

ACTING

**Syllabus specifications
for graded exams**

Face-to-face and
digital exam formats
from September 2023



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Welcome

Welcome to Trinity College London's syllabus specifications for Acting graded exams, containing details of Initial to Grade 8 exams. These qualifications are designed for candidates who want to focus on developing their vocal, physical and characterisation skills in dramatic performance – as solo performers, or in pairs or groups. Candidates perform a variety of plays from a range of periods, cultures and styles. We do not prescribe the content of the performance tasks in the exams, which allows teachers and candidates to choose pieces they have a particular interest in or that complement their studies and/or teaching. These exams present candidates with practical, creative tasks that prepare them for situations in both education and the workplace, enabling them to develop invaluable 21st century skills in communication, creativity, and to build confidence.

These specifications outline the core information that teachers and candidates need to prepare and enter for the exams. Further guidance and support resources are available at trinitycollege.com/acting

HOW TO ENTER FOR THE ACTING EXAMS

The Acting exams have been designed to support teaching, learning and assessment through both face-to-face and digital mediums, offering even more choice in how the qualifications can be achieved. This flexibility means that candidates can:

- ▶ Choose their preferred assessment medium and get feedback from a drama specialist.
- ▶ Enter for exams individually when they are ready.
- ▶ Access exams in a location convenient to them, particularly if they do not live near a physical centre.
- ▶ Develop their skills through preparing and responding to tasks with a progression framework.

Both mediums have the same academic rigour, and candidates who pass receive a certificate. Solo and pair candidates at Grades 6–8 receive UCAS points.

For details on how to enter for face-to-face and digital exams go to trinitycollege.com/drama-entry

ABOUT TRINITY COLLEGE LONDON

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. 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 people progress. We 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 which is innovative, personal and authentic.

WHY CHOOSE TRINITY?

Teachers and students choose Trinity because:

- ▶ We understand the transformative power of performance
- ▶ Our qualifications help ensure candidates make progress by providing carefully levelled stepping stones that build confidence and enjoyment while continuing to extend and challenge
- ▶ We aim to design assessments that have a positive impact on student learning, engagement and achievement
- ▶ We encourage candidates to bring their own choices and interests into our exams – this motivates students and makes the assessment more relevant and enjoyable
- ▶ Our flexible exams give candidates the opportunity to perform to their strengths and interests
- ▶ Our qualifications are accessible to candidates of all ages and from all cultures
- ▶ Our highly qualified and friendly examiners are trained to put candidates at their ease and provide maximum encouragement.

We hope you enjoy exploring the opportunities these qualifications present and we wish you every success.

The Trinity team

Introduction to Trinity's graded Acting exams

OBJECTIVE OF THE QUALIFICATIONS

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

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

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

LEVELS OF THE QUALIFICATIONS

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

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

ATTAINMENT BANDS

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

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

WHO THE QUALIFICATIONS ARE FOR

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

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

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

ENGLISH LANGUAGE EXPECTATIONS FOR DRAMA EXAMS

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

We recommend, particularly for those exams that involve a discussion with the examiner, that candidates have a level of English language proficiency of at least B1 on the CEFR (Common European Framework of Reference for languages). The English language requirements become more demanding as the grades advance. CEFR level B2 is suggested from Grade 3, and B2 to C1 for Grades 6 and above. More information on the CEFR can be found at trinitycollege.com/CEFR-level-descriptors

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

Employability and learning skills

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

SKILLS	MEANING	HOW TRINITY ACTING EXAMS SUPPORT THIS
Communication and interpersonal skills	<ul style="list-style-type: none"> ▶ The ability to explain what you mean in a clear and concise way ▶ To listen and relate to people, and to act upon key information/instructions 	<p>Candidates build their communication skills through the performance of material, working on vocal and physical skills to convey meaning, character and story to an audience.</p> <p>Through the reflection task, candidates develop their skills in responding articulately, as well as self-analysis.</p>
Creativity	<ul style="list-style-type: none"> ▶ The ability to apply knowledge from many different areas to solve a task ▶ The ability to develop creative responses to challenges and in doing so create original and imaginative situations 	<p>Performance-based tasks support candidates in building their creativity as they realise material for performance, making interpretive choices.</p>
Working under pressure and to deadlines	<ul style="list-style-type: none"> ▶ The ability to manage the workload that comes with deadlines 	<p>The challenge of preparing thoroughly for the exam is an excellent measure of this skill area.</p>
Organisation skills	<ul style="list-style-type: none"> ▶ The ability to be organised and methodical ▶ The ability to plan work to meet deadlines and targets ▶ The ability to monitor progress of work to ensure deadlines are met 	<p>Being prepared and organised in the exam room is a key part of the assessment. Candidates are expected to research and prepare their performance pieces and take responsibility for the hard-copy information and equipment required for the exam.</p>
Critical thinking skills	<ul style="list-style-type: none"> ▶ The ability to analyse material and deconstruct it to understand how its specific impact is achieved through language and meaning 	<p>Through rehearsing and preparing for the tasks, candidates hone their critical thinking and analytical skills.</p>
Confidence	<ul style="list-style-type: none"> ▶ Belief in one's own ability to successfully complete a task 	<p>The experience of preparing for both performance and the exam can build candidates' belief in themselves and their own abilities.</p>
Teamwork	<ul style="list-style-type: none"> ▶ The ability to work well with people from different disciplines, backgrounds and expertise to accomplish a task or goal 	<p>This collaborative skill is demonstrated throughout the pair and group exams.</p>

Recognition and progression routes

RECOGNITION AND UCAS POINTS

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

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

In the UK, Trinity's Grade 6-8 Acting solo qualifications are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

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

Grade 7

UCAS POINTS

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

Grade 8

UCAS POINTS

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

See trinitycollege.com/UCASdrama for further details.

TIMING OF THE EXAMS

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

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

REGULATED TITLES AND QUALIFICATION NUMBERS

Title – Solo exams

Title – Solo exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Acting (Entry 3) (Solo) (Initial)	603/4972/4
Grade 1: TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 1)	501/1939/4
Grade 2: TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 2)	501/1940/0
Grade 3: TCL Level 1 Award in Graded Examination in Acting (Solo) (Grade 3)	501/1942/4
Grade 4: TCL Level 2 Certificate in Graded Examination in Acting (Solo) (Grade 4)	501/1943/6
Grade 5: TCL Level 2 Certificate in Graded Examination in Acting (Solo) (Grade 5)	501/1945/X
Grade 6: TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 6)	501//2116/9
Grade 7: TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 7)	501/2117/0
Grade 8: TCL Level 3 Certificate in Graded Examination in Acting (Solo) (Grade 8)	501/2118/2

Title – Pair exams

Title – Pair exams	Qualification number
Initial: TCL Entry Level Award in Graded Examination in Acting (Entry 3) (Pair) (Initial)	603/4973/6
Grade 1: TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 1)	501/1936/9
Grade 2: TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 2)	501/1935/7
Grade 3: TCL Level 1 Award in Graded Examination in Acting (Pair) (Grade 3)	501/1937/0
Grade 4: TCL Level 2 Certificate in Graded Examination in Acting (Pair) (Grade 4)	501/1938/2
Grade 5: TCL Level 2 Certificate in Graded Examination in Acting (Pair) (Grade 5)	501/1941/2
Grade 6: TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 6)	501/2103/0
Grade 7: TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 7)	501/2104/2
Grade 8: TCL Level 3 Certificate in Graded Examination in Acting (Pair) (Grade 8)	501/2105/4

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

QUALIFICATION ACHIEVEMENT LEVELS FOR EXAMS

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

WHERE THE QUALIFICATIONS COULD LEAD

The Trinity exams in Acting offer progression routes towards:

- ▶ Diplomas in performing or teaching offered by Trinity or other awarding organisations
- ▶ Courses in drama or literature at further and higher education institutions
- ▶ Employment as a result of increased performance, presentation and communication skills.

* Regulated Qualifications Framework

** European Qualifications Framework

Introduction to exam tasks

In the following pages there are tables outlining each task that candidates must prepare for each grade, the maximum time for each task and how many marks can be achieved.

The following are the assessment areas on which the tasks are built. For further details of the expectations for each grade, please refer to the assessment criteria for each level.

Technical skills	<ul style="list-style-type: none">▶ The use of voice, body and space appropriate to the performance materials, to convey narrative, meaning and character to the audience
Engagement with the material	<ul style="list-style-type: none">▶ The understanding of the material and its context in terms of character and narrative▶ The ability to interpret the material through acting choices▶ In solo and pair exams, how well the candidate can articulate their understanding of the material, and their ability to reflect upon the rehearsal processes and their performance
Performance & audience awareness	<ul style="list-style-type: none">▶ The extent to which the candidate communicates the meaning of the pieces performed to engage the audience, and overall audience awareness during the performances▶ The ability to prepare and deliver a cohesive range of material in an increasingly secure, confident and creative manner with active and energetic purpose to entertain and engage an audience

LEARNING OUTCOMES, ASSESSMENT CRITERIA AND ATTAINMENT DESCRIPTORS

Learning outcomes, assessment criteria and attainment descriptors are included for every grade and provide information on the following:

Assessment criteria describes the standards to be met and what is expected from a candidate during the exam. The assessment criteria are listed in each grade section of this document.

Attainment descriptors are split into Distinction, Merit, Pass and Below Pass and describe the level of skill a candidate would need to meet to be awarded a particular result in the exam. The attainment descriptors are listed in each grade section of this document.

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

ORDER OF EXAM TASKS

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

WHAT TO PROVIDE IN THE EXAM

The candidate should provide the examiner with the following – (as a hard copy for face-to-face exams or uploaded to the submission platform with the exam video for digital exams):

- ▶ Copies of the texts (not handwritten) of prepared performance pieces set out in the original published format. Where a piece has been edited for the candidate's performance, the edits should be clearly marked in the text provided.
- ▶ An outline for any original scenes or devised pieces; to include context, environment, emotion, plot (as required).
- ▶ For Plays in Production exams: a programme providing details of what is being performed, who is in the cast and the roles they are playing – including details of those performing backstage roles. Where a candidate has produced a visual for the performance, eg a poster, an image of this should be included either in the programme or as a separate upload.
- ▶ For Acting (Group) exams: a list of who is in the group and the roles they are playing.

Learning outcomes

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

ACTING (SOLO)

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

Initial	<ul style="list-style-type: none">▶ Perform a monologue with some characterisation▶ Perform a mime using physical skills appropriate to the story▶ Reflect at a basic level on performance material
Grade 1	<ul style="list-style-type: none">▶ Perform a monologue using vocal and physical skills and the performance space appropriate to the material▶ Perform a mime using physical skills and the performance space appropriate to the story▶ Reflect at a basic level on performance material
Grades 2-3	<ul style="list-style-type: none">▶ Perform a monologue using vocal and physical skills and the performance space appropriate to the material▶ Perform a mime or speech/scene using vocal and physical skills and the performance space appropriate to the material▶ Create and perform an original scene that demonstrates a further exploration of character▶ Reflect on performance material
Grades 4-5	<ul style="list-style-type: none">▶ Perform play extracts using vocal and physical skills and the performance space appropriate to the material▶ Create and perform an original scene that demonstrates a further exploration of character▶ Reflect on the material and skills used in the performances
Grade 6	<ul style="list-style-type: none">▶ Perform play extracts using vocal and physical skills and the performance space appropriate to the material▶ Create and perform an original scene that demonstrates a further exploration of character▶ Reflect on the material and skills used in the performances
Grade 7	<ul style="list-style-type: none">▶ Perform a range of play extracts, using vocal and physical skills and the performance space appropriate to the material▶ Create and perform an original scene that demonstrates a further exploration of character▶ Reflect on the material and skills used in the performances
Grade 8	<ul style="list-style-type: none">▶ Perform a programme of play extracts, using vocal and physical skills and the performance space appropriate to the material▶ Modify and perform a piece to demonstrate an in-depth understanding of the original material and its interpretative possibilities▶ Reflect on the material and skills used in the performances

ACTING (PAIR)

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

Initial	<ul style="list-style-type: none"> ▶ Perform a duologue with some characterisation appropriate to the material ▶ Interact and work with others to create a finished piece of work ▶ Reflect at a basic level on performance material
Grade 1	<ul style="list-style-type: none"> ▶ Perform a duologue using vocal and physical skills and the performance space appropriate to the material ▶ Interact and work with others to create a finished piece of work ▶ Reflect at a basic level on performance material
Grade 2	<ul style="list-style-type: none"> ▶ Perform duologues using vocal and physical skills and the performance space appropriate to the material ▶ Interact and work with others to create finished pieces of work ▶ Reflect on performance material
Grade 3	<ul style="list-style-type: none"> ▶ Perform duologues using vocal and physical skills and the performance space appropriate to the material ▶ Interact and work with others to create finished pieces of work ▶ Create and perform an original scene that demonstrates a further exploration of character ▶ Reflect on performance material
Grade 4 and Grade 5	<ul style="list-style-type: none"> ▶ Perform a duologue using vocal and physical skills and the performance space appropriate to the material ▶ Create and perform an original scene that demonstrates a further exploration of character ▶ Interact and work with others to create finished pieces of work ▶ Reflect on the material and skills used in the performances
Grade 6	<ul style="list-style-type: none"> ▶ Perform scenes using vocal and physical skills and the performance space appropriate to the material ▶ Create and perform original scene that demonstrates a further exploration of character ▶ Interact and work with others to create finished pieces of work ▶ Reflect on the material and skills used in the performances
Grade 7	<ul style="list-style-type: none"> ▶ Perform play extracts, written in different periods, using vocal and physical skills and the performance space appropriate to the material ▶ Create and perform original scene that demonstrates a further exploration of character ▶ Interact and work with others to create finished pieces of work ▶ Reflect on the material and skills used in the performances
Grade 8	<ul style="list-style-type: none"> ▶ Perform a programme of play extracts, written in different periods and language styles, using vocal and physical skills and the performance space appropriate to the material ▶ Modify and perform a piece to demonstrate an in-depth understanding of the original material and its interpretative possibilities ▶ Interact and work with others to create a finished programme of work ▶ Reflect on the material and skills used in the performances

ACTING (GROUP) & PLAYS IN PRODUCTION

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

Initial to Grade 8	<ul style="list-style-type: none"> ▶ Perform scenes/a play accurately using vocal and physical skills and the performance space appropriate to the material ▶ Interact with others to create a finished piece of work
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Acting (Solo)

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

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
Task 1: Performance The candidate performs ONE monologue from memory. <i>(maximum time: 2 minutes)</i>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or be adapted from a novel. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	40
Task 2: Performance The candidate performs ONE mime from memory. <i>(maximum time: 2 minutes)</i>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	40
Task 3: Reflection The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. <i>(maximum time: 4 minutes)</i>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate some ability to use physicality and space as appropriate for the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent performance with a basic awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some imaginative use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance.
 - ▶ There was some awareness of audience and competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating a clear understanding of the material.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonably secure understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating a reasonably secure understanding of the material.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ There was a basic awareness of audience and some competence in delivering a performance.
 - ▶ The candidate reflected on the work, communicating some understanding of the material.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant, lacked audibility, clarity and/or accuracy. There was little or no attempt to use physical skills within the space.
 - ▶ The candidate demonstrated little or no understanding of the material in the performance.
 - ▶ There was little or no awareness of audience.
 - ▶ The candidate communicated little or no understanding of the material in the reflection.

GRADE 1

EXAM DURATION

10 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidate performs ONE monologue from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or be adapted from a novel. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	40
<p>Task 2: Performance</p> <p>The candidate performs ONE mime from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	40
<p>Task 3: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the and connection with character 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent performance with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented by the candidate was audible, clear and accurate throughout. There was good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a clear understanding of the material in the performance.
 - ▶ There was some awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate reflected on the work with some confidence, communicating a clear understanding of the material.
-

Merit

- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material demonstrated in the performance.
 - ▶ There was an awareness of audience and confidence in delivering a performance most of the time.
 - ▶ The candidate reflected on the work, communicating a reasonable understanding of the material.
-

Pass

- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate reflected on the work, communicating some understanding of the material.
-

Below Pass

- ▶ The work presented by the candidate was hesitant, lacked audibility, clarity, and/or accuracy, with little evidence of preparation. There was little or no attempt to use physical skills within the space appropriate to the material.
- ▶ The candidate demonstrated little or no understanding of the material in the performance.
- ▶ There was little or no awareness of audience.
- ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 2

EXAM DURATION

12 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidate performs ONE monologue from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or be adapted from a novel. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	30
<p>Task 2: Performance</p> <p>The candidate performs ONE mime from memory. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	30
<p>Task 3: Character development</p> <p>The candidate performs ONE original scene showing their character in a situation that takes place either immediately before or immediately after the events of the piece performed in task 1. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	20
<p>Task 4: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative ▶ Demonstrate the ability to create an original scene with some character and narrative development 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and connection with character ▶ Demonstrate the ability to explore a character with creativity ▶ Demonstrate an ability to create character and story through mime 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident performance communicating meaning, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented by the candidate was audible, clear and accurate throughout and there was good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance.
 - ▶ The candidate performed the original scene with some confidence communicating an imagined situation with some creativity and coherence.
 - ▶ There was a consistent awareness of audience and a good level of confidence in delivering a performance throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a good level of understanding of the material.
-

Merit

- ▶ The work presented by the candidate was audible, clear and accurate most of the time and there was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance.
 - ▶ The candidate performed the original scene with coherence and clarity.
 - ▶ There was an awareness of audience and confidence in delivering a performance most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable level of understanding of the material.
-

Pass

- ▶ The work presented by the candidate was audible, clear and accurate some of the time and there was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated some understanding of the material in the performance.
 - ▶ The candidate performed the original scene with some coherence and clarity.
 - ▶ There was an awareness of audience and confidence in delivering a performance some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating some understanding of the material.
-

Below Pass

- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy. There was little use of physical skills within the space and there was little evidence of preparation.
- ▶ The candidate demonstrated a limited understanding of the material in the performance.
- ▶ The candidate struggled to perform the original scene and to create an imagined situation.
- ▶ There was limited awareness of audience.
- ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 3

EXAM DURATION

14 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidate performs ONE monologue from memory. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The monologue can come from a published play, book of monologues or be adapted from a novel. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	30
<p>Task 2: Performance</p> <p>The candidate performs EITHER a prepared mime OR an original speech/scene devised by the candidate from memory based on one of the following:</p> <ul style="list-style-type: none"> ▶ 'The Disappointment' ▶ 'The Best Day of My Life' ▶ 'Terror' ▶ 'The Surprise Party' ▶ 'The Heroine/Hero saves the Day'. <p>(<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	30
<p>Task 3: Character development</p> <p>The candidate performs ONE original scene showing their character in a situation that takes place either immediately before or immediately after the events of the piece performed in task 1. (<i>maximum time: 2 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	20
<p>Task 4: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative ▶ Demonstrate the ability to create an original scene with some character and narrative development 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and connection with character ▶ Demonstrate the ability to explore a character ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident performance, communicating meaning and mood, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a secure understanding of the material in the performance.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with creativity and coherence throughout.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some good use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with some creativity and coherence.
 - ▶ There was a good awareness of audience, communicating meaning and mood with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a good level of understanding of the material.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance.
 - ▶ The candidate performed the original scene with some coherence and clarity.
 - ▶ There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable understanding of the material.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of physical skills within the space appropriate to the material.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance.
 - ▶ The candidate struggled to perform the original scene and to create an imagined situation.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate communicated a limited understanding of the material in the reflection.

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The contrast must be in at least one of the following: language style (eg prose, verse, non-colloquial/formal, colloquial/informal), genre, or period in which the piece was written. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Tasks 3-4: Character development</p> <p>The candidate performs TWO original scenes:</p> <ul style="list-style-type: none"> ▶ ONE original scene showing their character from EITHER task 1 OR task 2 working with an object that is relevant to the character ▶ ONE original scene showing their character from EITHER task 1 OR task 2. The focus of this scene is the candidate's own choice. <p>(<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver a clear and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ Demonstrate ability to create original scenes with some character and narrative development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, technique and connection with character ▶ Demonstrate some choices of interpretation ▶ Demonstrate the ability to explore a character with creativity 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate performance, communicating meaning and mood with an awareness of audience 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency throughout. There was expressive use of integrated vocal and physical skills within the space to support characterisation and/or narrative and imaginative choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, communicating an imagined situation with a sense of fluency, creativity and coherence throughout.
 - ▶ There was an ability to engage the audience, communicating meaning and mood with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency most of the time. There was some good use of integrated vocal and physical skills within the space, used to support characterisation and/or narrative and clear choices of interpretation.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, communicating an imagined situation with creativity and coherence most of the time.
 - ▶ There was an ability to engage the audience, communicating meaning and mood with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a good level of understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency some of the time. There was some use of integrated vocal and physical skills within the space to support characterisation and/or narrative and some clear choices of interpretation.
 - ▶ The candidate demonstrated a reasonable understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with creativity and coherence some of the time.
 - ▶ There was an awareness of audience, communicating meaning and mood with an appearance of ease and confidence some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills within the space was demonstrated.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited creativity and coherence.
 - ▶ There was a limited awareness of audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique.

GRADE 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The contrast must be in at least one of the following: language style (eg prose, verse, non-colloquial/formal, colloquial/informal), genre or period in which the piece was written. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Tasks 3-4: Character development</p> <p>The candidate performs TWO original scenes:</p> <ul style="list-style-type: none"> ▶ ONE original scene showing one of their characters from performance tasks 1 OR 2 in a different environment ▶ ONE original scene showing their character from the other performance task. The focus of this scene is the candidate's own choice. <p>(<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver an imaginative and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ Demonstrate the ability to create an original scene with character and narrative development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, technique and connection with character ▶ Demonstrate clear choices of interpretation ▶ Demonstrate the ability to explore a character with creativity 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate performance ▶ Demonstrate ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency throughout. Integrated and expressive vocal modulation and imaginative physical skills used within the space with control to support characterisation and/or narrative throughout. There were some imaginative choices of interpretation.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence and fluency, communicating an imagined situation with creativity and coherence throughout.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a mature understanding of the material and technique.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency most of the time. Integrated and expressive vocal modulation and imaginative physical skills were used within the space and with control to support characterisation and/or narrative most of the time. There were some clear choices of interpretation.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with some confidence and fluency, communicating an imagined situation with creativity and coherence most of the time.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a secure understanding of the material and technique.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency some of the time. Integrated and expressive vocal modulation and imaginative physical skills were used within the space with control to support characterisation and/or narrative some of the time. There were some clear choices of interpretation.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with some confidence and fluency, communicating an imagined situation with creativity and coherence some of the time.
 - ▶ The candidate engaged the audience, communicating meaning and mood with an appearance of ease and confidence, delivering a secure and accurate performance some of the time.
 - ▶ The candidate reflected on the work, communicating a good level of understanding of the material and technique.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills within the space was demonstrated.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited creativity, coherence and fluency.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating a limited understanding of the material and technique.

GRADE 6

EXAM DURATION

20 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-2: Performance</p> <p>The candidate performs TWO contrasting play extracts from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The extracts must contrast in language style (eg prose, verse, non-colloquial/formal, colloquial/informal). ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Tasks 3-4: Character development</p> <p>The candidate performs TWO original scenes:</p> <ul style="list-style-type: none"> ▶ ONE original scene showing one of their characters from performance tasks 1 OR 2 exploring a theme from the published piece ▶ ONE original scene showing their character from the other performance task. The focus of this scene is the candidate's own choice. <p>(<i>maximum time: 7 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ Demonstrate ability to create an original scene with character and narrative development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate clear and creative choices of interpretation ▶ Demonstrate and communicate a clear understanding of the material and technique, including being able to reflect on own performance with some maturity ▶ Demonstrate the ability to explore a character with creativity 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was sustained throughout.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency, communicating an imagined situation with creativity and coherence throughout.
 - ▶ There was a confident ability to engage the audience with an appearance of ease and assurance, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work in a thoughtful and considered way, communicating a mature understanding of the material and technique.

-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time.
 - ▶ The candidate demonstrated some mature understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence and fluency, communicating an imagined situation with creativity and coherence most of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with some maturity, communicating a secure understanding of the material and technique.

-
- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and with some imagination within the space to support characterisation and/or narrative. There were some clear and creative choices of interpretation, and a secure connection with character was demonstrated some of the time.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with some confidence and ownership, communicating an imagined situation with creativity and coherence some of the time.
 - ▶ There was some confidence in engaging the audience with an appearance of ease, delivering a secure and accurate performance some of the time.
 - ▶ The candidate reflected on the work, communicating a secure understanding of the material and technique.

-
- Below Pass**
- ▶ The work presented by the candidate, while demonstrating some vocal and physical skills within the space, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection with character.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to create and perform the original scene conveying limited ownership, creativity and coherence.
 - ▶ There was a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate performs THREE extracts from different plays from memory. (<i>maximum time: 14 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Two of the plays must have been written in different periods or be from different cultures. ▶ One of the extracts can come from an unpublished play, see Section 15: Exam guidance: Performance tasks for guidance on the use of unpublished material. ▶ Another performer may be involved in one of the pieces, see Section 15: Exam guidance: Performance tasks on filming with another performer. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Character development</p> <p>The candidate performs ONE original scene showing one of their characters from tasks 1-3. The scene should explore a theme from the published piece and show the character conveying a different emotion. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, to create character and support narrative ▶ Demonstrate the ability to create an original scene with character and narrative development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate a secure understanding of the material and technique, including being able to reflect on own performance with maturity ▶ Demonstrate some persuasive choices of interpretation ▶ Demonstrate the ability to explore a character with creativity 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout.
 - ▶ The candidate demonstrated a comprehensive understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency communicating an imagined situation with sensitivity and coherence throughout.
 - ▶ There was an assured ability to engage the audience with an appearance of ease and authority, delivering a secure and accurate performance throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating an in-depth understanding of the material and technique.

- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was sustained most of the time.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency communicating an imagined situation with sensitivity and coherence most of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance most of the time.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating some in-depth understanding of the material and technique.

- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation and a secure connection with character was sustained some of the time.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance.
 - ▶ The candidate performed the original scene with confidence, an appearance of ease and ownership, communicating an imagined situation with sensitivity and coherence some of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate performance some of the time.
 - ▶ The candidate reflected on the work with some confidence and maturity, communicating a secure understanding of the material and technique.

- Below Pass**
- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity and/or limited connection with character.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited ownership, creativity, and coherence.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.
 - ▶ There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a performance with a sense of ownership.

GRADE 8

EXAM DURATION

25 minutes

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Tasks 1-3: Performance</p> <p>The candidate introduces and performs a continuous programme of THREE contrasting play extracts from different plays from memory. (<i>maximum time: 15 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The pieces should contrast in at least one of the following: style, language, mood or genre. ▶ Another performer may be involved in one of the extracts, see Section 15: Exam guidance: Performance tasks on filming with another performer. ▶ One of the extracts can come from an unpublished play, see Section 15: Exam guidance: Performance tasks on the use of unpublished material. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Character development</p> <p>The candidate performs ONE modification of one of their prepared pieces from tasks 1-3. The modification must show their chosen character in a different context that explores a new interpretation. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidate demonstrates their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 7 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidate will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, moving with sustained purpose to create character and support narrative 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate an in-depth and imaginative understanding of the material including an ability to reflect on own performance with maturity and to clearly articulate artistic choices ▶ Demonstrate a clear understanding of character ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership ▶ Demonstrate the ability to investigate a text with confidence, creating an imaginative modification 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority and communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

Distinction

- ▶ The work presented by the candidate demonstrated a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative to create a fluent programme. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection to character throughout.
- ▶ The candidate demonstrated a comprehensive and insightful understanding of the material and technique in the performance.
- ▶ The candidate performed the modification with confidence, ease and fluency, inhabiting an imagined situation throughout.
- ▶ There was an assured ability to engage the audience, delivering a secure and accurate performance with authority throughout.
- ▶ The candidate reflected on the work with confidence and maturity communicating a comprehensive and insightful understanding of the material and technique.

Merit

- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative to create a fluent programme. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection with character most of the time.
- ▶ The candidate demonstrated an in-depth understanding of the material and technique in the performance.
- ▶ The candidate performed the modification with confidence, ease and fluency, inhabiting an imagined situation most of the time.
- ▶ There was an assured ability to engage the audience, delivering a secure and accurate performance with authority most of the time.
- ▶ The candidate reflected on the work with confidence and some maturity, communicating an in-depth understanding of the material and technique.

Pass

- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately within the space to support characterisation and/or narrative to create a fluent programme. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection with character some of the time.
- ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance.
- ▶ The candidate performed the modification with confidence, ease and fluency, inhabiting an imagined situation some of the time.
- ▶ There was a confident ability to engage the audience, delivering a secure and accurate performance with authority some of the time.
- ▶ The candidate reflected on the work confidently, communicating some in-depth understanding of the material and technique.

Below Pass

- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership.
- ▶ The candidate demonstrated a limited understanding of the material and technique in the performance.
- ▶ The candidate struggled to create and perform a modification, conveying limited ability to inhabit an imagined situation.
- ▶ The programme lacked coherence. There was a lack of ability to communicate with the audience and/or perform a programme with a sense of ownership.
- ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique.

Acting (Pair)

The Acting (Pair) exams are designed for candidates who want to focus on collaborative vocal, physical and characterisation skills in dramatic performance working with another performer. Candidates perform play extracts from a range of periods and styles and develop scenes through collaborative improvisation. The tasks also test the interactive skills of each candidate. In pair exams, both candidates must make an equal contribution to all performances and in the reflection. Each candidate will receive marks and feedback on their performance and, if successful, a certificate. There is free choice for the performance pieces. Unless otherwise stated, all pieces should be taken from published works. For examples of suitable material at each level, see Trinity's online anthology – trinitycollege.com/anthology.

INITIAL

EXAM DURATION

8 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
Task 1: Performance The candidates perform ONE duologue from memory. <i>(maximum time: 4 minutes)</i>	<ul style="list-style-type: none"> ▶ The duologue can come from a published play, book of duologues, be adapted from a novel, or devised. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	80
Task 2: Reflection The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. <i>(maximum time: 4 minutes)</i>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate some ability to use physicality and space as appropriate for the material 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent shared performance with a basic awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 1

EXAM DURATION

10 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE duologue from memory. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can come from a published play, book of duologues, be adapted from a novel, or devised. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	80
<p>Task 2: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and a connection with character 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a competent shared performance with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 2

EXAM DURATION

12 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE duologue from memory. (<i>maximum time: 8 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The duologue can come from a published play, book of duologues, be adapted from a novel, or devised. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	80
<p>Task 2: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

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

GRADE 3

EXAM DURATION

14 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE duologue from memory. (maximum time: 5 minutes)</p>	<ul style="list-style-type: none"> ▶ The duologue can come from a published play, book of duologues, be adapted from a novel, or devised. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	40
<p>Task 2: Character development</p> <p>The candidates perform ONE original scene showing their characters in a situation that takes place either immediately before or immediately after the events of the piece performed in task 1. (maximum time: 5 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	40
<p>Task 3: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (maximum time: 4 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative ▶ Demonstrate the ability to create an original scene with some character and narrative development 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation ▶ Demonstrate the ability to explore a character with some creativity 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident shared performance, communicating meaning and mood, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate throughout. There was some expressive use of vocal and physical skills within the space to support characterisation and/or narrative and there was a confident communication between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with some creativity and coherence.
 - ▶ There was a confident ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate most of the time. There was some good use of vocal and physical skills within the space to support characterisation and/or narrative and there was some confident communication between the candidates.
 - ▶ The candidate demonstrated a good level of understanding of the material in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with some creativity and coherence.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with some coherence and clarity.
 - ▶ There was a good awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a good level of understanding of the material and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate some of the time. There was some use of vocal and physical skills within the space to support characterisation and/or narrative and there were moments of confident communication between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material in the performance and how the characters relate to each other.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with some coherence and clarity.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable understanding of the material and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate was hesitant and lacked audibility, clarity and/or accuracy, showing little evidence of preparation. There was little use of physical skills within the space appropriate to the material and there was little communication between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material in the performance and of how the characters relate to each other.
 - ▶ The candidate struggled to perform the original scene and to create an imagined situation.
 - ▶ There was limited ability to engage the audience and/or there was a lack of confidence in delivering a shared performance.
 - ▶ The candidate communicated a limited understanding of the material in the reflection and of how the characters relate to each other.

GRADE 4

EXAM DURATION

16 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE extract from a play written in a colloquial/informal style from memory. (<i>maximum time: 6 minutes</i>)</p>	<p>▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks.</p>	40
<p>Task 2: Character development</p> <p>The candidates perform ONE original scene showing their characters from task 1 working with an object or objects relevant to their characters. (<i>maximum time: 6 minutes</i>)</p>	<p>▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks.</p>	40
<p>Task 3: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 4 minutes</i>)</p>	<p>▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver a clear and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ Demonstrate the ability to create an original scene with character and narrative development 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material, technique, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation ▶ Demonstrate the ability to explore a character with creativity 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate shared performance, communicating meaning and mood with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency throughout. There was an expressive use of integrated vocal and physical skills within the space to support characterisation and/or narrative and imaginative choices of interpretation. There was a good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene, communicating an imagined situation with a sense of fluency, creativity and coherence throughout.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence throughout.
 - ▶ The candidate reflected on the work with confidence, communicating a secure understanding of the material and technique and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency most of the time. There was some good use of integrated vocal and physical skills within the space used to support characterisation and/or narrative, and clear choices of interpretation. There was some good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a good level of understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence, communicating an imagined situation with creativity and coherence most of the time.
 - ▶ There was an ability to engage the audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence most of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a good level of understanding of the material and technique and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate was audible, clear and accurate and had a sense of fluency some of the time. There was some use of integrated vocal and physical skills within the space to support characterisation and/or narrative, and some clear choices of interpretation. There were moments of good communication and rapport between the candidates.
 - ▶ The candidate demonstrated a reasonable understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with some confidence, communicating an imagined situation with creativity and coherence some of the time.
 - ▶ There was an awareness of audience, communicating meaning and mood, delivering a shared performance with an appearance of ease and confidence some of the time.
 - ▶ The candidate reflected on the work with some confidence, communicating a reasonable understanding of the material and technique and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate lacked audibility, clarity and/or accuracy, showing little evidence of preparation. A limited range of vocal and physical skills within the space was demonstrated and there was limited communication between the candidates.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited creativity and coherence.
 - ▶ There was limited awareness of audience and/or there was a lack of confidence in delivering a shared performance.
 - ▶ The candidate was unable to reflect on the work with confidence, communicating limited understanding of the material and technique and of how the characters relate to each other.

GRADE 5

EXAM DURATION

18 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1: Performance</p> <p>The candidates perform ONE extract from a play from memory with two characters of different status. (maximum time: 7 minutes)</p>	<p>▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks.</p>	40
<p>Task 2: Character development</p> <p>The candidates perform ONE original scene showing their characters from task 1 in a different environment. (maximum time: 7 minutes)</p>	<p>▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks.</p>	40
<p>Task 3: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (maximum time: 4 minutes)</p>	<p>▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task.</p>	20

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver an imaginative and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create and sustain character and narrative ▶ Demonstrate the ability to create an original scene with character and narrative development 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate and communicate understanding of the material and technique, connection with character and of how the characters relate to each other ▶ Demonstrate the ability to explore a character with creativity 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

**ATTAINMENT DESCRIPTORS**

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

GRADE 6

EXAM DURATION

20 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1-2: Performance</p> <p>The candidates perform TWO contrasting extracts from different plays from memory. (<i>maximum time: 11 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ The extracts must contrast in language style (eg prose, verse, non-colloquial/formal, colloquial/informal). ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 30</p>
<p>Task 3: Character development</p> <p>The candidates perform ONE original scene showing their characters from task 1 or task 2 exploring a theme from the published piece. (<i>maximum time: 4 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>20</p>
<p>Task 4: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 5 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ Demonstrate the ability to modify a scene showing a new interpretation and character development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate a clear understanding of the material and technique, including being able to reflect on own performance with some maturity ▶ Demonstrate clear and creative choices of interpretation ▶ Demonstrate the ability to investigate a text with confidence, creating an imaginative modification 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was sustained throughout. There was an accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated a mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency, communicating an imagined situation with creativity and coherence throughout.
 - ▶ There was a confident ability to engage the audience with an appearance of ease and assurance, delivering a secure and accurate shared performance throughout.
 - ▶ The candidate reflected on the work in a thoughtful and considered way, communicating a mature understanding of the material and technique and of how the characters relate to each other.
-

- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were clear and creative choices of interpretation, and a secure connection with character was demonstrated most of the time. There was some accomplished and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated some mature understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence and fluency, communicating an imagined situation with creativity and coherence most of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
 - ▶ The candidate reflected on the work with some maturity, communicating a secure understanding of the material and technique and of how the characters relate to each other.
-

- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and with some imagination within the space to support characterisation and/or narrative. There were some clear and creative choices of interpretation, and a secure connection with character was demonstrated some of the time. There were moments of accomplished communication between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with some confidence and ownership, communicating an imagined situation with creativity and coherence some of the time.
 - ▶ There was some confidence in engaging the audience with an appearance of ease, delivering a secure and accurate shared performance some of the time.
 - ▶ The candidate reflected on the work, communicating a secure understanding of the material and technique and of how the characters relate to each other.
-

- Below Pass**
- ▶ The work presented by the candidate, while demonstrating some vocal and physical skills within the space, was not sufficiently integrated and had limited range. There were few clear choices of interpretation, limited creativity and/or limited connection with character and communication between the candidates.
 - ▶ The candidate demonstrated limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited ownership, creativity and coherence.
 - ▶ There was a lack of confidence in communicating with the audience and/or in delivering a shared performance with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique and of how the characters relate to each other.

GRADE 7

EXAM DURATION

23 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1-3: Performance</p> <p>The candidates perform THREE extracts from different plays from memory. (<i>maximum time: 14 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ Two of the plays must have been written in different periods or be from different cultures. ▶ One of the extracts can come from an unpublished play, see Section 15: Exam guidance: Performance tasks on the use of unpublished material. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Character development</p> <p>The candidates perform ONE original scene showing their characters from tasks 1, 2 or 3 exploring a theme from the published piece and conveying a different emotion. (<i>maximum time: 3 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (<i>maximum time: 6 minutes</i>)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space to create character and support narrative ▶ Demonstrate ability to prepare and perform a coherent scene showing creative character development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate a secure understanding of the material and technique, including being able to reflect on own performance with maturity ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation ▶ Demonstrate ability to explore a character with creativity 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a synthesis of wide-ranging and integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were bold and original choices of interpretation, and a sensitive connection with character was sustained throughout. There was a skilful and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated a comprehensive understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency, communicating an imagined situation with sensitivity and coherence throughout.
 - ▶ There was an assured ability to engage the audience with an appearance of ease and authority, delivering a secure and accurate shared performance throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating an in-depth understanding of the material and technique and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There was an imaginative connection to the material, clear and persuasive choices of interpretation, and a secure connection with character was sustained most of the time. There was some skilful and natural communication between the candidates.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence, ownership and fluency, communicating an imagined situation with sensitivity and coherence most of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating some in-depth understanding of the material and technique and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative. There were some clear and persuasive choices of interpretation, and a secure connection with character was sustained some of the time. There were moments of skilful communication between the candidates.
 - ▶ The candidate demonstrated a secure understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the original scene with confidence, an appearance of ease and ownership, communicating an imagined situation with sensitivity and coherence some of the time.
 - ▶ There was a confident ability to engage the audience with an appearance of ease, delivering a secure and accurate shared performance most of the time.
 - ▶ The candidate reflected on the work with some confidence and maturity, communicating a secure understanding of the material and technique and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had limited range. There were few clear choices of interpretation and limited creativity. There was a limited rapport between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate struggled to create and perform the original scene, conveying limited ownership, creativity, and coherence.
 - ▶ There was little evidence of preparation, a lack of confidence in communicating with the audience and/or in delivering a shared performance with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique and of how the characters relate to each other.

GRADE 8

EXAM DURATION

25 minutes

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

EXAM REQUIREMENTS	FURTHER INFORMATION	MARKS
<p>Task 1-3: Performance</p> <p>The candidates introduce and perform a continuous programme of THREE contrasting play extracts from different plays from memory. (maximum time: 15 minutes)</p>	<ul style="list-style-type: none"> ▶ The pieces should contrast in at least one of the following: style, language, mood or genre. ▶ One of the extracts can come from an unpublished play, see Section 15: Exam guidance: Performance tasks on the use of unpublished material. ▶ For full details on how to prepare for this task, see Section 15: Exam guidance: Performance tasks. 	<p>Each piece is awarded marks out of 20</p>
<p>Task 4: Character development</p> <p>The candidates perform ONE modification of one of their prepared pieces from tasks 1-3. The modification must show their chosen characters in a different context that explores a new interpretation. (maximum time: 3 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task, see Section 16: Exam guidance: Character development tasks. 	<p>20</p>
<p>Task 5: Reflection</p> <p>The candidates demonstrate their knowledge and understanding of the performance material and processes through a prepared reflection. (maximum time: 7 minutes)</p>	<ul style="list-style-type: none"> ▶ For full details on how to prepare for this task and the set questions, see Sections 11-13: Reflection task. 	<p>20</p>

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, moving with sustained purpose to create character and support narrative ▶ Demonstrate ability to modify a scene showing creative character development 	<p>Technical skills</p>
<ul style="list-style-type: none"> ▶ Demonstrate and communicate an in-depth and imaginative understanding of the material and technique including an ability to reflect on own performance with maturity and to clearly articulate artistic choices ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	<p>Engagement with the material</p>
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority and communicating meaning and mood 	<p>Performance & audience awareness</p>

ATTAINMENT DESCRIPTORS

- Distinction**
- ▶ The work presented by the candidate demonstrated a complete synthesis of wide-ranging and integrated vocal and physical skills used accurately and creatively within the space to support characterisation and/or narrative to create a fluent programme. There were clear and creative choices of interpretation, an imaginative and original connection to the material and a total sense of ownership. There was a complete sense of personal and emotional investment, with an authentic connection to character throughout. There was an excellent rapport and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated a comprehensive and insightful understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the modification with confidence, ease and fluency, fully inhabiting an imagined situation throughout.
 - ▶ There was an assured ability to engage the audience, delivering a secure and accurate shared performance with authority throughout.
 - ▶ The candidate reflected on the work with confidence and maturity, communicating a comprehensive and insightful understanding of the material and technique and of how the characters relate to each other.
-
- Merit**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately and imaginatively within the space to support characterisation and/or narrative to create a fluent programme. There were some clear and creative choices of interpretation, a sense of originality and ownership, and an authentic connection to character most of the time. There was some excellent rapport and seemingly natural communication between the candidates.
 - ▶ The candidate demonstrated an in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the modification with confidence, ease and fluency, inhabiting an imagined situation most of the time.
 - ▶ There was an assured ability to engage the audience, delivering a secure and accurate shared performance with authority most of the time.
 - ▶ The candidate reflected on the work with confidence and some maturity, communicating an in-depth understanding of the material and technique and of how the characters relate to each other.
-
- Pass**
- ▶ The work presented by the candidate demonstrated a wide range of integrated vocal and physical skills used accurately within the space to support characterisation and/or narrative to create a fluent programme. There was an imaginative connection to the material, some clear and original choices of interpretation and some sense of ownership. There was an authentic connection to character some of the time. There were moments of excellent rapport and natural communication between the candidates.
 - ▶ The candidate demonstrated some in-depth understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate performed the modification with confidence, ease and fluency, inhabiting an imagined situation some of the time.
 - ▶ There was a confident ability to engage the audience, delivering a secure and accurate shared performance with authority some of the time.
 - ▶ The candidate reflected on the work confidently, communicating some in-depth understanding of the material and technique and of how the characters relate to each other.
-
- Below Pass**
- ▶ The work presented by the candidate, while showing some vocal and physical skills within the space, was not sufficiently integrated and had limited range. While some interpretive choices were made, there was little sense of originality or ownership and an ineffective rapport between the candidates.
 - ▶ The candidate demonstrated a limited understanding of the material and technique in the performance and of how the characters relate to each other.
 - ▶ The candidate struggled to create and perform a modification, conveying limited ability to inhabit an imagined situation.
 - ▶ The programme lacked coherence. There was a lack of ability to communicate with the audience and/or perform a programme with a sense of ownership.
 - ▶ The candidate was unable to reflect on the work in any depth, communicating a limited understanding of the material and technique and of how the characters relate to each other.

Acting (Group)

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

INITIAL

EXAM DURATION

8 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates perform ONE group acting piece from memory.

(maximum time: 8 minutes)

FURTHER INFORMATION

- ▶ The acting piece can come from a published play, book of scenes, be adapted from a novel, or be an original unpublished piece created by the group.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

▶ Perform audibly, clearly and accurately	Technical skills
▶ Demonstrate some ability to use physicality and space appropriate to the material	
▶ Demonstrate understanding of the material	Engagement with the material
▶ Demonstrate a competent shared performance with a basic awareness of audience	Performance & audience awareness



ATTAINMENT DESCRIPTORS

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

GRADE 1

EXAM DURATION

10 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates perform ONE group acting piece from memory.

(maximum time: 10 minutes)

FURTHER INFORMATION

- ▶ The acting piece can come from a published play, book of scenes, be adapted from a novel, or be an original unpublished piece created by the group.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Perform audibly, clearly and accurately ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate the ability to use physicality and space to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate connection with character, understanding of the material and of how the characters relate to each other 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate some confidence in delivering a shared performance with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 2

EXAM DURATION

12 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates perform ONE group acting piece from memory.

(maximum time: 12 minutes)

FURTHER INFORMATION

- ▶ The acting piece can come from a published play, book of scenes, be adapted from a novel, or be an original unpublished piece created by the group.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

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

GRADE 3

EXAM DURATION

14 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates perform ONE group acting piece from memory.

(maximum time: 14 minutes)

FURTHER INFORMATION

- ▶ The acting piece can come from a published play or book of scenes, be adapted from a novel or be an original unpublished piece created by the group.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

**ATTAINMENT DESCRIPTORS**

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

GRADE 4

EXAM DURATION

16 minutes

EXAM REQUIREMENTS

Task 1: Performance

The candidates perform ONE of the following from memory:

- ▶ An extract from a published play
- ▶ ONE original unpublished piece created by the group.

(maximum time: 16 minutes)

FURTHER INFORMATION

- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

100

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate vocal and physical performance skills to deliver a clear and accurate performance
- ▶ Demonstrate variations in pace, pitch and volume to create and sustain character and narrative
- ▶ Demonstrate effective use of physicality and space to create character and support narrative

Technical skills

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

Engagement with the material

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

Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 5

EXAM DURATION

18 minutes

EXAM REQUIREMENTS

Tasks 1-2: Performance

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

- ▶ TWO extracts from published plays or
- ▶ TWO original unpublished pieces created by the group or
- ▶ ONE extract from a published play and ONE original unpublished piece created by the group.

(maximum time: 18 minutes)

FURTHER INFORMATION

- ▶ The piece(s) should contrast in style of language (eg prose, verse, colloquial/ informal, non-colloquial/ formal).
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

Each piece is awarded marks out of 50

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance
- ▶ Demonstrate variations in pace, pitch and volume to create and sustain character and narrative
- ▶ Demonstrate effective use of physicality and space to create and sustain character and narrative

Technical skills

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

Engagement with the material

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

Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 6

EXAM DURATION

20 minutes

EXAM REQUIREMENTS

Tasks 1-2: Performance

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

- ▶ TWO extracts from published plays or
- ▶ TWO original unpublished pieces created by the group or
- ▶ ONE extract from a published play and ONE original unpublished piece created by the group.

(maximum time: 20 minutes)

FURTHER INFORMATION

- ▶ The piece(s) should contrast in style of language (eg prose, verse, colloquial/informal, non-colloquial/formal).
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

Each piece is awarded marks out of 50

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate a range of vocal and physical performance skills to create and sustain character and deliver an imaginative and accurate shared performance
- ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative
- ▶ Demonstrate effective use of physicality and space to create character and support narrative

Technical skills

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

Engagement with the material

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

Performance & audience awareness

ATTAINMENT DESCRIPTORS

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

GRADE 7

EXAM DURATION

23 minutes

EXAM REQUIREMENTS

Tasks 1-2: Performance

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

- ▶ TWO extracts from published plays or
- ▶ TWO original unpublished pieces created by the group or
- ▶ ONE extract from a published play and ONE original unpublished pieces created by the group.

(maximum time: 23 minutes)

FURTHER INFORMATION

- ▶ The performance piece(s) should be set or written in different periods or cultures.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

Each piece is awarded marks out of 50

ASSESSMENT CRITERIA

During the exam, the candidates will:

- ▶ Integrate vocal and physical performance skills within a range of material to create and sustain character and deliver an imaginative and accurate performance
- ▶ Demonstrate a wide range of vocal skills to create character and support narrative
- ▶ Demonstrate effective use of the performance space, to create character and support narrative

Technical skills

- ▶ Demonstrate a secure understanding of the material and technique
- ▶ Demonstrate a clear understanding of character and of how the characters relate to each other
- ▶ Demonstrate some persuasive choices of interpretation

Engagement with the material

- ▶ Demonstrate an integrated, emotionally and physically sustained shared performance
- ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood

Performance and audience Awareness

ATTAINMENT DESCRIPTORS

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

GRADE 8

EXAM DURATION

25 minutes

EXAM REQUIREMENTS

Tasks 1-2: Performance

The candidates introduce and perform from memory a continuous programme of either:

- ▶ TWO extracts from published plays or
- ▶ TWO original unpublished pieces created by the group or
- ▶ ONE extract from a published play and ONE original unpublished piece created by the group.

(maximum time: 25 minutes)

FURTHER INFORMATION

- ▶ The piece(s) should contrast in two or more of the following: style of language, mood, genre, period, culture in which they are set.
- ▶ For full details on how to prepare for this task, see **Section 15: Exam guidance: Performance tasks.**

MARKS

Each piece is awarded marks out of 50

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative programme that is cohesively linked ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, moving with sustained purpose to create character and support narrative 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth and imaginative understanding of the material and technique ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority and communicating meaning and mood 	Performance and audience awareness

ATTAINMENT DESCRIPTORS

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

Plays in Production

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

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

PERFORMANCE, DESIGN AND TECHNICAL (PATHWAY 1)

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

MARKING

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

PERFORMANCE ONLY (PATHWAY 2)

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

MARKING

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

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

GENERAL INFORMATION

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

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

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

INITIAL TO GRADE 8

EXAM DURATION

No maximum

EXAM REQUIREMENTS: PLAYS IN PRODUCTION

	MAXIMUM MARKS	MAXIMUM TIME
<p>Task 1: Performance</p> <p>The candidates present the whole or part of a play or drama performance programme for assessment. The performance should be planned and choices made in the staging as if it were intended for public performance – although the attendance of an audience is optional.</p> <p>If the Performance, Design and Technical option is selected, then the production should feature design and technical elements such as lighting, set, costume, sound, make-up and props.</p> <p>(See below the minimum timings by grade.)</p>	100	No maximum

MINIMUM DURATION BY GRADE

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

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

WHAT TO PROVIDE FOR THE EXAMINER

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

INITIAL

MINIMUM EXAM DURATION

8 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 1

MINIMUM EXAM DURATION

10 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 2

MINIMUM EXAM DURATION

12 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 3

MINIMUM EXAM DURATION

14 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

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

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 4

MINIMUM EXAM DURATION

16 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills to deliver a clear and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create and sustain character and narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ (Pathway 1) Demonstrate effective use of a range of staging elements such as lighting, sound, costume, props and set to support narrative and enhance the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other ▶ Demonstrate some choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, secure and accurate shared performance communicating meaning and mood, with an awareness of audience 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit**Pathways 1 and 2**

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

Pathway 1

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

Pass**Pathways 1 and 2**

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

Pathway 1

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

Below Pass**Pathways 1 and 2**

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

Pathway 1

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

GRADE 5

MINIMUM EXAM DURATION

18 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills appropriate to the material to deliver an imaginative and accurate performance ▶ Demonstrate variations in pace, pitch and volume to create and sustain character and narrative ▶ Demonstrate effective use of physicality and space to create and sustain character and narrative ▶ (Pathway 1) Demonstrate effective use of a range of staging elements to communicate a sense of the style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other ▶ Demonstrate clear choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit Pathways 1 and 2

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

Pathway 1

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

Pass Pathways 1 and 2

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

Pathway 1

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

Below Pass Pathways 1 and 2

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

Pathway 1

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

GRADE 6

MINIMUM EXAM DURATION

20 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate a range of vocal and physical performance skills to create and sustain character and deliver an imaginative and accurate shared performance ▶ Demonstrate variations in pace, pitch and volume to create character and support narrative ▶ Demonstrate effective use of physicality and space to create character and support narrative ▶ (Pathway 1) Demonstrate effective use of a range of staging elements that show some evidence of being designed and communicate the setting and style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate understanding of the material and technique, connection with character and of how the characters relate to each other ▶ Demonstrate clear and creative choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a confident, sustained and accurate shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit**Pathways 1 and 2**

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

Pathway 1

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

Pass**Pathways 1 and 2**

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

Pathway 1

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

Below Pass**Pathways 1 and 2**

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

Pathway 1

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

GRADE 7

MINIMUM EXAM DURATION

23 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material to create and sustain character and deliver an imaginative and accurate performance ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, to create character and support narrative ▶ (Pathway 1) Demonstrate effective use of a range of integrated staging elements that show evidence of being designed and clearly communicate a sense of place, mood, and style of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate a secure understanding of the material and technique ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate some persuasive choices of interpretation 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate an integrated, emotionally and physically sustained shared performance ▶ Demonstrate a confident ability to engage the audience, communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit**Pathways 1 and 2**

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

Pathway 1

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

Pass**Pathways 1 and 2**

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

Pathway 1

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

Below Pass**Pathways 1 and 2**

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

Pathway 1

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

GRADE 8

MINIMUM EXAM DURATION

25 minutes

ASSESSMENT CRITERIA

During the exam, the candidates will:

<ul style="list-style-type: none"> ▶ Integrate vocal and physical performance skills within a range of material leading to an imaginative performance that is cohesively linked ▶ Demonstrate a wide range of vocal skills to create character and support narrative ▶ Demonstrate effective use of the performance space, moving with sustained purpose to create character and support narrative ▶ (Pathway 1) Make effective use of a range of integrated staging elements as part of a design to enhance the world of the production 	Technical skills
<ul style="list-style-type: none"> ▶ Demonstrate an in-depth and imaginative understanding of the material and technique ▶ Demonstrate a clear understanding of character and of how the characters relate to each other ▶ Demonstrate performance choices that show evidence of independent interpretation and a sense of ownership 	Engagement with the material
<ul style="list-style-type: none"> ▶ Demonstrate a sustained, coherent and fluent shared performance of depth and originality ▶ Demonstrate a confident ability to engage the audience with authority and communicating meaning and mood 	Performance & audience awareness

ATTAINMENT DESCRIPTORS

Distinction Pathways 1 and 2

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

Pathway 1

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

Merit**Pathways 1 and 2**

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

Pathway 1

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

Pass**Pathways 1 and 2**

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

Pathway 1

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

Below Pass**Pathways 1 and 2**

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

Pathway 1

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

Reflection task

Guidance and set questions solo and pair: Initial-Grade 8

Candidates reflect on their performances, giving prepared responses to set questions.

INTRODUCTION

The objective of the reflection task is to explore candidates' knowledge about the pieces they have performed and performance and rehearsal processes. Candidates are assessed in increasing depth on their understanding of the content and meaning of their performance material and its context and mood. At higher grades this assessment includes candidates' knowledge of how performance processes contribute to audience engagement, and their ability to reflect on own performance capabilities with maturity.

When preparing the reflection for either digital or face-to-face exams, candidates should keep in mind that this is an opportunity to express their acquired knowledge and understanding of their chosen pieces and therefore their responses should be an authentic, personal reflection, rather than delivering a memorised answer.

WHAT CANDIDATES NEED TO DO

The questions the candidates should prepare for are listed below and are divided into those required for face-to-face exams and those required for digital exams. Candidates are not permitted to use notes: however, in digital exams they are permitted to have a list of the questions for reference when a teacher/caregiver/another student is not asking the questions.

Some questions are specific to certain skills eg mime and, where a candidate has not chosen to perform a mime in their exam, they do not need to prepare a response for the mime question.

Note on timings: while responses might vary in length, candidates should aim to make full use of the total time allocated for the task.

Reflection task in face-to-face exams

The examiner selects and asks the relevant number of questions.

In a live face-to-face exam (where the examiner is in the exam room with the candidate), the examiner will select a specified number of questions (see the guidance below for details of how many questions will be asked from the list for each grade) to ask the candidate. The examiner will decide, during the exam, which of the questions to ask and, therefore, the candidate should have prepared responses to all the questions in relation to their performance pieces. The examiner may ask a question in relation to specific performance pieces or ask the question generally in relation to all the pieces. The questions will be asked in a conversational manner,

and at Initial and Grades 1-3, the examiner will always begin by asking the candidate what their favourite piece was and why. At this level, there may also be some additional prompt questions to encourage response. For example, the examiner might ask the candidate how they practised their pieces. The candidate tells them how they practised their story but forgets to mention how they practised their poem. Therefore, the examiner would prompt about the poem. At all levels the examiner may re-word questions slightly to facilitate a response from the candidate eg instead of 'What makes the pieces interesting to you?', they might say 'What was it about the story of The Witches that you found interesting?'

INITIAL

Number of questions to be asked:

Solo exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select **TWO** further questions from the following list for the candidate to respond to.

Pair exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidates question 1 from the list below. They will then select **ONE** further question from the following list for **EACH** candidate to respond to **INDIVIDUALLY** and **ONE** question to respond to **JOINTLY**.

THE QUESTIONS

Topics covered: meaning

-
1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
 1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
 2. How did you practise your pieces?
 3. What happens to your character(s) in the story?
 4. *(If performed)* What is your mime about?
 5. What does your mime/monologue/duologue make you and the audience feel?
 6. *(Pair exams only)* How did you work on listening and taking turns when practising?

GRADE 1

Number of questions to be asked:

Solo exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidate question 1 from the list below. They will then select TWO further questions from the following list for the candidate to respond to.

Pair exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidates question 1 from the list below. They will then select ONE further question from the following list for EACH candidate to respond to INDIVIDUALLY and ONE question to respond to JOINTLY.

THE QUESTIONS

Topics covered: meaning

-
1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
 1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
 2. What happens in the monologue/duologue?
 3. *(If performed)* What is your mime about?
 4. How did you use your voice to show the audience what your character(s) was feeling?
 5. How did you use your body to show the audience what your character(s) was feeling?
 6. *(Pair exams only)* How did you work on listening and taking turns when practising?
-

GRADE 2

Number of questions to be asked:

Solo exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidates question 1 from the list below. They will then select TWO further questions from the following list for the candidate to respond to.

Pair exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidate(s) question 1 from the list below. They will then select ONE further question from the following list for EACH candidate to respond to INDIVIDUALLY and ONE question to respond to JOINTLY.

THE QUESTIONS

Topics covered: meaning, the characters involved

-
1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
 1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
 2. What happens in your piece?
 3. *(If performed)* How did you prepare your mime?
 4. How were the characters in your performance piece(s) different from each other?
 5. How did you use your voice and body to show the audience what your character(s) was feeling?
 6. *(Pair exams only)* What the most important moment for your character and why?
-

GRADE 3

Number of questions to be asked:

Solo exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidates question 1 from the list below. They will then select TWO further questions from the following list for the candidate to respond to.

Pair exams: The examiner asks **THREE** questions in total. They will begin the task by asking the candidates question 1 from the list below. They will then select ONE further question from the following list for EACH candidate to respond to INDIVIDUALLY and ONE question to respond to JOINTLY.

THE QUESTIONS

Topics covered: meaning, mood, the characters involved, technical skills

1. Which piece was your favourite to perform? Why is it your favourite? *(All candidates are asked this question)*
2. Where are your performance pieces set? Describe where your character(s) are in your pieces.
3. What did you consider to be the funniest or most dramatic moment in your pieces? What vocal or physical skills did you use to show that to the audience?
4. How did you use your voice and body to bring your pieces to life?
5. *(If performed)* How did you prepare your mime?
6. *(Pair exams only)* How did you work together to create your imaginary surroundings?

GRADE 4

Number of questions to be asked:

Solo exams: The examiner will ask **THREE** questions from the following list for the candidate to respond to.

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, vocal and physical aspects of characterisation, technical skills

1. Which of your pieces was the most challenging to perform? Why?
2. How did you use your voice and body to create the mood/atmosphere in your pieces?
3. How did you use your voice and body to create the characters in your pieces?
4. *(Solo exams only)* What did you learn about your character in your original scenes?
5. Describe the themes/narratives/settings of your pieces. How did you show these to the audience?
6. *(Pair exams only)* How did you work together to develop your original scene?

GRADE 5

Number of questions to be asked:

Solo exams: The examiner will ask **THREE** questions from the following list for the candidate to respond to.

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, characterisation, choices made in staging, technical skills

1. How did the setting of your pieces influence your interpretation?
2. How did the writing style and language of the piece help you create your character?
3. How did what happens to your character immediately before and after your piece(s) influence your performance(s)?
4. How do your pieces contrast? How did you show these contrasts in your performances?
5. How did you vary your vocal delivery and movement to illustrate key moments or dramatic development in your pieces?
6. (*Pair exams only*) Why do you think it is beneficial to work in pairs and what were the challenges for you when preparing your pieces?

GRADE 6

Number of questions to be asked:

Solo exams: The examiner will ask **THREE** questions from the following list for the candidate to respond to.

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

THE QUESTIONS

Topics covered: meaning, mood, context, style, preparation, staging options

1. How did you connect to your characters' emotional journeys through your performances?
2. How did you decide on your staging for your performed pieces? What other options did you try?
3. (*Solo exams only*) What did you do in preparation and rehearsal to help you bring the words/ character of your pieces off the page?
4. What did you do to keep your voice and body safe for an effective performance?
5. How did you vary your vocal delivery to illustrate a key moment/ dramatic development in your pieces?
6. (*Pair exams only*) What were the challenges and opportunities you discovered through working with a partner when preparing your pieces?

GRADE 7

Number of questions to be asked:

Solo exams: The examiner will ask **THREE** questions from the following list for the candidate to respond to.

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

THE QUESTIONS

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

1. *(Solo exams only)* How did you approach the challenges of the different writing styles of your performed pieces?

2. Describe and demonstrate the vocal and physical techniques you have been working on in rehearsal.

3. Describe the emotional journey of your characters and how you sustained it.

4. How does the space you work in inform your performance and the connection with the audience?

5. What choices did you explore in relation to your interpretation of your pieces?

6. *(Pair exams only)* How did you both approach the challenges of the different writing styles and contrasts in characters within the pieces?

GRADE 8

Number of questions to be asked:

Solo exams: The examiner will ask **THREE** questions from the following list for the candidate to respond to.

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

THE QUESTIONS

Topics covered: meaning, context, interpretation, programme selection, rehearsal processes, the vocal and physical techniques.

1. How did you choose the pieces for your programme and find contrast in character and style?

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

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

4. What have you learned about your own (and your partner's – *Pair exams only*) strengths and limitations during the preparation and execution of your performances?

5. What techniques did you use to convey the different styles of the pieces to the audience?

6. *(Pair exams only)* Talk about the approach to building a character as a pair, is this a separate process or did you work with each other throughout?

Reflection task in digital exams

The candidate selects and responds to the relevant number of questions in relation to their prepared performance pieces.

In a digital exam (where the candidate films their performance and reflection, and uploads the video for marking), the candidate is instructed to answer a certain number of questions. The questions are split into assessment sections and the candidate must answer at least one question from each section with the remainder of the questions coming from any of the sections. The candidate should respond to the questions by announcing each one in turn followed by their response. Alternatively, a teacher/caregiver/another student can ask the candidate the questions to facilitate their response.

At Initial, and Grades 1-3, the facilitator can also ask a prompt question to encourage response. For example, the facilitator might ask the candidate how they practised their pieces. The candidate tells them how they practised their story but forgets to mention how they practised their poem. Therefore, the facilitator can prompt about the poem. Candidates can use a clock to assist in keeping track of time.

Candidates can have a list of the questions to refer to. They must not read out their responses from pre-written notes. Candidates should approach the reflection as if it is a one-to-one conversation with somebody who has just watched their work, and address their responses to the camera.

INITIAL

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning

SECTION 1

1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
2. What happens to your character(s) in the story?
3. *(If performed)* What is your mime about?
4. *(Pair exams only)* How did you work on listening and taking turns when practising?

SECTION 2

5. What does your mime or monologue/duologue make you and the audience feel?
6. How did you practise your pieces?

GRADE 1

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning

SECTION 1

1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
2. What happens in the monologue/duologue?
3. *(If performed)* What is your mime about?

SECTION 2

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

GRADE 2

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, the characters involved

SECTION 1

1. *(Solo exams)* Which piece was your favourite to perform? Why is it your favourite? *(All solo candidates are asked this question)*
1. *(Pair exams)* What did you like about the piece that you performed? *(All pair candidates are asked this question)*
2. Talk about what happens in **ONE** of your pieces.

SECTION 2

3. How were the characters in your performance piece(s) different from each other?

SECTION 3

4. How did you use your voice and body to show the audience what your character was feeling?
5. *(If performed)* How did you prepare your mime?
6. *(Pair exams only)* What was the most important moment for your character and why?

GRADE 3

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, mood, the characters involved, technical skills

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

GRADE 4

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, vocal and physical aspects of characterisation, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> 1. Which of your pieces was the most challenging to perform? Why? 2. (<i>Solo exams only</i>) What did you learn about your character in your original scene? 3. (<i>Pair exams only</i>) How did you work together to develop your original scene? 	<ol style="list-style-type: none"> 4. How did you use your voice and body to create the character in ONE of your pieces? 	<ol style="list-style-type: none"> 5. How did you use your voice and body to create the mood/atmosphere in ONE of your pieces? 6. Describe the themes OR narratives OR settings of ONE of your pieces. How did you show these to the audience?

GRADE 5

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, mood, context, the writers' use of language, vocal and physical aspects of characterisation, technical skills

SECTION 1	SECTION 2	SECTION 3
<ol style="list-style-type: none"> How did the setting of ONE of your pieces influence your interpretation? How did the writing style and language of the piece help you create your character? 	<ol style="list-style-type: none"> Describe the context OR themes of your pieces. How do they contrast? How did what happens to one of your characters immediately before and after your piece influence your performance? 	<ol style="list-style-type: none"> How did you vary your vocal delivery and movement to illustrate key moments or dramatic development in your pieces? <i>(Pair exams only)</i> Why do you think it is beneficial to work in pairs and what are the challenges for you when preparing your pieces?

GRADE 6

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, mood, context, style, preparation, staging options

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

GRADE 7

Number of questions to be responded to:

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

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

THE QUESTIONS

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

SECTION 1	SECTION 2	SECTION 3
<p>1. (<i>Solo exams only</i>) How did you approach the challenges of the different writing styles of your performance pieces?</p> <p>2. (<i>Pair exams only</i>) How did you both approach the challenges of the different writing styles and contrasts in characters within the pieces?</p> <p>3. Describe the emotional journey of ONE of your characters and how you sustained it.</p>	<p>4. Describe and demonstrate the vocal and physical techniques you have been working on in rehearsal.</p>	<p>5. How does the space you work in inform your performance and the connection with the audience?</p> <p>6. What choices did you explore in relation to your interpretation of your pieces?</p>

GRADE 8

Number of questions to be responded to:

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

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

THE QUESTIONS

Topics covered: meaning, context, interpretation, programme selection, rehearsal processes, the vocal and physical techniques

SECTION 1	SECTION 2	SECTION 3
<p>1. How did you choose the pieces for your programme and find contrast in character and style?</p> <p>2. Describe the context or narrative or themes of your pieces.</p>	<p>3. Choose TWO of your pieces and talk about the vocal and physical challenges they present and how they contrast.</p> <p>4. What have you learned about your own (and your partner's – <i>Pair exams only</i>) strengths and limitations during the preparation and execution of your performances?</p>	<p>5. What techniques did you use to convey the different styles of the pieces to the audience?</p> <p>6. (<i>Pair exams only</i>) Talk about the approach to building a character as a pair, is this a separate process or did you work with each other throughout?</p>

Exam guidance

EXAM GUIDANCE: GENERAL

What to provide in the exam

The candidate should provide the examiner with the following – (as a hard copy for face-to-face exams or uploaded to the submission platform with the exam video for digital exams):

- ▶ Copies of the texts (not handwritten) of prepared performance pieces set out in the original published format. Where a piece has been edited for the candidate's performance, the edits should be clearly marked in the text provided.
- ▶ An outline for any original scenes or devised pieces; to include context, environment, emotion, plot (as required)
- ▶ For Plays in Production exams: a programme providing details of what is being performed, who is in the cast and the roles they are playing – including details of those performing backstage roles. Where a candidate has produced a visual for the performance, eg a poster, an image of this should be included either in the programme or as a separate upload.
- ▶ For Acting (Group) exams: a list of who is in the group and the roles they are playing.

Pair digital exams

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

- ▶ **Candidate name:** the full name of each candidate.
- ▶ **Identification label:** This is a label that the candidate must wear. The label should have the letter A on it for candidate 1, and the letter B on it for candidate 2. The letter should be large enough to be clearly seen on the video.
- ▶ **Role(s):** the name of the role(s) each candidate is performing.

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

Facilitating digital exams

All grades

If preferred, a teacher or caregiver can assist the candidate and facilitate the smooth flow of the exam, by inviting the candidate to undertake each task.

For example, the teacher/caregiver can say: 'Are you ready to perform your task 1 piece?', or 'And now can you perform your task 2 piece'. Where a continuous performance is required for the exam, the facilitator can say: 'Are you ready to perform your performance programme?'

The teacher/caregiver can either be in view of the camera when they provide the facilitating instructions, or they can stay off-camera throughout.

Duration of pieces and performance programmes

Where more than one performance piece is required in the exam, candidates may combine shorter and longer pieces to fit the time allowed. Candidates should ensure that their performances are of sufficient length to give them the best opportunity to demonstrate the skills required.

Prompting/accuracy to the text

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

Dress code, costume and staging devices

There is no set dress code for Trinity drama exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. Except for the Plays in Production (pathway 1) exams, there is no requirement to use costumes, scenery, lighting, props or other staging devices and candidates will not receive marks for their use. If candidates do wish to make use of them, they should ensure that their use does not cause the exam to overrun.

Who is permitted in the exam room in face-to-face exams

Usually only the examiner and candidate(s) should be in the exam room during an exam. If the performance requires an additional performer, or technology to be operated, then another person is permitted in the room for that purpose and should leave after the task (or programme for continuous performance programmes) is complete (this should not be the teacher). Teachers should not be in the room during the exam and should not attempt to take responsibility for any setting up or clearing away of materials, props or set – this should be the responsibility of the candidate(s).

Use of microphones

In the exams, the candidates' own ability to perform audibly and clearly is assessed. For this reason, external microphones must not be used.

Role gender

Candidates can perform roles of any gender.

Audiences

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

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

EXAM GUIDANCE: PERFORMANCE TASKS

The purpose of these tasks is to encourage candidates to develop their performance skills alongside building an awareness and understanding of different styles of theatre. 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). This means that the work has been through a peer check/publishing house approval process. At Grades 7 and 8 (solo and pair), the candidates can present a piece of unpublished work. This acknowledges the wealth of material that is available, often in digital form, that may not have been through this approval process. This can be a piece of the candidate's own writing or from someone else. When selecting a piece, candidates should keep in mind that it should present opportunities for different interpretations, and for displaying the

range of vocal and physical skills required at the grade the candidate is being assessed for.

Editing material and multi-role playing

Extracts may be edited, for example to remove subsidiary characters, but the overarching structure, sense and dramatic development must remain clear. Candidates taking solo exams should avoid playing a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. In solo performances, candidates should also not attempt to play multiple characters within a scene unless this is specifically related to either the style or content of the play eg Zach Davis' *This'll Only Take a Second*, written for one performer, in which Miranda recounts the events of her life through a series of imagined interactions with other characters. Candidates taking Pair exams should only play one character for each duologue task to sustain the same relationship with the other character throughout the scene.

Selecting material

PLEASE NOTE: In alignment with Trinity's policies on Safeguarding, and Equality, Diversity and Inclusion, candidates must not use material in their performance tasks that supports discrimination or extremism, or could be perceived as an example of hate speech.

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.

Play extracts must be from works written for the theatre and not for film or television.

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.

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, gestures and facial expressions 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

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.

DIGITAL EXAMS: FILMING ADDITIONAL PERFORMERS AND PAIR EXAMS

In Acting (Solo) exams where an additional performer is taking part, or in Acting (Pair) exams, two video recording options are available: candidates can perform together in the same location (eg a school, studio or public centre); or candidates can use a video-conferencing (VC) application (eg Teams or Zoom), to record themselves performing together. However, due to timing difficulties caused by differing internet connections, a VC application can only be used to record a submission if there is no music involved in the performance. Additionally, if candidates intend to sing together (without music) watch the video in advance of submitting it for assessment to check there is no detrimental effect to the performance. For Acting (Group) and Plays in Production exams, all candidates should be filmed performing together in the same physical location.

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

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

VIDEO RECORDING OPTION

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

EXAM GUIDANCE: CHARACTER DEVELOPMENT TASKS

The candidate performs an original scene (or scenes – dependent on the grade) or reworking using their character from their performance piece (see each grade for specific requirements).

Grades 2-8 (Solo) | Grades 3-8 (Pair)

The aim of the task is for candidates to further demonstrate their understanding of their performed pieces; candidates are asked to use their own imagination and consider how their character would react or behave in different situations and, through this process, gain deeper insights into character and narrative.

No script is required for these tasks, but a brief outline should be provided for the examiner, describing the scene. Digital candidates should include this with their documentation when uploading videos.

Task requirements by grade and example scenes

Grades 2-3 (Solo) | Grade 3 (Pair)

A situation that takes place either immediately before, or immediately after the piece performed.

The task is designed to explore the candidate's understanding of the character; to give the character a life beyond the words in the scripted text of task 1. It is designed to assess creative exploration and the candidate's imaginative connection to the chosen character. Candidates should be encouraged to think of a range of ideas for this task and explore them through improvisation rather than write a scene and then learn it. Preparation and repetition will produce greater confidence and fluency, but memorisation will not be tested.

To help develop these skills during lessons or rehearsals you could encourage candidates to explore 'in the moment'; stillness is often as interesting as action. Work with candidates on making a cup of tea in

character, wrapping a very large present, or tidying up before visitors arrive to build confidence in their imaginative skills. Encourage them to think of their own ideas rather than enforcing a scenario – this will give them greater ownership of the performance. Work as an 'outside' eye to help candidates with structure and to communicate with the audience both audibly and visually.

Example – Grades 2-3 (Solo)

The candidate has played Veruca Salt from *Charlie and The Chocolate Factory*, in which she describes demanding that her father buy up all the chocolate bars to win her a Golden Ticket.

To create a scene following this one, we could see Veruca at home after her father has given her the winning ticket, Veruca suddenly 'sweetness and light', and planning how she is going to show off her trophy to her friends.

Example – Grade 3 (Pair)

The candidates have performed *The BFG* by Roald Dahl, where the BFG introduces Sophie to his favourite (disgusting) food.

To create a scene before or following this one, Sophie could introduce the BFG to some of her favourite foods or bake him a cake.

The examiner will be looking for the candidates' ability to sustain their original character and use their own imagination while sharing the information with an audience. Words should be used and there should be some structure to help with character development. There should be evidence of creative and imaginative choices; spontaneity; free-flowing dialogue; how the candidate inhabits the character and how voice, body and space are used to create the environment.

Grades 4-6 (Solo and Pair)

For solo exams two original scenes are required for Grades 4, 5 and 6 (Solo), one of which is own choice. For Grades 4, 5 and 6 (Pair) exams one original scene is required. At Grade 4 the candidate can choose to show both characters they performed in the Performance tasks (one character in each scene) OR perform two scenes using the same character. At Grades 5 and 6 the candidate must use a different character for each scene.

At Grade 4 one of the scenes must show the character(s) working with an object or objects.

At Grade 5 one of the scenes must show the character(s) in a different environment to the original scene.

At Grade 6 one of the scenes should show the character(s) exploring a theme from the published piece.

Grade 4 (Solo and Pair)

The original scene for Grade 4 (Pair) and one of the original scenes for Grade 4 (Solo) must show the characters from the Performance tasks working with an object(s) that is relevant to them. Choose a real object not a mimed one, something that the character would

use or find, and use it as a catalyst for exploring and discovering in relation to the character. For example, the character may use a paint-brush to create an imaginary work of art, or be searching for a piece of jewellery which has gone missing and they want to find.

Example – Grade 4 (Solo) – Own choice original scene

The published piece was a speech from *Eclipse* by Simon Armitage ('When she left us for good I was nine or 10'). The candidate could rework the scene as the police officer who is interviewing Tulip, asking about her background and relationships with Klondike and Lucy – exploring the speech from someone else's perspective.

Further prompt ideas for creating an original scene:

- ▶ A walk in the park
- ▶ Forgotten time
- ▶ Running late.

Examples – Grade 4 (Solo) – The character working with an object

The candidate has played Lucy in *Invisible Friends* by Alan Ayckbourn: using the prop of a stethoscope, Lucy remembers the time when she was ill and first invented her invisible friend. She demonstrates what happened to her by doing a full investigation into her imaginary friend Zara.

The candidate has played Bilbo Baggins in a theatrical adaptation of *The Hobbit* (adapted from JRR Tolkien): using the prop of a duster, Bilbo is expecting visitors and is cleaning his house, taking great pride in polishing some antiques, and carefully making his home look welcoming. Perhaps he is startled by a mouse or loud noise and accidentally breaks something precious.

Example – Grade 4 (Pair) – Original Scene – The characters working with an object

The candidates presented the scene from *Oliver Twist* between Oliver and the Artful Dodger when they first meet. Using the props of a handkerchief and a wallet the candidates could explore the characters' different responses to finding them, eg the Artful Dodger could start to show Oliver how to pickpocket.

To help develop these skills during lessons or rehearsals you should bring small objects into the rehearsal room and asking candidates to interact as their character. This will help build imaginative and creative skills. Encourage the candidates to use their own ideas, rather than suggesting a scenario, to give them greater ownership of the performance. Work as an 'outside' eye to help the candidate with structure and staging to ensure everything is clear for the audience.

Grade 5 (Solo and Pair)

The original scene for Grade 5 (Pair) and one of the original scenes for Grade 5 (Solo) must show the characters in a different environment to that shown in the performance piece. This gives more focus to the skill of creative exploration and allows the candidate to use their own imagination and consider how their character would react or behave in different environments.

The task is designed to explore the candidate's understanding of the character, giving the character a life beyond the words of the published extract and encouraging the candidate to make imaginative choices. Candidates choose a different environment and use it as a stimulus to explore how the character behaves. For example, the character may find themselves in a museum, or a noisy workshop/factory. The examiner will be looking for the candidate's ability to sustain their original character, absorbing themselves in a new imagined situation and environment. Words should be used, and some structure will help with character development, but memorisation will not be tested, therefore a full script need not be supplied. Examiners are looking for evidence of creative and imaginative choices; free-flowing dialogue; how the candidate inhabits the character and how voice, body and space are used to create the environment.

Example – Grade 5 (Solo) – own choice

A speech from *Romeo and Juliet* ('But soft what light') the candidate could re-work the speech in modern language and as if Romeo is looking at Juliet in a busy Starbucks.

Further prompt ideas for creating an original scene:

- ▶ New friends
- ▶ Time heals
- ▶ Opposites attract.

Example – Grade 5 (Solo) – character in a different environment

The candidate performed the role of Grand High Witch in *The Witches* by Roald Dahl: the Grand High Witch's cat is unwell and so she has taken it to the vet. She is sitting in the waiting room with other pet owners.

The candidate performed the role of Christopher in *The Curious Incident of the Dog in the Night-time* by Simon Stephens (based on the novel by Mark Haddon): Christopher is in a souvenir shop on holiday, choosing a present for his mother.

Example – Grade 5 (Pair) – characters in a different environment:

The candidates performed a duologue between Kevin and Rock from *The Boy Who Fell into a Book* by Alan Ayckbourn: the original scene could imagine that the characters have been chased into a set of tunnels underground where they are trapped in near darkness and looking for a way out.

Encourage candidates to explore 'in the moment' – remember stillness is often as compelling as action. Help candidates to develop their powers of observation – what colour was it, how did it feel, was it cold etc? Using all five senses to respond to different environments will help build confidence in improvisation. Encourage the candidate to use their own ideas rather than suggesting a scenario – this will give them greater ownership of the performance. Work as an 'outside' eye to help the candidate with structure and staging to ensure everything is clear for the audience.

The examiner will be looking for the candidates' ability to sustain their original character, absorbing themselves in a new imagined situation. Dialogue should be used, and some structure will help with character development, but memorisation will not be tested, therefore a full script need not be supplied. Examiners are looking for evidence of creative and imaginative dramatic choices; free-flowing dialogue rather than a prepared script; clarity of setting; a willingness to discover further dimensions to the character 'in the moment'.

Grade 6

The original scene for Grade 6 (Pair) and one of the original scenes for Grade 6 (Solo) must show the characters exploring a theme from the published piece. The focus of the other original scene in Grade 6 (Solo) is the candidate's own choice.

Example – Grade 6 (Solo) – own choice

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

Further prompt ideas for creating an original scene:

- ▶ Too many cooks
- ▶ The grass is always greener
- ▶ Sly as a fox.

For the original scene in Grade 6 (Pair) and the second original scene for Grade 6 (Solo) candidates show the characters exploring a theme from the published piece. Consider the themes of the original (eg perhaps loss, friendship, longing, jealousy, etc) and allow the character to talk more openly about their feelings, perhaps while undertaking a mundane activity to give some context.

Example – Grade 6 (Solo) – the character exploring a theme from the published piece

The candidate performed the title role in *King Henry V* by William Shakespeare: using the theme of remorse and guilt, Henry talking in modern-day language to a therapist about his relationship with his father.

The candidate performed the role of Auntie in *Paradise* by Kae Tempest: using the theme of nature and our bond with the environment, Auntie takes some children on a walk through the forest, teaching them about the natural world.

Example – Grade 6 (Pair) – the characters exploring a theme from the published piece

The candidates performed a scene from *The Comedy of Errors* by William Shakespeare between Antipholus and Dromio of Syracuse. The published scene explores Dromio's confusion about meeting a servant who expects him to marry her, in a case of mistaken identity. The

original scene could explore the theme of identity and involve Antipholus and Dromio attempting to change Dromio's appearance in order to get out of the wedding.

The examiner will be looking for the candidates' ability to sustain their original character while adding complexity, absorbing themselves in a new imagined situation. Dialogue should be used, and some structure will help with character development, but memorisation will not be tested, therefore a full script need not be supplied. Examiners are looking for evidence of creative and imaginative dramatic choices; free-flowing dialogue rather than a prepared script; clarity of setting; a willingness to discover further dimensions to the character 'in the moment'.

Grade 7

At Grade 7 (Solo and Pair) candidates are asked to perform one original scene showing their character exploring a theme from the piece AND conveying an emotion that is different to the one seen in the performance piece. The task is designed to explore the candidate's in-depth understanding of the character, adding further dimensions beyond the words of the original performance piece.

Candidates should consider the themes of the original and create a scenario which allows their character to respond with a different emotion. Encourage candidates to identify and explore a theme through a different emotional response to the original writing. Help candidates to add complexity to their characterisation and develop their emotional response by side-coaching with questions – sometimes stillness can be as effective as action. Encourage the candidate to use their own ideas rather than suggesting a scenario to give them greater ownership of the performance. Work as an 'outside' eye to help the candidate with structure and staging to ensure everything is clear for the audience.

Example – Grade 7 (Solo) – the character exploring a theme from the published text and conveying a different emotion

The candidate performed the role of Proteus (Act 2 Scene 4) in *The Two Gentlemen of Verona* by William Shakespeare. The play explores themes of love, friendship and infidelity. At the beginning of the play Proteus is in love with Julia. However once he moves away to Milan to join his best friend Valentine, he becomes besotted with Silvia, forgetting instantly about Julia. Rather than the infidelity and obsession evident in the original monologue, the new self-written scene could explore other themes from the play, namely loyalty and friendship and Proteus could explore his inner conflict and potential consequences.

The candidate performed the role of Blanche in *A Streetcar Named Desire* by Tennessee Williams: in the original monologue Blanche shows regret for lost love and remorse for her role in her husband's suicide, exploring death and suffering. Instead, the candidate could explore the theme of madness and show either

her rage and fury, or a scene suggesting emotional disconnection as a result of trauma.

Example – Grade 7 (Pair) – the characters exploring a theme and a different emotion

The candidates performed the roles of Sally and Elizabeth in *The Welkin* by Lucy Kirkwood: the original scene is set in an anteroom of a courthouse ahead of Sally's hanging, and the characters are experiencing fear and anger. Exploring the theme of mother/daughter relationships the characters could explore a different rapport and emotions.

The candidates performed the roles of Dr Stockman and Hostad in *An Enemy of the People* by Henrik Ibsen: the original scene shows the two men in Stockman's home, Hovstad a radical journalist determined to challenge corruption and Stockman more reasoning and hesitant to make waves. Exploring the theme of public opinion a new scene could show Dr Stockman excited at the potential to improve the health of the local community and Hovstad agreeing to write an article in support of it, revealing how the characters relate to one another in this situation and their different emotions.

The examiner will be looking for an understanding of the themes in the original text, and the candidates' ability to sustain their character whilst adding new dimensions, absorbing themselves in new circumstances. Dialogue should be used and some structure will help with character development, but memorisation will not be tested, therefore a full script need not be supplied. Examiners are looking for evidence of: creative and imaginative dramatic choices; free-flowing dialogue rather than a prepared script; clarity of setting; a willingness to discover more depth to the character 'in the moment'.

Grade 8

Grade 8 (Solo and Pair) candidates are asked to perform a modification showing their character(s) from one of their performance pieces in a new context. The task is designed to explore the candidate's understanding of the character, and their ability to sustain characterisation in different circumstances. Consider how context affects the character and choose something that contrasts with the original. This might, for example, include a change of interpretation using one of the following: The genre/style (Brechtian instead of restoration comedy; physicality and movement [eg enhancing the characters' physicality or minimising exploring stillness]).

Using the original speech, create this new environment or set of circumstances and see what it reveals about the character and the text. For example, if the original context is a bedroom, consider placing it into a hospital ward.

Example – Grade 8 (Solo) – the character shown in a new context

The candidate performed the role of Clytemnestra in *Agamemnon* by Aeschylus: in the original scene the character is in front of the altar where she has dumped her husband's body and is addressing the Chorus. A new context could place Clytemnestra at a fairground, enjoying the various rides or side-shows as she talks to a friend about what she has done.

The candidate performed the role of Chris Keller in *All My Sons* by Arthur Miller: in the original monologue Chris is outside his parents' house. A new context could set this in a very confined indoor space, where the characters need to be very quiet, such as a cinema or library.

Example – Grade 8 (Pair) – the characters shown in a new context

The candidates performed the roles of Ben and Gus in *The Dumb Waiter* by Harold Pinter: the original is set in a basement room with two hit-men awaiting instructions for an assignment. A new context could have much younger characters, sitting in a dressing room waiting to go onstage for the first time, giving the characters new objectives.

The candidates performed the roles of Vi and Mary in *The Memory of Water* by Shelagh Stevenson: the original scene is set in a bedroom, with Mary talking to the ghost of her mother Vi, who has recently died. In a different context Vi could be alive and Mary and Vi could be talking via video-conferencing about planning a family celebration.

Candidates should explore the text in fresh ways to the prepared monologue/duologue and be courageous in their choices. Encourage the candidate to use their own ideas rather than suggesting a scenario – this will give them greater ownership of the performance. Work as an 'outside' eye and ear, to help the candidate explore freely while ensuring everything is clear for the audience.

The examiner will be looking for the candidate's ability to sustain their original character while exploring the text in new circumstances to see what new dimensions are revealed. The original text should be used for this task, but the candidates should announce the new context. Examiners are looking for evidence of: depth, maturity and fearlessness of approach; a thoughtful response; working freely with a sense of the unexpected; clarity and understanding of the original text; a naturalness and a sense of being 'in the moment'; how the candidate sustains the character in this new context and the effect on text.

Health and safety

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

VOICE AND BODY

- ▶ Ensure that the body and voice are properly warmed up before the performance
- ▶ Performers should not undertake anything that is beyond their physical or vocal capabilities

COSTUME, MAKE-UP, PROPS

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

FACILITIES

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

FIRE

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

General guidance and policies

SAFEGUARDING AND CHILD PROTECTION

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

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

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

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

DATA PROTECTION

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

CUSTOMER SERVICE

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

EXAM INFRINGEMENTS

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

MALPRACTICE

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

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind 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.

Acting resources

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

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

- ▶ Preparing for your exam
- ▶ Performance technique
- ▶ Choosing performance pieces.

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

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