

# Musical Theatre & Performance Arts

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Graded Exams, Performance Certificates

Syllabus from 2010



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Syllabus from 2010

Trinity College London  
[trinitycollege.com](http://trinitycollege.com)

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## Keep up to date with our syllabuses

Please check [trinitycollege.com/drama](http://trinitycollege.com/drama) to make sure you are using the latest version of the syllabuses and for the latest information about our exams.

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

# Welcome

Welcome to Trinity College London's syllabus for graded and certificate qualifications in Musical Theatre and Performance Arts. These qualifications are designed to encourage candidates of all levels and abilities and from all countries and cultures to engage with as wide a variety of performance activities and repertoire as possible.

In Musical Theatre, the qualifications encourage and develop candidates' skills in acting, singing, dance and movement, offering candidates opportunities to give multi-skill, integrated performances in classic and contemporary musical theatre repertoire.

In Performance Arts, candidates have the opportunity to explore and develop interests in performance, including skills such as physical theatre, dance, playing musical instruments, and writing, devising and choreographing their own work. Candidates also have the opportunity to explore complementary performance skills such as costume, set, lighting design, video-making and sound-recording.

All these qualifications assess candidates' understanding of their chosen material, their technical ability and a range of creative skills through live practical assessment, while encouraging development of these skills through an integrated exam framework.

In order to encourage learners to explore works and performance art forms from their own culture or that are of particular interest to them, unless otherwise stated, there is a free choice of performance pieces for all the exams.

## About Trinity College London

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

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

## Why choose Trinity?

Teachers and students choose Trinity because:

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

# Introduction to Musical Theatre and Performance Arts qualifications

## Who the qualifications are for

Trinity's graded and certificate exams in Musical Theatre and Performance Arts are open to all learners and the content is designed to appeal to people of all ages and backgrounds. There is no requirement for learners to have passed a lower level or any other qualification before entering for the exams.

However, the different levels represent a programme for progressive development, and the outcomes assume mastery of the previous level(s). There is no upper age limit, but the following recommended guidance is provided regarding the minimum age for each stage:

Qualification level	Age of candidates
Initial exams	5 years and over
Grade 1	7 years and over
Grades 2-3	8 years and over
Grades 4-5	12 years and over
Grades 6-8	16 years and over

Exams are taken by individuals, as a pair, or in a group of three or more. There is no maximum group size.

## Assessment and marking

Qualification	What the candidate receives
Solo grades	Each candidate is given written feedback, marks and, on passing their exam, a certificate.
Pair grades	Candidates are assessed individually. Each candidate receives separate marks and written feedback and, on passing their exam, a certificate.
Group grades	The group receives a mark and written feedback recognising its achievement overall. On passing their exam, each group member receives a certificate with their name on.

The exams are normally assessed by one examiner who watches the work presented. The examiner writes a report on the extent to which the candidate (or candidates) has met the learning outcomes of the qualification and awards marks in line with the published assessment criteria and attainment descriptors.

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

## Recording the exams

Trinity audio records all exams. Some exams are also filmed for quality assurance and training purposes. In the case of filming, Trinity always first seeks permission from the candidate (or their parent or guardian). All recording devices are discreet and should not cause any distraction to candidates.

## Attainment levels, learning outcomes and assessment criteria

Graded exams are marked out of 100. Marks are awarded on the basis of the following attainment levels:

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

The learning outcomes, assessment criteria and attainment descriptors for each level can be found on pages 12-13 for Musical Theatre, pages 23-24 for Performance Arts and pages 32-33 for Production exams.

## Introduction to Musical Theatre and Performance Arts qualifications

### Duration of study

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

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

### Recognition

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

All solo and pair graded qualifications are on the Regulated Qualifications Framework (RQF) and a full set of the regulated titles and numbers for the solo and pair qualifications are on page 8.

The Foundation, Intermediate and Advanced Certificates, and the group and Production exams focus on performance. They are designed to enable candidates to offer consolidated programmes for assessment. In these exams, examiners will consider the overall achievement of either the solo performer or the group and, as such, these qualifications are unregulated.

### UCAS points

In the UK, Trinity's Level 3 (Grades 6-8) solo and pair qualifications in drama are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6	Pass – 8 UCAS points	Merit – 10 UCAS points	Distinction – 12 UCAS points
Grade 7	Pass – 12 UCAS points	Merit – 14 UCAS points	Distinction – 16 UCAS points
Grade 8	Pass – 24 UCAS points	Merit – 27 UCAS points	Distinction – 30 UCAS points

See [trinitycollege.com/UCASdrama](http://trinitycollege.com/UCASdrama) for further details.

### Timing of the exams

Please refer to the exam requirements for the maximum time allowed for each exam. This is the time available to the candidate to demonstrate the widest range of skills they can and candidates are advised to make full use of this. Please note that any setting up and removal of equipment will also need to be incorporated into this time.

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 the two reports. When scheduling pair exams, centres must allow an additional five minutes after each exam for Grades 1-5, and eight minutes for Grades 6-8.

### Where the qualifications could lead

Trinity's graded and certificate exams in Musical Theatre and Performance Arts offer progression routes towards:

- ▶ diplomas in public speaking or teaching, offered by Trinity and other awarding organisations
- ▶ courses at further and higher education institutions
- ▶ employment, as a result of increased communication, presentation and teamwork skills.

### Trinity qualifications that complement the Musical Theatre and Performance Arts qualifications

- ▶ Graded and certificate exams in Acting and Speaking

### A note on language

Trinity's graded exams in Musical Theatre and Performance Arts are taken in English. They assess how candidates use language as a tool for communicating within particular contexts rather than assessing the language itself.

Candidates' use of English must be intelligible to the examiner. However, candidates are not required to conform linguistically to any particular model of pronunciation or usage. We accept that candidates may have distinctive features of pronunciation, grammar or vocabulary that relate to the model familiar to their own culture or language.

### Other qualifications offered by Trinity

- ▶ Young Performers Certificates (for candidates up to the age of 7 years old)
- ▶ Graded and certificate exams in Acting and Speaking
- ▶ Graded and certificate exams in Communication Skills
- ▶ Diplomas in drama and speech subjects
- ▶ Speech Communication Arts (only available in certain countries)
- ▶ Arts Award (only available in certain countries)
- ▶ Grades, certificates and diplomas in music
- ▶ English language qualifications
- ▶ Professional Performing Arts diplomas

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com)

### How to enter

Guidance and details on how to enter for all the qualifications covered in this document and mentioned above can be found at [trinitycollege.com](http://trinitycollege.com)

## Introduction to Musical Theatre and Performance Arts qualifications

### Regulated titles and qualification numbers

Regulated title	Qualification number
<b>Musical Theatre</b>	
TCL Level 1 Award in Graded Examination in Musical Theatre (Grade 1)	501/1976/X
TCL Level 1 Award in Graded Examination in Musical Theatre (Grade 2)	501/1974/6
TCL Level 1 Award in Graded Examination in Musical Theatre (Grade 3)	501/1975/8
TCL Level 2 Certificate in Graded Examination in Musical Theatre (Grade 4)	501/1977/1
TCL Level 2 Certificate in Graded Examination in Musical Theatre (Grade 5)	501/1978/3
TCL Level 3 Certificate in Graded Examination in Musical Theatre (Grade 6)	501/2072/4
TCL Level 3 Certificate in Graded Examination in Musical Theatre (Grade 7)	501/2074/8
TCL Level 3 Certificate in Graded Examination in Musical Theatre (Grade 8)	501/2076/1
TCL Level 1 Award in Graded Examination in Musical Theatre – Pairs (Grade 1)	501/1976/X
TCL Level 1 Award in Graded Examination in Musical Theatre – Pairs (Grade 2)	501/1974/6
TCL Level 1 Award in Graded Examination in Musical Theatre – Pairs (Grade 3)	501/1975/8
TCL Level 2 Certificate in Graded Examination in Musical Theatre – Pairs (Grade 4)	501/1977/1
TCL Level 2 Certificate in Graded Examination in Musical Theatre – Pairs (Grade 5)	501/1978/3
TCL Level 3 Certificate in Graded Examination in Musical Theatre – Pairs (Grade 6)	501/2072/4
TCL Level 3 Certificate in Graded Examination in Musical Theatre – Pairs (Grade 7)	501/2074/8
TCL Level 3 Certificate in Graded Examination in Musical Theatre – Pairs (Grade 8)	501/2076/1
<b>Performance Arts</b>	
TCL Level 1 Award in Graded Examination in Performance Arts (Grade 1)	501/1964/3
TCL Level 1 Award in Graded Examination in Performance Arts (Grade 2)	501/1962/X
TCL Level 1 Award in Graded Examination in Performance Arts (Grade 3)	501/1963/1
TCL Level 2 Certificate in Graded Examination in Performance Arts (Grade 4)	501/1965/5
TCL Level 2 Certificate in Graded Examination in Performance Arts (Grade 5)	501/1966/7
TCL Level 3 Certificate in Graded Examination in Performance Arts (Grade 6)	501/2065/7
TCL Level 3 Certificate in Graded Examination in Performance Arts (Grade 7)	501/2067/0
TCL Level 3 Certificate in Graded Examination in Performance Arts (Grade 8)	501/2069/4
TCL Level 1 Award in Graded Examination in Performance Arts – Pairs (Grade 1)	501/1964/3
TCL Level 1 Award in Graded Examination in Performance Arts – Pairs (Grade 2)	501/1962/X
TCL Level 1 Award in Graded Examination in Performance Arts – Pairs (Grade 3)	501/1963/1
TCL Level 2 Certificate in Graded Examination in Performance Arts – Pairs (Grade 4)	501/1965/5
TCL Level 2 Certificate in Graded Examination in Performance Arts – Pairs (Grade 5)	501/1966/7
TCL Level 3 Certificate in Graded Examination in Performance Arts – Pairs (Grade 6)	501/2065/7
TCL Level 3 Certificate in Graded Examination in Performance Arts – Pairs (Grade 7)	501/2067/0
TCL Level 3 Certificate in Graded Examination in Performance Arts – Pairs (Grade 8)	501/2069/4

### What to take into the exam room

A candidate's accuracy will be reflected in the final mark awarded and therefore it is essential that they bring with them copies of their prepared pieces, as below.

Level	What to take
All grades	Copies (not handwritten) of prepared pieces set out in the original published format. For solo and pair exams, sheet music must be provided as well as texts of spoken pieces. The examiner may wish to refer to both the music and text in the discussion about a piece. Unless it states otherwise in the exam requirements for the subject strand, all pieces/ extracts offered for exams must have been published. Where a piece has been edited, the extract should have the edits clearly marked on it.
Advanced level	The whole play from which an extract(s) has been taken.
Performance Arts	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. The teacher, supervisor or mentor of the candidate(s) 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 work of the candidate(s). In pair exams, each candidate must display the relevant number of skills required for the grade. 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.

Please note that candidates must comply with the copyright and intellectual property laws in the country where their exam is taking place.

### Who is permitted in the exam room

Usually only the examiner and candidate(s) should be in an exam room during an exam. If the performance requires an additional performer, or technology to be operated then another person is allowed in the room for that purpose and should leave after the task is complete (this should not be the teacher). A teacher may be permitted to enter the room as live musical accompanist for the songs and dance/movement task, if relevant. The teacher should only be in the room for that performance piece and there should be no communication other than signalling a readiness to start. Otherwise teachers should not be in the room during the exam and should not attempt to take responsibility for any setting up or clearing away of materials, props or set – this should be the responsibility of the candidate(s).



# 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> Work that demonstrates understanding through a 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>

# Musical Theatre (solo)

The Musical Theatre (solo) exams are designed for learners who want to engage with a variety of musical theatre genres. Candidates demonstrate their skills in acting, singing and dance/movement and their increasing competence in the integration of these skills through the performance of extracts from published works of musical theatre. Candidates additionally demonstrate their understanding through a discussion of their performances with the examiner. Unless otherwise stated, there is free choice for the performance pieces.

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 provided 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

Grade	Musical Theatre (solo)	Marks
<b>Intermediate</b>		
<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
<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)

The Musical Theatre (pair) exams are designed for learners who want to focus on the musical theatre skills of acting, singing, and dance/movement, working with another performer. Working collaboratively, candidates demonstrate their increased competence in these skills and their integration through the performance of extracts from published works of musical theatre and scenes developed through improvisation. Candidates additionally demonstrate their understanding through a discussion of their performances with the examiner. Unless otherwise stated, there is free choice for the performance pieces.

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 five minutes for Grades 1-5 and eight minutes for Grades 6-8.

# Musical Theatre (group)

The Musical Theatre (group) exams are designed to reflect the fact that people often participate in the performing arts alongside others and that how they interact with other performers as well as an audience is a skill in itself. Working collaboratively, candidates demonstrate their increased competence in acting, singing, and dance/movement for musical theatre and their competency in the increased integration of these skills through the performance of extracts from published works of musical theatre. Unless otherwise stated, there is free choice for the performance pieces.

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/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



# Performance Arts

# 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.

Performance Arts exams allow candidates to define the skills and/or combination of skills that they wish to offer for assessment as individuals, pairs or groups. This gives 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 that 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.

Examples of performance skills and tasks	Examples of 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>

# 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 a 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)

The Performance Arts (solo) exams are designed for learners who want to engage with a variety of performance-based skills which includes, but is not confined to mime, improvisation, dance, costume-making and puppetry. In these exams, candidates demonstrate their skills in the imaginative, innovative and creative exploration and integration of different performance forms and materials. Candidates additionally demonstrate their understanding through a discussion of their performances with the examiner.

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)

The Performance Arts (pair) exams are designed for learners who want to engage with a variety of performance-based skills working with another performer. Working collaboratively, in these exams candidates demonstrate their skills in the imaginative, innovative and creative exploration and integration of different performance forms and materials. Candidates additionally demonstrate their understanding through a discussion of their performances with the examiner.

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 five minutes for Grades 1-5 and eight minutes for Grades 6-8.

# Performance Arts (group)

The Performance Arts (group) exams are designed to reflect the fact that people often participate in the performing arts alongside others and that how they interact with other performers as well as an audience is a skill in itself. Working collaboratively, in these exams, candidates demonstrate their skills in the imaginative, innovative and creative exploration and integration of different performance forms and materials.

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



# **Musical Theatre/ Performance Arts in Production**

# Musical Theatre/Performance Arts in Production

The Musical Theatre in Production and Performance Arts in Production exams are designed to assess learners taking part in any role (including backstage and technical roles) as part of a production and who want feedback and recognition for their achievement from an industry professional.

Teachers should choose the right pathway for their production from two options:

## Whole Production (pathway 1)

This option is for productions where students are participating in every element including performance, costume, lighting, design and sound.

### Marking

Assessment area	Maximum marks
Group dynamic	20
Individual performances	20
Staging	20
Design (including set, props and costumes)	20
Technical (including lighting and sound)	20
<b>Total</b>	<b>100</b>

## Performance (pathway 2)

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

### Marking

Assessment area	Maximum marks
Group dynamic	20
Individual performances	20
Staging	20
Engagement with audience	20
Response to the material	20
<b>Total</b>	<b>100</b>

Please note that where professionals have created the technical elements, then the Performance option (pathway 2) should be selected. Please inform the examiner on arrival as to which pathway has been selected.

Level	General information
Group size	Groups should be a minimum of three candidates and there is no restriction on the maximum number.
Level of entry	The entire production is entered at one grade.
Exam duration	For the minimum timing for each grade, please see the timings used for Musical Theatre (group) or Performance Arts (group).
Assessment method	An examiner will typically attend a public performance of the production as an audience member. The examiner writes feedback and assigns marks for the selected performance elements using the appropriate assessment areas and criteria (see above and pages 32-33 for details). The total mark assigned will reflect the level of achievement of the group as a whole.

**Grades 1-8**

<b>Musical Theatre/Performance Arts in Production tasks</b>	<b>Maximum marks</b>	<b>Maximum time</b>
<p>The candidates present for assessment the whole or part of a production of a musical, play or dramatic sequence. The production should be intended for – or already have had – public performance in front of an audience.</p> <p>If the Whole Production option is selected, then the production should feature design and technical elements such as lighting, set, costume, sound, make-up and props.</p>	100	No maximum

# Musical Theatre/Performance Arts in Production: Learning outcomes and assessment criteria

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 that demonstrates understanding and thoughtful interpretation with a free and fluent delivery, a sense of spontaneity and conscious awareness of audience, sustaining these qualities to the end. 1.2 Perform from memory, audibly and clearly and mostly accurately.
2. Respond to the quality, form and content of the material being presented.	2.1 Demonstrate creative engagement with the materials and careful preparation.
3. Adopt and sustain a role using space creatively and effectively.	3.1 Make appropriate use of body and space to complement vocal performance.
4. Interact as a group to create a performance.	4.1 Engage positively with group members when performing and generally contribute to the progression of the performance. 4.2 Demonstrate a basic awareness of the relationships between the characters.
<b>Whole Production option only:</b> 5. Use technical staging elements to enhance a performance.	5.1 Create and use simple staging elements to support the performance including: <ul style="list-style-type: none"> <li>▶ lighting, sound, props and set that contribute to creating a basic sense of place and mood</li> <li>▶ costume, make-up and personal props that support the performers in creating a basic sense of character and setting.</li> </ul>

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 of developing technical skills. 1.2 Perform in an audible and clear manner with appropriate articulation (eg volume, pitch, pace, rhythm, style, dynamics) leading to a secure, accurate and sustained performance, which also 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, for example, 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.
4. Interact as a group to create a performance.	4.1 React to the words and actions of the other characters and with some awareness of timing and pace. 4.2 Demonstrate awareness of the character relationships required within the performances. 4.3 Engage supportively with group members when performing.
<b>Whole Production option only:</b> 5. Use technical staging elements to enhance a performance.	5.1 Create and use staging elements to support the performance including: <ul style="list-style-type: none"> <li>▶ lighting, sound, props and set that contribute to creating some sense of place, mood and atmosphere</li> <li>▶ costume, make-up and personal props that support the performers in creating some sense of character and setting.</li> </ul>

## Musical Theatre/Performance Arts in Production: Learning outcomes and assessment criteria

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 that shows a sense of ownership.	1.1 Perform 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 the material. 2.2 Demonstrate authority and control through relevant and thorough 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. 3.2 Demonstrate a discriminating and sensitive personal interpretation of the material, which conveys complexity and range of meaning (eg in mood, atmosphere, characterisation, feeling).
4. Interact as a group to create a performance.	4.1 React to the words and actions of the other characters and with awareness of timing and rhythm. 4.2 Demonstrate full awareness of the character relationships required within the performances. 4.3 Engage supportively and with rapport with group members when performing.
<b>Whole Production option only:</b> 5. Use technical staging elements to enhance a performance.	5.1 Create and use staging elements to support the performance including: <ul style="list-style-type: none"> <li>▶ lighting, sound, props and set that contribute to creating a sense of place, mood and atmosphere</li> <li>▶ costume, make-up and personal props that support the performers in creating character and setting.</li> </ul>



# Performance Certificates

# Performance Certificates

The Performance Certificates are designed for learners who want to explore a range of performance skills beyond the discipline-specific opportunities offered by the graded exams. While the emphasis is on live performance, candidates may, if they wish, also include audio or audiovisual recordings as part of their performance programmes. 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 design.

## Audience

An audience may be present at these exams.  
For further details, please see page 38.

## Assessment method

The examiner writes feedback on the candidate's performance and awards Distinction, Merit, Pass or Below Pass. No numerical mark is awarded.

Foundation	Maximum time
<p>The candidate devises, presents and performs a continuous performance programme that includes a range of material demonstrating skills, knowledge and understanding gained from working at Foundation level (Grades 1-3).</p> <p>The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed. Some simple costume and staging must be employed. A second performer may be involved in one of the items presented.</p>	12-15 minutes
Intermediate	Maximum time
<p>The candidate devises, presents and performs a continuous performance programme that includes a range of challenging material demonstrating skills, knowledge and understanding gained from working at Intermediate level (Grades 4-5).</p> <p>The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed. Simple but effective costume and staging must be employed. A second performer may be involved in up to two of the items presented.</p>	17-20 minutes
Advanced	Maximum time
<p>The candidate devises, presents and performs a varied and challenging performance programme that demonstrates a range of performance skills, knowledge and understanding that they have gained from working at Advanced level (Grades 6-8). 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.</p> <p>The programme may contain as many performance items as the candidate chooses as long as the maximum time limit is observed. Effective costume and staging must be employed. A second performer may be involved in up to two of the items presented.</p>	25-30 minutes

# **Exam guidance and policies**

# Exam guidance

## Exam guidance for all Musical Theatre and Performance Arts qualifications

Topic	Qualification	Guidance
Duration of performance programmes	All	The examiner may ask a candidate to move on to their next task, curtailing a long performance piece in order to ensure that there is sufficient time to complete all remaining sections of the exam.
Tasks with options	All solo and pair graded exams	Where the exam task offers an <b>EITHER/OR</b> option, unless stated otherwise, the choice is made by the candidate.
Discussion task	All solo and pair graded exams	In all solo and pair exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and aspects of performance skills in conversation/discussion with the examiner. 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.
Audiences	Musical Theatre (group) and Performance Arts (group), Musical Theatre and Performance Arts in Production	For the subject strands listed here, the attendance of an audience is possible. However, an audience's presence must not cause the exam programme to overrun and the examiner should also be informed in advance of the exam day if there is to be an audience. If the exam is to take place at a public centre, then the possibility of an audience attending should be discussed with the Trinity representative in advance. For exams presented to an audience, the examiner should be provided with: <ul style="list-style-type: none"> <li>▶ a performance programme, which should include the order of items and the names of the candidates to be examined</li> <li>▶ a centrally positioned table so that the examiner can easily observe all that is presented and can write comfortably</li> <li>▶ 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)</li> <li>▶ a room or private area so that the examiner can write up the exam reports following the performance.</li> </ul>
Dress code	All	There is no set dress code for Trinity Musical Theatre and Performance Arts exams. Candidates should wear comfortable clothing that allows them to move in the appropriate way for their chosen pieces. Unless specified for the exam, there is no need to use costumes, but if candidates wish to make use of them, they should ensure that costume changes between pieces do not cause the exam to overrun.
Musical accompaniment	All	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 permitted. It is also possible to have a mixture of live and recorded accompaniment.
Division of material between performers for pair and group exams	All pair and group exams	In pair exams, both candidates must make an equal contribution to all scenes and extracts performed, and to the conversation/discussion with the examiner. In group exams, all members of the group should as far as possible be given opportunities to make positive contributions to the performance, although it is recognised that the contributions may not be equal in substance or duration. Scenes or extracts in which one performer dominates the stage throughout should be avoided.

### Guidance on the selection of material

Provided that the piece used for performance fits the task requirements, there is free choice of material.

Topic	Qualification	Guidance
Source of material	All	Unless otherwise stated, all pieces performed should have been published.
Suitability of material	All	The candidate's age, level of maturity and capabilities should be considered carefully when selecting the material. 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.
Duration of pieces	All	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.
Editing	All	Extracts may be edited (including editing songs) 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 advised not 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.
Linked programmes	Musical Theatre and Performance Arts (solo), Musical Theatre (pair)	Where a linked programme is required, candidates can link them in a variety of ways, for example with original dialogue or excerpts from a poem/song or direct audience address.

### Guidance on delivery and presentation of tasks

Topic	Qualification	Guidance
Musical Theatre skills	Musical Theatre	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 strengths'. Candidates for Musical Theatre exams should never think of themselves as exclusively actors, dancers or singers, and that is contrary to the whole spirit of these exams.
Delivery of songs	Musical Theatre	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.
Movement/ dance in Musical Theatre exams	Musical Theatre	The objective of the movement task in Musical Theatre is for the candidate to display their dance/movement skills. The piece performed should focus on dance/movement although singing and/or speaking may be included. So, if for instance the candidate wanted to perform a jive, they should relate this to a particular role in a musical theatre work, for example a candidate performing the role of Rizzo dancing to 'We Go Together' from Grease may wish to add a snippet of dialogue to contextualise it – 'Hey Danny – you want to see some real dancing? Well look at this!' The candidate doesn't have to sing the song – they could perform the dance to a recording; what is being judged is the ability to create a sense of character through movement.
Demonstration of the three musical theatre skills in the performance programme	Musical Theatre	Candidates do not need to show all the three musical theatre skills in every performance piece. However, they do need to demonstrate that they can increasingly integrate skills as they move up the grade levels, so we would encourage using more than one skill for each piece.
Improvisation	Musical Theatre	Stimuli for improvisation tasks will be based on the content and/or context of one of the prepared pieces. A document giving 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 <a href="http://trinitycollege.com/drama">trinitycollege.com/drama</a>
Order of performance pieces	All	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.
Use of space	All	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.
Prompting	All	It is not permissible for solo or pair candidates to have a prompter present in the exam room. However, group performances may have a prompter off-stage. Examiners will prompt where necessary. The extent to which prompting will affect the mark awarded will depend on how much is required.
Duologues in solo exams	All relevant solo qualifications	The second performer is permitted to be in the exam room from the start of the exam, and must leave the room once the performance programme has been completed. The second performer must not be the candidate's teacher, parent or guardian.

Topic	Qualification	Guidance
Staging devices/ support	All	Graded exams may be taken with or without the use of costume, scenery, lighting, props or other staging devices. Candidates will not be given additional credit for performing with these. Any props or furniture must be set up and removed within the total time limit allowed for the performance element. If changing facilities are required or candidates are bringing scenery or equipment to a public centre, please contact the Trinity representative in advance.
Use of voice	All	When performing, candidates should project their voices to fill whatever space is available to an imagined audience, of which the examiner is but a part.
Role gender	All	Candidates can perform male or female roles regardless of their own gender.

# Health and safety

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

## Voice and body

- ▶ Performers should ensure that they are physically and vocally warmed up before performance.
- ▶ Performers should wear suitable footwear and clothing to facilitate safe and easy movement.
- ▶ Performers should not undertake anything that is beyond their physical or vocal capabilities.
- ▶ 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.

## Costumes, make-up, props, weapons

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

## Facilities

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

## Fire

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

# General guidance and policies

## Child protection

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

## Equal opportunities

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

## Reasonable adjustment

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

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

## Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see [trinitycollege.com/data-protection](http://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies or contact us on [dpo@trinitycollege.com](mailto:dpo@trinitycollege.com) for further information.

## Customer service

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

## Exam infringements

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

## Malpractice

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

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## General guidance and policies

### **Results review and appeals procedure**

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](http://trinitycollege.com/results-enquiry) for full details of our results review and appeals process.

### **Certificate of Special Merit**

Candidates who have passed Grades 1-8 solo and/or pair exams either in a single subject strand (eg Speech and Drama) or any combination from the following qualification suites: Acting and Speaking, Musical Theatre & Performance Arts, and Communication Skills, 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, please contact [drama@trinitycollege.com](mailto:drama@trinitycollege.com)