

TRINITY GUILDHALL

Drama and Speech Diplomas from 2006

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Foreword

This launch of the fully integrated Trinity Guildhall syllabus for Drama and Speech diplomas brings together two illustrious traditions of assessment in this branch of the performing arts. From 1 January 2006 not only the syllabus but the panel of highly qualified examiners and the procedures they apply come together to offer a uniquely wide and rich range of options for teachers, students and performers. Give us your feedback—we want to hear from you!

We are delighted, with the agreement of the Qualifications and Curriculum Authority in the UK, to be able to offer candidates at Licentiate level the choice of registering for either an LTCL or an LGSMD certificate when they enter for a Trinity Guildhall assessment.

Dr Roger Bowers CMG OBE
Chief Executive

Welcome to Trinity Guildhall's syllabus for Diplomas in Speech and Drama, Theatre Arts, Musical Theatre and Communication Skills. This booklet contains the most extensive choice of Diplomas in Teaching, Performing and Directing ever offered by Trinity Guildhall, and each Diploma has been newly designed or restructured to reflect the best and most progressive approaches to the arts and to education.

Teachers and students alike will find the exploration of this syllabus a stimulating, challenging and educative activity in itself and we hope it will become an inspirational framework for learning and teaching. The standards and expectations are high but the rewards in terms of satisfaction and professional recognition are also considerable.

The new syllabus contains extensive guidance for candidates but this is greatly reinforced by our new handbooks published by Dramatic Lines and by the regularly updated Trinity Guildhall website: www.trinitycollege.co.uk. No teacher or student need feel alone or isolated in their preparation now that these modes of support are available.

The range of Diplomas offered now extends to the teaching of Theatre Arts, which include dance, drama and music, as well as into Directing and the teaching and performing of Musical Theatre. However, the more familiar territories of Speech and Drama and Communication Skills have not been neglected and the changes in approach, assessment and content enable students and teachers to prepare for relevant, meaningful and imaginative activities that will provide the basis for a life-long love of their subject.

We wish you well in your endeavours.

John Gardyne MA BA(Hons) Diploma Theatre Studies
Chief Examiner in Drama and Speech

Overview

The primary aim of each qualification

Trinity Guildhall's drama and speech examinations at Associate, Licentiate and Fellowship diploma levels provide a scheme of assessment in a range of performing arts disciplines at comparable standards to higher education studies. These qualifications are accredited in England, Wales and Northern Ireland by QCA, ACCAC and CEA respectively and have formal recognition in a number of other countries. For the benefit of candidates in the UK, along with those who may be seeking to pursue their education there, the Trinity Guildhall website at www.trinitycollege.co.uk contains, for all examinations, reference to the formal name and reference number of qualifications approved within the National Qualifications Framework by the Qualifications and Curriculum Authority.

Performing

ATCL Performing (Speech and Drama)

This qualification encourages candidates to prepare and perform a programme at a level that reveals professional potential. They will have the opportunity to achieve performance standards which are broadly comparable to those of other qualifications available at Level 4 in the National Qualifications Framework in the UK or the first year of degree level study.

ATCL Performing (Musical Theatre)

This qualification encourages candidates to be multi-skilled, thinking performers in Musical Theatre showing professional potential; their standard of performance will be broadly comparable to those of other qualifications available at Level 4 in the National Qualifications Framework in the UK or the first year of degree level study.

LTCL/LGSMD Performing (Speech and Drama)

This qualification encourages candidates to bring aspects of professional competence to their performance. Performance standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree. Candidates are encouraged to be thoughtful, reflective performers able to respond to direction, to interpret and to innovate.

LTCL/LGSMD Performing (Musical Theatre)

This qualification encourages candidates to bring aspects of professional competence to their performance. Performance standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree. Candidates are encouraged to be thoughtful, reflective performers able to respond to direction, to interpret and to innovate.

FTCL Performing (Speech and Drama or Musical Theatre)

This qualification gives opportunities to candidates to show evidence of mastery and consolidate their experience as a performer. Candidates are encouraged to be reflective practitioners able to undertake a wide range of responsible roles in a variety of professional situations in Theatre and would show broadly comparable outcomes to those of other qualifications available in the National Qualifications Framework in the UK at Level 7 or to work at Masters degree level.

Teaching, Applied Drama, Education and Directing

ATCL Teaching (Speech and Drama)

This qualification is evidence that the candidate can plan and deliver a taught programme for a specific learner or group of learners in a given setting and reflect upon its effectiveness. Its standards are broadly comparable to those of other qualifications available at Level 4 in the National Qualifications Framework in the UK or to the first year of degree level study. The qualification is of particular value to those working with individuals and small groups in studios, young peoples' theatre and colleges.

ATCL Teaching (Theatre Arts)

This qualification is evidence that the candidate can plan and deliver a taught programme for a specific learner or group of learners in a given setting and reflect upon its effectiveness. Its standards are broadly comparable to those of other qualifications available at Level 4 in the National Qualifications Framework in the UK or to the first year of degree level study. The qualification provides those with performance skills in dance, drama and music with evidence that they can utilise those skills in a teaching situation, involving young peoples' theatre, performance arts schools, community theatre and colleges. It provides ideal preparation for LTCL/LGSMD diplomas including teaching (Musical Theatre).

LTCL/LGSMD Teaching (Speech and Drama)

This qualification is evidence that the candidate can plan and deliver taught programmes appropriate for a range of learners, learner groups and settings, and can evaluate their effectiveness. Its standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree. It is suitable for those who will take responsibility for planning and teaching Speech and Drama in schools, colleges, private studios and theatre education departments.

LTCL/LGSMD Teaching (Musical Theatre)

This qualification is evidence that the candidate can plan and deliver taught programmes appropriate for a range of learners, learner groups and settings and can evaluate their effectiveness. The emphasis will be on creativity, imagination, integration and safety. Its standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree.

LTCL/LGSMD Teaching (Communication Skills)

This qualification is evidence that the candidate can plan and deliver taught programmes in oral communication appropriate for a range of learners, learner groups and settings and can evaluate their effectiveness. Its standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree. It is suitable for teachers and tutors in schools, colleges and private studios and particularly for those engaged in adult education and consultancy work in industry and professions.

LTCL/LGSMD Applied Drama

This qualification is evidence that the candidate can plan and deliver programmes of work that use drama as a learning medium. It is a specialist qualification for trainers, arts practitioners and facilitators. Its standards are broadly comparable to those of other qualifications available at Level 6 in the National Qualifications Framework in the UK or the final year of an undergraduate degree. *This is not a teaching qualification.*

FTCL Education Studies (Speech and Drama or Musical Theatre)

This qualification is evidence that the candidate can, on the basis of familiarity with a range of educational contexts, reflect critically on their own practice and that of others, relate it to theory, and bring this experience to bear on the planning and implementation of programmes of teaching and learning. Its standard are broadly comparable outcomes to those of other qualifications available in the National Qualifications Framework in the UK at Level 7 or to work at Masters degree level.

FTCL Directing (Speech and Drama or Musical Theatre)

This qualification is evidence that the candidate can, on the basis of familiarity with a range of performance contexts, reflect critically on related theory and practice and their own directing and the work of other directors, bringing this experience to bear on the planning, preparation and performance of Speech and Drama or Musical Theatre programmes. Its standard are broadly comparable outcomes to those of other qualifications available in the National Qualifications Framework in the UK at Level 7 or to work at Masters degree level.

Candidates undertaking Licentiate-level diplomas may choose to register for either the LTCL or LGSMD. The requirements for both diplomas are identical.

Trinity Guildhall Associate-level performance diplomas (ATCL) are comparable with Performance Certificates previously offered by the Guildhall School of Music & Drama.

Trinity Guildhall Licentiate-level performance diplomas (LTCL) are comparable with Performance Diplomas previously offered by the Guildhall School of Music & Drama.

Age requirements, prerequisites and Approved Prior Learning (APL)

Specialisation	Associate (ATCL)	Licentiate (LTCL/LGSMD)	Fellowship (FTCL)
Performing (Speech and Drama)	There are no formal prerequisites for the Associate diploma but candidates are advised to gain a pass at Grade 8 in Speech and Drama or equivalent.	ATCL in Performing (Speech and Drama), Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or a comparable qualification, or Approved Prior Learning.	LTCL/LGSMD in Performing (Speech and Drama or Musical Theatre), Guildhall Performance Diploma (Solo Acting) or a graduate qualification in Drama, Theatre or Performing Arts, or Approved Prior Learning. Significant performing or directing experience must be demonstrated.
Performing (Musical Theatre)	There are no formal entrance requirements for this qualification but candidates are advised to have studied for an Advanced level qualification in an aspect of Performance (e.g. Grade 8 Musical Theatre) or to have performing experience in the field of musical theatre.	ATCL in Performing (Musical Theatre), Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or a comparable qualification, or Approved Prior Learning.	LTCL/LGSMD in Performing (Speech and Drama or Musical Theatre), Guildhall Performance Diploma (Solo Acting) or a graduate qualification in Drama, Theatre or Performing Arts, or Approved Prior Learning. Significant performing or directing experience must be demonstrated.
Directing (Speech and Drama or Musical Theatre)	–	–	LTCL/LGSMD in Performing or Teaching (Speech and Drama or Musical Theatre), Guildhall Performance Diploma (Solo Acting) or equivalent, or Approved Prior Learning. Significant directing experience must be demonstrated.
Teaching (Theatre Arts)	The minimum age for this qualification is 18 years on date of registration. A standard equivalent to at least Grade 8 in Speech and Drama, Musical Theatre, Dance or Music.	–	–
Teaching (Speech and Drama)	The minimum age for this qualification is 18 years on date of registration. A standard equivalent to at least Grade 8 in Speech and Drama or Acting.	The minimum age for this qualification is 21 years on the date of registration. ATCL in Performing or Teaching (Speech and Drama), Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or equivalent vocational qualifications or Approved Prior Learning.	–
Teaching (Musical Theatre)	–	The minimum age for this qualification is 21 years on the date of registration. ATCL in Teaching (Theatre Arts) or Musical Theatre (Performing), Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or equivalent qualifications, or Approved Prior Learning.	–

Specialisation	Associate (ATCL)	Licentiate (LTCL/LGSMD)	Fellowship (FTCL)
Teaching (Communication Skills)	–	The minimum age for this qualification is 21 years on the date of registration. ATCL in Performing or Teaching (Speech and Drama), Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or similar qualification, or Approved Prior Learning.	–
Applied Drama	–	The minimum age for this qualification is 21 years on the date of registration. ATCL, Guildhall Performance Certificate (Verse Speaking, Speaking Skills or Solo Acting) or similar vocational qualification in Drama or Theatre or professional qualification in youth or community work, or Approved Prior Learning.	–
Education studies (Speech and Drama or Musical Theatre)	–	–	Candidates must be at a standard comparable to at least LTCL/LGSMD Teaching (Speech and Drama or Musical Theatre), Guildhall Performance Diploma (Solo Acting) when registering for this qualification. It is a requirement that candidates have taught for at least 2 years full-time or 4 years part-time.

Where there is reference to a Grade or other examination pass as a prerequisite, this refers to that award by Trinity Guildhall or its equivalent from any award-giving body accredited by the Qualifications and Curriculum Authority (QCA), its counterparts in Northern Ireland and Wales or a similar accrediting authority in other countries. In case of doubt about the status of qualifications being submitted as prerequisites, the decision of Trinity Guildhall's Chief Examiner in Drama and Speech shall be final.

Where Approved Prior Learning (APL) is indicated as an alternative prerequisite to formal qualifications in the syllabus, candidates may provide detailed evidence of course transcripts which they have attended and/or relevant experience and/or a body of work which has been completed. In reaching decisions on prerequisites, the Chief Examiner may refer as necessary to a member of Trinity Guildhall's Review Board for Drama and Speech subjects for independent advice. The decision of the Chief Examiner in Drama and Speech shall be final.

Age requirements—which are applied strictly—are set on the basis that candidates are required to have developed skills in evaluation and research as well as experience in the sector.

Proof that all requirements or prerequisites have been met, or have been deemed by Trinity Guildhall to be met, will be needed before a candidate is permitted to register for a qualification.

Any programme, dissertation or body of work presented at FTCL must have the prior approval of the Chief Examiner in Drama and Speech in terms of length/quantity, structure and topic, before the candidate's registration is accepted. An abstract of no more than 800 words should be submitted initially to the Chief Examiner.

Regulations

Examination centres

Diploma examinations are conducted at designated local public centres and at pre-registered school centres. In the UK only, if there is no convenient public centre, Trinity Guildhall may be able to arrange an Examiner Visit provided there are enough candidates to achieve the minimum fee level. This may also include Grade examinations in Drama and Speech. Those wishing to arrange an Examiner Visit should contact Trinity Guildhall directly. In some cases, representatives can arrange an Examiner Visit in conjunction with the centre's examination session. Please discuss your requirements with your local Trinity Guildhall representative well before the examination centre's closing date for entries.

Examination dates

Practical examinations are conducted throughout the year on dates agreed between Trinity Guildhall and its centres. Public centres publish examination dates in advance. While Trinity Guildhall will normally adhere to these published dates, circumstances may require an alteration and Trinity Guildhall reserves the right to change published examination dates as necessary.

Written examinations take place twice a year on dates set by Trinity Guildhall. The dates of written examinations at public centres are published in advance.

Examination entries

Applications for examination will be accepted by Trinity Guildhall on the condition that candidates will be examined according to the requirements of the current syllabus, subject to any special condition which may from time to time be advertised.

Candidates may not enter for diplomas at different levels in the same session.

All entries for examinations must be made on an official Trinity Guildhall entry form. Each entry form must be accompanied by the correct entry fee as listed on the fee sheet enclosed with each entry form. All UK examiner visit entries should be sent directly to Trinity Guildhall's Head Office. For UK public centres and the rest of the world send entries to the appropriate Centre representative.

The name of the candidate as shown on the entry form will be that printed on the certificate. Any errors on the appointment slip or report form must be reported to Trinity Guildhall immediately.

The entry form and fees for entries at public centres must reach Head Office or the Centre representative before the closing date, as announced by the centre. An additional fee will be charged if Trinity Guildhall agrees to accept a late entry.

The person making the application (whether teacher, parent, guardian or adult student) must sign and date the entry form, which constitutes an agreement to abide by Trinity Guildhall's regulations. Correspondence can be conducted only with this person.

A candidate who has entered for an examination at one centre is not entitled to transfer the entry to another centre, nor to defer the entry to a later session. A candidate who wishes to postpone the examination or to take it at a different centre must make a new entry and pay the appropriate fee. No refund of the original fee can be made.

An entry which has been made in the name of one candidate may not be transferred to another candidate.

Closing dates and late entries

Trinity Guildhall and its representatives publish closing dates at the beginning of each year.

Those completing entry forms are strongly encouraged to submit them in time to meet the closing dates. Entries received by representatives on or before the closing date are accepted at the published fees. Anyone wishing to make a late entry must contact the local representative first before completing the entry form—do not contact Trinity Guildhall's Head Office. Late entries can be accepted only at the discretion of the representative (not Trinity Guildhall's Head Office) and are subject to the following surcharges:

Day after closing date to 3 weeks before the examination date	+ 50% of published fee
2 weeks 6 days to 2 weeks before the examination date	+ 100% of published fee

No entries can be accepted less than 2 weeks before the examination date.

Trinity Guildhall makes no guarantee that acceptance of a late entry will result in the examination taking place. If a late entry has been accepted but the examination cannot take place, at the discretion of Trinity Guildhall the fee will be refunded but the surcharge will be retained to cover costs of administration of the late entry.

Completing the entry form

Please read carefully any instruction accompanying the entry form, particularly in relation to required documentary evidence or prerequisites. Complete the entry form in BLOCK CAPITALS, and sign it.

Candidates must use a separate entry form for each examination. Each form must be signed by the person making the entry (whether teacher, parent, guardian or adult candidate) and the fees on each form must be written in the space provided.

Do not fax entries under any circumstances.

Fees

Examination fees are printed on a separate fee sheet enclosed within entry forms. If the fee sheet is missing, another copy can be obtained from your local Trinity Guildhall representative or from Trinity Guildhall's Head Office. Examination fees will not be refunded.

Examination appointments

Trinity Guildhall will send each candidate an appointment slip for practical and written examinations which must be brought to the examination and shown either to the examiner for a practical examination or to the invigilator for a written examination. The appointment slip will give the date, time and place of the examination together with the name of the candidate and the examination for which (s)he is entered.

Any errors on the appointment slip must be notified to the representative immediately. Candidates who have been mistakenly entered for the wrong examination cannot change this on the day of the examination.

Candidates must attend on the date and time shown on the appointment slip. Wherever possible, Trinity Guildhall and its representatives will try to meet requests for specific dates and times if these requests are clearly shown on the entry form. No guarantee is given by Trinity Guildhall that such requests will be satisfied. No alteration to the date and time arranged can be made once appointment slips have been issued.

Candidates are required to be ready fifteen minutes before their time of appointment. Trinity Guildhall can make no allowance for lateness, whatever the reason. Candidates who arrive late may be required to return at another time or date, in order not to prejudice the hearing of other candidates who are punctual. In such an event, Trinity Guildhall reserves the right to charge an additional fee.

For training, moderation and standardisation of marking standards, it may sometimes be necessary for Trinity Guildhall to send more than one examiner to an examination session. Occasionally sample examinations are videoed, however this is only ever done with the candidate's prior agreement. Any recordings are used solely for training and moderation exercises and will not be released for any form of public broadcast or display.

Candidates with special needs

Trinity Guildhall welcomes entries from candidates who have special needs. Trinity Guildhall must be notified of the nature of any condition through the representative by letter before entry is made so that there is adequate time for the provision of any special tests. The condition and request for special tests, if appropriate, should be clearly notified in the appropriate section of the entry form. Candidates who require wheelchair access to centres should notify the representative. All provision for candidates with special needs is tailor-made to the particular needs of each candidate. To be most beneficial to candidates, as full an explanation as possible of the nature of the condition is appreciated.

It is particularly important that candidates' entries and full details of the condition are received on or before the closing date for the examination. The time between the closing date and the examination is used to prepare the appropriate materials.

Reasonable adjustments and special consideration

By regularly reviewing the way in which we provide our examinations services, for example through audits covering instances of disability, illness, accident or bereavement, Trinity Guildhall aims to identify the barriers or impediments to access.

Absence through sickness

If the candidate is sick and cannot take the examination, (s)he may apply to the local representative for a re-entry permit, enclosing a medical certificate and the appointment slip. Applications for re-entry permits must be made within thirty days of the examination date. The local representative will forward the medical certificate and appointment slip to Trinity Guildhall who will issue a re-entry permit for an examination at the same level in the same subject. This can be used for an examination within twelve months of the original examination date on payment of half the current entry fee. If a re-entry permit is used towards entry for a higher-level examination, the difference in fee is also payable, i.e. the full fee of the higher-level examination less half the fee of the lower-level examination.

It is not normally possible to apply for a half-fee re-entry permit for non-medical reasons, though Trinity Guildhall will be sympathetic to bona fide cases in which appropriate evidence is provided.

Examiners are not permitted to accept either notice of withdrawal or medical certificates.

When sickness prevents a duologue partner or group member from performing, the examination can continue with a substitute to 'read in' for the missing person. The substitute person will not be assessed.

All examinations are assessed on the basis of the performance given on the day of the examination without regard to any external circumstances.

Results, marks and certificates

Candidates for both practical and written examinations receive a report/mark sheet.

Associate and Licentiate examinations are marked out of 100. The pass mark is 50. Distinction is awarded for 75 and over.

In Fellowship examinations, candidates are either Approved or Not Approved. No marks are allocated, in line with normal practice for awards at postgraduate level. Successful candidates will receive a certificate showing the subject and level they have passed.

Trinity Guildhall does not accept responsibility for the non-arrival of any examination report form, mark sheet or certificate after it has been posted. A duplicate of a certificate which has been destroyed or lost in the post can usually be provided for examinations passed within the last fifteen years. A fee is payable for each replacement certificate and applications for replacement certificates should quote the centre name, date of examination, candidate's name and number, and include the fee.

When a candidate infringes examination regulations, the report form will be returned by the examiner to Trinity Guildhall at the end of the examination, rather than being issued to the representative, so that a decision can be taken about the validity of the

Regulations

examination. Trinity Guildhall reserves the right to award no marks for invalid items. The outcome of referred examination reports will be conveyed to the representative as soon as possible after the matter has been considered.

All diploma reports are returned to Head Office to be checked and counter-signed by the Chief Examiner, after which they will be sent to the representative who will issue the reports to the candidate. Examiners and representatives are not allowed to give details of reports in any other way or to any other person. Representatives are not permitted to give examination results over the telephone.

Duplicates of lost report forms cannot be provided, though a summary of the marks obtained can be provided upon payment of a search fee. Such enquiries should be accompanied by the candidate's reference number, the date and centre at which the examination was taken, the level and subject of examination, and the fee.

Completion times for diplomas

Candidates must complete **all** units of the ATCL and LTCL/LGSMD examinations within three years of passing the first unit.

Candidates for FTCL should submit their work within five years of initial registration.

Malpractice

When submitting written materials for diploma examinations, candidates must include a signed declaration stating that it is their own original work. All primary and secondary sources must be acknowledged in line with standard academic practice. The Chief Examiner will review any written materials that appear to contain evidence of plagiarism and marks awarded may be modified or—in some cases—the unit declared null and void. In extreme cases the candidate may be disqualified from further entry for the diploma.

Academic dress

Holders of Associate diplomas are entitled to wear an academic gown. Holders of Trinity and Guildhall Licentiate diplomas and the FTCL are entitled to wear a gown and hood. Candidates wishing to obtain academic dress must first contact Trinity Guildhall's Head Office for appropriate authorisation. Candidates should then contact the robemakers, Ede & Ravenscroft Ltd, Unit A, Denny Industrial Estate, Waterbeach, Cambridge CB5 9PB, UK (e-mail: student@edeandravenscroft.co.uk), who will supply details of the design and of the cost of hire or purchase.

Appeals Procedure

Entry for Trinity Guildhall examinations is deemed to constitute acceptance of the judgement of the examiner(s). Candidates who wish to question the outcome of examinations should use the following procedure. In any other dispute concerning the conduct of any examination, the decision of the Chief Executive shall be final.

Appeals questioning the marks awarded will not be accepted. The two broad categories of appeal which will be considered are

- (a) claims of irregular procedure on the part of the examiner(s);
- (b) a clear mis-match between the comments for one or more items and the marks awarded for those items, in relation to published criteria.

First level of appeal

Appeals should be made in writing by the person who signed the entry form and sent to the Chief Examiner in Drama and Speech. The grounds of appeal should be set out, and the original (not a photocopy) of the report form should be sent by post. Candidates should retain a copy of the report form.

Appeals should be postmarked not later than 14 days after the issue of results by the local representative. Trinity Guildhall will send an acknowledgement within seven days and the appeal will be referred to the examiner(s) for comment as appropriate.

The Chief Examiner in Drama and Speech will reach a decision after receiving the comments of the examiner(s). The target time for resolving appeals is 21 days from the date of receipt.

The outcome of a successful appeal may be a revision to the marks awarded, or the opportunity of a free re-examination, usually at the same centre. In the event of a re-examination being offered, a time limit will normally be prescribed in the interests of all concerned. Within the United Kingdom, this will normally mean a special examination outside the normal examining periods. Any such re-examination shall be deemed to terminate the appeal procedure.

Second level of appeal

Those who are not satisfied with the decision of the Chief Examiner in Drama and Speech and to whom a re-examination is not offered may proceed to a second level of appeal to the Director of Music, Drama and Speech Examinations. Such appeals should state the further grounds on which they are pursued and should be postmarked not later than fourteen days from the date of the previous decision. The original report form is not required. The further appeal will be handled in the same way as above. Second-level appeals should be accompanied by a fee of £25 (for overseas teachers, this should be drawn in pounds sterling on a UK clearing bank), made payable to Trinity College London. For appeals involving more than five candidates, a maximum fee of £125 applies.

Third level of appeal

Those who are not satisfied with the decision of the Director of Music, Drama and Speech Examinations and to whom a re-examination is not offered may proceed to a third level of appeal to the Chief Executive. Such appeals should state the further grounds on which they are pursued and should be postmarked not later than fourteen days from the date of the previous decision. The original report form is not required.

A fee of £50 per candidate (or £250 for five or more candidates) should be enclosed with the further appeal, which will be handled by the Chief Executive in association with an independent member of the Drama and Speech Review Board in the same way as above.

General notes

Where an appeal is upheld that calls into question the accuracy of results for more than one candidate, the Chief Examiner may decide to review the awards for the complete session. If on further investigation there are grounds for concern relating to a specific examiner (or assessor or moderator), the panel member in question will be monitored, re-standardised or asked to leave the panel. If there is evidence that the assessment procedure itself is at fault, the Chief Examiner will refer appropriate changes to the Chief Executive for approval.

Trinity Guildhall representatives are not permitted to act as agents of appeals.

In the event that an appeal is upheld, the appeal fee(s) will be returned; otherwise the fee(s) will be retained by Trinity Guildhall. No certificate will be issued by Trinity Guildhall in any case which is the subject of an appeal until the appeal has been adjudicated.

Review procedure for written examinations

A review procedure exists for written examinations, including submitted materials. If a candidate wishes to appeal against the result of a written examination, the paper may be reviewed or re-marked. Requests for review should be made in writing by the person who signed the entry form and sent to the Chief Examiner in Drama and Speech. The original (not a photocopy) of the mark sheet should be sent by post. A fee of 75% of the entry fee for the examination, rounded up to the nearest 10p, should be enclosed with the request.

Requests for review should be postmarked not later than 14 days after the issue of results by the local representative. Trinity Guildhall will send an acknowledgement within seven days. The target time for reviewing a theory paper is 21 days from the date of receipt of the request.

The reviewer, usually the Chief Examiner in Drama and Speech, will write a detailed written report on the paper and if the original marking is found to be erroneous the candidate's mark is adjusted. If the candidate is found to have passed when he or she had originally been deemed to have failed, the fee for review of the paper is returned.

Review Board

Trinity Guildhall's independent Review Boards consider:

- Academic standards in relation to other qualifications and learning available
- Examiner training including reliability issues
- Validity of the examination system
- The quality of current and new syllabuses
- Relevance of Trinity Guildhall's work to the needs of the sector

The membership of Trinity Guildhall's independent Review Boards, which meet on an annual basis or as requested by the independent Chair of each Board, is drawn from the professions concerned. Members of the Review Boards are invited to the Board for a fixed period of time by the Chief Executive in consultation with the Chair. The Chair of each Board is appointed by the Chief Executive, generally for a period of three years.

The aims and responsibilities of each Board are, in their defined area of expertise, to review the relevance, validity, reliability and efficient conduct of any or all assessments. This includes but is not restricted to issues of syllabus and examination design, panel membership, and monitoring of results. All meetings are minuted, are conducted with and without Trinity Guildhall staff in attendance, and the Chief Executive is informed of any recommendations which he is advised to respond to and report back on.

Customer service

Trinity Guildhall strives constantly to update and improve its syllabuses. Amendments and additions are published on the website at www.trinitycollege.co.uk. The website is also the source of general information about Trinity Guildhall and its services.

A Customer Service Statement is available on the website.

Guidance to candidates for the presentation of written work

Preparation of submitted work at LTCL/LGSMD

In the introduction, candidates should provide an outline of the aims and objectives—the study/proposal must justify the conclusions made. Appendices should only be included where essential. Word limits are indicated in the syllabus and these must be observed.

Whilst attributed quotations may support written work, these should not dominate the original work of the candidate. Lucidity of style and clarity of argument will be important throughout the work. Candidates should identify the relevant reading and published research which has been drawn upon in a bibliography.

The work should be in bound form (soft cover) and the text typed or word-processed (double-spaced) on single-sided A4 paper.

Preparation of dissertations at FTCL

The topic of a dissertation should be clearly defined within tight parameters and be approved by Trinity Guildhall's Chief Examiner in Drama and Speech. An abstract of no more than 800 words should be submitted initially to the Chief Examiner. A dissertation should seek to shed light on a finite problem.

Candidates should state findings freely and economically. It is important to avoid mere narrative description and unsupported assertions of opinion. It is not enough to cite authorities of one kind and another to support a case. The argument will need to be carried forward on the basis of reasonable steps and illuminated by carefully made observations. Any difficult points should be supported by an example or illustration and the study should highlight the implications and conclusions drawn from the findings. The dissertation should not exceed the word limit specified in the syllabus: an over-long piece is as unacceptable as a short one.

Preliminary questions which candidates should ask themselves:

What are the objectives of the dissertation? Are they clear?

What are the main methods of enquiry? For example:

- Conceptual: is the line of reasoning clear and are there good examples to support this?
- Historical: what are the sources available?
- Empirical: what observational or experimental techniques are employed? how are the results analysed?
- Case studies: is the case description fair, rich in relevant detail and, at the same time, economical in terms of words?

Many dissertations will be a blend of methodologies but there must be clear conceptual strength underpinning the work.

A possible strategy for action:

- Identify the area
- Review the literature
- Formulate specific and limited questions
- Identify a method/s
- Carry out the investigation
- Describe the results
- Interpret the results
- Draw out some implications

Further useful pointers:

- Is the dissertation clear and free from jargon?
- Is there a good analysis and synthesis of the relevant literature?
- Does the study illuminate aspects of performance?
- Could others profit from reading it?
- Has the candidate benefited from the study?
- Does it fall within the specified limits of size?

Expected depth of response for FTCL dissertations

Successful candidates will present work which shows evidence of extensive relevant reading and an outstanding grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and be exceptionally clear, well focused and cogent. The work will be suitable for publication.

Candidates, who pass, will demonstrate consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their particular field and will clearly have understood and assimilated the relevant literature.

Presentation of FTCL dissertations

Candidates are advised of the following expectations in terms of the presentation of FTCL dissertations.

References should be presented by author-date method of citation. The surname of author and year of publication should be inserted in the text at the appropriate point.

A bibliography should be included at the end of the dissertation. This should be in alphabetical order of authors' surnames. In the case of books, give the date of publication, the title (underlined or in italics), the place of publication and the name of the publisher.

Work should be typed or word-processed in double spacing with wide margins. Candidates are strongly advised to use word processing facilities. This aids the re-drafting process.

The reader should not be forced to an appendix for important details; crucial information should be given in the text, but any necessary supplementary information and statistical workings or interesting side issues should be collected together at the end of one appendix or more.

The candidate is not only expressing and clarifying his or her own thinking but also contributing to the thinking of the reader. Unnecessary jargon and long sentences should be avoided so that the concepts are presented clearly and precisely.

For further details of presentation, including referencing and bibliography, candidates should refer to the handbook *Preparing for your Diploma in Drama and Speech*, published by Dramatic Lines (see page 52).

Expected depth of response for the viva voce component

At ATCL, candidates should:

- Demonstrate knowledge of underlying concepts and principles associated with the subject, and an ability to evaluate and interpret these within the wider context of the sector
- Present, evaluate, and interpret information, to develop lines of argument and to make sound judgements in accordance with the basic theories and concepts of the subject
- Evaluate the appropriateness of different approaches to solving problems related to the subject
- Communicate the results of their study accurately and reliably, with structured and coherent arguments
- Identify suitable training to develop further their skills

At LTCL/LGSMD, candidates should:

- Demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- Discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- Critically evaluate arguments, assumptions, abstract concepts and information, to form sound judgements
- Communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences
- Appreciate the uncertainty, ambiguity and limits of knowledge

At FTCL, candidates should:

- Have a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at the forefront of the discipline
- Show originality in the application of knowledge, together with an understanding of how established techniques of research and enquiry are used to create and interpret knowledge
- Demonstrate a depth of conceptual understanding that enables them to critically evaluate current research and to critique a range of methodologies, suggesting new approaches as appropriate
- Show the ability to deal with complex issues creatively, making sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- Possess the ability to advance their knowledge and understanding, and to develop new skills to a high level

Successful candidates will typically show evidence of extensive relevant reading and an outstanding grasp of current major issues in the field. Arguments will demonstrate sophisticated reasoning; independence of thought and be exceptionally clear, well-focused and cogent.

Candidates who pass show consistency and fluency in discussing and evaluating theories drawn from a wide range of sources. They will demonstrate an ability to relate research to their particular field and will clearly have understood and assimilated relevant literature.

Methods of assessment

The overall assessment structure for Trinity Guildhall's higher-level qualifications in Drama and Speech subjects is based on a combination of three forms of examination:

- examination (including written papers) or performance undertaken in controlled conditions;
- submitted work appropriate to the area of specialisation and the level being assessed, and discussion of it by the examiner;
- viva voce, which may include testing for specific skills, demonstration or presentation by the candidate, and discussion with the examiner.

The balance between the three forms of examination varies to reflect the nature of the specialisation being assessed.

Marks are awarded on the basis of the published assessment criteria. The candidate receives a report which announces their result with a commentary and, if appropriate, numerical marks. Results announced are provisional and subject to confirmation from Trinity Guildhall when the marks and report have been checked.

At ATCL and LTCL/LGSMD the pass mark in each component is 50%. A candidate must achieve the pass mark in every component in order to be awarded a pass overall.

At ATCL and LTCL/LGSMD a Distinction is awarded if the overall pass mark is 75% or more. It is not necessary to achieve 75% or more in every component in order to be awarded a Distinction, but the pass mark must have been exceeded in every component.

At FTCL the result is announced as Approved or Not Approved.

A candidate who decides to resit an examination in which they have previously failed, or in which they would like to improve their result from Pass to Distinction, must retake all parts of the unit in question and no content (e.g. performance repertoire, submitted work) should replicate content previously presented.

Assessment criteria

Examiners award marks according to the following criteria:

1. Discipline-specific knowledge

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material

2. Communication

This mark will take into account the following aspects:

- Clarity of presentation and intent
- Range of techniques used
- Suitability to context/purpose

3. Planning and awareness

This mark takes into account the following aspects:

- Contextual awareness
- Analysis and planning
- Evaluation and development of materials etc.

4. Integration

The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity, individuality and personal investment.

Notional weighting

Discipline-specific knowledge (30 marks)	23–30 distinction	15–22 pass	1–14 below pass
Communication (30 marks)	23–30 distinction	15–22 pass	1–14 below pass
Planning and awareness (30 marks)	23–30 distinction	15–22 pass	1–14 below pass
Integration (10 marks)	8–10 distinction	5–7 pass	1–4 below pass

Attainment descriptors

This table demonstrates the progression across the attainment descriptors from Associate to Licentiate through to Fellowship diplomas. These criteria are used to evidence the qualification learning outcomes and the assessment objectives as specified for each unit. Please note that Distinctions are not awarded at FTCL. The following is provided for guidance only.

ATCL	LTCL/LGSM	FTCL
1. Discipline-specific knowledge (30%)		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • Breadth and depth of conceptual understanding • Sector knowledge • Complexity of material <p><i>Distinction:</i> An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject</p> <p><i>Pass:</i> A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject</p> <p><i>Below Pass:</i> Limited demonstration of the necessary skills, knowledge and understanding</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • Breadth and depth of conceptual understanding • Sector knowledge • Complexity of material <p><i>Distinction:</i> A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject</p> <p><i>Pass:</i> An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject</p> <p><i>Below Pass:</i> Limited demonstration of the necessary skills, knowledge and understanding</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • Breadth and depth of conceptual understanding • Sector knowledge • Complexity of material <p><i>Distinction:</i> An excellent and inspiring demonstration of concepts, capabilities and methodologies, which are fully informed by knowledge at the forefront of the discipline</p> <p><i>Pass:</i> An authoritative demonstration of concepts and methodologies combined with some knowledge which is at the forefront of the discipline</p> <p><i>Below Pass:</i> Limited demonstration of the necessary skills, knowledge and understanding</p>
2. Communication (30%)		
<p>The communication mark will take into account the following aspects:</p> <ul style="list-style-type: none"> • Clarity of presentation and intent • Suitability to purpose • Appropriate selection of a range of approaches to communicate material <p><i>Distinction:</i> Confident communicative skills demonstrating a mature grasp of context, intention, and audience needs and expectations</p> <p><i>Pass:</i> Persuasive communication, satisfying expectations and the needs of the audience</p> <p><i>Below Pass:</i> Communicative intention not consistently clear or sufficiently well executed</p>	<p>The communication mark will take into account the following aspects:</p> <ul style="list-style-type: none"> • Clarity of presentation and intent • Suitability to purpose • Appropriate selection of a range of approaches to communicate material <p><i>Distinction:</i> Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations</p> <p><i>Pass:</i> Good communication, with obvious intention, using suitable approaches to present material in dynamic situations</p> <p><i>Below Pass:</i> Communicative intention not consistently clear or sufficiently well executed</p>	<p>The communication mark will take into account the following aspects:</p> <ul style="list-style-type: none"> • Clarity of presentation and intent • Suitability to purpose • Appropriate selection of a range of approaches to communicate material <p><i>Distinction:</i> An outstanding and intuitive presentation, involving the application of novel approaches in handling complex and unpredictable situations with precise intent</p> <p><i>Pass:</i> The ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively to inform appropriate responses</p> <p><i>Below Pass:</i> Communicative intention not consistently clear or sufficiently well executed</p>

ATCL**LTCL/LGSMD****FTCL****3. Planning and Awareness (30%)**

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc. and reflective practice

Distinction:

Clear awareness of needs in relation to various styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes

Pass:

Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials

Below Pass:

Weak demonstration of contextual awareness and needs

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc. and reflective practice

Distinction:

Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved

Pass:

The ability to demonstrate full responsibility for own role and how it relates with needs, developing materials and designing appropriate responses to suit various situations. This is informed by thorough preparation and research

Below Pass:

Weak demonstration of contextual awareness and needs

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc. and reflective practice

Distinction:

The ability to demonstrate a high level of skill, judgement and insight using creative approaches based on substantial research and reflective practice

Pass:

The ability to demonstrate full responsibility in planning and managing substantial activities at a professional level with consideration of alternative perspectives and practices, and the implications of these

Below Pass:

Weak demonstration of contextual awareness and needs

4. Integration (10%)

The integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity and personal investment

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Health and Safety guidelines for all performance and teaching examinations in this syllabus

Candidates and teachers must be aware that any kind of physical performance involves the entire body and that every precaution must be taken to ensure the safe and healthy use of this instrument. The following guidelines should be followed:

- Precede all performance with relaxation based on a 'body conditioning' programme such as yoga or Pilates.
- Ensure that the body and voice are warmed up before performance.
- Wear suitable footwear and clothing to facilitate safe and easy movement.
- Any scene involving simulated violence must be carefully rehearsed and the onus placed on the imagined receiver of the violence to create the desired effect.
- Any scene involving combat with weapons must be rehearsed under the direction of a qualified instructor.

Care must also be taken in the provision of safe and healthy conditions for performance as follows:

- Floor surfaces must be even and clean, with no sharp projections.
- Any stage furniture must be safely positioned and have no dangerous edges.
- Where electrical equipment for sound or lighting is used there must be no cables on the performing area, and lighting equipment must be rigged with safe ladder/towers and fitted with safety chains.
- Every precaution must be taken to ensure a safe environment for performance, with adequate ventilation.

Additional guidelines for Musical Theatre

1. Ensure that singing registers are comfortable—particularly when rock/pop material is being performed. Always be prepared to transpose the key in order to ensure that a song can be sung within a comfortable range.
2. The body should be well-balanced while singing—otherwise the larynx might become constricted.
3. Air-flow is vital at all times while vocalising, in whatever form or style. Make sure that the breath flows unrestrictedly—particularly when engaging in 'high-energy' singing (a form of singing sometimes referred to as 'belting').
4. Singers should be careful not to force the tone (i.e. push out the breath too forcefully)—especially during 'high energy' singing.
5. Where appropriate, singers (particularly female singers) are encouraged to use a 'mixed belt' (a lighter, sweeter sound, where the larynx is used high with a forward tilt) rather than an extended chest register.
6. Do not persist with any kind of singing or vocalising which causes pain or discomfort, however minor.
7. Dancers should prepare with an appropriate warm-up and be aware of the importance of a cool-down after performing.

Further help for teachers and candidates

Suggestions for appropriate choices of pieces for examinations are published by Trinity Guildhall and are regularly updated. They are available from the website: www.trinitycollege.co.uk

The following handbooks have been published by Dramatic Lines in association with Trinity College *London* to support preparation for examinations in Drama, Speech, Musical Theatre, Performance Arts and Communication Skills:

Acting Shakespeare for Exams and Auditions by Frank Barrie

Preparing for your Diploma in Drama and Speech by Kirsty Findlay and Kenneth Pickering

Musical Theatre by Gerry Tebbutt

Effective Communication by Jo Palosaari, John Caputo and Kenneth Pickering

Speech and Drama by Ann Jones and Bob Cheeseman

Thinking About Plays by Giles Auckland-Lewis and Kenneth Pickering

Each of these handbooks has been written by experienced Trinity examiners and other experts and each contains suggestions for further reading and study. They may be obtained direct from the publisher:

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e-mail: mail@dramaticlinespublishers.co.uk

www.dramaticlines.co.uk

Students of Drama and Speech, Musical Theatre, and Performance Arts may also find the following of use:

Producing Musicals—A Practical Guide by John Gardyne (Crowood Press ISBN 1 861266 27 8)

Key Concepts in Drama and Performance (Palgrave Macmillan ISBN 1 403 934 36 3)

Available at bookshops, through the publisher's websites or other Internet booksellers.