

DIGITAL GRADES: SPEECH AND DRAMA

Syllabus specifications
for solo 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.

DIGITAL GRADES: SPEECH AND DRAMA

**Syllabus specifications
for solo 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 Speech and Drama digital graded exams, containing details of Initial to Grade 8 exams.

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

Designed for digital

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

Your performance, your choice

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

Digital support content

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

IMPORTANT INFORMATION

1. To take this assessment you must have access to:

A high-quality audio-visual recording device with enough storage for your performance (eg a good-quality mobile phone, tablet, laptop or video camera)

The internet – to access any stimulus material required, eg 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 sight-reading from the website. See the guidance on pages 28-30 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 solo grades, candidates give an impromptu response to set questions in the reflection task. The set questions and guidance for the reflective task are on pages 30-33. 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 sight-reading, and the reflective response). Start the recording before your first piece, and do not stop or pause the video until you have completed all parts of the assessment. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.
5. You can be given assistance to film your performance and another person can be present to operate your backing tracks (if applicable).
6. Audio and video must be recorded simultaneously and no pre- or post-production techniques should be applied to the video.
7. Filming options are available for solo exams where an additional performer is involved. Further information about this is on page 27.
8. You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video (eg for technical reasons). You may not share your performance video on social media, or use it for any other exam entries, either with Trinity College London or any other exam board.

Please refer to page 36 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.

Trinity's digital graded Speech and Drama exams

OBJECTIVE OF THE QUALIFICATIONS

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

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

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

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

Trinity's graded Speech and Drama 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/digital-drama-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 these specifications to help candidates develop on many levels.

SKILLS	MEANING	HOW TRINITY SPEECH AND DRAMA EXAMS SUPPORT THIS
Communication and interpersonal skills	<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 story to an audience.</p> <p>Through the reflection task, candidates develop their skills through responding articulately to questions provided, 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 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 successfully complete a task</p>	<p>The experience of preparing for both performance and the exam itself can build candidates' belief in themselves and their own abilities.</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 qualifications are on the Regulated Qualifications Framework (RQF) and a list of the regulated titles and numbers for these qualifications is opposite.

In the UK, Trinity's Grade 6-8 Speech and Drama 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 task is the time available to the candidate to demonstrate the widest range of skills they can, and candidates are advised to make full use of this.

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

REGULATED TITLES AND QUALIFICATION NUMBERS

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

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	Speech and Drama
6	6	LTCL
5	4/5	
4		ATCL
3	4	Grade 8
		Grade 7
		Grade 6
2	3	Grade 5
		Grade 4
		Grade 3
1	2	Grade 2
		Grade 1
Entry Level 3	1	Initial

WHERE THE QUALIFICATIONS COULD LEAD

The Trinity exams in Speech and Drama offer progression routes towards:

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

Courses in drama or literature at further and higher education institutions

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

* Regulated Qualifications Framework

** European Qualifications Framework

Learning outcomes

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.

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

Initial and Grade 1	Perform pieces using vocal and physical skills and the performance space in response to the material Respond appropriately to set questions on prepared material
Grades 2 and 3	Perform pieces using vocal and physical skills and the performance space in response to the material Engage with unprepared material, showing ability to sight-read a text or create a story from a picture, understanding and conveying meaning Respond appropriately to set questions on prepared material with understanding
Grades 4, 5 and 6	Perform a variety of material using vocal and physical skills and the performance space in response to the material Engage with unprepared material, showing ability to sight-read a text or create a story from a series of words, understanding and conveying meaning Respond appropriately to set questions on prepared material with understanding
Grade 7	Perform a variety of material using vocal and physical skills and the performance space in response to the material Engage with unprepared material with thought and imagination Respond appropriately to set questions on prepared material with understanding
Grade 8	Perform a variety of material using vocal and physical skills and the performance space in response to the material Engage with unprepared material with creativity and spontaneity Respond appropriately to set questions on prepared material with understanding

Exam requirements, assessment criteria and attainment descriptors

The Speech and Drama exams are designed for candidates who want to focus on a variety of spoken and performance forms. Candidates perform and show knowledge and understanding of a mixture of texts including plays, poetry and prose in a range of styles and from different periods. They 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.

For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
Task 1: Performance The candidate tells or acts out an extract from a story, either from memory or in the candidate's own words (accuracy of recall is not tested in this task). <i>(maximum time: 2 minutes)</i>	The story can be published or unpublished. Guidance for the performance task is on pages 26-27.	40
Task 2: Performance The candidate performs a poem from memory. <i>(maximum time: 2 minutes)</i>	Guidance for the performance task is on pages 26-27.	40
Task 3: Reflection The candidate gives an impromptu response to set questions, reflecting on the performed pieces including their meaning. At this level a teacher or care-giver can ask the candidate the questions. <i>(maximum time: 3-4 minutes)</i>	Guidance for the reflection task is on pages 30-31. The set questions are on page 31.	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

Perform audibly, clearly and where required, accurately	Technical skills
Demonstrate some ability to use body and space as appropriate for the material	
Demonstrate understanding of the material	Engagement with the material
Demonstrate an awareness of audience	Communication with the audience
Demonstrate basic competence in delivering a performance	Performance

ATTAINMENT DESCRIPTORS

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

GRADE 1

EXAM DURATION

10 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> An extract from a play or a monologue from a book of monologues A passage of prose <p><i>(maximum time: 3 minutes)</i></p>	Guidance for the performance task is on pages 26-27.	40
<p>Task 2: Performance</p> <p>The candidate performs ONE of the following from memory:</p> <ul style="list-style-type: none"> A mime A poem <p><i>(maximum time: 3 minutes)</i></p>	Guidance for the performance task is on pages 26-27.	40
<p>Task 3: 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.</p> <p><i>(maximum time: 3-4 minutes)</i></p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 31.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<p>Perform audibly, clearly and accurately</p> <p>Demonstrate variations in pace, pitch and volume to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate the ability to use body and space to communicate meaning, narrative and, where appropriate, character</p>	Technical skills
Demonstrate understanding of the material	Engagement with the material
Demonstrate an awareness of audience	Communication with the audience
Demonstrate basic competence in delivering a performance	Performance

ATTAINMENT DESCRIPTORS

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

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

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

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

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

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

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

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

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

Below Pass The work presented was hesitant and lacked audibility and/or clarity, with little evidence of preparation. There was little or no attempt to use body and space appropriate to the material.

There was little or no awareness of audience.

There was a limited understanding of the material shown when reflecting on the work.

GRADE 2

EXAM DURATION

12 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play or a monologue from a book of monologues A passage of prose A poem A mime <p><i>(maximum time: 6 minutes)</i></p>	<p>The pieces performed should be different forms, eg a prose extract and poem.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 30</p>
<p>Task 3: Key Skills</p> <p>The candidate chooses and undertakes ONE of the following:</p> <p>Reads at sight a passage of prose. The prose passage to be used 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 prose stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>Invents and tells a story based on a picture. The picture to be used 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 picture stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p><i>(maximum time: 2 minutes)</i></p>	<p>Full details on how to access the prose passage and guidance on how to prepare and respond to the task are on page 28.</p> <p>Full details on how to access the picture and guidance on how to prepare and respond to the task are on pages 28-29.</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 and the candidate's ideas about what makes a good 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 30-31.</p> <p>The set questions are on page 31.</p>	<p>20</p>

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

<p>Perform audibly, clearly and accurately</p> <p>Demonstrate variations in pace, pitch and volume to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate the ability to use body and space to communicate the meaning, narrative and, where appropriate, character</p>	Technical skills
<p>Demonstrate understanding of the material, including meaning, and what makes a good story</p> <p>Demonstrate the ability to engage with unseen material – inventing a story from a picture or bringing text to life as appropriate</p>	Engagement with the material
<p>Demonstrate an awareness of audience</p>	Communication with the audience
<p>Demonstrate confidence in delivering a performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate throughout and there was good use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to sight-read or invent a story with confidence and coherence most of the time.</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, demonstrating a good level of understanding of the material.</p>
Merit	<p>The work presented was audible, clear and accurate most of the time and there was some good use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to sight-read or invent a story with confidence and coherence most of the time.</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 and there was some use of vocal and physical skills appropriate to the material.</p> <p>The candidate was able to sight-read or make up a story with some coherence and clarity.</p> <p>There was an awareness of audience and 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. There was little use of body within the space appropriate to the material and little evidence of preparation.</p> <p>There was a struggle to sight-read or invent a story, resulting in the sense of the material being lost.</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</p> <p>The candidate performs TWO pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play or a monologue from a book of monologues A passage of prose A poem A mime <p><i>(maximum time: 7 minutes)</i></p>	<p>The pieces performed should be different forms, eg a poem and a prose extract.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 30</p>
<p>Task 3: Key Skills</p> <p>The candidate chooses and undertakes ONE of the following:</p> <p>Reads at sight a passage of prose. The prose passage to be used 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 prose stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>Invents and tells a story based on a picture. The picture to be used 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 picture 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 prose passage and guidance on how to prepare and respond to the task are on page 28.</p> <p>Full details on how to access the picture and guidance on how to prepare and respond to the task are on pages 28-29.</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, meaning and mood and the use of pause and emphasis in the work presented. 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 30-31.</p> <p>The set questions are on page 31.</p>	<p>20</p>

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

<p>Perform audibly, clearly and accurately</p> <p>Demonstrate variations in pace, pitch and volume to communicate the meaning, narrative and, where appropriate, character</p> <p>Demonstrate the ability to use body and space to communicate meaning, narrative and, where appropriate, character</p>	Technical skills
<p>Demonstrate understanding of the material including meaning, mood, and how pause and emphasis is used</p> <p>Demonstrate some choices of interpretation</p> <p>Demonstrate the ability to engage with unseen material – inventing a story from a picture or bringing a text to life as appropriate</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 performance</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to sight-read or invent a story creatively and coherently.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood throughout with an appearance of ease.</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a secure understanding of the material.</p>
Merit	<p>The work presented was audible, clear and accurate most of the time. There was some good use of vocal and physical skills, used to support characterisation and/or narrative.</p> <p>The candidate was able to sight-read or invent a story with some creativity and coherence.</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 some of the time. There was some use of vocal and physical skills to support characterisation and/or narrative.</p> <p>The candidate was able to sight-read or invent a story with some coherence and clarity.</p> <p>There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence some of the time.</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a reasonable understanding of the material.</p>
Below Pass	<p>The work presented was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of body within the space appropriate to the material.</p> <p>There was a struggle to sight-read or invent a story, resulting in the sense of the material being lost.</p> <p>There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.</p> <p>There was a limited understanding of the material and/or a reluctance or inability to reflect on the discussion topics.</p>

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play A passage of prose A poem A passage of reportage <p>(maximum time: 9 minutes)</p>	<p>At least two of the three pieces should be different forms, eg a poem and a prose extract.</p> <p>One piece should be written in a colloquial style.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate chooses and undertakes ONE of the following:</p> <p>Reads at sight a passage of prose. The prose passage to be used 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 prose stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>Invents and tells a story using four specific words. The words to be included are 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 prose stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>(maximum time: 3 minutes)</p>	<p>Full details on how to access the prose passage and guidance on how to prepare and respond to the task are on page 28.</p> <p>Full details on how to access the picture and guidance on how to prepare and respond to the task are on pages 28-29.</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 the content, meaning, mood and context of the pieces; the vocal and physical aspects of characterization; and how variations in phrasing and pace contributed to the performance.</p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 31-32.</p>	<p>20</p>

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

<p>Integrate vocal and physical performance skills appropriate to the material to deliver a clear and accurate performance</p> <p>Demonstrate variations in pace, pitch and volume to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate effective use of body and space to communicate meaning, narrative and, where appropriate, character</p>	Technical skills
<p>Demonstrate understanding of the material including meaning, mood, context and the use and value of phrasing and pace in performance</p> <p>Demonstrate some choices of interpretation</p> <p>Demonstrate the ability to engage with unseen material either by inventing a story from words or bringing a text to life as appropriate</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 and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills to support characterisation and/or narrative and there were imaginative choices of interpretation.</p> <p>The candidate was able to sight-read or invent a story with confidence, sense and fluency. 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 and had a sense of fluency most of the time. There was a variety of integrated vocal and physical skills to support characterisation and/or narrative and clear choices of interpretation.</p> <p>The candidate was able to sight-read or invent a story with confidence, sense and fluency most of the time.</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 and had a sense of fluency some of the time. There was a range of vocal and physical skills to support characterisation and/or narrative and some clear choices of interpretation.</p> <p>The candidate was able to sight-read or invent a story with some confidence, sense and fluency some of the time.</p> <p>There was an awareness of audience, communicating meaning and mood, 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 and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills was demonstrated.</p> <p>There was a struggle to sight-read or invent a story, resulting in the sense of the material being lost. 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 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play A passage of prose containing direct speech A poem A speech or a passage from a speech given by a significant, real-life figure <p><i>(maximum time: 11 minutes)</i></p>	<p>At least two of the three pieces should be different forms, eg a poem and a prose extract.</p> <p>One piece should be written in a non-colloquial style.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate chooses and undertakes ONE of the following:</p> <p>Reads at sight a passage of prose or poetry. The prose passage to be used 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 word prose/poetry stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>Invents and tells a story using five specific words. The words to be included are 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 word 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 prose/poetry passage and guidance on how to prepare and respond to the task are on page 28.</p> <p>Full details on how to access the word group and guidance on how to prepare and respond to the task are on pages 28-29.</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 the content, meaning, mood and context of the pieces; and how variations in vocal techniques and delivery contributed to the performance.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 32.</p>	<p>20</p>

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

<p>Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Demonstrate variations in volume, pace, pitch and rhythm to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate effective use of body and space to communicate meaning, narrative and, where appropriate, character</p>	Technical skills
<p>Demonstrate understanding of the material including meaning, mood, context and the use of variations in vocal technique in performance</p> <p>Demonstrate clear choices of interpretation</p> <p>Demonstrate the ability to engage with unseen material with some creativity, either by inventing a story from words or bringing a text to life as appropriate</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	<p>The work presented was audible, clear and accurate and had a sense of fluency throughout. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation.</p> <p>The candidate was able to sight-read or make up a story with confidence, sense and fluency throughout.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance throughout.</p> <p>The candidate was able to reflect with confidence on the work, demonstrating a mature understanding of the material.</p>
Merit	<p>The work presented was audible, clear and accurate and had a sense of fluency most of the time. Expressive vocal modulation and imaginative physical skills were used in an integrated way and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation.</p> <p>The candidate was able to sight-read or make up a story with some confidence, sense and fluency.</p> <p>There was a confident ability to engage the audience, communicating meaning and mood with a sense of spontaneity, delivering a secure and accurate performance most of the time.</p> <p>The candidate was able to reflect with some confidence on the work, demonstrating a secure understanding of the material.</p>
Pass	<p>The work presented was audible, clear and accurate and had a sense of fluency some of the time. There was a range of vocal modulation integrated with some effective physical skills to support characterisation and/or narrative some of the time. There were some clear choices of interpretation.</p> <p>The candidate was able to sight-read or make up a story with some imagination.</p> <p>The candidate engaged the audience, communicating meaning and mood with some appearance of ease and confidence, delivering a secure and accurate performance some of the time.</p> <p>The candidate was able to reflect on the work, demonstrating a good level of understanding of the material.</p>
Below Pass	<p>The work presented lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of material and performance skills was demonstrated.</p> <p>The candidate struggled to sight-read or make up a story, with little sense of the material or narrative.</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 1-3: Performance</p> <p>The candidate performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play A passage of prose containing direct speech A passage of verse A poem A speech or a passage from a speech given by a significant real-life figure <p><i>(maximum time: 12 minutes)</i></p>	<p>All three pieces should be different forms, eg a poem, an extract from a play and a speech.</p> <p>Each piece should contrast in period and/or culture.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate chooses and undertakes ONE of the following:</p> <p>Reads at sight a passage of prose or poetry. The prose/poetry passage to be used 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 prose/poetry stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p>Invents and tells a story using six specific words. The words to be included are 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 word 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 prose/poetry passage and guidance on how to prepare and respond to the task are on page 28.</p> <p>Full details on how to access the word group and guidance on how to prepare and respond to the task are on pages 28-29.</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 the content, meaning, mood and context of the pieces; their preparation; the specific challenges of performing the different styles of writing; and the contribution of breathing and relaxation to safe and effective performance.</p> <p><i>(maximum time: 5 minutes)</i></p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 32.</p>	<p>20</p>

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

<p>Integrate a range of vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance</p> <p>Demonstrate variations in volume, pace, pitch and rhythm to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate effective use of body and space to communicate the meaning of the material and, where appropriate, character</p>	Technical skills
<p>Demonstrate a secure understanding of the material, including being able to reflect on own performance with some maturity, the use of variations in vocal techniques, and the contribution of breathing and relaxation</p> <p>Demonstrate clear and creative choices of interpretation</p> <p>Demonstrate the ability to engage with unseen material with creativity either by inventing a story from words or bringing text to life as appropriate</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 an emotionally sustained performance with accuracy and spontaneity</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a synthesis of wide-ranging vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation. The candidate was able to work with unseen material with confidence, maintaining coherence, fluency and a sense of ease throughout.</p> <p>There was a confident ability to engage the audience and a sense of spontaneity and assurance, delivering a secure and accurate performance throughout.</p> <p>The candidate was able to reflect in a thoughtful and considered way on the work, demonstrating a mature understanding of the material.</p>
Merit	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were clear and creative choices of interpretation.</p> <p>The candidate was able to work with unseen material with confidence, maintaining sense and fluency throughout.</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 physical skills used accurately and with some imagination to support characterisation and/or narrative. There were some clear and creative choices of interpretation.</p> <p>The candidate was able to work with unseen material, bringing it to life with sense and fluency most of the time.</p> <p>There was some confidence in engaging the audience and the appearance of ease, delivering a secure and accurate performance some of the time.</p> <p>The candidate was able to reflect on the work, demonstrating a secure understanding of the material.</p>
Below Pass	<p>The work, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity.</p> <p>The candidate struggled to work with unseen material, with lapses of sense and fluency.</p> <p>There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.</p> <p>The candidate demonstrated limited understanding of the material, lacking 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 performs THREE pieces chosen from the following list from memory:</p> <ul style="list-style-type: none"> An extract from a play A passage of prose containing direct speech from two or more characters A poem A passage of reportage A passage written for political, religious or ceremonial purposes <p><i>(maximum time: 13 minutes)</i></p>	<p>All three pieces should be different forms, eg a poem, an extract from a play and a passage of prose.</p> <p>The pieces should contrast in period and/or culture.</p> <p>One extract may be a piece of unpublished writing.</p> <p>Another performer may be involved in one of the pieces.</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate discusses how a piece of unseen text (prose or poetry) can be realised for performance in relation to set questions. The prose/poetry passage to be used 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 prose/poetry stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>Full details on how to access the prose/poetry passage, the set questions and guidance on how to prepare and respond to the task are on page 29-30.</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 the content, meaning, mood and context of the pieces; their preparation and interpretation; the specific challenges of performing the different styles of writing; and the contribution of resonance and articulation to safe and effective performance.</p> <p><i>(maximum time: 5-6 minutes)</i></p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 32.</p>	<p>20</p>

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

<p>Integrate vocal and physical performance skills within a range of material to deliver an imaginative and accurate performance</p> <p>Employ a wide range of vocal skills – volume, pitch, pace, rhythm, style and modulation – to support and enhance performance, narrative and, where appropriate, character</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate meaning, narrative and, where appropriate, character</p>	Technical skills
<p>Demonstrate a clear understanding of the material, including being able to reflect with maturity on the contribution of resonance and articulation, and the specific challenges related to performing the different styles</p> <p>Demonstrate some persuasive choices of interpretation</p> <p>Engage with a thoughtful response and creativity on unseen material</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, 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 and integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There were bold and original choices of interpretation and a sense of personal, emotional investment.</p> <p>There was an assured, confident ability to engage the audience and a sense of spontaneity and authority, delivering a secure and accurate performance throughout.</p> <p>The candidate was able to reflect confidently and with maturity on the work, demonstrating an in-depth and intelligent understanding of the material.</p>
Merit	<p>The work presented a wide range of integrated vocal and physical skills used accurately and imaginatively to support characterisation and/or narrative. There was an imaginative connection to the material and clear and persuasive choices of interpretation.</p> <p>There was a confident ability to engage the audience and a sense of spontaneity, delivering a secure and accurate performance throughout.</p> <p>The candidate was able to reflect confidently on the work, demonstrating a full understanding of the material.</p>
Pass	<p>The work presented a range of integrated vocal and physical skills used accurately and with imagination to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation.</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 physical skills, was not sufficiently integrated and had a limited range. There were few clear choices of interpretation and limited creativity.</p> <p>There was little evidence of control and/or preparation and limited ability to communicate and engage the audience.</p> <p>The candidate demonstrated limited understanding of the material, lacking knowledge, depth of opinion and detail.</p>

GRADE 8

EXAM DURATION

26 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate performs a continuous programme of THREE pieces from memory:</p> <ul style="list-style-type: none"> An extract from a play written in prose An extract from a play written in verse A passage of narrative prose A poem or an extract from a poem (narrative, lyrical or satirical) A passage of reportage A passage written for political, religious or ceremonial purposes <p><i>(maximum time: 14 minutes)</i></p>	<p>All of the pieces should be different forms and contrast in mood, eg a poem, an extract from a play and a passage of prose.</p> <p>The pieces should contrast in period and/or culture.</p> <p>One extract may be a piece of unpublished writing.</p> <p>Another performer may be involved in one of the pieces</p> <p>Guidance for the performance task is on pages 26-27.</p>	<p>Each piece will be awarded marks out of 20</p>
<p>Task 4: Key Skills</p> <p>The candidate works on a piece of unseen text (prose, poetry or a speech) realizing it for performance in relation to set instructions. The text to be used 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 prose/poetry/speech stimulus; use that stimulus for this task; film their performance; upload the video of their whole exam for assessment.</p> <p><i>(maximum time: 4 minutes)</i></p>	<p>Full details on how to access the prose/poetry/speech passage, the set instructions and guidance on how to prepare and respond to the task are on page 29-30.</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 the content, meaning, mood and context of the pieces; their selection and interpretation; the rehearsal processes; and the vocal and physical techniques employed in their preparation and performance.</p> <p><i>(maximum time: 6-7 minutes)</i></p>	<p>Guidance for the reflection task is on pages 30-31.</p> <p>The set questions are on page 33.</p>	<p>20</p>

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

<p>Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked</p> <p>Employ a wide range of vocal skills, with appropriate articulation, volume, pitch, pace, rhythm, style and modulation to support and enhance performance, narrative and, where appropriate, character</p> <p>Demonstrate effective use of the performance space, moving with sustained purpose to communicate meaning, narrative and, where appropriate, character</p> <p>Demonstrate the ability to respond to direction given</p>	Technical skills
<p>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</p> <p>Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership</p> <p>Demonstrate a creative and spontaneous response to unseen material</p>	Engagement with the material
<p>Demonstrate the ability to engage an audience, fully communicating the meaning and mood of the material with dramatic impact and authority</p>	Communication with the audience
<p>Demonstrate the ability to deliver a sustained, coherent and fluent performance programme of depth and originality</p>	Performance

ATTAINMENT DESCRIPTORS

Distinction	<p>The work presented a complete synthesis of wide-ranging integrated vocal and physical skills used accurately and creatively to support characterisation and/or narrative. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment.</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 physical skills used accurately and imaginatively to support characterisation and/or narrative. There were some clear and creative choices of interpretation and a sense of originality and ownership.</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 physical skills used accurately to support characterisation and/or narrative. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership.</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, while showing some vocal and physical skills, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership.</p> <p>The programme lacked coherence. There was little evidence of control and/or preparation, limited ability to communicate and engage fully with the audience and little sense of ownership.</p> <p>The candidate demonstrated limited knowledge of the material, lacking depth, opinion and detailed knowledge.</p>

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. There is no requirement to use costumes. If candidates wish to make use of them, they should ensure that their use does not cause the exam to overrun. Candidates will not be given additional credit for performing with these.

Role gender

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

PERFORMANCE TASKS

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

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

Published and unpublished material

Unless otherwise stated, all performance pieces should be taken from published works (not self-published). At Grades 7 and 8, the candidates can present a piece of unpublished work. This acknowledges the wealth of material that is available, often in digital form, that may not have been through the traditional peer check/publishing house approval process. This can be a piece of the candidate's own writing or from someone else. When selecting a piece, candidates should keep in mind that it should present opportunities for different interpretations, and for displaying the range of vocal and physical skills required at the grade the candidate is being assessed for.

Selecting material

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

Initial-Grade 3

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

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

Grades 4-5

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

Grades 6-8

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

For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology

Prose and play extracts

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

Editing material

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

Drama periods

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

Colloquial/non-colloquial

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

Material written in a colloquial style will typically be written in an informal, natural, conversational style and be recognisable as natural speech. Idioms are always changing, and an idiomatic style of the 1920s using vogue words may well sound out of place, non-colloquial or ironic used in conversation today, such as 'Spiffing!' But a text from the 1920s may very well use the colloquialisms of its day, which are of course contemporary to its period. Such a text can be considered colloquial even though those colloquialisms are no longer current for us. For this reason some scenes in Shakespeare can be considered colloquial – generally those in prose. Material written in a non-colloquial style will typically use some form of heightened or stylised language that is outside the contemporary idiom of its day. All verse drama is considered to be non-colloquial because there is a heightening and shaping of style. All drama in blank verse – as written by Shakespeare or Marlowe, for instance – is non-colloquial, even though some of the verse may contain colloquial elements. Marlowe's Tamburlaine and Shakespeare's dramatic blank verse can be considered non-colloquial. So is modern verse drama, such as T S Eliot's *Murder in the Cathedral*. It is important to note that, in asking students to perform an extract written in a colloquial style, the aim is to encourage their development of their acting skills by working on material which does not present overly demanding linguistic or contextual challenges, dealing with situations, feelings and characters that have a sense of familiarity and contemporary relevance. For examples of non-colloquial work, go to trinitycollege.com/drama-resources

Delivery of poetry/verse

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

Delivery of monologues/play extracts

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

Mime

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

Filming options for additional performers

In Speech and Drama exams where an additional performer is taking part for specific performance pieces, two video recording options are available: candidates can perform together in the same location (eg a school, studio or public centre); or candidates can use a video-conferencing (VC) application (eg Teams or Zoom), to record themselves performing together. If using a VC application, check the sound and picture quality for both performers in advance of recording the exam, to ensure that they are of similar level/quality.

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

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

Continuous programmes

Grade 8

Candidates at this advanced level are putting together a programme of pieces, and so effectively creating ONE performance comprised of different components. The way in which the pieces are linked is entirely up to the candidates. For example, a few sentences of original text might be used to address any linked themes of the pieces chosen, or the characters' connections in some way. Any stage business should be included in this linking. Alternatively, the candidates could remain 'in

character' throughout the performance and link each piece with a continuous monologue, in character. We are inviting candidates to think more imaginatively than 'and for my next piece' and to think about the performance as a whole, sustaining their performance throughout. Please note any linking material will not be marked by the examiner.

KEY SKILLS TASKS

TASK: READ AT SIGHT A PASSAGE

Speech and Drama Grades 2-6

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 task encourages the candidate to begin developing their skills in approaching a text for the first time, to connect with it and bring the language to life. At higher grades, the aim of this task is to provide the candidate with the opportunity to progress the skill of reading at sight begun at Grades 2 and 3. During the task, the candidate demonstrates their ability and confidence in being able to connect quickly with text, structure and language. The examiner looks for a developing sense of vocal and physical ease, along with a capability to involve the listener by bringing the writing alive through recitation. In the assessment, examiners are looking for evidence of: fluency, comprehension and confidence; response to the style of writing and, at higher grades, choices of interpretation; an ability to communicate character, sense of place and mood; and engagement with the audience.

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 sight-reading passage for their grade and then prepare their response. The sight-reading passage is changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the sight-reading 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 title of the piece they will be reading.

Candidates should:

- Allow skills gained in practice to guide their work rather than trying to recreate a rehearsed reading
- Be encouraged to explore the text and find new ideas during the recording of their submission
- Engage with a sense of 'performing to the room', or to an imagined audience, rather than to the camera alone

Candidates should avoid:

- Rehearsing, polishing and fixing the reading
- Being concerned over 'mistakes' or the piece taking a new path during the recording
- Reading from phones or other electronic devices that may hinder their delivery

HOW TO PREPARE FOR THIS TASK

When preparing for this task at Grades 2 and 3, the candidate should practise selecting and reading sections of text at random and quickly connecting with that moment in the plot. They should have a sense of how the characters and the environment being created within the text can be lifted from the page to engage the audience vocally, as well as with eye contact. At higher grades, the candidate should approach the task methodically, reading through the piece to gain a sense of the style and punctuation as it will provide guidance on the delivery. Ask: What is happening in the piece? What is the message/theme? Are there any changes in tone that could be acknowledged vocally? Remember to look up from the page while reading to open the performance to the audience.

Examples of sight-reading pieces are at trinitycollege.com/digital-drama-grades

TASK: INVENTS AND TELLS A STORY BASED ON A PICTURE OR A GROUP OF WORDS

Speech and Drama Grades 2-6

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. It provides the candidate with an opportunity to demonstrate their imagination and creativity in basic storytelling skills. The format of the task allows the candidate to freely explore a text without the constraints of working from memory and supports engagement with material that is led by their own original response.

In the assessment, examiners are looking for evidence of: a story that is creative and imaginative and that is presented with a sense of ownership; appropriateness to age and culture; a sense of ease, performance and confidence; elements of instinctiveness and originality.

WHAT THE CANDIDATE NEEDS TO DO

Story-telling 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.

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

the picture/group of words; 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 reading out the words or showing to the camera/describing the picture they used as the stimulus for the story.

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 actual filming

HOW TO PREPARE FOR THIS TASK

When preparing for the picture task, teachers should encourage their students to use their imagination and improvisational skills, engaging with the thoughts, situation or environment depicted in a picture. Find pictures to practise with and develop confidence in the ability to quickly invent a story/situation related to the image. There should be structure to the story and a sense of engagement with the audience throughout.

When using a group of words to create a story, practise creating scenarios within a time constraint. Play with different approaches, always being fully aware of performance skills, engagement with the words and the audience. Think about structure: How will you start your story? Is there an interesting 'hook' to bring your audience into the narrative? What is the point to your story? What do you want your audience to get out of it? And, of course, how will you end your story?

Examples of pictures and word groups for storytelling are at trinitycollege.com/digital-drama-grades

TASK: DISCUSS/WORK ON AN UNSEEN TEXT

Speech and Drama Grades 7-8

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with an opportunity to demonstrate their skill of analysing a text, and their understanding of the challenges involved with bringing the piece to life for performance. Through this, the candidate can develop a connection with language and structure, and competence in being able to articulate an understanding of various styles of writing. In the assessment, examiners are looking for evidence of:

Grade 7

Ability to respond with accurate and thoughtful answers that have not just been learnt in relation to the text; ability to speak with ownership; learning, clarity and freedom.

Grade 8

As Grade 7 with the addition of: ability to give demonstrations that show a sense of ease, openness and progression; an engagement of thoughts and ideas shown in an unconstrained manner.

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 text for their grade and then prepare their response. The format of response varies depending on the grade (see below for further details). The candidate may have notes with them in the exam to refer to. The text stimulus is changed every two weeks. During the two-week validity period of the stimulus the candidate must do the following: access the text; 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 title of the piece they will be reading.

Candidates should:

Maintain a rapport and sense of addressing an audience throughout.

Candidate should avoid:

Reading responses from full written notes. Any notes should only be written in the form of key words or phrases and may be used as prompts.

Grade 7

The candidate discusses how a piece of unseen text (prose or poetry) can be realised for performance in relation to the following set questions.

Both questions 1 and 2 should be addressed in the response, and the total time for the task should not exceed 4 minutes. Candidates can sit or stand for their response.

1. Talk about your first impressions of this text.
(*maximum time: 2 minutes*)

Suggested topics to cover in the response to this question are below.

These topics are a guide – the examiner will be looking for a personal response with spontaneity rather than a researched and rehearsed speech.

What do you think the text is about?

What words or phrases stood out on first reading – why do you think that was?

How would you describe the style and mood?

How has the writer involved the listener or audience in the piece (eg language, rhythm, repetition, stage directions, dramatic tension)?

2. Talk about what you could do in performance to engage an audience in the text. How would you use your voice or body to support this? Give at least two examples.

(maximum time: 2 minutes)

Grade 8

The candidate works on a piece of unseen text (prose, poetry or a speech) realising it for performance in relation to the following set instructions. In this task the candidate is required to discuss the text in relation to the two questions below. They should illustrate their discussion by performing at least two extracts from the text, standing and moving as the performance requires.

1. Talk about your first impressions of this text.

(maximum time: 2 minutes)

Suggested topics to cover in the response to this question are below.

These topics are a guide – the examiner will be looking for a personal response with spontaneity rather than a researched speech.

What is the main message in the text?

What do you notice about the language and style?

What does the writer reveal about either themselves (poem) or the plot (prose) or the character (speech)?

Who do you think was the intended audience?

How has the writer involved the listener or audience in the piece (eg language, rhythm, repetition, stage directions, dramatic tension)?

2. Choose a section of the text that you consider to be the most significant. Explain why you have made your selection and demonstrate how you could engage an audience using voice, body and space.

(maximum time: 2 minutes)

HOW TO PREPARE FOR THIS TASK

When preparing for this task teachers should encourage their students to explore a range of writing. Practise analysing the piece in a methodical way.

Consider the following:

What is the title of the piece? – this will offer insight into the message/themes.

How has the piece been structured?

For poetry, what are the challenges presented by the structure and rhythm of the piece?

For prose, does it include character dialogue?

From what point of view is the piece presented, eg is it written in the first person?

What is the mood and tone of the piece?

Where are the significant words and phrases?

Being able to engage with and articulate ideas, and offer thoughts, are all elements that are assessed in this task.

Examples of unseen texts are at trinitycollege.com/digital-drama-grades

REFLECTION TASK

The candidate reflects on the performances they have just given, giving impromptu responses to set questions. The questions are listed on pages 31-33.

TASK OBJECTIVE

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

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

WHAT THE CANDIDATE NEEDS TO DO

The questions the candidate should respond to are listed below (pages 31-33). The candidate can use notes to refer to during their response. However, this is not a performance – the candidate should not memorise, or have a scripted, word-for-word response to the questions. Any use of notes should support an immediate and reflective response to the performances they have just given.

Once the candidate has completed their performances and any key skills tasks, they should move straight on to the reflective response. For Initial to Grade 3, a teacher or care-giver can ask the candidate 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 candidate to have a thoughtful response to their performance work, as well as demonstrating insights and understanding of the material they have just performed.

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

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

Candidates should:

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

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.

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.

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: 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?

Health and safety

Candidates should have a knowledge of basic health and safety. 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.

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

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

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

FIRE

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

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

General guidance and policies

SAFEGUARDING AND CHILD PROTECTION

Trinity 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 storytelling/sight-reading, the stimulus 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 word 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 28-29.
3. Ensure you have made a note of the questions required for the reflection task. Further information about the reflection task is on pages 30-33.
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/digital-drama-grades:

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

ForenameSurname_Speech&Drama_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.**

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

The titles and authors of the pieces being performed

The key skills task stimulus (where relevant)

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

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

The **script** of any devised pieces

Speech and drama 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