

# Musical Theatre & Performance Arts

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Graded Exams, Performance Certificates

Syllabus from 2010



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# Foreword

It gives us great pleasure to introduce the Trinity syllabuses for grade and certificate qualifications in drama and performance subjects.

We are confident that no other awarding body in the world offers such breadth of choice for students and teachers of the performing arts at all levels of experience and ability.

Such is the range of study options available, our grade, certificate and diploma qualifications are presented in six separate publications as follows:

- ▶ Young Performers Certificates
- ▶ Graded and Certificate Exams in Acting and Speaking
- ▶ **Graded and Certificate Exams in Musical Theatre and Performance Arts** (this syllabus)
- ▶ Graded and Certificate Exams in Communication Skills
- ▶ Diplomas in Drama & Speech Subjects
- ▶ Speech Communication Arts (limited availability).

We sincerely hope that teachers and students alike will find the exploration of our syllabuses a stimulating, challenging and educative activity in itself, and that it will provide a practical and inspirational framework for creative learning and teaching. The standards and expectations are high but the rewards in terms of satisfaction and personal development are considerable.

Copies of all syllabuses listed above and additional guidance and information can be downloaded from our website [trinitycollege.com/drama](http://trinitycollege.com/drama). While preparing for exams, teachers and candidates are encouraged to visit the website regularly and to share ideas, opinions and experiences with others worldwide via the forum facility.

We wish you well in your endeavours.

**Trinity College London**

# Overview

All Trinity graded exams in drama and performance subjects for individuals and pairs are regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. They also have recognition in a number of other countries.

Exams are categorised at three attainment levels which are benchmarked as follows to the Levels of the Regulated Qualifications Framework (RQF) in England, Wales and Northern Ireland:

- ▶ **Foundation (Grades 1-3) – Level 1**
- ▶ **Intermediate (Grades 4-5) – Level 2**
- ▶ **Advanced (Grades 6-8) – Level 3.**

Grades 1-3 typically relate to work at a standard comparable to that done in the UK in primary schools and the initial years of secondary schools, depending on the learner.

Grades 4-5 typically relate to work at a standard comparable to that done in the UK in secondary schools by students aged approximately 12-15 in preparation for relevant GCSE exams.

Grades 6-8 typically relate to work at a standard comparable to that done in the UK in secondary schools by students aged approximately 15-18 working towards relevant A level exams in preparation for higher education study in the performing arts.

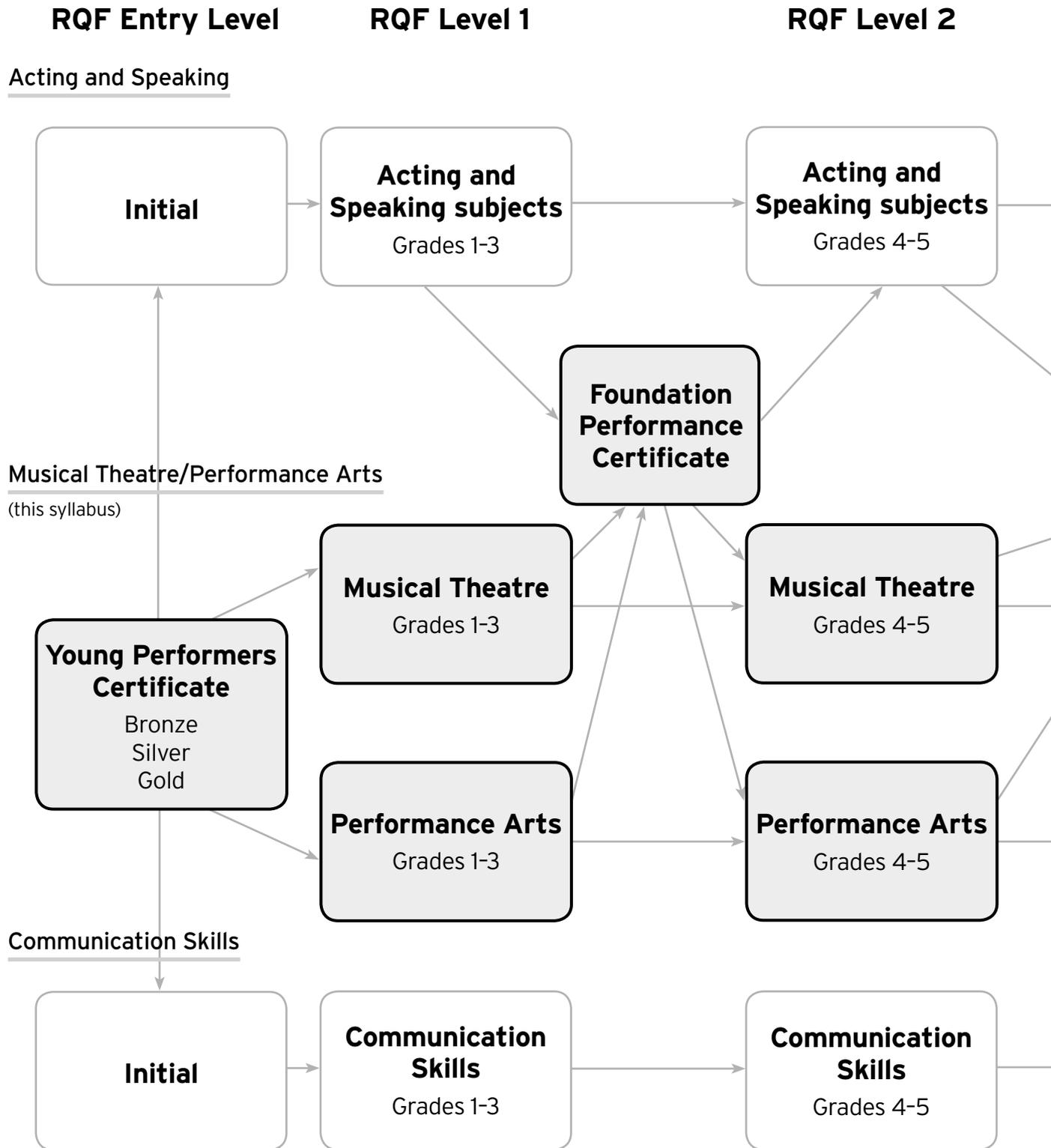
In the UK, solo and pair graded exams at Level 3 of the RQF carry points for university entry on the UCAS tariff system.

Although there is a natural progression through Trinity's drama and performance certificates and exams from Young Performers Certificates to Initial to Grade 8 and then onto the diplomas, candidates may enter at any level. There is no upper age limit, but the following recommended guidance is provided regarding the minimum age for each stage.

Young Performer certificates are designed for candidates up to the age of 7.

- ▶ Initial exams are designed for candidates aged 5 years and over.
- ▶ Grade 1 is designed for candidates aged 7 years and over.
- ▶ Grades 2-3 are designed for candidates aged 8 years and over.
- ▶ Grades 4-5 are designed for candidates aged 12 years and over.
- ▶ Grades 6-8 are designed for candidates aged 16 years and over.

# Some suggested pathways





# Introduction to Musical Theatre and Performance Arts

Trinity graded exams are designed to encourage candidates from all countries and cultures to engage with as wide a variety of performance activities and materials as possible while developing their skills within an integrated framework of assessment.

The range of study options available both in this Musical Theatre & Performance Arts syllabus and in the related drama and performance subject syllabuses reflect the many and varied contexts and cultures in which candidates experience, rehearse and perform different types of material.

Exams may be taken by individuals, by pairs or by groups of three or more. There is no maximum group size.

All exams offer candidates opportunities to demonstrate performance skills appropriate to their individual interests and aspirations.

Solo and pair candidates additionally undertake various tasks that enable them to display supporting skills such as storytelling, improvisation and response to direction.

Candidates also engage with the examiner in conversation/discussion in order to display their knowledge and understanding both of repertoire and of the range of techniques that may be employed for effective and engaging performance.

Within the specific requirements of the syllabus, the choice of repertoire and performance pieces is entirely the candidate's own.

There are no prerequisites for any of these exams. Candidates may enter exams at whatever grade they wish and it is hoped that they and their teachers will be encouraged to explore the opportunities offered across the whole range of syllabuses.

## A note on language

Exams are conducted in English.

It is accepted that candidates from many parts of the world with English as a second or foreign language may have distinctive features of pronunciation, grammar and/or vocabulary which conform to the model prevalent in their own linguistic or cultural group.

There is no requirement for candidates to conform linguistically to all features of British Standard English or Received Pronunciation. However, candidates' oral communication must be rooted in an internationally accepted model of English which does not impose difficulty of comprehension or undue strain for the listener.

# Musical Theatre



# Learning outcomes and assessment criteria for Musical Theatre

## Foundation (Grades 1-3, RQF Level 1)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. employ appropriate physical and vocal resources to engage the audience through performance	1.1 produce a performance which demonstrates understanding and thoughtful interpretation with a free and fluent delivery, a sense of spontaneity, and conscious awareness of the audience, sustaining these qualities to the end 1.2 speak and sing from memory, audibly, clearly and mostly accurately
2. respond to the quality, form and content of the material being presented	2.1 demonstrate careful preparation and creative engagement with materials
3. adopt and sustain a role using space creatively and effectively	3.1 create and convey mood (eg humour, fear) through variations in vocal volume, pace and pitch 3.2 make appropriate use of body, space and dance/choreographed movement to complement vocal performance

## Intermediate (Grades 4-5, RQF Level 2)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. employ appropriate physical and vocal resources to engage the audience through an imaginative and sustained performance	1.1 demonstrate a personal and imaginative interpretation in which there is reasonably consistent application and integration of developing technical skills 1.2 speak and sing in an audible and clear manner with appropriate articulation (eg volume, pitch, pace, rhythm, style, dynamics, tuning) leading to a secure, accurate and sustained performance which conveys a sense of spontaneity
2. respond sensitively to the quality, form and content of the material being presented	2.1 support intentions in performance by demonstrating a sound understanding of material 2.2 show clear evidence of sensitivity to, and considerable control of the material, which is grounded in effective preparation
3. adopt and sustain a role using space creatively and effectively to enhance meaning	3.1 communicate shades of meaning and contrasts of characterisation and mood 3.2 combine the use of voice, body and space effectively to enhance meaning and interpretation and to engage the audience

## Advanced (Grades 6-8, RQF Level 3)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. employ appropriate integrated physical and vocal resources to engage the audience in a performance which shows a sense of ownership	1.1 speak, sing and move with confidence, clarity and a sense of ownership of the material 1.2 consciously integrate knowledge, understanding and skills in a secure and sustained performance
2. respond with authority and mature understanding to the quality, form and content of the material being presented	2.1 demonstrate mature understanding of material 2.2 demonstrate authority and control through thorough and relevant preparation
3. adopt and sustain a role using space creatively and effectively to convey complexity of meaning	3.1 combine skilful and appropriate use of voice, body and space with imaginative response and flair, to engage the audience wholeheartedly 3.2 demonstrate a discriminating and sensitive personal interpretation of a range of musical theatre repertoire, in order to convey complexity and range of meaning (eg in mood, atmosphere, characterisation)

# Attainment descriptors for Musical Theatre

The following table describes the levels of attainment required for the allocation of marks in the Distinction, Merit, Pass and Below Pass bands.

Foundation level (Grades 1-3)	Intermediate level (Grades 4-5)	Advanced level (Grades 6-8)
<p><b>Distinction</b> Work that demonstrates sustained delivery, some sense of spontaneity and a conscious awareness of audience. There will be evident command of appropriate technical skills and a keen awareness of the performance demands, the meaning and the quality of the chosen material.</p>	<p><b>Distinction</b> Work that demonstrates a secure, accurate and sustained response to the chosen material. A sense of spontaneity and personal involvement will be achieved through the employment of a wide range of performance skills that effectively engage an audience.</p>	<p><b>Distinction</b> Work that achieves richness and a sense of total performance through a synthesis of advanced performance skills at a level of sustained excellence. Sophistication of interpretation will be demonstrated through a sense of originality and a wholly independent response to the material performed.</p>
<p><b>Merit</b> Work of some originality with a thoughtful and fluent response to the performance demands of the text and music. There will be a good level of audibility and clarity, enhanced by suitable variations in dynamics, pace and pitch.</p>	<p><b>Merit</b> Work that engages with the material in an interesting and imaginative way, demonstrating a range of performance skills. Characters and moods will be appropriately established and there will be some sensitive attempts to engage an audience.</p>	<p><b>Merit</b> Skills, knowledge and understanding will be demonstrated by mature and imaginative ownership of the material. The result will be a performance of some complexity using a wide range of performance skills effectively.</p>
<p><b>Pass</b> Work that demonstrates understanding and learning of the presented material. Although the range of performance skills may be somewhat limited there will be basic audibility and clarity and some imaginative response to the chosen material.</p>	<p><b>Pass</b> Work that engages with the material in an interesting and imaginative way, demonstrating a range of performance skills. Characters and moods will be appropriately established and there will be some attempt to engage an audience.</p>	<p><b>Pass</b> Work that demonstrates a reasonable control of the chosen material and a range of appropriate performance skills. There will be some attempt to engage an audience and convey a sense of personal involvement with the ideas and situations communicated.</p>
<p><b>Below Pass</b> Work that shows significant limitations in performing, learning and understanding. There will be evidence of inadequate preparation and an inability to relate to the chosen material.</p>	<p><b>Below Pass</b> Work that may show lack of preparation and control of performance skills (even though some may be evident). At best, the performance will be sporadic in its attempt to communicate effectively.</p>	<p><b>Below Pass</b> Work in which some skills may be evident but are insufficiently integrated or contain significant lapses in technical achievement. There may be evidence of inadequate preparation and/or inappropriate response to the material.</p>

# Guidance on selecting material for performance

## Foundation level (Grades 1-3)

At this level material should be of sufficient length to allow candidates to establish and sustain their performance and interpretation. The content should be drawn from elements of musical theatre – the spoken and sung word and physical movement vocabulary and, in each case, it should provide a medium for expression and some characterisation and interpretation.

## Intermediate level (Grades 4-5)

At this level material should be drawn from a range of writing for the musical theatre as well as from other literature and dance vocabulary and should enable the candidate to demonstrate subtleties of meaning, mood and character.

## Advanced level (Grades 6-8)

At this level material should be drawn from original or published works of musical theatre and should be of sufficient complexity to challenge the performer. It should involve contrasting styles and genres, all of which should require depth of thought in preparation and presentation. The performance will demonstrate the candidate's understanding of the need to utilise a wide range of integrated performance skills which serve the purpose of the work being presented.

## Guidance for candidates

1. Candidates are required to arrive at the exam centre 15 minutes before the scheduled time of their exam.
2. Where the syllabus offers an **EITHER/OR** option the choice is made by the candidate.
3. Performance pieces do not all have to be the same length. Candidates may combine shorter and longer pieces but must not exceed the overall time allowed. Approximate timings for prepared material are provided for each grade and these should not be significantly exceeded. The examiner may ask a candidate to curtail an excessively long performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.
4. Candidates are awarded marks for the range of performance skills they display. When 'contrasting' scenes or extracts are required, candidates are encouraged to select pieces that provide them with opportunities to display as wide a range of skills as possible.
5. It is accepted that not all candidates will have equal facility in singing, dancing, choreography and acting. However, there is provision within the structure of the exams for candidates to 'play to their strength'. Candidates in Musical Theatre should never think of themselves as exclusively actors, dancers or singers; that is contrary to the whole spirit of these exams.
6. Musical Theatre exams are not intended to be concert performances of 'songs from the shows'. All musical numbers must be performed with an implicit dramatic context and there must be a clear understanding of the predicaments and motivations of the characters portrayed. Candidates performing a thematically linked programme may, if they wish, create their own scripted context to fulfil the acting requirement within which their song and dance items are integrated. During discussion some questions may be asked about the original contexts.
7. Candidates may perform their prepared pieces in any order they choose as long as this is made clear to the examiner at the beginning of the exam. Examiners may wish to discuss a particular piece immediately after the candidate finishes it before moving on to the next performance piece.
8. Candidates may use a live or recorded accompaniment for their exam. When live accompaniment is used, the accompanist must leave the exam room immediately after the prepared pieces have been performed. When recorded accompaniment is used, tape/CD equipment may be operated by an assistant who is not the candidate's parent, guardian or teacher. The assistant must leave the exam room immediately after the prepared pieces have been performed. The use of backing tracks with vocals is not allowed.
9. Candidates should dress to allow themselves maximum flexibility of movement. Although simple costuming is allowed it is vital that time is not taken up with elaborate changes of costume. Changes should be part of the flow of the programme.
10. For solo and pair exams, sheet music must be provided as well as texts of spoken pieces. The examiner may wish to refer to music and text in the discussion.
11. Space should be used imaginatively and creatively. The 'stage area' should be appropriate to the size of the room and assume the existence of an audience in a relatively intimate theatre space. The examiner is part of that audience.
12. Extracts from plays and musicals may be edited and subsidiary characters removed to create scenes suitable for performance as long as the overall structure, sense and dramatic development remain clear. Individual candidates are dissuaded from attempting to play a single character in a scene in which dramatic development depends largely on verbal interaction with one or more other characters who remain – in the context of a solo performance – invisible and inaudible. Candidates should not normally attempt to play multiple characters within a scene, unless this is specifically related to the style and content of the play.
13. Where a thematically linked programme is required, the candidate should be prepared to cover the transitions from one piece to another in an appropriate and creative manner.

14. Stimuli for improvisation tasks will usually be based on the content and/or context of one of the prepared pieces. Lack of understanding of the context may make the task difficult to fulfill satisfactorily. A document giving further guidance on examiner expectations for improvisation tasks, along with examples of the types of stimuli that the examiner will provide and a full set of attainment descriptors may be downloaded from our website [trinitycollege.com](http://trinitycollege.com)
15. In all individual and pair exams, candidates are given the opportunity to display their knowledge and understanding of the performed pieces and aspects of performance skills in conversation/discussion with the examiner. In some exams reference is made to specific subjects. Candidates will not necessarily be asked questions on all the listed subjects.
16. Discussion about writers/composers should focus on the nature of their work and the candidate's personal response to it rather than on memorised lists of biographical facts and dates.
17. If desired, candidates may be accompanied by a prompter for the performance elements of the exam. The prompter may **not** be the candidate's teacher, parent or guardian. Excessive reliance on prompts in performance may be indicative of inadequate preparation and this will be taken into account when awarding marks.
18. In pair exams, dramatic sequences must be shared equally between both candidates and have some degree of interaction between them.
19. The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms. When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.
20. It may be possible for a live audience to be present for some group performances and Foundation, Intermediate and Advanced Performance Certificates, as long as their presence does not impede the running of the exam session. Please contact Trinity's central office for further information on this.
21. Further guidance is regularly posted at [trinitycollege.com](http://trinitycollege.com)

# Musical Theatre (solo)

Grade	Musical Theatre (solo)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. Performance, from memory and in character, of a song taken from any original or published work of musical theatre or film.	30
	2. <b>EITHER</b> performance, from memory and in character, of a contrasting song from one of the categories listed in Task 1 above <b>OR</b> presentation of a character using poetry, prose, dance, movement or song or any combination of these. <i>(Tasks 1-2 approximately 5 minutes)</i>	30
	3. An improvisation, with or without words, arising from the chosen pieces; the stimulus will be provided by the examiner.	20
	4. A conversation with the examiner about the performed pieces.	20
<b>Grade 2</b> maximum 12 minutes	1. Performance, from memory and in character, of two contrasting songs taken from any traditional, original or published work of musical theatre or film.	40
	2. Tell a story using poetry, prose, dance, movement or song, or any combination of these. <i>(Tasks 1-2 approximately 7 minutes)</i>	20
	3. An improvisation arising from one of the chosen pieces; the stimulus will be given by the examiner.	20
	4. A conversation with the examiner about the content and setting of the performed pieces.	20
<b>Grade 3</b> maximum 14 minutes	1. Performance, from memory and in character, of two contrasting songs from different works of musical theatre. These may include traditional, original or published works of musical theatre, plays containing songs, or films.	40
	2. A prepared mime or dance which tells a story, briefly introduced by the candidate.	20
	3. Performance from memory of a spoken extract from a play or musical theatre piece. <i>(Tasks 1-3 approximately 9 minutes)</i>	20
	4. A discussion with the examiner about the content and setting of the performed pieces.	20
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. Performance from memory of two contrasting songs from contrasting works of musical theatre or films.	40
	2. Performance of a dance routine or movement sequence based on a theme arising from one of the prepared pieces, briefly introduced by the candidate.	20
	3. Performance from memory of a spoken extract from a play or work of musical theatre. <i>(Tasks 1-3 approximately 10 minutes)</i>	20
	4. A discussion with the examiner about the content, context and preparation of the performed pieces.	20
<b>Grade 5</b> maximum 18 minutes	1. Performance from memory of two contrasting songs from contrasting works of musical theatre or films, both of which convey progressive, dramatic communication through integrated use of singing, acting and/or dance/choreographed movement.	40
	2. Performance of a dance routine or movement sequence based on a theme arising from one of the prepared pieces, briefly introduced by the candidate.	20
	3. Performance from memory of a spoken extract from a play or work of musical theatre. <i>(Tasks 1-3 approximately 12 minutes)</i>	20
	4. A discussion with the examiner about the content, context, preparation and interpretation of the performed pieces.	20

Grade	Musical Theatre (solo)	Marks
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. Performance from memory of two contrasting songs from contrasting works of musical theatre or films, both of which convey progressive, dramatic communication through integrated use of singing and acting and/or dance/choreographed movement.	40
	2. Performance of a dance routine or movement sequence based on a theme arising from one of the prepared pieces, briefly introduced by the candidate. Some singing and speaking may be included.	20
	3. Performance from memory of a spoken extract from a play or work of musical theatre. <i>(Tasks 1-3 approximately 14 minutes)</i>	20
	4. A discussion with the examiner about the preparation and interpretation of the performed pieces. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20
<b>Grade 7</b> maximum 23 minutes	1. A programme of four performances introduced by the candidate, demonstrating dramatic communication through the integrated use of singing, acting and dance/choreographed movement. Another performer may be introduced for one of the items.	60
	2. Performance of a dance routine or movement sequence for a particular role in a work of musical theatre, briefly introduced by the candidate. Some singing and speaking may be included. <i>(Tasks 1-2 approximately 16 minutes)</i>	20
	3. A discussion with the examiner on the preparation, style and interpretation of the performed pieces. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20
<b>Grade 8</b> maximum 25 minutes	1. A thematically linked programme of six performances, demonstrating dramatic communication through integrated use of singing, acting and dance/choreographed movement, introduced by the candidate. One piece must be primarily a dance/movement piece. Another performer may be introduced for one of the items. <i>(Approximately 18 minutes)</i>	80
	2. A discussion with the examiner on the meaning, style, preparation, interpretation and context of the performed pieces. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20

# Musical Theatre (pair)

Grade	Musical Theatre (pair)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. Performance from memory of two contrasting performance pieces that, between them, include at least two of the following skills: acting, singing, dance/choreographed movement. <i>(Approximately 6 minutes)</i>	80
	2. A conversation with the examiner about the prepared pieces, the two candidates making an equal contribution.	20
<b>Grade 2</b> maximum 12 minutes	1. Performance from memory of two contrasting songs from works of musical theatre or films both of which involve interaction between two characters using at least two of the following performance skills: acting, singing, dance/choreographed movement. <i>(Approximately 8 minutes)</i>	80
	2. A conversation with the examiner about the content and setting of the prepared pieces, the two candidates making an equal contribution.	20
<b>Grade 3</b> maximum 14 minutes	1. Performance from memory of two contrasting sung duets from works of musical theatre or films which between them demonstrate the skills of acting, singing and dance/choreographed movement.	60
	2. <b>EITHER</b> a scene developed through improvisation <b>OR</b> a mime showing two contrasting characters. <i>(Tasks 1-2 approximately 10 minutes)</i>	20
	3. A discussion with the examiner about the content, setting and preparation of the performed pieces, the two candidates making an equal contribution.	20
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. Performance from memory of two contrasting dramatic sequences, that between them employ acting, singing and dance/choreographed movement.	60
	2. A scene developed from improvisation showing two contrasting characters related in some way to one of the pieces performed for Task 1. <i>(Tasks 1-2 approximately 11 minutes)</i>	20
	3. A discussion with the examiner about the content, context and preparation of the performed pieces, the two candidates making an equal contribution.	20
<b>Grade 5</b> maximum 18 minutes	1. Performance from memory of two contrasting dramatic sequences that between them employ the integrated use of acting, singing and dance/choreographed movement. The pieces to be introduced by the candidates.	60
	2. An improvised scene on a theme provided by the examiner 15 minutes before the exam. <i>(Tasks 1-2 approximately 13 minutes)</i>	20
	3. A discussion with the examiner about the preparation and interpretation of the performed pieces, the two candidates making an equal contribution.	20

Grade	Musical Theatre (pair)	Marks
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. Performance from memory of three contrasting dramatic sequences that between them employ the integrated use of acting, singing and dance/choreographed movement. The pieces to be introduced by the candidates, focusing on content, context and roles to be played. <i>(Approximately 15 minutes)</i>	80
	2. A discussion with the examiner on the preparation and interpretation of the performed pieces, each candidate making an equal contribution. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20
<b>Grade 7</b> maximum 23 minutes	1. Performance from memory of a programme of four contrasting dramatic sequences that between them employ the integrated use of acting, singing and dance/choreographed movement. The programme must include material written both before and after 1965. The programme to be introduced by the candidates, focusing on content, context and roles to be played. <i>(Approximately 18 minutes)</i>	80
	2. A discussion with the examiner on the preparation, style and interpretation of the performed pieces, each candidate making an equal contribution. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20
<b>Grade 8</b> maximum 25 minutes	1. Performance from memory of a fluid, thematically linked programme of six contrasting dramatic sequences that between them employ the integrated use of acting, singing and dance/choreographed movement. One of the sequences must be primarily a dance or movement piece. The rest of the programme must include the integrated use of acting, singing and dance/choreographed movement. The programme must include material written both before and after 1965. The programme to be introduced by the candidates, focusing on content, context and roles to be played. <i>(Approximately 20 minutes)</i>	80
	2. A discussion with the examiner on the prepared pieces: their meaning, style, preparation, interpretation and context, each candidate making an equal contribution. This may include a brief improvisation arising from one of the performed pieces (the stimulus will be given by the examiner) or modification of one of the performed pieces.	20

**Note for centres:**

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms. When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.

# Musical Theatre (group)

Grade	Musical Theatre (group)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. A presentation that includes acting, singing and dance/choreographed movement, performing from memory: <b>EITHER</b> a compilation of pieces <b>OR</b> an extract/extracts from an original or published work. The performers may briefly introduce themselves and the presentation at the beginning (the examiner may ask one or two questions). This aspect of the work is not assessed.	100
<b>Grade 2</b> maximum 12 minutes	1. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure, either separately or simultaneously, performing from memory: <b>EITHER</b> a compilation of pieces <b>OR</b> an extract or extracts from an original or published work. The performers may briefly introduce themselves and the presentation at the beginning (the examiner may ask one or two questions). This aspect of the work is not assessed.	100
<b>Grade 3</b> maximum 14 minutes	1. The performers: <b>EITHER</b> briefly introduce themselves and the presentation (the examiner may ask one or two questions) <b>OR</b> provide an attractive written programme for the audience.	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure, either separately or simultaneously, performing from memory: <b>EITHER</b> a medley of pieces <b>OR</b> an extract/extracts from an original or published work.	90
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. The performers: <b>EITHER</b> briefly introduce themselves and the presentation (the examiner may ask some questions) <b>OR</b> provide an attractive written programme for the audience.	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure, either separately or simultaneously, performing from memory: <b>EITHER</b> a fluent medley of pieces <b>OR</b> an extract/extracts from an original or published work.	90
<b>Grade 5</b> maximum 18 minutes	1. The performers: <b>EITHER</b> briefly introduce themselves and the presentation and its theme (the examiner may ask some questions) <b>OR</b> provide an attractive written programme for the audience.	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure either separately or simultaneously, performing from memory: <b>EITHER</b> a programme of pieces related to a theme <b>OR</b> an extract/extracts from an original or published work.	90

Grade	Musical Theatre (group)	Marks
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. The performers: <b>EITHER</b> briefly introduce themselves and the presentation (the examiner may ask questions) <b>OR</b> provide an attractive and informative written programme for the audience.	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure. During about a third of the presentation at least two skills must be employed simultaneously. The group performs from memory: <b>EITHER</b> a programme of pieces related to a theme <b>OR</b> an extract/extracts from an original or published work.	90
<b>Grade 7</b> maximum 23 minutes	1. The performers briefly introduce themselves and the themes of the presentation (the examiner may ask questions).	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure. During about a third of the presentation at least two skills must be employed simultaneously. The group performs from memory: <b>EITHER</b> two shaped programmes which contrast in theme and style <b>OR</b> two contrasting continuous sequences from either original or published works.	90
<b>Grade 8</b> maximum 25 minutes	1. The performers briefly introduce themselves and the themes and styles of the presentation. The examiner may ask questions after the introduction as well as at the end of the presentation.	10
	2. A presentation that includes acting, singing and dance/choreographed movement in approximately equal measure. During about a third of the presentation at least two skills must be employed simultaneously. The performed pieces should be structured in order to convey a progressive sense of dramatic context and character development through the sustained use of a range of integrated musical theatre skills. The group performs from memory: <b>EITHER</b> two shaped programmes which contrast in theme and style <b>OR</b> two contrasting continuous sequences from either original or published works.	90

## Musical Theatre in Production (Grades 1-8)

Under this option, schools, studios, dramatic societies and theatre clubs may present for assessment the whole or part of a production of a musical or musical theatre performance programme which incorporates singing, acting and dance/choreographed movement.

The production should be intended for – or already have had – public performance in front of an audience and include production elements such as lighting, set, costume, sound, make-up, props and so on.

Group entries are not limited to cast members and performers. Producing a musical typically involves the participation of a large number of people fulfilling many different functions and this syllabus option offers the opportunity for their contributions to the production as a whole to be recognised. If desired, the entire company and crew – including designers, technicians, painters, prop-makers, wardrobe staff, stage managers, publicity and administrative staff – may be registered as members of the group.

The entire production is entered at one grade. The standard procedures and charges for group entries apply.

When considering the appropriate grade for entry, candidates should refer to the learning outcomes for Musical Theatre exams and consider how fully their production is likely to meet these requirements. There is no maximum group size or length of performance.

Examiners will typically attend a public performance of the production as audience members. They then complete three-page reports giving detailed assessment of the various contributory elements that make up a production and assign marks to these using the appropriate assessment criteria under the following headings:

<b>Group dynamic</b>	maximum 20
<b>Individual performances</b>	maximum 20
<b>Staging</b>	maximum 20
<b>Design (including set, props and costume)</b>	maximum 20
<b>Technical (including lighting and sound)</b>	maximum 20
<b>Total</b>	maximum 100

A script, score and/or libretto must be provided for the examiner's reference.

The total mark assigned will reflect the overall level of achievement of the production as a whole. All registered members of groups deemed to have achieved Distinction, Merit or Pass levels will be issued with the appropriate individual certificate.

For further information on this syllabus option and advice on assessing an appropriate level of entry, prospective candidates should email [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Performance Arts



# Introduction to Performance Arts

The Performance Arts syllabus strand acknowledges the validity of the huge range and variety of performance-based work that integrates different skills, styles and disciplines but which may not meet the requirements of subject-specific exams.

This syllabus strand allows candidates to define the skills and/or combination of skills that they wish to offer for assessment as individuals, pairs or groups. This potentially offers unlimited opportunities for the imaginative, innovative and creative exploration and integration of different performance methods, skills and materials.

Candidates are offered opportunities to display both performance skills and contributory skills which underpin, relate to or support the performance in some way.

Teachers and candidates are encouraged to adapt and extend the skills listed below, but are reminded of the importance of ensuring that the chosen skills suit a candidate's age and abilities and that the work presented is commensurate with the levels of expectation for a particular grade. The following list is for guidance only and is not definitive.

Some performance skills and tasks	Some contributory performance skills and tasks
<ul style="list-style-type: none"> <li>▶ Perform from memory an extract from a play, musical, revue or pantomime, with or without partner(s).</li> <li>▶ Sing a song from memory.</li> <li>▶ Perform any type of dance routine or movement sequence with or without partner(s).</li> <li>▶ Perform a piece of physical theatre.</li> <li>▶ Speak poetry or prose from memory.</li> <li>▶ Play a musical instrument as part of a themed presentation.</li> <li>▶ Perform a mime or improvisation with or without costume, make-up, partner(s).</li> <li>▶ Perform as a stage magician, juggler, clown, stand-up comic, impersonator.</li> <li>▶ Perform a scene using two or more glove, string or body puppets or masks.</li> <li>▶ Perform a stage fight with another actor or group of actors.</li> </ul>	<ul style="list-style-type: none"> <li>▶ Write, compose, devise, direct and/or choreograph original material for performance.</li> <li>▶ With some commentary, demonstrate facial or body make-up for a character in a particular play.</li> <li>▶ With some commentary, present some costume designs created by the candidate for a particular play or presentation.</li> <li>▶ With some commentary, present a lighting plot designed by the candidate for a particular play or presentation, or demonstrate from a lighting console.</li> <li>▶ With some commentary, present some stage properties and/or masks made by the candidate for a particular play or presentation.</li> <li>▶ With some commentary and demonstration, present some glove, string and/or body puppets made by the candidate.</li> <li>▶ With some commentary, play some recorded music extracts and/or sound effects selected and mixed and/or edited by the candidate for a particular play or performance programme.</li> <li>▶ With some commentary, present a video or short film made by the candidate, related to one of the performed items.</li> </ul>

Teachers and candidates unsure about any proposals for performance skills or seeking further guidance on this syllabus should contact [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

## Additional guidance for Performance Arts

1. Candidates for Performance Arts should refer to the guidance for Musical Theatre candidates on pages 16 and 17.
2. Before the exam candidates must make it clear to the examiner which performance and contributory skills are being offered for assessment in each performance item. Ideally a written list should be provided.
3. The candidate's or candidates' teacher, supervisor or mentor must provide a signed statement that any contributory skills offered for assessment such as set or lighting design or musical composition are the result of the candidate's or candidates' own work.
4. In pair exams each candidate must display the relevant number of skills required for the grade.
5. In group exams each individual group member is not required to display every skill. However, the group as a whole must display the relevant number of skills required for the grade.

# Learning outcomes and assessment criteria for Performance Arts

## Foundation (Grades 1-3, RQF Level 1)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Employ appropriate physical and vocal resources to engage the audience through performance.	1.1 Using a defined skill and/or combination of skills, produce a performance which demonstrates understanding and thoughtful interpretation with a free and fluent delivery, a sense of spontaneity and conscious awareness of the audience, sustaining these qualities to the end. 1.2 Perform from memory, audibly (where appropriate), clearly and mostly accurately.
2. Respond to the quality, form and content of the material being presented.	2. Demonstrate careful preparation and creative engagement with original and/or existing performance materials using contrasting art forms.
3. Use space creatively and effectively and where appropriate adopt and sustain a role.	3.1 Create and convey ideas, moods and meaning through appropriate variations in performance. 3.2 Where appropriate make effective use of body and space to complement vocal performance.

## Intermediate (Grades 4-5, RQF Level 2)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Employ appropriate physical and vocal resources to engage the audience through an imaginative and sustained performance.	1.1 Using a defined performance skill and/or a combination of performance skills, demonstrate a personal and imaginative interpretation in which there is reasonably consistent application of associated developing technical skills. 1.2 Give a secure, accurate and sustained performance which demonstrates skill, knowledge and understanding of at least three art forms and conveys a sense of spontaneity.
2. Respond sensitively to the quality, form and content of the material being presented.	2.1 Support intention in performance by demonstrating a sound understanding of material. 2.2 Show clear evidence of sensitivity to and considerable control over sequences of performed material which are grounded in effective preparation.
3. Use space creatively and effectively to enhance meaning and, where appropriate, adopt and sustain a role.	3.1 Create and communicate shades of meaning and contrasts in mood and where appropriate performance styles. 3.2 Combine the use of voice, body and space effectively to enhance meaning and interpretation and to engage the audience.

## Advanced (Grades 6-8, RQF Level 3)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Employ appropriate integrated physical and vocal resources to engage the audience in a performance which shows a sense of ownership.	1.1 Employ a variety of skills to perform with confidence and clarity and display a sense of ownership of a range of material. 1.2 Consciously integrate knowledge, understanding and a variety of skills in a secure and sustained performance.
2. Respond with authority and mature understanding to the quality, form and content of the material being presented.	2.1 Demonstrate mature understanding of a range of performance material. 2.2 Demonstrate authority and control through thorough and relevant preparation.
3. Use space creatively and effectively to convey complexity of meaning.	3.1 Use combinations of body movement and space with imagination and flair wholeheartedly to engage the audience. 3.2 Demonstrate a discriminating and sensitive personal interpretation of a range of performance material to convey complexity and range of meaning.

# Attainment descriptors for Performance Arts

The following describes the levels of attainment required for the allocation of marks in the Distinction, Merit, Pass and Below Pass bands.

Foundation level (Grades 1-3)	Intermediate level (Grades 4-5)	Advanced level (Grades 6-8)
<p><b>Distinction</b> Work that demonstrates command of two art forms and a conscious awareness of audience. There will be evident command of appropriate technical skills and an understanding of the communicative power, form and content of the chosen material.</p>	<p><b>Distinction</b> Work that demonstrates secure and accurate responses to the chosen material and an ability to use several art forms with confidence. There will be a sense of integration and an ability to engage an audience with imaginative presentation.</p>	<p><b>Distinction</b> Work that achieves a satisfying richness through its integration of performance skills at a high level of attainment. There will be a sustained sense of communication, imagination and ownership of the material and an ability to engage the attention of the audience through a wide range of performance styles and approaches.</p>
<p><b>Merit</b> Work of some originality with a thoughtful and imaginative approach. There may be some unevenness between the execution of the two art forms but these will be compensated for by a sense of energy and communication.</p>	<p><b>Merit</b> Work that demonstrates a considerable level of control of the material and a range of performance skills that may be a little uneven in practice. There will be imaginative use of the resources of performance and an ability to engage an audience.</p>	<p><b>Merit</b> Work that demonstrates understanding through mature ownership of the material. There will be a good level of integration of the various skills although there may be small inadequacies. The overall sense will be of a powerful presentation and a feeling of assurance.</p>
<p><b>Pass</b> Work that demonstrates sound learning and understanding of the material. Although the performance skills will be somewhat limited there will be evidence of thoughtful preparation and some attempt to communicate with the audience.</p>	<p><b>Pass</b> Work that demonstrates a reasonable control of the chosen material but considerable unevenness between the various skills in practice. There will be some sense of the interrelatedness of the skills involved and an attempt to engage with the audience.</p>	<p><b>Pass</b> Work that demonstrates some evidence of mature understanding and willingness to use a range of performance skills. Integration may not be wholly successful but there will be conscious effort to engage the audience with relatively challenging material.</p>
<p><b>Below Pass</b> Work that demonstrates inadequate mastery of performance skills and little attempt at communication. There may be evidence of poor preparation and a lack of understanding of the chosen material or an inability to relate to its form and content.</p>	<p><b>Below Pass</b> Work that shows lack of preparation and an inability to communicate with the audience. There will be little consistency and the material will suffer from the lack of integrated skills.</p>	<p><b>Below Pass</b> Work in which some skills may be evident but are insufficiently integrated or show conspicuous lapses in technical achievement. There will be little sense of ownership of the material or ability to engage the attention of an audience.</p>

# Performance Arts (solo)

Grade	Performance Arts (solo)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. Demonstration of any performance skill.	40
	2. Demonstration of <b>EITHER</b> a different performance skill <b>OR</b> a contributory performance skill. ( <i>Tasks 1-2 approximately 6 minutes</i> )	40
	3. A conversation with the examiner about the work presented.	20
<b>Grade 2</b> maximum 12 minutes	1. Communication with an audience by means of any performance skill.	40
	2. Communication with an audience <b>EITHER</b> by means of a different performance skill <b>OR</b> through a contributory performance skill. ( <i>Tasks 1-2 approximately 8 minutes</i> )	40
	3. A conversation with the examiner about the work presented.	20
<b>Grade 3</b> maximum 14 minutes	1. Communication of a stated topic or theme with an audience by means of any performance skill.	40
	2. Communication, through a contrasting piece, with an audience <b>EITHER</b> by means of a different performance skill <b>OR</b> through a contributory performance skill. ( <i>Tasks 1-2 approximately 9 minutes</i> )	40
	3. A conversation with the examiner about the work presented.	20
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. Performance sequence incorporating two performance skills.	40
	2. <b>EITHER</b> a contrasting performance sequence incorporating two performance skills, one of which is different from those in Task 1, <b>OR</b> a presentation with commentary of a contributory performance skill. ( <i>Tasks 1-2 approximately 12 minutes</i> )	40
	3. A discussion with the examiner about the content, context and preparation of the work presented and possible alternative approaches.	20
<b>Grade 5</b> maximum 18 minutes	1. A progressive dramatic sequence incorporating at least two performance skills.	40
	2. <b>EITHER</b> a contrasting dramatic sequence incorporating at least two performance skills, one of which is different from those in Task 1, <b>OR</b> a presentation with commentary of a contributory performance skill. ( <i>Tasks 1-2 approximately 14 minutes</i> )	40
	3. A discussion with the examiner about the content, context and preparation of the work presented, context of individual items and alternative approaches.	20
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. A progressive, dramatic sequence based on a stated theme, incorporating at least two performance skills. ( <i>Approximately 8 minutes</i> )	40
	2. <b>EITHER</b> a contrasting dramatic sequence incorporating at least two performance skills, one of which is different from those in Task 1, <b>OR</b> demonstration with commentary of a contributory performance skill. ( <i>Approximately 8 minutes</i> )	40
	3. A discussion with the examiner about the work presented, context of individual items, interpretation and possible alternative approaches.	20
<b>Grade 7</b> maximum 23 minutes	1. A progressive, dramatic sequence based on a stated theme, incorporating at least three performance skills. ( <i>Approximately 13 minutes</i> )	50
	2. A demonstration and talk about a contributory performance skill. ( <i>Approximately 5 minutes</i> )	30
	3. A discussion with the examiner about the work presented, context of individual items, interpretation and possible alternative approaches.	20
<b>Grade 8</b> maximum 25 minutes	1. A varied, dramatic, thematically linked presentation, incorporating at least four performance skills. ( <i>Approximately 14 minutes</i> )	50
	2. A demonstration and talk about two contributory performance skills. ( <i>Approximately 6 minutes</i> )	30
	3. A discussion with the examiner about the work presented, context of individual items, interpretation and possible alternative approaches.	20

# Performance Arts (pair)

Grade	Performance Arts (pair)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. A presentation which demonstrates at least two performance skills, one of which may be a contributory performance skill. <i>(Approximately 6 minutes)</i>	80
	2. A conversation with the examiner about the work presented, the two candidates making an equal contribution.	20
<b>Grade 2</b> maximum 12 minutes	1. One or two presentations which demonstrate at least two performance skills, one of which may be a contributory performance skill. <i>(Approximately 8 minutes)</i>	80
	2. A conversation with the examiner about the work presented, the two candidates making an equal contribution.	20
<b>Grade 3</b> maximum 14 minutes	1. Two contrasting presentations which demonstrate at least two performance skills, one of which may be a contributory performance skill. <i>(Approximately 9 minutes)</i>	80
	2. A discussion with the examiner about the work presented, the two candidates making an equal contribution.	20
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. Two contrasting performance sequences incorporating three performance skills, one of which may be a contributory performance skill. <i>(Approximately 12 minutes)</i>	80
	2. A discussion with the examiner about the content, context and preparation of the work presented, the two candidates making an equal contribution.	20
<b>Grade 5</b> maximum 18 minutes	1. Two contrasting dramatic sequences incorporating at least three performance skills, one of which may be a contributory performance skill. <i>(Approximately 14 minutes)</i>	80
	2. A discussion with the examiner about the content, context and preparation of the work presented, the two candidates making an equal contribution.	20
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. Two contrasting dramatic sequences based on stated themes, incorporating at least three performance skills, one of which may be a contributory performance skill. <i>(Approximately 15 minutes)</i>	80
	2. A discussion with the examiner about the work presented, context of individual items, interpretation, preparation and possible alternative approaches, the two candidates making an equal contribution.	20
<b>Grade 7</b> maximum 23 minutes	1. <b>EITHER</b> two contrasting dramatic sequences, based on contrasting themes, incorporating four performance skills, two of which may be contributory performance skills <b>OR</b> a dramatic sequence, based on a stated theme incorporating three performance skills and a shared talk and demonstration of a contributory performance skill. <i>(Approximately 18 minutes)</i>	80
	2. A discussion with the examiner about the work presented, context of individual items, interpretation, presentation and possible alternative approaches, the two candidates making an equal contribution.	20
<b>Grade 8</b> maximum 25 minutes	1. A sustained, fluid and varied dramatic presentation incorporating at least four performance skills. <i>(Approximately 14 minutes)</i>	50
	2. A shared talk and demonstration about two contributory performance skills. <i>(Approximately 6 minutes)</i>	30
	3. A discussion with the examiner about the work presented, context of individual items, interpretation, preparation and possible alternative approaches, the two candidates making an equal contribution.	20

**Note for centres:**

The timings given for pair exams refer to the duration of the practical exam/performance. Additional time is required between each exam for the examiner to write up the two report forms. When scheduling pair exams, centres must allow an additional 5 minutes for Grades 1-5 and 8 minutes for Grades 6-8.

# Performance Arts (group)

Grade	Performance Arts (group)	Marks
<b>Foundation</b>		
<b>Grade 1</b> maximum 10 minutes	1. The performers briefly introduce themselves and the presentation. The examiner may ask some questions.	10
	2. A presentation that includes at least two performance skills, one of which may be a contributory skill.	90
<b>Grade 2</b> maximum 12 minutes	1. The performers briefly introduce themselves and the presentation. The examiner may ask some questions.	10
	2. A presentation from memory that includes at least three performance skills, one of which may be a contributory skill.	90
<b>Grade 3</b> maximum 14 minutes	1. The performers briefly introduce themselves and the presentation. The examiner may ask some questions.	10
	2. A presentation from memory that includes at least four performance skills, two of which may be contributory skills.	90
<b>Intermediate</b>		
<b>Grade 4</b> maximum 16 minutes	1. The performers introduce themselves and the presentation. The examiner may ask some questions.	10
	2. A presentation from memory that includes at least four performance skills used substantially, two of which may be contributory performance skills. The presentation may be either the whole or part of a group-devised or published work or a programme of performance pieces.	90
<b>Grade 5</b> maximum 18 minutes	1. The performers introduce themselves and the presentation. The examiner may ask some questions.	10
	2. A presentation from memory that includes at least five performance skills used substantially, two of which may be contributory performance skills. The presentation may be either the whole or part of a group-devised or published work or a programme of performance pieces related to a theme.	90
<b>Advanced</b>		
<b>Grade 6</b> maximum 20 minutes	1. The performers introduce themselves and the presentation and answer questions from the examiner about the content and skills employed. Questions may be asked before and/or after the performance.	10
	2. A presentation from memory that includes at least six performance skills, two of which should be contributory performance skills. The presentation may be either the whole or part of a group-devised or published work or a programme of performance pieces related to a theme.	90
<b>Grade 7</b> maximum 23 minutes	1. The performers introduce themselves and the presentation and answer questions from the examiner about the content and skills employed. Questions may be asked before and/or after the performance.	10
	2. A presentation from memory of <b>EITHER</b> two original or published, contrasting continuous dramatic sequences <b>OR</b> two contrasting programmes of performance pieces, which include at least six performance skills, two of which should be contributory performance skills.	90
<b>Grade 8</b> maximum 25 minutes	1. The performers introduce themselves and the presentation and answer questions from the examiner about the content and skills employed. Questions may be asked before and/or after the performance.	10
	2. A presentation from memory of <b>EITHER</b> two original or published, contrasting continuous dramatic sequences <b>OR</b> two contrasting programmes of performance pieces, which include at least seven performance skills, two or three of which must be contributory performance skills.	90

# Performance Arts in Production (Grades 1-8)

Under this option, schools, studios, dramatic societies and theatre clubs may present for assessment the whole or part of a production of a play or dramatic sequence which incorporates substantial use of a range of performance and contributory skills.

The production should be intended for – or already have had – public performance in front of an audience and include production elements such as lighting, set, costume, sound, make-up, props and so on.

Group entries are not limited to cast members and performers. Producing a play or performance event typically involves the participation of a large number of people fulfilling many different functions and this syllabus option offers the opportunity for their contributions to the production as a whole to be recognised. If desired, the entire company and crew – including designers, technicians, painters, prop-makers, wardrobe staff, stage managers, publicity and administrative staff – may be registered as members of the group.

The entire production is entered at one grade. The standard procedures and charges for group entries apply.

When considering the appropriate grade for entry, candidates should refer to the learning outcomes for Performance Arts exams and consider how fully their production is likely to meet these requirements. There is no maximum group size or length of performance.

An examiner will typically attend a public performance of the production as an audience member. He or she then completes a three-page report giving detailed assessment of the various contributory elements that make up a production and assign marks to these using the appropriate assessment criteria under the following headings:

<b>Group dynamic</b>	maximum 20
<b>Individual performances</b>	maximum 20
<b>Staging</b>	maximum 20
<b>Design (including set, props and costume)</b>	maximum 20
<b>Technical (including lighting and sound)</b>	maximum 20
<b>Total</b>	maximum 100

A script, score and/or libretto must be provided for the examiner's reference.

The total mark assigned will reflect the overall level of achievement of the production as a whole. All registered members of a group deemed to have achieved Distinction, Merit or Pass levels will be issued with the appropriate individual certificate.

For further information on this syllabus option and advice on assessing an appropriate level of entry, prospective candidates should contact [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Performance Certificates



# Young Performers Certificates

Young Performers Certificates are offered at three levels:

- ▶ Bronze
- ▶ Silver
- ▶ Gold.

These certificates are designed for groups of children up to the age of 7 who have not yet entered for a graded exam. They are available at three levels – Bronze, Silver and Gold – which correlate approximately to classroom activities and learning for children in the three years of infant school or kindergarten education.

Each group presents a short performance piece using such skills as speaking poetry and/or prose, acting out a story, singing, playing musical instruments, expressive movement/dance, mime, use of costume, props, puppets and/or masks.

On completion of the performance, the examiner engages in a brief, informal conversation with the group about the work presented. The examiner also presents each group member with a lapel sticker in recognition of his or her achievement and writes a diagnostic report on the group as a whole, recording areas of outstanding achievement.

Since the emphasis is on rewarding and celebrating participation, all candidates receive a personalised certificate. There are no gradations of success in the awards.

A full colour booklet and DVD providing further information about the Young Performers Certificates and detailed specifications of the performance requirements at each level may be ordered from [drama@trinitycollege.com](mailto:drama@trinitycollege.com)

# Performance Certificates

The Performance Certificates are offered at three levels:

- ▶ Foundation Performance Certificate
- ▶ Intermediate Performance Certificate
- ▶ Advanced Performance Certificate.

These certificate exams offer an alternative system of assessment at a level equivalent to Grades 3, 5, and 8 respectively. They allow candidates to demonstrate a range of performance skills beyond the discipline-specific opportunities provided by the graded exams.

The emphasis in these certificate exams is on devising and presenting a continuous performance programme which includes a variety of material and which demonstrates a range of performance skills. They therefore offer candidates a structure within which they can consolidate, complement and extend the skills they may have developed in graded exams or through other activities and learning opportunities.

The work presented in the performance programmes must exemplify and demonstrate the intended learning outcomes for the relevant grade level (Foundation, Intermediate or Advanced).

Candidates are encouraged to be bold and imaginative in devising their performance programmes, which ideally should reflect their personal interests and enthusiasms and which may include elements of their own original writing, composition, choreography and/or design. There are also opportunities to work with another performer if desired.

While the emphasis is on live performance, candidates may, if they wish, also include audio or audiovisual recordings as part of their performance programme.

Candidates are responsible for providing playback facilities for any audio or audiovisual recording they wish to present. All scenic, prop, costume and technical elements must be set up and removed within the time allowed for performance. Candidates are responsible for introducing their programme and ensuring its progression.

If required, an assistant may operate technical equipment.

A live audience may be present at these exams.

In assessing Performance Certificates, examiners will refer to the published learning outcomes at the appropriate level for the relevant performance skills.

The candidate's performance will be designated as Distinction, Merit, Pass or Below Pass. A written report will be provided but no numerical mark will be awarded.

Performance Certificates involve no activity other than presented performance; there are no sight reading, improvisation or discussion components. However, candidates and teachers should be aware that examiners may wish to engage in some informal conversation before and/or after the performance in order to create a supportive atmosphere and enhance the flow of the exam.

**NB** Candidates who have reached the appropriate levels of attainment with other awarding bodies or have used other routes of preparation are welcome to enter for Performance Certificates. In such cases candidates and teachers are strongly advised to consult the learning outcomes appropriate to the subject area and level they have chosen before registering for these exams.

# Performance Certificates

## Foundation Performance Certificate

This qualification is intended for candidates who have completed **Grade 3** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely on performance before progressing to work at Intermediate level.

The candidate will devise, present and perform a continuous performance programme that includes a range of material and demonstrates performance skills at an appropriate level.

The entire programme must last **12-15 minutes** and demonstrate skills, knowledge and understanding gained from working at **Foundation level (Grades 1-3)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Some simple costume and staging must be employed.

A second performer may be involved in one of the items presented.

## Intermediate Performance Certificate

This qualification is intended for candidates who have completed **Grade 5** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely upon performance before preparing to work at Advanced level (Grades 6-8).

The candidate will devise, present and perform a continuous performance programme that includes a wide range of challenging material and demonstrates a range of performance skills at an appropriate level.

The entire programme must last **17-20 minutes** and demonstrate skills, knowledge and understanding gained from working at **Intermediate level (Grades 4-5)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Simple but effective costume and staging must be employed.

A second performer may be involved in one or two of the items presented.

## Advanced Performance Certificate

This qualification is intended for candidates who have completed **Grade 8** in a performance-related subject or achieved a commensurate level in performance skills through alternative preparation.

It provides an opportunity for candidates to focus entirely upon performance before contemplating work at diploma level. Candidates are encouraged to be innovative, bold and imaginative in their approach and to present work that genuinely reflects a mature sense of ownership and mastery of their material.

The candidate will devise, present and perform a varied and challenging performance programme that demonstrates a range of performance skills at an appropriate level.

The entire programme must last **25-30 minutes** and demonstrate skills, knowledge and understanding gained from working at **Advanced level (Grades 6-8)**.

The programme may contain as many performance items as the candidate chooses as long as the overall time limits are observed.

Effective costume and staging must be employed.

A second performer must be involved in at least one of the items presented and may also appear in up to two other items.

# Options for further study

## Performing

### Diplomas in Performing (Musical Theatre, Performance Arts)

Trinity offers diploma qualifications in Performing (Musical Theatre) and Performing (Performance Arts) at three levels.

#### **ATCL Performing (Musical Theatre)** **ATCL Performing (Performance Arts)**

The ATCL qualification encourages candidates to be multi-skilled, reflective performers in musical theatre or performance arts, showing professional potential. They will have the opportunity to achieve standards which are comparable with other qualifications available in the UK at Level 4 in the Regulated Qualifications Framework or the first year of degree-level study.

There are no formal requirements for this qualification but candidates are advised to have gained a pass at Grade 8 in Musical Theatre or Performance Arts, or the Trinity Advanced Performance Certificate in Musical Theatre or Performance Arts or equivalent qualifications/experience.

The ATCL Diploma in performing is a single unit qualification. Candidates present a 25-minute performance programme followed by a viva and some related practical tasks.

#### **LTCL Performing (Musical Theatre)** **LTCL Performing (Performance Arts)**

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

Candidates are required to have gained an ATCL in Performing (Musical Theatre or Performance Arts) or a comparable qualification or Approved Prior Learning.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

##### ► **Unit 1 – Supporting Theory**

Candidates sit a written paper of two and a half hours in exam conditions. This unit is offered twice yearly, normally in May and November.

##### ► **Unit 2 – Reflective Practice**

Candidates submit an essay of approximately 4,000 words on the topic of performing, reflecting insights gained through four different examples of first-hand experience.

##### ► **Unit 3 – Performance**

Candidates present a 30-minute performance programme followed by a viva and some related practical tasks.

#### **FTCL Performing (Musical Theatre)** **FTCL Performing (Performance Arts)**

This qualification gives opportunities to candidates to demonstrate 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 show comparable outcomes to other qualifications available in the UK on the Regulated Qualifications Framework at Level 7.

Candidates are required to have gained an LTCL in Performing (Musical Theatre or Performance Arts) or a comparable qualification or Approved Prior Learning.

This qualification is comprised of two units.

### ► Unit 1 – Development Skills

Candidates submit a dissertation of approximately 12,000 words on an approved topic, related to some aspect of musical theatre or aspects of various theatre forms and styles. The dissertation should seek to offer a genuine contribution to fuller understanding of the chosen subject.

### ► Unit 2 – Performance

Candidates devise and present a 30-minute performance programme of musical theatre or performance arts. They present a 10-minute talk describing and discussing the ways in which the performance was devised and developed. Followed by a 20-minute viva.

Full details of requirements for all Trinity diploma-level qualifications, regulations for entry, methods of assessment, assessment criteria, attainment descriptors and supporting information are published in the current Trinity syllabus for Diplomas in Drama & Speech Subjects.

## Teaching and Education Studies

### Diplomas in Teaching and Education Studies (Musical Theatre, Theatre Arts, Performance Arts)

Trinity offers diploma qualifications in Teaching (Musical Theatre, Theatre Arts, Performance Arts) and in Education Studies (Musical Theatre, Performance Arts) at three levels.

#### 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. The qualification is of particular value to those working with individuals and small groups in studios and colleges. Assessment standards are comparable to those of other qualifications available at Level 4 in the Regulated Qualifications Framework or the first year of degree-level study.

The minimum age for this qualification is 18 on date of registration. There are no formal requirements but candidates are advised to have gained a pass at Grade 8 Speech and Drama, Musical Theatre or Performance Arts or the Trinity Advanced Performers Certificate or equivalent qualifications/experience.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

#### ► Unit 1 – Principles of Teaching

Candidates sit a written paper of two hours in exam conditions. This unit is offered twice yearly, normally in May and November.

#### ► Unit 2 – Teaching Experience

Candidates submit a written project of approximately 3,000 words comprising two Case Studies focusing on the candidate's teaching of one pupil and one group of pupils over a combined minimum of 20 hours' verified teaching time. A 500-word Materials Project must also be submitted.

#### ► Unit 3 – Practical Applications

Candidates lead an observed 30-minute teaching session for either an individual pupil or group of pupils. Followed by a 15-minute viva.

## Options for further study

### **LTCL Teaching (Musical Theatre)** **LTCL Teaching (Performance Arts)**

This qualification is evidence that the candidate can plan and deliver taught programmes for a range of learners, learner groups and settings and evaluate their effectiveness. It is suitable for candidates who will take responsibility for planning and teaching musical theatre or performance arts in schools, colleges and private studios. Assessment standards are comparable to those of other qualifications available at Level 6 in the Regulated Qualifications Framework or the final year of degree-level study.

The minimum age for this qualification is 19 on date of registration. Candidates are required to hold an ATCL in Performing or Teaching or equivalent vocational qualification or have Approved Prior Learning.

There are three units to this qualification which may be taken in any order and must be completed within three years from the date of the first submission.

#### ▶ **Unit 1 – Principles of Teaching**

Candidates sit a written paper of two and a half hours in exam conditions. This unit is offered twice yearly, normally in May and November.

#### ▶ **Unit 2 – Teaching Experience**

Candidates submit a written project of approximately 5,000 words comprising three case studies focusing on the candidate's teaching of three groups of students over a combined minimum of 30 hours' verified teaching time. A 1,500-word Scheme of Work must also be submitted.

#### ▶ **Unit 3 – Practical Applications**

Candidates lead an observed 40-minute teaching session for a class of 10 or more students. Followed by a 20-minute viva.

### **FTCL Education Studies (Musical Theatre)** **FTCL Education Studies (Performance Arts)**

This qualification is evidence that the candidate can, on the basis of familiarity with a range of educational contexts, reflect critically on personal 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. In the UK this diploma is at Level 7 of the Regulated Qualifications Framework.

The minimum age for this qualification is 21 on date of registration. Candidates should be at a standard comparable to at least LTCL Teaching and must have at least two years' full-time or four years' part-time verified teaching experience in the relevant field.

There are two units to this qualification which must be completed within five years from the date of the first submission. Unit 1 must be approved before the candidate can progress to Unit 2.

#### ▶ **Unit 1 – Development Skills Teaching**

Candidates carry out academic and/or action research on an approved topic based on an authentic learning environment and submit a dissertation of approximately 12,000 words.

#### ▶ **Unit 2 – Principles and Practice**

Candidates give a formal presentation on the dissertation and issues arising from it. Followed by a 30-minute viva.

Teaching diplomas are also offered in a range of other subject-specific options. Full details of requirements for these qualifications, regulations for entry, methods of assessment, assessment criteria, attainment descriptors and supporting information are published in the current Trinity syllabus for Diplomas in Drama & Speech Subjects.

# Directing

## Diplomas in Directing (Musical Theatre, Performance Arts)

Trinity offers a diploma in Directing (Musical Theatre) and Directing (Performance Arts) at Fellowship level.

### FTCL Directing (Musical Theatre) FTCL Directing (Performance Arts)

This qualification is evidence that candidates can, on the basis of familiarity with a range of performance contexts, reflect critically on related theory and practice, their own directing experience and the work of other directors, and bring this to bear on the planning, preparation and performance of Musical Theatre or Performance Arts. This diploma is at Level 7 of the Regulated Qualifications Framework.

Candidates should be at a standard comparable to at least LTCL Performing or Teaching (Musical Theatre or Performance Art) when registering for this diploma, and should show evidence of active personal involvement in provision of continuing professional development.

This qualification is comprised of two units, both of which must be passed for successful completion of the award.

#### ► Unit 1 – Development Skills

Candidates submit a dissertation of approximately 12,000 words on an approved topic, typically a case study on preparation for a full production of a performance or a series of performances directed by the candidate.

#### ► Unit 2 – Principles and Practice

Candidates deliver a 10-minute prepared talk, describing and discussing the practical work to be demonstrated, and then direct a 30-minute rehearsal of an extract from a play or other performance piece. Followed by a 20-minute viva.

# Information and regulations

## Exam centres

Exams are conducted both at local public centres and at pre-registered schools/educational centres. In the UK and Ireland, where there is no convenient public centre, Trinity is happy to arrange an Examiner Visit providing there are enough candidates to achieve the minimum fee level. Those wishing to arrange an Examiner Visit should contact Trinity directly. Further information on how to enter candidates for our exams can be found on our website.

Outside the UK, local representatives may be able to arrange for an examiner to visit your school or chosen venue. Please discuss your requirements with your Trinity representative well before the exam centre's closing date for entries (details of your local representative can be obtained from Trinity's central office and online at [trinitycollege.com/drama](http://trinitycollege.com/drama)).

## Exam dates

Exams are conducted throughout the year on dates agreed between Trinity and its centres. Public centres publish their approximate exam dates in advance. While Trinity will normally adhere to these published dates, circumstances may dictate that alterations are made and Trinity reserves the right to alter published exam dates as necessary.

## Exam entries

Graded and certificate exams are open to everyone, irrespective of age. Candidates may enter at any level without previously having taken any other exam in the same subject.

Applications for exam will be accepted by Trinity on the condition that candidates will be examined according to the requirements of the current syllabus.

All entries for exams must be made on an official Trinity entry form. Each entry form must be accompanied by the correct entry fee as listed on the fee sheet enclosed with the form. The entry form and fee must reach the local representative by the published closing date. Do not send entry forms for public centre exams to Trinity's central office except by prior arrangement. Failure to complete the entry form correctly or to submit it to the local representative by the closing date may result in the entry being refused. An additional fee will be charged if Trinity agrees to accept a late entry. Details of surcharges for late entries are given on the next page.

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's regulations. Correspondence will only be conducted with this person.

The names of candidates as shown on the entry form will be those used to produce certificates. Any errors in the original submission or changes of style which may be requested after the certificate has been issued will be subject to an additional charge.

A candidate who has entered for an exam at one centre is not entitled to transfer the entry to another centre, nor to defer the entry to a later session. If the candidate wishes to postpone the exam or to take it at a different centre, he or she 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.

Exam entry fees will not be refunded.

Trinity reserves the right to refuse or cancel the entry of any candidate if such action is considered to be necessary. When such a decision is taken by Trinity, any entry fees submitted will normally be refunded and the reason for the refusal or cancellation given.

Separate entry forms are needed for group & pair and for diploma exams. These can be obtained from local representatives or from Trinity's central office.

Candidates may not enter for different grades of the same syllabus strand in the same exam session.

## Completing the entry form

Please complete the entry form in BLOCK CAPITALS except for the signature.

Each entry form for graded exams includes space for 14 candidates. Where you have more than 14 candidates, additional forms must be used and all forms stapled together. Each form must be signed by the person making the entry and the total fees on each form must be written in the space provided on each form. You may make one payment to cover all forms.

Separate entry forms must be used:

- ▶ when a separate exam day is requested for different candidates
- ▶ for each teacher or school.

Do not fax entries under any circumstances.

Step-by-step guidance notes for completing the entry form appear on the form.

## Fees

Exam fees are printed on a separate fee sheet enclosed with each entry form. If the fee sheet is missing, another copy can be obtained either from your local Trinity representative or from Trinity's central office.

## Closing dates and late entries

Details of closing dates are available from your local representative. Those completing entry forms are strongly encouraged to submit them in good time to meet the closing dates. Entries received by local 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's central office (except in the case of an Examiner Visit entry). Late entries can be accepted only at the discretion of the local representative (not Trinity's central office) and are subject to the following surcharges:

- ▶ Day after closing date to 21 days before the exam date: + 50% of published fee.
- ▶ 20 to 14 days before the exam date: + 100% of published fee.

No entries can be accepted less than two weeks before the exam date.

Trinity and its representatives make no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry has been accepted but the exam cannot take place, the fee will be refunded at Trinity's discretion but the surcharge will be retained to cover costs of administration of the late entry.

## Exam appointments

The local representative sends each candidate an appointment form for exams, which must be brought to the exam and shown to the examiner. The appointment form will give the date, time and place of the exam together with the name of the candidate and the level for which the candidate is entered.

Any errors on the appointment form made by Trinity must be notified to the local representative immediately. Candidates who have been mistakenly entered for the wrong grade by the person completing the entry form cannot change the grade on the day of the exam.

Candidates must attend on the date and time shown on the appointment form. Wherever possible, Trinity 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 that such requests will be satisfied. No alteration to the date and time arranged can be made once appointment forms have been issued.

Candidates are required to be at the venue 15 minutes before their time of exam. Trinity 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 inconvenience other candidates who are punctual. In such an event Trinity reserves the right to charge an additional fee.

### Exam procedures

Regulations concerning the duration of exams and of selections within them must be adhered to. Examiners may stop a candidate if an item significantly exceeds the stated time-limit in order to ensure that there is sufficient time to complete all the exam tasks.

For all practical exams relating to published material, the candidate must supply the examiner with copies of the works from which extracts are chosen. Printed copies are preferred, but photocopies may be offered provided that they are accurate and complete in every respect. Handwritten copies are not acceptable. When non-original copies are provided for the examiner's use, they will be retained after the exam by examiner(s) and destroyed. They cannot be returned to candidates. The costs of any copies must be borne by candidates.

Where an extract is likely to be obscure or misleading if its context is not understood, a very brief written synopsis (no more than a short paragraph) of the play or book should be presented to the examiner before the performance commences.

It may be possible for an audience to attend the prepared performance elements of some group exams (except Communication Skills) but their presence must not cause the exam programme to over-run. If the exam is to take place at a public centre, the possibility of an audience attending should be discussed with the local representative in advance. For exams presented to an audience, the examiner should be provided with:

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

For duologues/duets in individual exams, the second performer should be present in the exam room only for those items in which they are involved. The second performer must not be the teacher, but may be any one of the following:

- ▶ a performer who is not an examinee
- ▶ a performer who is an examinee and wants to repeat this duologue/duet for his or her own exam
- ▶ a performer who is an examinee but is not offering this piece for assessment.

For training, moderation and standardisation of marking standards, it may sometimes be necessary for Trinity to send more than one examiner to an exam session. Occasionally sample exams are recorded, however this is only ever done with the candidate's prior agreement. Any recordings are used solely for training and moderation exercises.

### Candidates with special needs

Trinity welcomes entries from candidates with particular needs and disabilities. We recognise that many disabled people face barriers to access and achievement and are committed to eliminating discrimination on grounds of disability and promoting equality of opportunity.

We are committed to the following principles:

- ▶ encouraging disabled people to declare their special needs to us so that we can assist them
- ▶ eliminating any discriminatory practices
- ▶ enabling individuals to demonstrate their skills by removing unnecessary barriers
- ▶ empowering individuals through listening to what adjustments they may need rather than second guessing what will work for them
- ▶ engaging with people to develop the right solutions
- ▶ ensuring the standards we examine are not compromised in any way.

Please refer to our Disabled Learners Policy at [trinitycollege.com/policies](http://trinitycollege.com/policies)

## Reasonable adjustments

In order to support access to our qualifications, we will make changes where practical to the way we do things in order to remove any unnecessary barriers. This is called making 'reasonable adjustments'. We will take reasonable steps to prevent a person who has special needs suffering a substantial disadvantage compared with a person who doesn't.

In practice, reasonable adjustments are implemented according to:

- ▶ the individual's particular need, reflecting their usual method of working
- ▶ the assessment requirements
- ▶ the guidelines stipulated by regulatory authorities and industry bodies, such as the Joint Council for Qualifications.

The same standard of assessment applies to all candidates, regardless of any particular need/disability, and allowances will only be made, if appropriate, to the conduct of the exam.

## Requesting special provision

All requests for reasonable adjustments must be made using the appropriate application form available at [trinitycollege.com/drama-csn](http://trinitycollege.com/drama-csn). Further guidance on how to complete the application form as well as information on the types of provision that can be made can also be obtained by emailing [drama-csn@trinitycollege.com](mailto:drama-csn@trinitycollege.com). The form must be completed and submitted to Trinity at least one month before the exam date. Additional time must be allowed for requests for braille materials.

## Supporting evidence

In certain cases the application must be supported by appropriate documentary evidence. Further details on the type of evidence that can be supplied and when it is necessary to supply this can be obtained by contacting [drama-csn@trinitycollege.com](mailto:drama-csn@trinitycollege.com). Details of medical and psychological reports are not disclosed to anyone, including examiners. If the original evidence is in a language other than English, it must be accompanied by a full English translation. Trinity College London reserves the right to turn down requests for provision if sufficient information is not submitted in time.

## Access arrangements

If you have any particular access requirements on the day of your exam please contact the centre or venue where you will be taking the exam for details of how they can assist when using their building and facilities.

## Absence through sickness

A candidate who is sick and cannot take the exam may apply to the local representative for a re-entry permit, enclosing a medical certificate and the appointment form. Applications for re-entry permits must be made within 30 days of the exam date. The local representative will forward the medical certificate and appointment form to Trinity's central office who will issue a re-entry permit for an exam at the same level in the same subject, which can be used for an exam within 12 months of the original exam date on payment of half the current entry fee. If a re-entry permit is used towards entry for a higher-level exam, the difference in fee is also payable, ie the full fee of the higher-level exam less half the fee of the lower level exam.

It is not normally possible to apply for a half-fee re-entry permit for non-medical reasons, although Trinity 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 group member from performing, the exam can continue with a substitute to 'read in' for the missing person. The substitute performer will not be assessed.

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

## Results, marks and certificates

Examiners issue exam report forms to the local representative at the end of their complete period of work at a centre (or on a fortnightly basis in larger centres). On occasion, it may be necessary for the examiner to take the reports away for completion. The examiner will then forward the reports to the

## Appendix 1

local representative at the next available opportunity. In turn, local representatives issue report forms to the person who signed the application form. Examiners and local representatives are not allowed to give details of reports in any other way or to any other person. Local representatives are not permitted to give exam results over the telephone.

Duplicates of lost exam report forms cannot be provided, although 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 exam was taken, the grade and subject of exam, and the fee.

Exams at Initial and Grades 1-8 are marked out of 100. Marks are awarded on the basis of the following attainment bands:

- ▶ **85 marks or more = Pass with Distinction**
- ▶ **75-84 marks = Pass with Merit**
- ▶ **65-74 marks = Pass.**

Successful candidates will receive a certificate showing the subject and level they have passed, as well as the name of their teacher and school if this has been requested on the entry form. For group exams, a certificate will be issued for each performer.

Trinity does not accept responsibility for the non-arrival of any exam report form, marksheet 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 exams passed within the last 15 years. A fee is payable for each replacement, and applications for replacement certificates should quote the centre's name, date of exam, candidate's name and number, and include the fee.

### Certificates of Special Merit

Candidates who have passed Grades 1-8 solo and/or pair exams either in a single syllabus strand (eg Individual Acting Skills) or any combination of drama and performance syllabus strands, can apply for a Certificate of Special Merit. Those who have achieved a Distinction at every grade will have the words 'with Distinction' added to their Certificate of Special Merit.

To apply for a Certificate of Special Merit, send copies of every certificate or exam report form to the Operations team at Trinity's central office.

### Appeals procedure

Entry for Trinity exams is deemed to constitute acceptance of the professional judgement of the examiner(s). Teachers, schools, parents, guardians and candidates who wish to question the outcome of exams should use the procedure set out at [trinitycollege.com/appeals](http://trinitycollege.com/appeals). In any other dispute concerning the conduct of any exam, the decision of Trinity's Academic Director shall be final.

### Customer service

Trinity strives constantly to update and improve its syllabuses. Amendments and additions are published on the website at [trinitycollege.com/drama](http://trinitycollege.com/drama)

The website is also the source of general information about Trinity and its services.

A Customer Service Statement is available on the website.

### Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the UK under the Data Protection Act 1998. Please see the Trinity College London website [trinitycollege.com](http://trinitycollege.com) for the most up-to-date information about our data protection procedures and policies.

# Health and safety guidelines

1. 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. Teachers should have basic knowledge of safe practice including appropriate warm up and cool down activities, injury prevention and care. The following guidelines should be observed:
  - ▶ 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.
  
2. When singing the following guidelines should also be observed:
  - ▶ Singing and/or vocalising should never cause pain or discomfort, however minor. Always be prepared to transpose keys to ensure that singing registers are comfortable.
  - ▶ 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’ or ‘belt’ singing.
  - ▶ The body should be well-balanced while singing – otherwise the larynx may become constricted and/or air flow restricted.
  - ▶ Singers should be careful not to force the tone (ie push out the breath too forcefully) – especially during ‘high energy’ or ‘belt’ singing.
  - ▶ 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 excessively extended chest register.
  
3. 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 and 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 performances, with adequate ventilation and light.

## Notes