pathway 1) Demonstrate the ability to use staging elements such as lighting, sound, costume, props and set to support narrative and enhance the production	Technical skills
Demonstrate connection with character and 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
Demonstrate confidence in delivering a shared performance	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate and had a good sense of musicality throughout. There was some use of expressive vocal and movement/dance skills and space to support characterisation and/or narrative, and there was a confident communication between the candidates throughout. There was a confident ability to engage the audience in delivering a shared performance, communicating meaning and mood 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 with a developing sense of musicality most of the time. There was some good use of vocal and movement/dance skills and space to support characterisation and/or narrative. There was some confident communication between the candidates. There was a good awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence most of the time. 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 with a developing sense of musicality some of the time. There was some use of vocal and movement/dance skills and space to support characterisation and/or narrative. There were moments of confident communication between the candidates. There was an awareness of audience in delivering a shared performance, communicating meaning and mood with an appearance of ease and confidence some of the time. 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 and there was limited musicality. There was little use of vocal and movement/dance skills appropriate to the material, and little evidence of preparation. There was little 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 candidates demonstrated a 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 production.

GRADE 4

MINIMUM EXAM DURATION

16 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate a range of vocal and movement/dance skills to deliver a clear and accurate performance</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</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>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate some choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure and accurate shared performance with some sense of spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There was an expressive use of vocal and movement/dance skills to support characterisation and/or narrative with a command of the space. There were imaginative choices of interpretation and 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 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 with a good sense of musicality, physical engagement and a sense of fluency most of the time. There was a variety of integrated vocal and movement/dance skills used 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, with musicality and physical engagement some of the time. A range of integrated vocal and movement/dance skills and space was used 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, and 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, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated and there was limited communication between the candidates. There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance. The candidates demonstrated limited understanding of the work 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: PASS

During the exam, the candidates will:

<p>Sing and move in time with the music, engaging with the styles</p> <p>Integrate vocal and movement/dance skills to create and sustain character and realise an imaginative and accurate performance</p> <p>Display clear and audible vocal skills with appropriate articulation – volume, pitch, pace, rhythm, style, dynamics and tuning – to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure and relevance to the performance pieces and with awareness of the performance space</p> <p>(Pathway 1) Demonstrate effective use of a range of staging elements to communicate a sense of style of the production</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Demonstrate clear choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Deliver and sustain a secure, accurate and engaging shared performance with spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented was audible, clear and accurate with a strong sense of musicality, physical engagement and a sense of fluency throughout. There were some expressive and integrated vocal modulation and movement/dance skills used with control to support characterisation and/or narrative. There were some imaginative choices of interpretation and a 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, 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 with a good sense of musicality, physical engagement and fluency most of the time. There was a good range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. There were some clear choices of interpretation and 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, with musicality, physical engagement and a sense of fluency some of the time. There was a range of integrated vocal modulation and movement/dance skills used to support characterisation and/or narrative. 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, accuracy and/or musicality, showing little evidence of preparation. A limited range of vocal and movement/dance skills was demonstrated. There was limited communication between the candidates. There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance. The candidates demonstrated limited understanding of the meaning 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, setting and style. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the production with little sense of place and mood conveyed.

GRADE 6

MINIMUM EXAM DURATION

20 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Integrate a range of vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p> <p>(Pathway 1) Demonstrate effective use of a range of staging elements that show some evidence of being designed and communicate setting and the style of the production</p>	Technical skills
<p>Demonstrate connection with character and understanding of the material and of how the characters relate to each other</p> <p>Show some clear and creative choices of interpretation</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material</p>	Communication with the audience
<p>Demonstrate the ability to deliver emotionally sustained shared performances with accuracy and spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative. There was a command of technical abilities, control, and clear and creative choices of interpretation. An authentic connection with the character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates. There was a confident ability to engage the audience with a sense of spontaneity and authority, 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 movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative. There was some control of technical abilities and clear and creative choices of interpretation. A secure connection with the character was sustained 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 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 movement/dance skills used accurately, with some imagination and musicality to support characterisation and/or narrative. There was adequate control of technical abilities and some clear and creative choices of interpretation. A secure connection with the character was demonstrated some of the time. There were moments of accomplished communication between the candidates. There was some confidence in engaging the audience and the appearance of ease in 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.

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 movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was limited communication between the candidates. There was a lack of confidence in communicating to the audience and/or in delivering a shared performance with a sense of ownership. The candidates demonstrated 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. While some lighting/sound/set/FX was used, it was operated ineffectively and provided limited enhancement to the world of the production with little sense of place and mood conveyed.

GRADE 7

MINIMUM EXAM DURATION

23 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Demonstrate clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to communicate the meaning of the material, character and narrative</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</p> <p>Perform with a range of integrated vocal and movement/dance skills to deliver an imaginative and accurate performance</p> <p>(Pathway 1) Demonstrate effective use of a range of integrated staging elements that show some evidence of being designed and clearly communicate a sense of place, mood and style of the production</p>	Technical skills
<p>Demonstrate some persuasive choices of interpretation</p> <p>Demonstrate understanding of and an imaginative connection to the material</p> <p>Demonstrate a clear understanding of character and of how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, communicating the meaning and mood of the material with dramatic impact and authority</p>	Communication with the audience
<p>Deliver an integrated, emotionally sustained and vocally and physically engaged, shared programme that displays a creative response to the material</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

The work presented a synthesis of wide-ranging vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities and control, as well as bold, imaginative and original choices of interpretation. An authentic connection with the 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 in 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

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 movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create a fluent programme. There was a command of technical abilities, an imaginative connection to the material and clear and persuasive choices of interpretation. A secure connection with the character was sustained most of the time. There was some skilful and seemingly natural communication between the candidates. There was a confident ability to engage the audience, and a sense of spontaneity and confidence in 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 movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create a fluent programme. There was some command of technical abilities and some clear and persuasive choices of interpretation. A secure connection with the character was sustained some of the time. There were moments of skilful communication between the candidates. There was a confident ability to engage the audience and an appearance of ease in 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 movement/dance skills, was not sufficiently integrated and had limited range with significant lapses in technical achievement. There were few clear choices of interpretation, limited creativity and/or limited connection with character. There was a limited rapport between the candidates. There was little evidence of control and/or preparation and limited ability to communicate with and engage the audience. The candidates demonstrated 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 production and there was little communication of place/mood/style.

GRADE 8

MINIMUM EXAM DURATION

25 minutes

ASSESSMENT CRITERIA: PASS

During the exam, the candidates will:

<p>Integrate vocal and movement/dance skills within a range of material, leading to an imaginative and accurate performance that is cohesively linked</p> <p>Perform using clear and audible vocal skills with appropriate articulation, breath control and support as well as volume, pitch, pace, rhythm, style, dynamics and tuning to support and enhance performance and characterisation</p> <p>Move with commitment, structure, control and relevance to the performance pieces and with awareness of the performance space</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>	Technical skills
<p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p> <p>Demonstrate an in-depth and mature understanding of the material</p> <p>Demonstrate a clear understanding of character and how the characters relate to each other</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience fully, communicating the meaning of the material with authority</p>	Communication with the audience
<p>Demonstrate the ability to deliver a sustained, coherent and fluent shared performance programme of depth and originality</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction

Pathways 1 and 2

The work presented a complete synthesis of wide-ranging and integrated vocal and movement/dance skills used accurately, creatively and with musicality to support characterisation and/or narrative to create an entire performance. There were clear and creative choices of interpretation, an imaginative, original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection with character throughout. There was an excellent rapport and seemingly natural communication between the candidates. 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 candidates demonstrated a comprehensive and insightful 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 movement/dance skills used accurately, imaginatively and with musicality to support characterisation and/or narrative to create an entire performance. There were some clear and creative choices of interpretation, and a sense of originality and ownership. There was an authentic connection with character most of the time. There was some excellent 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 with 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 movement/dance skills used accurately and with musicality to support characterisation and/or narrative to create an entire performance. There was an imaginative connection to the material, some clear, original choices of interpretation and some sense of ownership. There was authentic connection with character most of the time. There were moments of excellent rapport and natural communication between the 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 movement/dance skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership. There was ineffective communication between the candidates. 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 candidates showed little knowledge 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 production, 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 Performance Arts in Production (Pathway 1) exams, there is no requirement to use costumes scenery, lighting, props or other staging devices. If candidates 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.

EDITING MATERIAL

Extracts and musical librettos 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.

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), and all grades in the group exams, the candidates can present unpublished work. This acknowledges the wealth of material that is available, often in digital form, that may not have been through 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 of assessment.

PERFORMANCE TASKS

Initial

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

Grades 1-3

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

Grades 4 and 5

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

Grades 6-8

At this level, candidates should be giving a secure performance with the integration of movement, singing/musicality and acting skills present and, by Grade 8, fully sustained. Personal connection and maturity will be evident in the choice of material and key movement, and singing/musicality and acting skills demonstrated in the overall performance. There will be a clarity of vocal choices and movement, with dynamics and a synthesis of imaginative interpretations and understanding of the material. In pair and group exams, there should be a spontaneous and responsive connection between the candidates, creative use of the performance space and a supportive and responsive collaboration present throughout.

SONG TASK**All grades**

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

MOVEMENT/DANCE TASK**Solo: Initial | Solo, Pair: Grades 1-3**

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

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

MONOLOGUE/DUOLOGUE TASK**Solo, Pair: Grades 1-3**

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

CONTINUOUS PROGRAMMES**Solo, Pair: Grades 6-8**

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

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 on pages 86-92. In all solo and pair exams, candidate(s) 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 THE 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 – the 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 candidates 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:

1. How successful do you think your performances were? What went well?
2. How did the writing or musical style and language/ lyrics help you to create your characters?
3. How did you employ your voice or body to show key moments or dramatic development in one of your pieces?
4. What happens either before or after one of the extracts from a piece you performed?
5. How did the skills that you worked on for your performances affect your understanding of either a performed piece or stagecraft in general?
6. 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, the 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

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 was 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 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 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. Choose one of your performed pieces and talk about what makes the story or subject matter 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 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. 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. While responses might vary in length, the candidate should aim to make full use of the total time allocated for the task.
- 1 minute 45 seconds to 2 minutes 30 seconds for the question to be responded to jointly

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. (*For example: 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 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 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. (*For example: 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, 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 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 one 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 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, 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 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 one 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 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, 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 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?

KEY SKILLS TASKS

SCENE INTO SONG TASK

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

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

For examples of scene into song, go to trinitycollege.com/drama-resources

CONNECTION TO THE LYRICS TASK

Solo: Grades 4-6 | Pair: Grades 4 and 6

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. The lyrics to the song are at the heart of the performance and the candidate is invited to put aside the music and to focus on the lyric as dramatic text; to engage with character and narrative and/or explore alternate contexts. The task enables the candidate to explore characterisation through the language and style of the text, to allow for imaginative reinvention, and a creative way to explore an alternative dimension to their chosen material.

In the assessment, examiners are looking for evidence of: a responsive and creative approach – is the candidate challenged suitably with their choice of context/stimulus; freedom in movement, rather than being overly staged; a security in the performance skills; a naturalness and a sense of being 'in the moment'.

Solo & Pair Grade 6

At Grade 6 the candidate(s) performs the lyrics of one of their prepared songs in response to a stimulus context published on the Trinity website.

WHAT THE CANDIDATE NEEDS TO DO

To prepare for this task, the candidate should go to trinitycollege.com/key-skills-tasks-grades and download the context stimulus. They should then prepare their response.

The context stimulus is changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the context stimulus; use that stimulus for this task; film their performance;

upload the video of their whole exam for assessment. The candidate should begin the task by stating the performance piece they have selected and reading out the stimulus for the imagined context. The connection to the lyric task is used to explore and discover new ideas related to the given stimulus, therefore preparation should involve plenty of spontaneous work, securing the techniques and skills involved for the tasks.

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

HOW TO PREPARE FOR THIS TASK

The candidates 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 with the text and an openness and creative response to different ideas are essential, as is awareness of the other characters' purpose and relationships within the text.

Examples of contexts can be found at trinitycollege.com/key-skills-tasks-grades

MODIFICATION OF A PIECE

Solo, Pair: Grades 7-8

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'.

Grade 7

At Grade 7 this is a prepared task, which the candidate will have rehearsed. The candidates perform one of the songs from tasks 1-3 but reimagine the scenario, the character and the character's intention. This may require the song to be performed in an entirely different way. In which case, the candidates can bring an alternative backing track, or sheet music if an accompanist and keyboard are being used, or they can sing a capella.

Grade 8

At Grade 8, the candidate(s) performs a modification arising from one of their prepared pieces using a stimulus published on the Trinity website.

WHAT THE CANDIDATE NEEDS TO DO

To prepare for this task, the candidate should go to trinitycollege.com/key-skills-tasks-grades and download the modification stimulus. They should then prepare their response. The modification stimulus is changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the modification 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 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

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

DIVISION OF MATERIAL BETWEEN PERFORMERS FOR GROUP EXAMS

All grades

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

FILMING FOR PAIR EXAMS

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

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

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.

COSTUMES, MAKE-UP, PROPS

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

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

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

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

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

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

FACILITIES

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

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

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

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

Routes from backstage to the stage or set should be rehearsed so that performers know the safe route and are aware of any technical obstacles and areas of reduced lighting and masking (curtains, boards, flats, etc). Performers should take note of any changes in the set including changes to the floor surface and to the location of electric cables.

FIRE

Fire drills should be routinely scheduled, especially when someone is new to the environment.

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

General guidance and policies

SAFEGUARDING AND CHILD PROTECTION

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

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

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

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

DATA PROTECTION

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

CUSTOMER SERVICE

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

EXAM INFRINGEMENTS

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

MALPRACTICE

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

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

RESULTS REVIEW AND APPEALS PROCEDURE

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

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, 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 are on pages 92-94.
3. Ensure you have made a note of the questions required for the reflection task. Information about the reflection task is on pages 85-92.
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
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/key-skills-tasks-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/key-skills-tasks-grades

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_MusicalTheatre(Solo)_Grade4**, for pair exams: **ForenameSurname_MusicalTheatre(Pair)_Grade4** for group exams: **ForenameSurname_MusicalTheatre(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 TO PROVIDE WITH YOUR DRAMA EXAM VIDEO

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

All exams

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

The titles and authors/composers 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	Baby June in <i>Gypsy</i> Elphaba in <i>Wicked</i>
Jessie Harper	B	Louise in <i>Gypsy</i> Galinda in <i>Wicked</i>

In **addition** to completing the submission form, candidates are required to upload the texts/scripts/scores 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

For Grade 6-8 exams, the **score** of any songs being sung

Group exams and Musical Theatre 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.

Musical theatre resources

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

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

- Preparing for your exam

- Performance technique

- Choosing performance pieces

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

For further help you can contact the drama support team at Trinity's central office at drama@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide