

ACTING FOR SCREEN SYLLABUS

Digital assessment

Qualification specifications
from January 2024



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ABOUT TRINITY COLLEGE LONDON

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

Trinity College London accepts entries to its exams on the condition that candidates conform to the requirements of the appropriate specifications. Any amendments to the requirements will be published on our website and in updated versions of the syllabus specifications.





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What are the qualifications?

OBJECTIVE OF THE QUALIFICATIONS

The three levels of Acting for Screen are designed to develop key vocational skills required for film and television acting:

- ▶ **Screen 1:** An introduction for beginners to screen acting
- ▶ **Screen 2:** An intermediate level for those who have some understanding of screen acting and who may have previously taken Screen 1
- ▶ **Screen 3:** An advanced level for those with experience of screen acting, either through Trinity's screen exams or within their own learning environments or professional work.

Examination tasks align to professional screen acting practices and competences, focusing on vocal, physical and character-based performances and the important skill of reflecting and evaluating your own work, alongside the technical skills of performing in three frame sizes: **wide shot**, **mid-shot** and **close-up**.

We do not prescribe the content of the performance tasks in the exams: this allows teachers and candidates to choose material in which they have a particular interest or that complement their studies and/or teaching. For further information, visit trinitycollege.com/acting-for-screen

WHAT SKILLS ARE DEVELOPED?

The qualifications' vocational framework prepares candidates for professional performance contexts and further screen acting training, alongside developing transferable screen-based communication skills for use in a range of educational and employment settings.

SKILLS

How Trinity Acting for screen exams support this

Communication

Candidates build their communication skills through performance, working on vocal and physical skills to convey the **thoughts and feelings** of a character to camera. Through the **ident** and **playback**, candidates learn to convey information to camera in a natural and authentic manner.

Creativity

Performance-based tasks support candidates in building their creativity as they realise material for screen performance, making interpretive choices.

Organisation skills

Effective organisation skills play a pivotal role in the examination process, encompassing the capacity to conduct research during the preparatory phase, as well as coordinating the filming aspects.

Critical thinking

Through rehearsing and using **playback** as part of their preparation process, candidates can critically analyse their own work and skills and the characters being performed.

Confidence

The experience of both performance and exam can build candidates' belief in themselves and their own abilities.

Metacognition

The use of **playback** develops candidates' understanding of their own learning and skills.





RECOGNITION AND UCAS POINTS

The Acting for Screen qualifications are on the Regulated Qualifications Framework (RQF): a list of the regulated titles and numbers for these qualifications is below.

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

Acting for Screen title	Regulated title	Qualification number
Screen 1	Level 1 Award in Acting for Screen	610/3273/6
Screen 2	Level 2 Certificate in Acting for Screen	610/3274/8
Screen 3	Level 3 Certificate in Acting for Screen	610/3275/X

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Screen 1	22	38	60
Screen 2	36	94	130
Screen 3	55	185	240

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

In the UK, Trinity's Level 3 Acting for Screen exams are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

UCAS POINTS: SCREEN 3

PASS 24 | MERIT 27 | DISTINCTION 30





Who are they for?

REQUIREMENTS FOR ENTRY

All three levels of Acting for Screen are suitable for candidates aged eight and over and are designed for those with or without prior acting experience. Although there is a natural progression through Trinity's Acting for Screen from Screen 1 to Screen 3, the candidate may enter at any level. There is no requirement to have passed lower levels before entering for an exam.

The candidate should use the assessment criteria to select the level best suited to their skills, experience and maturity. They should be aware of the depth of response required for the Playback review task.

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

COMPARABILITY TO OTHER STANDARDS OF LEARNING AND ENGLISH LANGUAGE EXPECTATIONS

Trinity's Acting for Screen exams are conducted in English and are mapped to existing performance qualifications and the CEFR (Common European Framework of Reference) for languages. They assess how candidates use language as a tool for communicating and performing in particular contexts, rather than assessing their fluency in the language itself. Recommended levels of English for each exam are listed in the table below. 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.

COMPARABLE QUALIFICATION FRAMEWORK LEVELS

Acting for Screen	Regulated Qualifications Framework (RQF)	European Qualification Framework (EQF)	Trinity graded exams	CEFR level
Screen 1	1	2	Grade 1	B1
Screen 2	2	3	Grade 4	B2
Screen 3	3	4	Grade 8	B2-C1

PROGRESSION ROUTES

Trinity's Acting for Screen exams offer progression routes towards:

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





Exam structure

TASK TYPES

The exams are split into three task types, Ident, Performance and Playback review, each of which is designed to develop industry-relevant skills for the screen. This syllabus specification contains information on the requirements at each level.

Ident

Objective: An introduction to the candidate's submission, this task is modelled on contemporary audition and interview practice where the ability to present naturally and authentically to camera is a key skill. It is an opportunity for candidates to develop confidence in presenting to camera and working effectively in **wide shot**.

[Guidance](#)



Performance

These tasks develop core screen acting skills that sit centrally within any screen performance or audition process.

Monologue

Objective: Through responding to scripted material, and the use of vocal and physical performance skills, the candidate creates a character-based performance and develops the technical skills to perform in a **close-up**.

Dialogue

Objective: Through responding to scripted material, and the use of vocal and physical performance skills, the candidate creates a character-based performance in dialogue with one or more **off-screen** performers. The candidate will also develop the technical skills to perform in a **mid-shot**.

Listening (Screen 2 & 3)

Objective: Through responding to scripted material, and the use of physical and, where appropriate, vocal performance skills, the candidate creates a character-based performance focused on listening and reacting to one or more **off-screen** performers. The candidate will also develop the technical skills to perform in a **close-up**.

Guidance





Playback review

Objective: This task requires the candidate to share details of their preparation and rehearsal process. The candidate regularly watches their own screen performances to enable them to evaluate and develop their performance and technical skills – this is the process of **playback**. When working with a teacher **playback** supports the ability to take direction and respond to feedback.

The Playback review task requires the candidate to reflect on that process and present naturally and authentically to camera – a key skill in both screen acting auditions and a range of other contexts, such as university and job interviews. The task is an opportunity for candidates to develop confidence in presenting to camera and working effectively in **mid-shot**.

Guidance





LEARNING OUTCOMES, ASSESSMENT CRITERIA AND ATTAINMENT DESCRIPTORS

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

► Learning outcomes

Describe the learning a candidate is expected to undertake while preparing for the exam and the skills/abilities they should be able to demonstrate because of this learning.

► Assessment criteria

Describe requirements against which the student's performance is assessed, to achieve the learning outcomes.

► Attainment descriptors

Describe the level of skill required to be awarded at Distinction, Merit, Pass and Below Pass.

HOW THE EXAMS ARE MARKED

The candidate is assessed on the extent to which they meet the assessment criteria for each task. They receive a mark for each task and an overall mark for the exam. The exams are marked out of 100. The candidate's results correspond to the different attainment levels as follows:

Mark	Attainment level
85 or more	DISTINCTION
75-84	MERIT
65-74	PASS
64 or below	BELOW PASS

TIMING OF THE EXAMS

The maximum time allowed for each exam task is the time available for the candidate to demonstrate the full range of their skills: the candidate is advised to make full use of this time allowance.

HOW TO ENTER

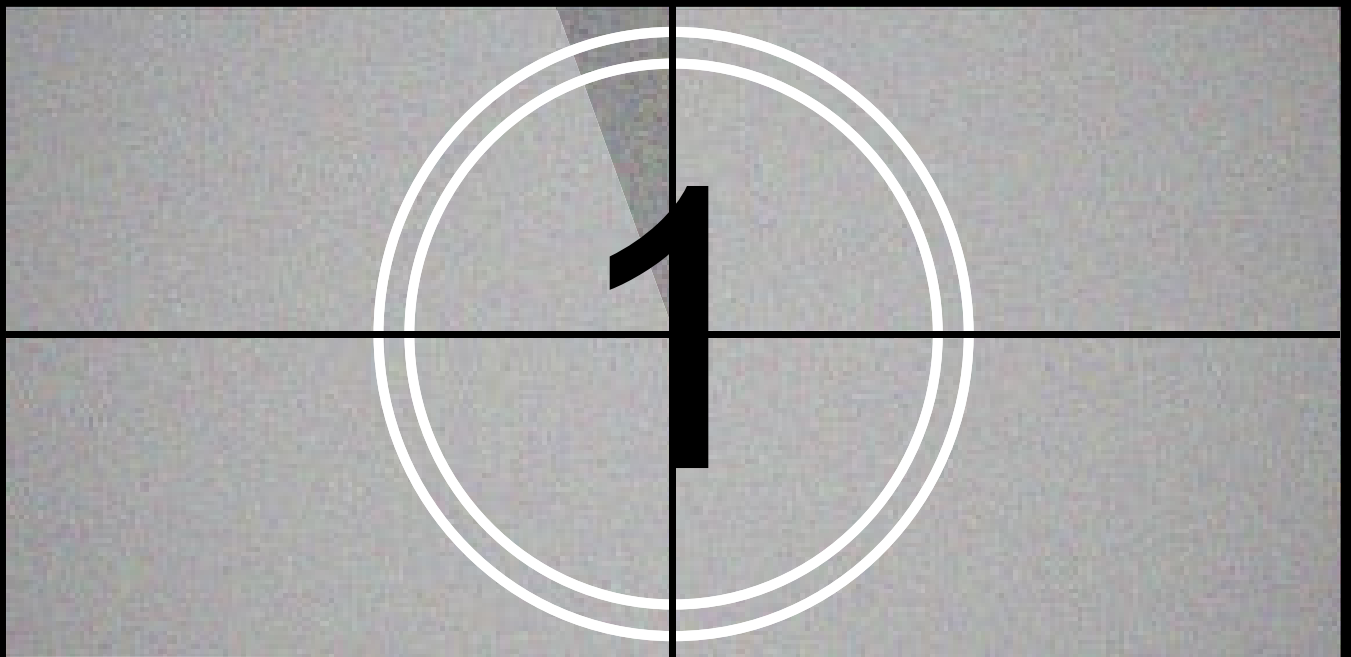
For full details of how to enter for the Acting for Screen exams, visit trinitycollege.com/drama-entry



Screen 1

Screen 1

Screen





SCREEN 1

Exam requirements

Screen 1 is an introduction to screen acting. It enables the candidate to explore their ability in front of the camera, build confidence and work with text and characters within their playing age. The candidate begins to use the process of **playback** to watch and analyse their performances in order to identify progress and improvement, and to achieve a successful and secure foundation in screen acting.

LEARNING OUTCOMES

On successful completion of this exam, the candidate can:

- ▶ Speak **direct to camera** in **wide** and **mid-shot**
- ▶ Communicate information clearly and in a natural style to camera
- ▶ Use the technical skills required to perform in **close-up** and **mid-shot**
- ▶ Interact with characters who are **off-screen**
- ▶ Use vocal and physical skills in response to a text including listening and reacting to characters who are **off-screen**
- ▶ Understand how to explore and apply techniques to realise a character-based performance
- ▶ Review and assess their own work and make informed development choices.

EXAM REQUIREMENTS

Task 1: Ident | Duration: 1 minute – 1 minute 30 seconds

MARKS

The candidate provides the following information:

- ▶ The title of each piece
- ▶ The name of the character they are portraying in each **scene**
- ▶ Who the other characters are in each **scene**
- ▶ A brief summary of what each **scene** is about.

6

FILMING INSTRUCTIONS

Shot type: Filmed in **wide shot** encompassing full body.

Eyeline: The candidate speaks **direct to camera**.

Guidance



**Task 2: Monologue | Duration: 1 minute – 1 minute 30 seconds****MARKS**

The candidate performs ONE monologue in character.

FILMING INSTRUCTIONS

Shot type: Filmed in **close-up**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

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Guidance

**Task 3: Dialogue | Duration: 1 minute 30 seconds – 2 minutes****MARKS**

The candidate performs ONE **scene** in character in a dialogue with one or two other characters who are **off-screen**. The other characters' lines should be **read in**.

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

36

Guidance

**Task 4: Playback review | Duration: 3–5 minutes****MARKS**

The candidate gives a spoken response to the following:

Explain how reviewing multiple takes of your performances during the rehearsal process enables you to develop your performance and technical skills. Provide specific examples.

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate speaks **direct to camera**, sitting or standing.

22

Guidance





SCREEN 1

Assessment criteria and attainment descriptors

You can download Assessment criteria and attainment descriptors [here](#).



Acting for Screen

Attainment descriptors and assessment criteria

SCREEN 1

Ident task

ASSESSMENT
CRITERIA

Distinction | 6

The candidate:

Merit | 5

The candidate:

Pass | 4

The candidate:

Below Pass | 3>

The candidate:

Communication

- ▶ Deliver required information audibly and with clarity.
- ▶ Engage the camera with a sense of ease.

Delivered the information audibly and with clarity throughout. All the required information was provided.

Engaged the camera, openly, naturally and with a sense of ease throughout.

Delivered the information audibly and with clarity most of the time. All the required information was provided.

Engaged the camera, openly, naturally and with a sense of ease most of the time.

Delivered the information audibly and with clarity some of the time. Most of the required information was provided.

Engaged the camera, openly, naturally and with a sense of ease some of the time.

Demonstrated limited or no ability to deliver the information with clarity and/or audibility. Limited information was provided.

Was unable to engage the camera openly and naturally with a sense of ease.

Technical

- ▶ Demonstrate the ability to speak direct to camera in a wide shot.

Fulfilled the technical demands of the shot.

Fulfilled most of the technical demands of the shot.

Fulfilled some of the technical demands of the shot.

Demonstrated limited or no ability to fulfil the technical demands of the shot.



Screen 2

Screen 2

Screen





SCREEN 2

Exam requirements

Screen 2 is an intermediate level for those who have some understanding of screen acting and who may be progressing from Screen 1. It enables the candidate to develop and sustain roles in front of the camera with confidence. This level introduces a listening task which focuses on the challenges of listening and reacting in character. **Playback** is used throughout rehearsal to evaluate progress and make improvements, while expanding understanding of approaches to screen acting.

LEARNING OUTCOMES

On successful completion of this exam, the candidate can:

- ▶ Speak **direct to camera** in wide and **mid-shot**
- ▶ Communicate information clearly and in a natural style to camera
- ▶ Use the technical skills required to perform in close-up and **mid-shot**
- ▶ Interact with characters who are **off-screen**
- ▶ Use and integrate vocal and physical skills in response to a text including listening and reacting to characters who are **off-screen**
- ▶ Understand how to explore and apply techniques to realise a character and add depth to performance
- ▶ Identify the context within a character's narrative
- ▶ Review own work and assess and make informed development choices through an understanding of a range of approaches to screen performance.

EXAM REQUIREMENTS

Task 1: Ident | Duration: 1 minute 15 seconds – 1 minute 45 seconds

MARKS

The candidate provides the following information:

- ▶ The title of each piece
- ▶ The name of the character they are portraying in each **scene**
- ▶ Who the other characters are in each **scene**
- ▶ A brief summary of what each scene is about and how the characters relate to each other.

6

FILMING INSTRUCTIONS

Shot type: Filmed in **wide shot** encompassing full body.

Eyeline: The candidate speaks **direct to camera**.

Guidance



**Task 2: Monologue | Duration: 1 minute 30 seconds – 2 minutes****MARKS**

The candidate performs ONE monologue in character.

FILMING INSTRUCTIONS

Shot type: Filmed in **close-up**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

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Guidance

**Task 3: Dialogue | Duration: 1 minute 30 seconds – 2 minutes 15 seconds****MARKS**

The candidate performs ONE **scene** in character in a dialogue with one or two other characters who are **off-screen**. The other characters' lines should be **read in**.

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

24

Guidance

**Task 4: Listening | Duration: 30 seconds – 1 minute****MARKS**

The candidate performs ONE **scene** in character where they are listening and responding non-verbally (or with a maximum of two lines) to one or two other characters who are **off-screen**. The **scene** must consist of the following:

- ▶ A contrast to the emotion shown in Task 3
- ▶ A change to the character's emotion during the **scene**.

The other characters' lines are **read in**.

FILMING INSTRUCTIONS

Shot type: Filmed in **close-up**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

24

Guidance



**Task 5: Playback review | Duration: 3-5 minutes****MARKS**

The candidate gives a spoken response to the following:

In what ways did reviewing multiple takes of your performances during the rehearsal process enable you to develop and evaluate your performance and technical skills? Provide specific examples including alternative approaches you tried during this process.

22

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate speaks **direct to camera**, sitting or standing.

Guidance





SCREEN 2

Assessment criteria and attainment descriptors

You can download Assessment criteria and attainment descriptors [here](#).



Acting for Screen

Attainment descriptors and assessment criteria

SCREEN 2

Ident task

ASSESSMENT CRITERIA

Communication

- ▶ Deliver required information audibly and with clarity.
- ▶ Engage the camera with ease.
- ▶ Communicate knowledge of meaning of the scenes.

Technical

- ▶ Demonstrate the ability to speak direct to camera in a wide shot.

Distinction | 6

The candidate:

Delivered the information audibly and with clarity throughout. All the required information was provided.

Engaged the camera openly, naturally and with ease throughout.

Communicated the meaning of the scenes, demonstrating a mature understanding of the material.

Merit | 5

The candidate:

Delivered the information audibly and with clarity most of the time. All the required information was provided.

Engaged the camera openly, naturally and with ease most of the time.

Communicated most of the meaning of the scenes, demonstrating a secure understanding of the material.

Pass | 4

The candidate:

Delivered the information audibly and with clarity some of the time. Most of the required information was provided.

Engaged the camera openly, naturally and with ease some of the time.

Communicated some of the meaning of the scenes, demonstrating a good understanding of the material.

Below Pass | 3>

The candidate:

Demonstrated limited or no ability to deliver the information with clarity and/or audibility. Limited information was provided.

Was unable to engage the camera openly and naturally with ease.

Communicated a limited understanding of the meaning of the scenes, demonstrating limited or no understanding of the material.

Fulfilled the technical demands of the shot.

Fulfilled most of the technical demands of the shot.

Fulfilled some of the technical demands of the shot.

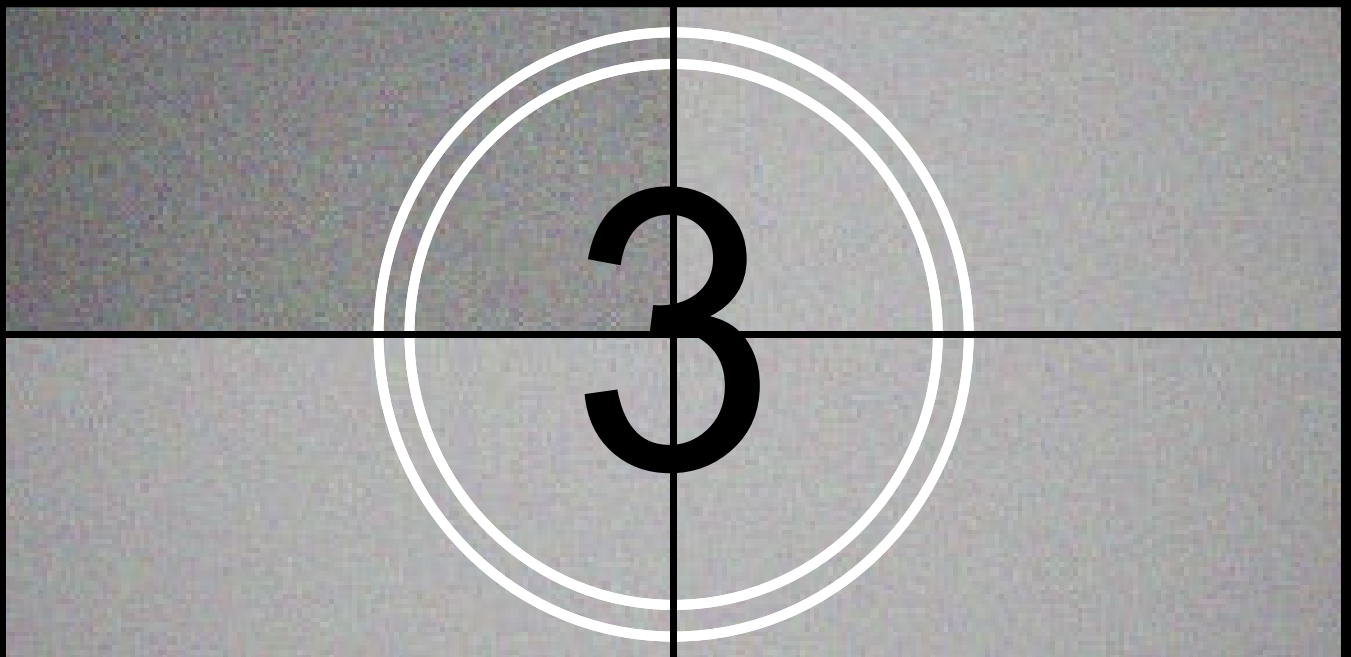
Demonstrated limited or no ability to fulfil the technical demands of the shot.



Screen 3

Screen 3

Screen





SCREEN 3

Exam requirements

Screen 3 is an advanced level for candidates with experience of screen acting or who may be progressing from Screen 2. The candidate will show their ability to inhabit a role on screen, conveying **subtext** through characterisation. Open and insightful evaluation and review of their work through **playback** is established to understand the challenges and successes of their progress.

LEARNING OUTCOMES

On successful completion of this exam, the candidate can:

- ▶ Speak **direct to camera** in wide and **mid-shot**
- ▶ Communicate information clearly and in a natural style to camera
- ▶ Use the technical skills required to perform in **close-up** and **mid-shot**
- ▶ Interact with characters who are **off-screen**
- ▶ Use and integrate vocal and physical skills in response to a text including listening and reacting to characters who are **off-screen**
- ▶ Understand how to explore and apply techniques to realise a character and add depth to performance
- ▶ Identify the context within a character's narrative
- ▶ Review own work and assess and make informed development choices through an understanding of a range of screen acting techniques, styles and methods

EXAM REQUIREMENTS

Task 1: Ident | Duration: 1 minute 30 seconds – 2 minutes

MARKS

The candidate provides the following information:

- ▶ The title of each piece
- ▶ The name of the character they are portraying in each **scene**
- ▶ Who the other characters are in each **scene**
- ▶ A brief summary of what each **scene** is about and how the characters relate to each other
- ▶ Where each **scene** comes in the story.

6

FILMING INSTRUCTIONS

Shot type: Filmed in **wide shot** encompassing full body.

Eyeline: The candidate speaks **direct to camera**.

Guidance





EXAM REQUIREMENTS

Task 2: Monologue | Duration: 2-3 minutes

MARKS

The candidate performs ONE monologue in character.

FILMING INSTRUCTIONS

Shot type: Filmed in **close-up**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

24

[Guidance](#)

Task 3: Dialogue | Duration: 2-3 minutes

MARKS

The candidate performs ONE **scene** in character in a dialogue with one or two other characters who are **off-screen**. The other characters' lines are **read in**.

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

24

[Guidance](#)

Task 4: Listening | Duration: 1 minute – 1 minute 30 seconds

MARKS

The candidate performs ONE **scene** in character where they are listening and responding non-verbally (or with a maximum of two lines) to one or two other characters who are **off-screen**. The **scene** must consist of the following:

- ▶ A contrast to the emotion shown in Task 3
- ▶ A change to the character's emotion during the **scene**

The other characters' lines are **read in**.

FILMING INSTRUCTIONS

Shot type: Filmed in **close-up**.

Eyeline: The candidate's **eyeline** is to the side of the camera.

24

[Guidance](#)

**Task 5: Playback review | Duration: 3-5 minutes****MARKS**

The candidate gives a spoken response to the following:

In what ways did reviewing multiple takes of your performances during the rehearsal process enable you to develop and evaluate your performance and technical skills? Provide specific examples including alternative approaches you tried during this process and the success and challenges you experienced.

22

FILMING INSTRUCTIONS

Shot type: Filmed in **mid-shot**.

Eyeline: The candidate speaks **direct to camera** sitting or standing.

Guidance





SCREEN 3

Assessment criteria and attainment descriptors

You can download Assessment criteria and attainment descriptors [here](#).



Acting for Screen

Attainment descriptors and assessment criteria

SCREEN 3

Ident task

ASSESSMENT CRITERIA

Communication

- ▶ Deliver required information audibly and with clarity.
- ▶ Engage the camera with ease.
- ▶ Communicate knowledge of context and meaning of the scenes.

Technical

- ▶ Demonstrate the ability to speak direct to camera in a wide shot.

Distinction | 6

The candidate:

Delivered the information audibly and with clarity throughout. All the required information was provided.

Engaged the camera openly, naturally and with assurance throughout.

Communicated the meaning and context of the scenes, demonstrating a mature understanding of the material.

Merit | 5

The candidate:

Delivered the information audibly and with clarity most of the time. All the required information was provided.

Engaged the camera openly, naturally and with assurance most of the time.

Communicated most of the meaning and context of the scenes, demonstrating a secure understanding of the material.

Pass | 4

The candidate:

Delivered the information audibly and with clarity some of the time. Most of the required information was provided.

Engaged the camera openly, naturally and with assurance some of the time.

Communicated some of the meaning and context of the scenes, demonstrating a good understanding of the material.

Below Pass | 3

The candidate:

Demonstrated limited or no ability to deliver the information with clarity and/or audibility. Limited information was provided.

Was unable to engage the camera openly and naturally with assurance.

Communicated a limited understanding of the context and meaning of the scenes, demonstrating limited or no understanding of the material.

Fulfilled the technical demands of the shot.

Fulfilled most of the technical demands of the shot.

Fulfilled some of the technical demands of the shot.

Demonstrated limited or no ability to fulfil the technical demands of the shot.





Exam guidance: General

The following pages provide general guidance for the exams, and specific guidance for each task. More guidance and resources can be found at trinitycollege.com/acting-for-screen

DURATION OF TASKS

Information is provided about the maximum and minimum durations of performances and presentations for each task. Candidates do not have to use the maximum time; however, they should ensure that their performances are within these timings to ensure that they are of sufficient length to give them the best opportunity to demonstrate the skills required. Candidates must not exceed the maximum timings.

EQUIPMENT AND STAGING FOR THE EXAM

For the exam, candidates only require a tripod and video camera, which can be a phone or tablet.

Candidates are being assessed on their ability to speak audibly and with clarity within the range of the camera microphone. Additional microphones should not be used.

There is no dress code for Trinity's Acting for Screen exams. Candidates should wear comfortable, plain clothing that allows them to move in the appropriate way for their chosen pieces and does not distract when working with the camera. Scenery and lighting should not be used.

ROLE GENDER

Candidates can perform roles of any gender.

PLAYING AGE GUIDANCE

Candidates should play characters within their own playing age. This refers to the age range that the candidates could realistically portray on screen.

SELECTING AND EDITING MATERIAL

All performance material should be taken from published television and film screenplays, rather than plays written for the stage.

Extracts may be edited, and subsidiary characters removed to create scenes suitable for performance, but the overarching structure, sense and dramatic development must remain clear.





Exam guidance: Ident task

SCREEN 1-3

The Ident task is designed to prepare the candidate for situations, such as interviews and auditions, where they are required to communicate as themselves in a natural, authentic and confident manner to camera.

The task introduces the candidate to speaking directly to the camera, in their own words, and as naturally as possible. They should become accustomed to the idea that the camera is their audience, and that the camera will always see more detail than a theatre audience. They should treat the situation as if they are in a studio talking one-to-one with another person. They speak directly to camera and using the vocal levels needed on camera, which are less projected than when performing for stage.

The candidate should also be aware of the restrictions of the **camera shot** and the impact those restrictions have on their physicality. The candidate should try to be themselves rather than perform a character so that the examiner can get a sense of who they are. It should not appear as if the candidate is reading from a script.

Example:

'I have chosen a scene for my monologue from the children's television series *Katy Morag*. Katy is a young girl who lives in a remote part of Scotland on her father's farm. She loves nature and animals and is talking to the audience about what happened when one of the sheep on the farm got sick. Katy's grandmother is also in the scene.'

Working in wide shot: The **wide shot** should capture the candidate's body in the frame from at least the knees upwards. This means that they can be seen and heard and that they can show their natural physicality.

Framing guidance  >

Expectations for the task

Screen 1: At this level, the expectation is that the candidate will be able to introduce their chosen pieces clearly and audibly and with some sense of ease.

Screen 2: At this level, the candidate has mastered basic skills and can introduce their chosen pieces with greater confidence and a relaxed manner. They will provide additional information about how the characters in the scenes relate to each other.

Screen 3: At this level the candidate will be able to introduce their chosen pieces with assurance and confidence to camera. They will provide additional information about the context of each chosen **scene** and how the **scene** fits into the overall story of their chosen film or TV programme.

Video guidance  >





Exam guidance: Performance tasks

MONOLOGUE

Screen 1-3

The Monologue task is designed to help the candidate develop their technical skills when working on screen, specifically in a **close-up** shot. The candidate develops a chosen character and learns how to perform scenes that have been written for the screen, introducing them to basic screen skills focused on using stillness and internal thought to convey character.

Choice of material: The **scene** should be chosen from an existing film or television programme, not a stage play. The character should be within the candidate's playing-age range and the **scene** should contain some sense of drama. Avoid scenes that need movement as this is shot in **close-up**. Scenes can be adapted to suit the space and the skills of the candidate and the script can be edited if necessary to achieve the appropriate length. The monologue selected should contrast with the dialogue **scene**, either in terms of emotional states or genre (ie comedy and drama) to enable the candidate to show some versatility in their acting range.

Working in close-up: The **close-up** shot should capture the candidate from just above the breastbone to the top of the head. Both the candidate's eyes should be visible throughout the **scene**, but they can move their head and vary their **eyelines** as relevant to the performance.

Framing guidance  >

Expectations for the task

Screen 1: At this level, the candidate will be able to realise a character-based performance and show some understanding of the importance of staying connected to internal thought when working on screen. They will also begin to understand the differences between performing on stage, where projection and using the space are the focus, and how they need to alter their vocal and physical levels when acting on camera without losing energy and control. They will start to understand the different frame sizes and how that may restrict their performance choices.

Screen 2: At this level the candidate has mastered basic performance and technical screen skills, and is beginning to convey authenticity in their portrayal of character and some depth of understanding of their thoughts and motives. They should research their character and will also be expected to understand how to identify more detail and subtlety within a text and how to use stage directions effectively when their movements are restricted by the frame. They should be developing their understanding of what the camera sees and how to convey meaning through the camera. They should start to learn the power of still moments on screen and how such moments can show a character's real thoughts.

Screen 3: At this level the candidate conveys a depth of understanding of the character's inner **thoughts and feelings** and gives an authentic performance. The candidate should have secure camera technique, demonstrating ability to work within the frame and adapting their performance to the shot. The candidate should be working with more challenging and complex material that enables them to show a moment of change or emotion shift within the **scene**. They are developing their emotional range on screen and can present a more fully developed character, which shows some interesting and nuanced performance choices.

Video guidance  >





DIALOGUE TASK

Screen 1-3

The Dialogue task is designed to help the candidate develop their performance and technical skills when working on screen, specifically in a **scene** where they are required to listen and respond to another character who is **off-screen**. The candidate will become familiar with working in a **mid-shot**, while gaining a greater understanding of how to interpret screenplays, working with less dialogue and externalising internal **thoughts and feelings** to convey character. This task introduces skills focused on listening and reacting when working on screen.

Choice of material: The scenes should be chosen from an existing film or television programme, not a stage play. The character should be within the candidate's playing-age range and the **scene** should contain some sense of drama. Avoid scenes with a huge range of movement as this can be difficult to capture in a **mid-shot**. Scenes can be adapted to suit the space and skills of the candidate and the script can be edited if necessary to achieve the appropriate length. The dialogue **scene** selected should contrast either in terms of emotional states or genre (ie comedy and drama) to enable the candidate to show some versatility in their acting skills.

Working in mid-shot: The **mid-shot** should capture the candidate from their waist to above their head. The **off-screen** character should not be louder than the candidate and should provide a focus point for the candidate to one side of the camera. Ideally, both of the candidate's eyes should be visible through the **scene**.

Framing guidance  >

Expectations for the task

Screen 1: At this level the candidate will be able to realise a character-based performance and show some awareness of the effect of working with another character who is **off-screen**. They will begin to understand the need to create the world of the **scene** in their imagination and start to convey this in their performance. They will demonstrate an understanding of working in a **mid-shot**, and the vocal and physical considerations of working in the frame.

Screen 2: At this level the candidate has mastered basic performance and technical skills and uses their own research techniques to explore the **scene** and character in greater depth, conveying an understanding of the context of the **scene** in their own performance. The candidate is beginning to convey some authenticity in their portrayal of character and some depth of understanding of their thoughts and motives. They are able to show how their character is affected by who they are speaking to and their intentions in the **scene**. They will be able to convey a more complex and nuanced character and explore more interesting choices in their performance. They will be able to use physical and vocal skills effectively for working in a **mid-shot**.

Screen 3: At this level the candidate will be able to convey a depth of understanding of the character's inner **thoughts and feelings** and give an authentic performance. They should be working with more challenging and complex material, which enables them to show **subtext**, and a moment of change or emotion shift within the **scene**. They should be developing their emotional range on screen and be able to present a more fully developed character, which shows some interesting and nuanced performance choices. Furthermore, the candidate should be demonstrating secure camera techniques of working within the frame, adapting their performance to the shot with security and effect.

Video guidance  >





LISTENING

Screen 2-3

The Listening task is designed to encourage the candidate to explore and develop their listening and responding skills when acting on screen, and to focus on these rather than speaking lines. The task should increase their awareness of how to work in a **close-up** shot and how to modify their performance accordingly. This task encourages a more in-depth study of character and physicality and exploration of contrasting emotions and moments of change.

Choice of material: The **scene** should be chosen from an existing film or television programme, not a stage play. It can either be the same character from the dialogue **scene** at a different point in the story demonstrating a different emotional state or intention, or a different character from a contrasting film or TV programme. The character should be within the candidate's playing age range and the **scene** should contain some sense of drama. Avoid scenes that need movement as this task is shot in **close-up** and requires a level of stillness. The **scene** should have little or no dialogue for the candidate but use **off-screen** dialogue from other characters that allow for a change in emotion and response as the **scene** progresses.

Working in close-up: The **close-up** shot should capture the candidate from just above the breastbone to the top of the head. Both of the candidate's eyes should be visible throughout the **scene**, but they can move their head and vary their **eyelines** as relevant to the performance.

Framing guidance  >

Expectations for the task

Screen 2: At this level the candidate will be able to realise a character-based performance in contrast to their monologue and dialogue **scene**. They will demonstrate their ability to react to a character who is **off-screen** and who has the majority, or all, of the dialogue. The candidate shows how their character is affected by the narrative and can convey an emotional state and moment of change using little or no dialogue. Instead, they rely on their listening and thinking skills and consideration of the context and location of the **scene**. They should research their character and will also be expected to understand how to identify more detail and subtlety within a **scene**. They should start to understand how the camera can pick up detail and how to use their **eyeline** to emphasise emotions. They should start to learn the power of still moments on screen and how such moments can show a character's internal thoughts.

Screen 3: At this level the candidate will be able to realise a character-based performance in contrast to their monologue and dialogue **scene**. They react effectively to a character who is **off-screen** and who has most, or all, of the dialogue. They should explore the context of the **scene** and where this is situated in the overall narrative. The candidate should be able to show their character's inner **thoughts and feelings** and to convey them with authenticity. They should have secure camera technique, working within the frame and adapting their performance with security and effect. They should be working with more challenging and complex material, which enables them to show **subtext**, and a moment of change or emotion shift within the **scene**. They should be developing their emotional range on screen and be able to present a more fully developed character, even without dialogue, which shows some interesting and nuanced performance choices.

Video guidance  >





Exam guidance:

Playback review task

This task is designed to allow the candidate to reflect on their own learning and explain how watching their performances affected their choices and understanding of the development of their acting for screen skills. It encourages them to consider multiple takes of their work, evaluate them, choose the scenes that they feel worked best and consider what made each take different. Through the Ident and Performance tasks the candidate should become more relaxed when talking or performing to camera.

In the Playback review task the candidate speaks in their own voice. They can sit or stand, and their response should be spoken directly to camera throughout. They should use the **mid-shot** to encourage a natural physicality and vocal expression.

Working in mid-shot: The **mid-shot** should capture the candidate from their waist to above their head. The candidate should look at the camera while speaking.

Framing guidance 



Expectations for the task

Screen 1: At this level, the candidate is expected to be able to reflect clearly on their progress and how they used the process of **playback** throughout rehearsals to improve their work and technical skills. They should be able to explain how they chose, explored and developed their scenes and they should be able to identify the takes they considered successful and explain why.

Screen 2: At this level, the candidate should be able to reflect with confidence, clarity and some fluency on what they learned when watching their performances back through the rehearsal process, and how they used these observations to develop their work. They should include examples of the approaches they used to find alternative ways of performing the **scene**.

Screen 3: At this level, the candidate will be expected to evaluate their performances with some maturity and authority, articulating clearly how they used the process of **playback** throughout rehearsals to improve their work and technical skills. They should provide examples of the challenges they faced and how they overcame these. They should be able to explain how they used different acting and screen methodologies and styles to find alternative ways of performing the **scene**.

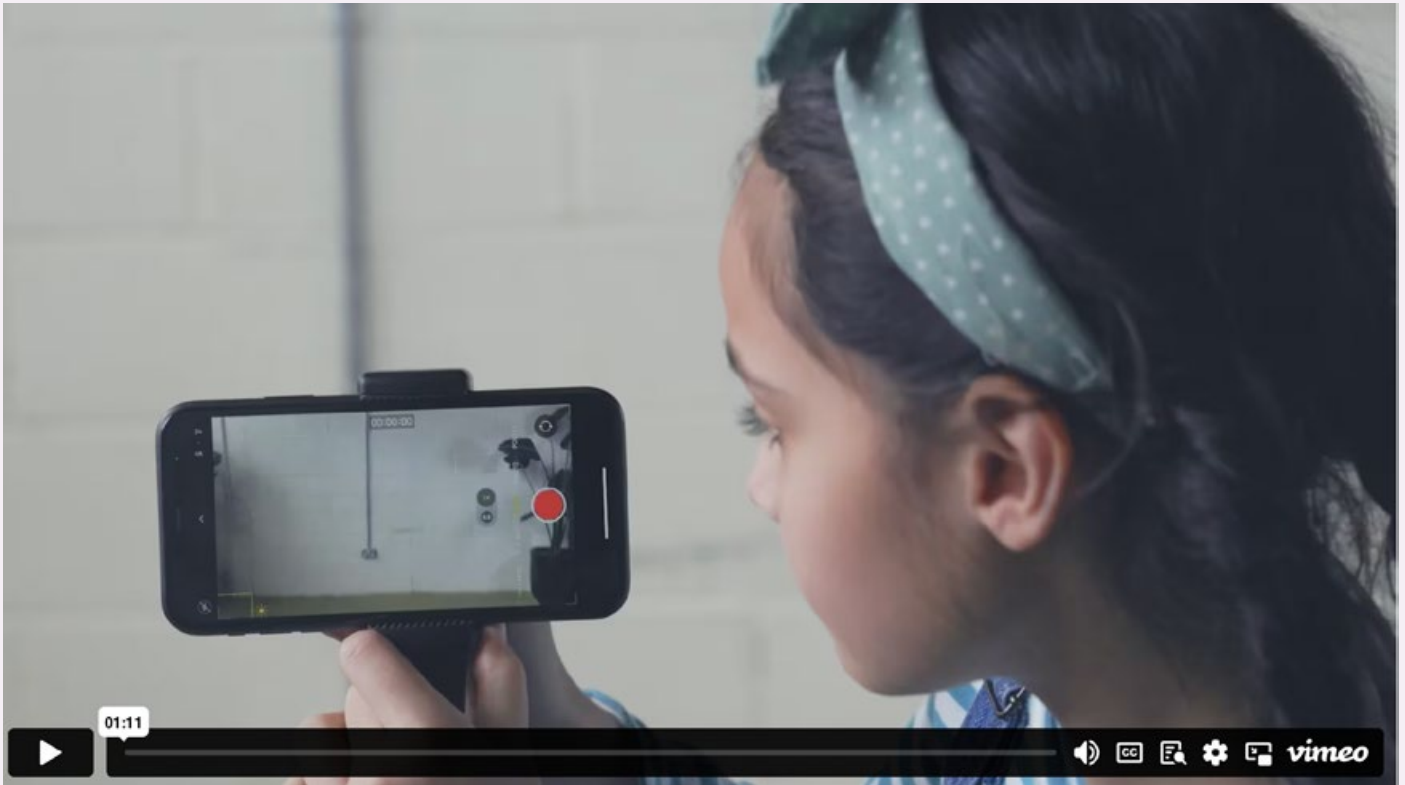
Video guidance 





Video guidance

Video guidance can be found [here](#).





Framing guidance: Wide shot

IDENT TASK



Camera set-up

View through the camera:
Example 1

- Full body shot
- Actor talks directly to camera

View through the camera:
Example 2

- From the knees up
- Actor talks directly to camera





Framing guidance: Close-up

MONOLOGUE TASK | LISTENING TASK



Camera set-up

View through the camera

- ▶ The shot should begin just above the breastbone and go to the top of the head.
- ▶ Both the candidate's eyes should be visible throughout the **scene**, candidates can vary their **eyeline** and move their head as required by their performance and the **scene**.
- ▶ The candidate's **eyeline** should be to the side of the camera.





Framing guidance: Mid-shot

DIALOGUE TASK

PLAYBACK REVIEW TASK



View through the camera

- ▶ The dialogue task is filmed in a **mid-shot** with the candidate talking to one or more performers who are **off-screen**
- ▶ The candidate's **eyeline** should be to the side of the camera but we should still be able to see both eyes

View through the camera

- ▶ The **playback** review task is filmed in a **mid-shot** and the candidate talks directly to the camera
- ▶ The candidate can sit or stand and should speak in their natural voice using the **mid-shot** to show their natural physicality and vocal expression



Health and safety

While candidates are not required to use props, costume, sets, technical lighting and sound equipment in Acting for Screen exams, they should have an awareness of basic health and safety. This includes, but is not limited to, the following:

VOICE AND BODY

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

COSTUME, MAKE-UP AND 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 spray.
- ▶ 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 allergies or 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

- ▶ Rehearsal spaces, studios and other spaces should be kept clear, dry and free from splinters and nails, and all performers should be made familiar with the layout of any set and/or furniture.
- ▶ All passageways should be clear and clean, with all cables marked or covered and taped. All backstage areas and passageways should be lit adequately.
- ▶ All possible steps should be taken to keep temperatures reasonably cool in hot weather and reasonably warm in cold weather, and to ensure draughts are kept to a minimum. Rest and rehearsal areas should be at an acceptable ambient temperature.
- ▶ Routes from backstage to the 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. More information can be found at trinitycollege.com/policies

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

RELEASE OF EXAM RESULTS

Full details of the timeframe for release of exam results can be found at trinitycollege.com/drama-results. Any 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.





Glossary of terms

Camera shot: A way to describe how much space the audience sees in a frame. Different camera shots are used to tell a story, emphasise emotions, ideas or movements in a scene.

Close-up: Close-up shots are used to show the performers' emotions and reactions. Close-ups begin just above the breastbone to the top of the candidate's head, filling the frame with the performer.

Demands of the scene: The ability to use the rhythm of the language, tone, pace, narrative, style, physical skills and vocal skills in a scene to convey a convincing character.

Direct to camera: The performer looks directly into the lens of the camera.

Eyeline: The direction of the performer's gaze, which helps the audience to understand what or who the character is looking at. Performers will use different eyelines depending on the task and camera shot.

Ident: A presentation of basic information delivered using the candidate's natural voice and accent, delivered directly to the camera. This is used in auditions and castings to show how comfortable performers are in front of the camera. It should be practised to ensure that candidates develop the confidence to talk to the camera in a calm and natural manner.

Read in: The other characters' lines in a scene are delivered by another performer behind the camera. This is not expected to be a fully rehearsed performance and the lines can be read from the script.

Mid-shot: The most common camera shot. A mid-shot should be framed from the waist upwards, with the surroundings visible.

Off-screen: Performers in the scene who are not in the camera shot.

Playback: The process of reviewing footage of performances throughout the learning and rehearsal process, reflecting on what went well and what did not, identifying new approaches to improve skills. For playback to be effective it should be embedded throughout the learning and rehearsal process to identify improvements over the rehearsal/teaching period.

Scene: A scene is a section of text where a character or characters engage in action or dialogue: it has a specific purpose in the overarching narrative. A scene should have a beginning, middle and an end.

Frame size: Describes the placement of performers in the shot, based on the frame used. Performers will need to place themselves appropriately and consider their physical and vocal approaches relevant to the space available in the frame and their distance from the camera.





Subtext: The underlying meaning, emotions or message in a narrative that are not explicit in the text or script. Performers who have inhabited their character should be able to convey subtext through their performance.

Thoughts and feelings: The ideas or opinions of the character and their emotional state or reactions. The performer is required to externalise the interior life of the character through their performance.

Vocal modulation: The variation in the strength, tone or pitch of voice used as required in the scene to tell the story or convey the emotional state of the character.

Wide shot: This shot can also be referred to as a full-length shot or a long shot. It lets the performer fill the frame, with their whole body and surrounding environment visible.

