

EXPERT GROUP REPORT
FOR
AWARDS SEEKING ADMISSION TO
THE UCAS TARIFF

AWARDS IN SPEECH AND DRAMA
AT GRADES 6, 7 and 8

October 2006

CONTENTS	Page
The Conduct of the Comparability Study	3
Summary and Recommendations	4
Section 1: The Composition of the Expert Group	5
Section 2: Overview of the Benchmark Award	6
Section 3: Overview of the Awards Seeking Admission to the UCAS Tariff	10
Section 4: The Work of the Expert Group	18
Appendix 1: Initial mapping document	38
Appendix 2: Curriculum Vitae for Expert Group members	43
Appendix 3: List of evidence considered at the Expert Group Meeting	55
Appendix 4: Additional Paper	56
Appendix 5: Grading Criteria for BTEC Unit 5: Performing (major project)	58

THE CONDUCT OF THE COMPARABILITY STUDY

In order to ensure a robust and transparent procedure for allocating UCAS Tariff Points to qualifications seeking admission to the framework, UCAS approached the University of Oxford, Department of Educational Studies for assistance in developing an appropriate methodology.

Acknowledging the problematic nature of comparability studies, and recognising that a mechanical procedure would not work, the Department proposed a procedure based on the premise that such comparisons can only be achieved through the exercise of collaborative judgement by an Expert Group.

Guidelines were drawn up for the composition of the Expert Group, the evidence that would need to be collected and examined and the choice of a benchmark qualification.

Procedures were developed for the conduct of the work of the Expert Group, including detailed sets of questions to be addressed at different stages in the process. Questions appropriate to the awards under consideration are selected and are used to guide, not constrain, the work of the Expert Group.

The judgements made by the Expert Group in this report are presented as suggested allocations of UCAS points which take account of the size and demand of the award seeking admission to the Tariff, and a candidate's level of attainment within that award. The guidelines also provide for an automatic review process to be conducted at a later stage in the light of further evidence. This latter point acknowledges the fact that both benchmark qualifications and those seeking admission to the Tariff may still be relatively new. Consequently there may only be a relatively small amount of evidence (particularly candidate evidence) available at the time of the work of the Expert Group. There is, therefore, a need to review the decisions of the Group when more evidence becomes available and when HE admissions tutors have gained more experience of using the awards as entry qualifications.

The work of the Expert Group is subject to a quality assurance procedure by an independent auditor from Higher Education.

SUMMARY AND RECOMMENDATIONS

This report contains a detailed examination by an Expert Group of the Speech and Drama Awards provided by three awarding bodies against the selected benchmark qualification, the BTEC National Award in Performing Arts. Section 1 of the report describes the composition of the Expert Group. Sections 2 and 3 provide an overview of the qualifications. Section 4 describes the procedures followed by the Expert Group, and reflects, in its structure, the sets of questions which were addressed and the Group's decision making processes.

A comparison of the aims of the qualifications showed that whilst there were differences in the expression of aims across the three awarding bodies, they were essentially the same and there was a significant degree of common ground between these and the benchmark award. The aims of the four qualifications were therefore agreed as being sufficiently similar in order for the awards to be compared.

The Expert Group therefore faced three main tasks:

1. To determine the size of each of the Speech and Drama Awards at Grades 6, 7 and 8 in relation to the BTEC National Award in Performing Arts
2. To calibrate the three grades of each of the Speech and Drama Awards (Pass, Merit, Distinction) at each level¹ of the qualification (6, 7, 8) against those of the benchmark award (Pass, Merit, Distinction)
3. To allocate Tariff points to each grade of each of the Speech and Drama Awards at each level (6, 7 and 8)

These tasks were systematically tackled over the two days of the Expert Group meeting and the following recommended allocation of UCAS Tariff Points emerged.

Table 1 Recommended allocation of UCAS Tariff points to Graded Examinations in Speech and Drama

	Pass	Merit	Distinction
Grade 6	20	35	40
Grade 7	35	50	55
Grade 8	45	60	65

It should be noted that the Expert Group only considered the Graded Examinations in Acting from the three awarding bodies. There is however a requirement to allocate UCAS Tariff points across the whole suite of Graded Examinations in Speech and Drama at Grades 6, 7 and 8 as shown in Table 2 (p. 10). This was agreed after further consultation (see Appendix 4).

¹ For the purposes of this report, we have used the term level to refer to the three grades (6,7,8) of the Speech and Drama awards, using the term grade to refer to attainment in any one level (Pass, Merit, Distinction).

SECTION 1: THE COMPOSITION OF THE EXPERT GROUP

The Expert Group consisted of the following individuals chosen for either their expert knowledge and experience of the qualifications under consideration in this study or their experience in admitting students into Drama programmes in Higher Education.

Catherine Weate	Head of Examinations LAMDA
John Howard	Examiner LCMM
Glyn Jones	Head of Qualifications and Standards Trinity College
Robert East	BTEC Lead Verifier for Performing Arts
Louise Peacock	HE Representative (University of Hull)
Nicola Shaughnessy	HE Representative (University of Kent)

In addition, Andrew Hatt, Qualifications Officer at LCMM, observed the process.

Margaret Sinclair-Hunt acted as the facilitator for the work of the Group, ensuring that the Group worked systematically through the procedures.

Helen Wakefield, Tariff and Support Officer at UCAS, guided and supported the work, as well as acting as secretary to the meeting.

The whole process was overseen and quality assured by Dr Geoff Hayward, an independent HE based consultant.

SECTION 2: OVERVIEW OF THE BENCHMARK AWARD - THE BTEC NATIONAL AWARD IN PERFORMING ARTS (ACTING)

The BTEC National Award in Performing Arts – Acting was chosen as the benchmark award since it represented the closest match in aims and content of a qualification which had already been accommodated within the UCAS Tariff.

1. Aims and purpose of the qualification

The aims of the BTEC National Award in Performing Arts - Acting are to:

- develop learners' ability in the performing arts through effective use and combination of the knowledge and skills gained in different parts of the programme
- provide a relevant level 3 vocational qualification that recognises achievement and specialist areas of study of the performing arts
- provide specialised studies directly relevant to the performing arts profession in which learners are working or intend to seek employment
- provide practical understanding of the skills required to develop careers within the performing arts and related industries
- develop a range of skills and techniques, personal qualities and attitudes essential for successful performance in working life
- provide a pathway into higher education – principally BTEC Higher Nationals and degree courses in performing arts

The rationale for the qualification is to offer a specialist qualification that focuses on particular aspects of employment within the sector. BTEC National Awards in Performing Arts provide the underpinning knowledge and understanding for work and further specialist study in their specified areas. They offer a level 3 qualification that may be studied with other qualifications to make up a highly focused area of study. They may provide the opportunity for learners to follow a more flexible programme of study to enhance some aspect of current or future employment. As such, the National Award offers a qualification which can extend the study and provide vocational emphasis for learners following an A level route in their main programme of study. Equally, the BTEC National Award offers a focused qualification for learners, particularly mature learners, who wish to follow a shorter programme of study that is directly related to their work experience, or to an aspect of employment that they wish to move into in due course.

2. History of the qualification

BTEC National Awards were first piloted in 1987 (i.e. prior to the introduction of the National Qualifications Framework) and the current BTEC Nationals were accredited within the National Qualifications Framework in 2002. Re-accreditation of the BTEC Nationals is due to commence in 2007 in line with QCA requirements. The BTEC National Awards have been allocated 120, 80 and 40 UCAS Tariff points for Distinction, Merit and Pass respectively.

3. Entry requirements for the qualification (including literacy standards)

- the qualification should be available to everyone who is capable of reaching the required standards
- the qualifications should be free from any barriers that restrict access and progression
- there should be equal opportunities for all wishing to access the qualifications

In assessing suitability of candidates, centres are expected to consider previous educational attainment, such as:

- A BTEC First qualification in Performing Arts or a related vocational area
- An Intermediate GNVQ in an appropriate vocational area
- A GCSE equivalent to four passes at grade C

4. Age of candidates

National Awards are only available to candidates aged 16 or over.

5. Guided Learning Hours

The guided learning hours (GLH) are 360 for the 6 units (60 hours per unit).

6. Content and structure of the qualification

In order to achieve this award, candidates must complete 2 compulsory core units (Units 4 and 5) plus 4 specialist units selected from a list of 21 units. Typically there are 3 or 4 learning outcomes per unit and all BTEC Units have to meet National Training Standards.

Unit 4: Rehearsing

This unit is concerned with the making and/or rehearsing of material for performance. Learners work within the context of a performance company that simulates the working environment and conditions of a professional performance company. Consequently, learners undertake this unit within realistically imposed artistic, business and financial constraints.

To achieve this unit, a learner must:

1. identify and complete the necessary **tasks** commensurate with a specified role within a performance company
2. select and apply the appropriate **skills** in the rehearsal process
3. review their **work** during the rehearsal process

Unit 5: Performing (Project)

This core unit is the culmination of the work carried out in Unit 4: Rehearsing. Having been in a role throughout the rehearsal process, learners fulfil this role within the context of the performance itself. As part of a performance company, learners will present work before an audience.

This unit is inextricably linked with Unit 4: Rehearsing. Unit 4 and this unit will use a linked assignment brief that will form an assessed synoptic test in which learners will apply the skills knowledge and understanding acquired through the specialist units.

This unit takes place within the context of a performance company that simulates the working environment and conditions of a professional performance company. Learners undertake this unit within realistically imposed artistic, business and financial constraints. To achieve this unit, a learner must:

1. interpret **performance material** within the context of a performance to an audience
2. demonstrate **performance skills** within the context of a performance to an audience
3. communicate **meaning** to an audience through the application of performance skills

The candidate is assessed in the areas of performance material, performance skills and meaning. The specified criteria are set out in the Edexcel Level 3 BTEC Nationals in Performing Arts – Performance Guidance, dated May 2002.

The optional units include:

- A1: Devising
- A2: Theatre in Education
- A3: Theatre for Children
- A4: Classical Theatre Performance
- A5: Contemporary Theatre Performance
- A6: Musical Theatre Performance
- A7: Variety Performance
- A8: Performing with Masks
- A9: Voice 1
- A10: Voice 2
- A11: Acting 1
- A12: Acting 2
- A13: Drama Improvisation
- A14: Radio Acting
- A15: Film and TV Acting
- A16: Mime
- B5: Physical Theatre 1
- B6: Physical Theatre 2
- B17: Movement 1
- B18: Movement 2
- D21: The Freelance World

7. Assessment – procedures, methods and levels

Assessment is a combination of performance and the presentation of a documentation folder. Assessment is both formative and summative and candidates are able to resubmit work that does not reach the pass grade. The delivery is determined by the centre and the final major project (a culmination of the work in the 2 core units) is usually submitted

towards the end of the course. The candidate is assessed in the area of tasks, skills and work against specific criteria, which are set out in the Edexcel Level 3 BTEC Nationals in Performing Arts – Performance Guidance, dated May 2002. Appendix 5 provides an example. All aspects of the award are internally assessed (including since 2004 the final major project), with assessment being sampled and externally moderated by Edexcel.

8. Grading

Candidates can achieve Pass, Merit or Distinction grades.

9. QA systems and codes of practice

All aspects of the examination process are subject to QCA codes of practice.

SECTION 3: OVERVIEW OF THE AWARDS SEEKING ADMISSION TO THE UCAS TARIFF – SPEECH AND DRAMA AWARDS GRADES 6 TO 8

These qualifications, currently accommodated within the NQF at Level 3, are offered by

- Trinity College including the Guildhall examinations (hereafter referred to as Trinity Guildhall),
- the London Academy of Music and Dramatic Art (LAMDA) and
- the London College of Music and Media (LCMM)

The Speech and Drama Awards constitute a suite of qualifications (see Table 2). Preliminary mapping revealed that the awards offered by all three awarding bodies were broadly similar, although each awarding body has some unique qualifications (see Table 2). Given this similarity, it was agreed to consider the awards of the three awarding bodies together and representatives from Trinity Guildhall, LAMDA and LCMM contributed to the work of the Expert Group. In addition, it was decided to select the most similar awards from each awarding body for the benchmarking process, Acting; apply the protocol for the accommodation of qualifications into the UCAS Tariff to this set of awards, benchmarking each against the BTEC National Award; and then evaluate the extent to which the results from this exercise could facilitate extrapolation to the other awards in the suite.

Table 2 The Speech and Drama awards offered by each awarding body

Trinity Guildhall	LAMDA	LCMM
Speech (Performing Text) Grades 6, 7 and 8	The Speaking of Verse and Prose Grades 6, 7 and 8	Speech and Drama Grades 6, 7 and 8
Speech and Drama Grades 6, 7 and 8	Reading for Performance Grades 6, 7 and 8	Music Theatre Grades 6, 7 and 8
Drama (Acting) (Shakespeare) (World Dramatists) (Musical Theatre) (Performance Arts) Grades 6, 7 and 8	Public Speaking Grades 6, 7 and 8	
Communication Skills Grades 6, 7 and 8	Acting (Solo/Duologue) Grades 6, 7 and 8	
	Devised Performance (Solo/Duologue) Grades 6, 7 and 8	
	Mime (Solo/Duologue) Grades 6, 7 and 8	

1. Aims and purpose of the qualifications

Table 3 below provides the aims for the Acting Award from each awarding body. The expert group agreed that each was sufficiently similar to the others and to the BTEC National Award for the process to sensibly proceed. In addition, the Higher Education representatives on the Expert Group acknowledged the potential utility of the Speech and Drama Awards for supporting progression to Higher Education programmes in Drama.

Table 3 The Aims of the Acting Awards offered by the three Awarding Bodies

LCMM	Trinity Guildhall	LAMDA
<p>Aims</p> <p>A course of study based on LCMM’s graded and diploma syllabuses is intended to provide:</p> <ul style="list-style-type: none"> • a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts; • skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory; • enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning; • an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience; • an assessment system equipping candidates with added-value to enhance career routes, educational opportunities and decision-making. 	<p>Aims</p> <p>To provide a scheme of assessment by which students, teachers and parents/guardians may measure individual progress and motivate development, whether towards professional training or as a leisure activity.</p> <p>Trinity Guildhall seeks to encourage the performing and communicative arts through its examination by providing a framework for imaginative teaching and effective learning, leading to accredited qualifications. Trinity Guildhall’s graded examination system is based on a belief in progressive mastery of a wide range of performance skills, which also reinforces the acquisition of reflective and analytical attitudes and approaches.</p> <p>Trinity Guildhall’s aim is to represent the very best in syllabus development alongside clear and reliable assessment methods, to provide support for individual teachers, and to build partnerships with the most progressive bodies in arts education.</p>	<p>Aims</p> <p>To improve standards in communication through the spoken word, to foster an appreciation of literature and drama, to provide a framework in which individual talent can grow, to support the creative, intellectual and social development of the individual as a whole. Ultimately, it is the nurturing of achievement that empowers the individual. Our challenge is to support that process across the globe.</p>

2. History of the qualifications

A representative from each awarding body gave the background to their qualifications.

LAMDA

LAMDA is a tripartite organisation comprising a drama school (with leading academies around the world); LAMDA Business Performance; and LAMDA examinations. It is one of the oldest speech and drama awarding bodies. Acting examinations were introduced in 1938.

LCMM

The London College of Music was established in the 1880s in central London. In 1991 it became part of Thames Valley University (TVU). It is the only graded awarding body which is part of a university and officially the examinations are offered by TVU rather than by LCMM. It is governed by a management board which is responsible for Quality Assurance in all areas.

TRINITY GUILDHALL

Established in 1872, Trinity started to provide speech and drama examinations in 1920. Currently, Trinity has around 500,000 candidates worldwide across all subjects.

3. Entry requirements for the qualifications (including literacy standards)

These are summarised in Table 4 below.

Table 4 The entry requirements specified by each Awarding Body.

LCMM	Trinity Guildhall	LAMDA
<p>Entry requirements</p> <p>Graded examinations are open to all, and there are no minimum age restrictions.</p> <p>Candidates may enter for graded examinations without holding prior qualifications, and may join the examination scheme at any point provided they are aware of the learning outcomes of earlier grades.</p>	<p>Entry requirements</p> <p>Grade and Certificate examinations are open to everyone, irrespective of age. Candidates may enter at any level without previously having taken any other examination in the same subject.</p> <p>Applications for examination will be accepted on the condition that candidates will be examined according to the requirements of the current syllabus.</p>	<p>Entry requirements</p> <p>Grade 6- Minimum age – 14 years Grade 7- Minimum age- 15 years Grade 8- Minimum age- 16 years</p> <p>Candidates may enter at any level provided they are above the minimum age. There are no prerequisite qualifications needed to take the graded exams.</p>

4. Age of candidates

Only LAMDA sets minimum age requirements as shown in Table 4.

5. Guided Learning Hours

The recommended guided learning hours (glh) for the three awarding bodies are the same:

Grade 6: 139 glh

Grade 7: 180 glh

Grade 8: 240 glh

6. Content and structure of the qualifications

The details are summarised in Tables 5 and 6. The expert group noted the very similar approaches being adopted by each awarding body and some minor differences.

Table 5 Theory and content

	Grade 6	Grade 7	Grade 8
LAMDA	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss character, subtext and context with the examiner. The candidate will be asked:</p> <ul style="list-style-type: none"> • What is the character's objective in the scene? • Is there anything that the character isn't telling us? 	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss style and period with the examiner. The candidates will be expected to demonstrate an understanding of the writer's style, knowledge of the period and its application to performance.</p> <p>The candidate must also be prepared to answer questions from previous grades.</p>	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss the process of acting with the examiner. The candidates must be able to describe the process for creating detailed characterisations in relation to their chosen scenes.</p> <p>The candidates must also be prepared to answer questions from previous grades.</p>
LCMM	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style, context and authors of the piece • Theory – the candidate will be asked to discuss projection of the voice • Theatre – to discuss a short file or portfolio the candidate has 	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style, context and authors of the pieces • Theory – the candidate will discuss the use of the stage in connection with the performance of the pieces. • Theatre – to discuss a short file or 	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style context and authors of the pieces • Theory – the candidate will discuss any aspects of stage technique which arise from the performance of the pieces • Theatre – to discuss a short file or

	produced on any aspect of theatre from the set period. Key Difference – Voice production	portfolio the candidate has produced on any aspect of theatre from the set period.	portfolio the candidate has produced on any aspect of theatre from the set period.
Trinity Guildhall	A discussion with the examiner on prepared pieces, including meaning, the whole context, the language and verse forms as appropriate, as well as how they might be effectively staged.	A discussion with the examiner on the prepared pieces, including their contexts and how they might be performed on different types of stages.	A discussion with the examiner on the prepared pieces, including the process by which they were selected and rehearsed.
General differences:	LCMM talks about stage technique, whereas the other two awarding bodies talk about rehearsal.		

Table 6 Skill areas – performance side

	Grade 6	Grade 7	Grade 8
LAMDA	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A/ List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A/List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A/List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.
LCMM	The candidate will introduce and perform three pieces: <ul style="list-style-type: none"> • A speech from a play from The Modern Age: 1902 to the present day (from memory, not to exceed 3 minutes) which must be chosen from the Anthology. • A speech from a play of a contrasting period 	The candidate will introduce and perform three pieces: <ul style="list-style-type: none"> • A speech from a play from the Age of Shakespeare: 1564-1616 (from memory, not to exceed 3 minutes) which must be chosen from the Anthology. • A speech from a play of a contrasting period (from memory, not 	The candidate will introduce and perform three pieces: <ol style="list-style-type: none"> 1. A speech from a play from the nineteenth century (from memory, not to exceed 3 minutes) which must be chosen from the Anthology 2. A speech from a play of a contrasting period (from memory not to exceed 3 minutes)

	<p>(from memory, not to exceed 3 minutes)</p> <ul style="list-style-type: none"> An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes). <p>Two pieces from memory plus improvisation plus sight reading.</p>	<p>to exceed 3 minutes)</p> <ul style="list-style-type: none"> An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes) 	<p>3. An improvisation on a subject given by the examiner in the examination (not to exceed 3 minutes)</p>
Trinity Guildhall	<ol style="list-style-type: none"> A 16th- or 17th-century soliloquy performed from memory. <i>20 marks</i> A 20th-century monologue written or adapted for the stage, performed from memory. <i>20 marks</i> The performance of a mime based on a theme provided by the examiner 15 minutes before the examination begins. (<i>Tasks 1 to 3 approx. 13 minutes.</i>) <i>20 marks</i> An improvisation arising from the soliloquy or monologue, or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i> A discussion with the examiner on prepared pieces, including meaning, the whole context, the language and verse forms as appropriate, as well as how they might be effectively staged. <i>20 marks</i> <p>Note – difference</p>	<ol style="list-style-type: none"> A monologue written for the stage in the 18th or 19th century performed from memory. <i>20 marks</i> A speech in an accent other than the candidate's own, performed from memory. <i>20 marks</i> A speech in a style of acting which contrasts with the performances in tasks 1 and 2, performed from memory. Another actor may be introduced. (<i>Tasks 1 to 3 approx. 15 minutes.</i>) <i>20 marks</i> An improvisation arising from one of the prepared pieces, or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i> A discussion with the examiner on the prepared pieces, including their contexts and how they might be performed on different types of stages. <i>20 marks</i> 	<ol style="list-style-type: none"> A programme of contrasting play extracts from various periods that demonstrate the imaginative employment of vocal and physical resources in performance, performed from memory (<i>approx. 15 minutes</i>). <i>60 marks</i> An improvisation arising from one of the prepared pieces or a version of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i> A discussion with the examiner on the prepared pieces, including the process by which they were selected and rehearsed. <i>20 marks</i>

	between Acting and Acting Skills. Different skills sets.		
Differences		LCMM has two prepared plus one improvisation whereas the other two awarding bodies have three prepared pieces.	

7. Assessment – procedures, methods and levels

This varies between the awarding bodies.

LAMDA

Candidates are assessed on performance and discussion in the following areas:

- Interpretation (40 marks)
- Technique (40 marks)
- Knowledge (20 marks)

Page 86 of the LAMDA specification indicates clear assessment criteria for these areas against 4 Bands of Attainment: Distinction, Merit, Pass and Below Pass.

LCMM

Candidates are assessed on performance, sight reading and discussion in the following areas:

- Technical Accomplishment (30%)
- Interpretation (40%)
- Knowledge and understanding (15%)
- Communication (15%)

Pages 16 and 17 of the LCMM specification indicate the detail associated with these assessment domains. Page 20 indicates Attainment Band Descriptors for Distinction, Merit, Pass and Below Pass.

Trinity Guildhall

Assessment criteria are specified and candidates are assessed on performance and discussion. Each award has Attainment descriptors for Distinction, Merit, Pass and Below Pass. Pages 10 to 12 of the Trinity Guildhall specification indicate these for Acting and Speaking Awards. In addition, examiners have access to more detailed criteria for each grade. Marks are awarded for each part of the examination, totalling 100 marks, and this allocation is clearly illustrated in the specification. For Individual Acting Skills, for example, this is on pages 19 and 20.

For each awarding body and each examination, the syllabus includes an outline of what the examiner will be looking for during the assessment.

8. Grading

Candidates are graded on the basis of combining their marks from various parts of the examination process. They are then allocated to one of four grades depending on where they fall within four bands of marks, as shown in Table 7.

Table 7 Marks in relation to attainment bands

	LAMDA	LCMM	Trinity Guildhall
Distinction	80+	85+	85+
Merit	65-79	75-84	75-84
Pass	50-64	65-74	65-74
Below Pass	0-49	55-64 (Upper Level) 0-54 (Lower Level)	0-64

9. QA systems and code of practice

The three awarding bodies adopted a similar approach to quality assurance and, indeed, work together to ensure consistency of outcomes. Procedures include the use of a software package to benchmark average marks within a centre against the international picture and highlight any discrepancies; annual standardisation conferences; monitoring through visits of one third of examiners per year; sampling of 5% of report forms; and recording examinations through archived material. In addition, the three awarding bodies hold joint moderation meetings and the minutes of one such meeting were presented to the Expert Group.

The awarding bodies all work within QCA's Code of Practice and adhere to the Common Criteria contained in QCA's document 'A Guide to the Arrangements for the Statutory Regulations of External Qualifications in England, Wales and Northern Ireland'.

SECTION 4: THE WORK OF THE EXPERT GROUP

The Expert Group met for two days on 20 and 21 March 2006. This section contains an account of the deliberations that took place at that meeting.

4.1 Prior to the meeting

Prior to the Expert Group meeting, some preliminary work was carried out. This included a detailed mapping of the Speech and Drama awards of the three awarding bodies offering the Graded Examinations; a report from a Higher Education Tutor highlighting the similarities and differences between the Speech and Drama awards across the awarding bodies; and a mapping of the Graded Examinations in Acting from the three awarding bodies against the BTEC National Award in Performing Arts – Acting (see Appendix 1). Pre-meeting tasks were distributed requiring members of the Expert Group to compare aims, content, study hours, relative size and the assessment models of the Graded Examinations in Acting Awards for the 3 awarding bodies with that of the BTEC National Award.

4.2 Comparison of aims

An examination of the aims of the Graded Examinations in Acting and those of the BTEC National Award in Performing Arts - Acting showed that there was common ground in terms of providing the basis for progression to Higher Education. The aims of both awards were concerned with the development of the skills, knowledge and understanding to perform and engage more generally with the performing arts. This suggests that the Graded Examinations do have utility for supporting progression to Higher Education programmes.

4.3 Determining size – comparison of guided learning hours

The Expert Group agreed that, in accordance with the protocol, their first task was to develop a methodology to determine the size of each of the Graded Examinations in Acting relative to the BTEC National Award in Performing Arts - Acting in order to provide a basis on which to make comparisons.

Since one measure of the size of an award is the number of hours of study (guided learning hours - glh) needed to complete it, the Expert Group examined the data on nominal study hours provided. The data on Graded Examinations was based on the information provided by the representatives from the three awarding bodies. The BTEC figures were taken from the guidance notes and confirmed by the BTEC Lead Verifier. The following average number of study hours for each award was noted:

BTEC:	360 glh
Graded Examinations:	
Grade 8:	240 glh
Grade 7:	180 glh
Grade 6:	139 glh

These values suggest that there is a considerable difference in size between the Graded Examinations and the BTEC National Award.

Using the comparison of size based on Guided Learning Hours for the Graded Examinations with the BTEC National Award in Performing Arts – Acting provides the following estimates of maximum UCAS Tariff Points that could be allocated to the Graded Examinations using this method. The points for the Graded Music examinations, which have already been accommodated within the UCAS Tariff, are included for purposes of comparison, as continual reference was made to these qualifications by the Higher Education representatives on the Expert Group.

BTEC = 360 glh = 120 UCAS Tariff Points

Grade 8 = $240/360 \times 120 = 80$ UCAS Tariff Points (Music = 75 Tariff points)

Grade 7 = $180/360 \times 120 = 60$ UCAS Tariff Points (Music = 60 Tariff points)

Grade 6 = $139/360 \times 120 = 46$ UCAS Tariff Points (Music = 45 Tariff points)

These estimates provoked an immediate reaction from the Higher Education representatives, who felt that the Graded Music exams were significantly more difficult and demanding than the Graded Examinations in Acting. To assess the validity of this claim, the Expert Group then moved on to consider a mapping of the Graded Examinations in Acting against the BTEC National Award.

4.4 Determining size – breadth and depth of content coverage

The Expert Group used this mapping to consider the common and unique areas of content in the specifications, using a process of comparative content analysis. The mapping exercise previously undertaken by the facilitator showed points of similarity between the Graded Examinations in Acting from the three awarding bodies, and the BTEC National Award. There also appeared to be differences, so the Expert Group felt that it was important to map each of the Graded Examinations in Acting against each other in detail, as well as against the BTEC National Award.

The methodology adopted for this exercise involved:

- Comparing the ways in which and the extent to which the content (knowledge areas, skill areas and themes) of the four specifications were similar/different
- Identifying content areas which were common or are unique
- Deciding if common areas were being treated in the same way and to a similar depth
- Identifying if unique areas were comparable to any of the others in terms of volume of study

It was noted that LAMDA had no improvisation component, while both Trinity Guildhall and LCMM did. It was also identified that some awarding bodies specified the period from which a performed piece should be taken while others did not. There was a high level of commonality in the text based work across the three awarding bodies. A summary of findings is presented in Tables 8 and 9 below.

Table 8 Knowledge Areas

	Grade 6	Grade 7	Grade 8
LAMDA	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss character, subtext and context with the examiner. The candidate will be asked:</p> <ul style="list-style-type: none"> • What is the characters objective in the scene? • Is there anything that the character isn't telling us? 	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss style and period with the examiner. The candidates will be expected to demonstrate an understanding of the writer's style, knowledge of the period and its application to performance.</p> <p>The candidate must also be prepared to answer questions from previous grades.</p>	<p>The candidate must have read the full text of the plays from which the scenes have been selected in order to discuss the process of acting with the examiner. The candidates must be able to describe the process for creating detailed characterisations in relation to their chosen scenes.</p> <p>The candidates must also be prepared to answer questions from previous grades.</p>
LCMM	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style, context and authors of the piece • Theory – the candidate will be asked to discuss projection of the voice • Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of theatre from the set period. <p>Key Difference – Voice production</p>	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style, context and authors of the pieces • Theory – the candidate will discuss the use of the stage in connection with the performance of the pieces. • Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of theatre from the set period. 	<p>The candidate will be asked questions on the following topics:</p> <ul style="list-style-type: none"> • Pieces – the style context and authors of the pieces • Theory – the candidate will discuss any aspects of stage technique which arise from the performance of the pieces • Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of theatre from the set period.
Trinity Guildhall	<p>A discussion with the examiner on prepared pieces, including meaning, the whole context, the language and verse forms as appropriate, as well as how they might be effectively staged.</p>	<p>A discussion with the examiner on the prepared pieces, including their contexts and how they might be performed on different types of stages.</p> <p>Key Difference – how performance relates to different stages.</p>	<p>A discussion with the examiner on the prepared pieces, including the process by which they were selected and rehearsed.</p>
General differences:	<p>LCMM talks about stage technique, whereas the other two awarding bodies talk about rehearsal</p>		

Table 9 Skill areas – performance side

	Grade 6	Grade 7	Grade 8
LAMDA	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A /List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A/List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.	The candidate must perform a scene from memory which has been selected from a play by one of the playwrights on List A/List B/published play or screenplay written since 1980. The candidate must present a brief introduction prior to the performance of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.
LCMM	<p>The candidate will introduce and perform three pieces:</p> <ul style="list-style-type: none"> • A speech from a play from The Modern Age: 1902 to the present day (from memory, not to exceed 3 minutes) which must be chosen from the Anthology. • A speech from a play of a contrasting period (from memory, not to exceed 3 minutes) • An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes). <p>Two pieces from memory plus improvisation plus sight reading.</p>	<p>The candidate will introduce and perform three pieces:</p> <ul style="list-style-type: none"> • A speech from a play from the Age of Shakespeare: 1564-1616 (from memory, not to exceed 3 minutes) which must be chosen from the Anthology. • A speech from a play of a contrasting period (from memory, not to exceed 3 minutes) • An improvisation on a subject given by the examiner 15 minutes before the examination (not to exceed 3 minutes) 	<p>The candidate will introduce and perform three pieces:</p> <ol style="list-style-type: none"> 4. A speech from a play from the nineteenth century (from memory, not to exceed 3 minutes) which must be chosen from the Anthology 5. A speech from a play of a contrasting period (from memory not to exceed 3 minutes) 6. An improvisation on a subject given by the examiner in the examination (not to exceed 3 minutes)
Trinity Guildhall	<ol style="list-style-type: none"> 1. A 16th- or 17th-century soliloquy performed from memory. <i>20 marks</i> 2. A 20th-century 	<ol style="list-style-type: none"> 1. A monologue written for the stage in the 18th or 19th century performed from memory. <i>20 marks</i> 	<ol style="list-style-type: none"> 1. A programme of contrasting play extracts from various periods that demonstrate the

	<p>monologue, written or adapted for the stage, performed from memory. <i>20 marks</i></p> <p>3. The performance of a mime based on a theme provided by the examiner 15 minutes before the examination begins. <i>(Tasks 1 to 3 approx. 13 minutes.) 20 marks</i></p> <p>4. An improvisation arising from the soliloquy or monologue, or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i></p> <p>5. A discussion with the examiner on prepared pieces, including meaning, the whole context, the language and verse forms as appropriate, as well as how they might be effectively staged. <i>20 marks</i></p> <p>Note – difference between Acting and Acting Skills. Different skills sets.</p>	<p>2. A speech in an accent other than the candidate’s own, performed from memory. <i>20 marks</i></p> <p>3. A speech in a style of acting which contrasts with the performances in tasks 1 and 2, performed from memory. Another actor may be introduced. <i>(Tasks 1 to 3 approx. 15 minutes.) 20 marks</i></p> <p>4. An improvisation arising from one of the prepared pieces, or a modification of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i></p> <p>5. A discussion with the examiner on the prepared pieces, including their contexts and how they might be performed on different types of stage. <i>20 marks</i></p>	<p>imaginative employment of vocal and physical resources in performance, performed from memory <i>(approx. 15 minutes). 60 marks</i></p> <p>2. An improvisation arising from one of the prepared pieces or a version of one of the performances in another style; the stimulus will be provided by the examiner. <i>20 marks</i></p> <p>3. A discussion with the examiner on the prepared pieces, including the process by which they were selected and rehearsed. <i>20 marks</i></p>
<p>Differences</p>	<p>LCMM has two prepared pieces whereas the other two awarding bodies have three</p>	<p>LCMM has two prepared plus one improvisation whereas the other two awarding bodies have three prepared pieces.</p>	

Everything included in the knowledge areas listed in Table 8 is covered in some form in the BTEC specification, depending on the units being taken. For example, a detailed examination of the BTEC National Award identified the following, which clearly map to knowledge areas specified in the graded examinations:

Tasks:

- Research (page 78) – into the social, cultural and/or historical context of the role and/or performance material, collecting, interpreting and analysing primary and secondary resource material.
- Rehearsal (page 196) – Personal Management/Listening and response/Growth and development.

An important aspect of the assessment of knowledge and skills in the Graded Examination is discussion with an examiner. It was felt that the discussion element of the different Graded Examinations would overlap with each other to a large degree. In the BTEC assessment process, there is no comparable *viva voce* element. In the BTEC Classical Theatre Performance Unit, discussion would occur in the evaluation work and in the core rehearsal work. While in the BTEC award there is no formal interface with an examiner, there is an interaction with an audience. This latter point, interaction with an audience, is a key difference specified in the BTEC Award but not in the Graded Examinations.

In addition, different texts are specified across the three awarding bodies for the Graded Examinations, but for the BTEC National Award, the texts are chosen by the centres. Finally, the requirement for improvisation in the BTEC National Award is left to the candidates and can be part of the Final Major Project.

To further develop the comparative study, the Expert Group looked at the BTEC National Award in Performing Arts – Acting in greater detail in order to provide a more accurate comparison with the Graded Examinations. The BTEC National Award comprises a total of 6 units: 2 core units and 4 selected from a choice of options. The 2 core units are Unit 4: Rehearsing and Unit 5: Performing (Project). These were looked at in detail together with optional units A4: Classical Theatre Performance, A5: Contemporary Theatre Performance, A9: Voice 1, A10: Voice 2, A11: Acting 1 and A12: Acting 2,. These units were chosen as they were felt to provide the best match to the Graded Examinations in Acting. A summary of the findings from this unit-by-unit comparative analysis follows.

BTEC Unit 4 – Rehearsing

Centres devise their own project. Candidates have a whole term to work on this project. The work acknowledges the role or a number of roles that candidates are expected to carry out.

Summary of Learning Outcomes:

1. Identify and complete the necessary tasks commensurate with a specified role within a performance company

2. Select and apply the appropriate skills in the rehearsal process
3. Review their work during the rehearsal process

Content:

1. Tasks
2. Skills
3. Work

BTEC candidates undergo a process that is internally assessed and externally verified. However, Graded Examinations are externally assessed, so the process of learning undergone by the candidates through the rehearsal process needed to produce a final performance is not explicitly assessed in the Graded Exams, other than ensuring that candidates have had access to appropriate opportunities to learn. Graded Examinations assess the outcome of learning. However, the general view of the Expert Group was that the outcomes of this unit in the BTEC National Award and the comparable areas in the Graded Examinations would be similar, although the overlap was implicit rather than explicit, since there was no formal assessment of rehearsal in the Graded Examinations. But the Expert Group recognised that it would be impossible to produce the final performance, which was assessed in the Graded Examinations, without a process of rehearsal.

BTEC Unit 5: Performing (Project)

Summary of Learning Outcomes:

1. Interpret performance material within the context of a performance to an audience
2. Demonstrate performance skills within the context of a performance to an audience
3. Communicate meaning to an audience through the application of performance skills

Content:

1. Performance material
2. Performance skills
3. Meaning

Generally it was felt that all the content of this core unit was covered by the Graded Examinations offered by all three awarding bodies.

BTEC Unit A11 – Acting 1

Summary of Learning Outcomes:

1. Explore the means and processes of characterisation
2. Interpret and realise the text
3. Develop material for performance through rehearsal
4. Take part in the performance of rehearsed material

Content:

1. Characterisation
2. Text
3. Rehearsal
4. Performance

Many similarities were noted between this BTEC Unit and the Graded Examinations in terms of Characterisation, Text and Performance, but, again, Rehearsal would not be explicitly assessed within the Graded Examinations, but could be assumed in order to produce the final observed performance.

It was noted that LAMDA would demand more in the vocal and physical aspects of producing a performance than would be expected of a BTEC candidate.

BTEC Unit A12 – Acting 2

Summary of Learning Outcomes:

1. Develop characterisation for a substantial role
2. Explore the techniques associated with a selected acting style
3. Rehearse material associated with a particular acting style
4. Take a sustained acting role in performance

Content

1. Characterisation
2. Acting Style
3. Rehearsal
4. Performance

As this unit builds upon Acting 1 and the outcomes are the same, these 2 units were considered together and, unsurprisingly, a high degree of overlap was found with the Graded Examinations in Drama.

BTEC Units A9 & A10– Voice 1 & Voice 2

These two BTEC Units were considered together.

Summary of Learning Outcomes Voice 1

1. Develop an understanding of the principles of voice production
2. Undertake a regular programme of physical and vocal exercises
3. Demonstrate command of technique through the performance of rehearsed material

Content Voice 1

1. Principles
2. Programme
3. Performance

Summary of Learning Outcomes Voice 2

1. Undertake responsibility for own professional development through a personal exercise routine
2. Demonstrate a command of vocal skills through workshop performance
3. Select material suitable for audition
4. Demonstrate a command of vocal technique through performance to an audience of rehearsed material

Content Voice 2

1. Development
2. Skills
3. Material
4. Performance

It was noted that much of Voice 1 would be covered at lower levels in the graded examinations, but that the Voice 2 unit would provide a better match to Grades 6-8. Following further discussion, it was agreed that in general, Voice 1 was equivalent to Grade 6 for all three awarding bodies and that Voice 2 (when combined with Voice 1) was equivalent to Grades 7 and 8.

BTEC Unit A4 – Classical Theatre Performance

Summary of Learning Outcomes:

1. Investigate the appropriate background to classical text
2. Interpret and realise classical text
3. Develop material for performance through rehearsal
4. Take part in the performance of rehearsed material

Content

1. Background
2. Text
3. Rehearsal
4. Performance

Again the element of rehearsal is not explicitly assessed by the Graded Examinations, but can be assumed as underpinning the final performance. There is no suggestion of length of text that should be used by the candidates for the BTEC Unit, whereas this is explicitly stated in the requirements for the Graded Examinations.

Unit A5 – Contemporary Theatre Performance

Summary of Learning Outcomes:

1. Investigate the appropriate background to contemporary text
2. Interpret and realise contemporary text
3. Develop material for performance through rehearsal
4. Take part in the performance of rehearsal material

Content

1. Background
2. Text
3. Rehearsal
4. Performance

There was a general feeling that the content of this unit was covered by the three Graded Examinations, but that the content covered in the Graded Examinations was equivalent to only about $\frac{3}{4}$ of the BTEC unit.

Summary of findings

Following the comparative, unit-by-unit content analysis, the Expert Group was asked to determine the percentage of the content of each of the BTEC Units covered by the Graded Examinations at each level. Table 10 summarises the outcomes of this discussion, which drew upon the content analysis previously undertaken.

Table 10 Percentage Coverage of 6 BTEC Units by the Graded Examinations in Drama

BTEC Units	Graded Examinations		
	Grade 6	Grade 7	Grade 8
Unit 5 – Performing (Project)	100%	100%	100%
Unit A5 – Contemporary Theatre Performance	75%	75%	100%
Unit A9 – Voice 1	100%	100%	100%
Unit A10 – Voice 2	25%	100%	100%
Unit A11 – Acting 1	75%	75%	100%
Unit A12 – Acting 2	25%	75%	100%
Total	4 Units	5.25 Units	6 Units

Previous comparability studies have shown that comparative content analysis is a more valid way of comparing the volume of learning in two qualifications than Guided Learning Hours. This analysis for these qualifications does produce a higher estimate of the volume of learning in the Graded Examinations relative to the BTEC National Award than that produced by comparing Guided Learning Hours. If justified, this would lead to an increase in the number of UCAS Tariff Points that could potentially be allocated to these qualifications. However, the Higher Education representatives identified an issue of overlap of content between the six BTEC units chosen, so it was agreed that there was a need to come up with some estimate of the extent of this overlap. It was noted that BTEC Unit 5 is a synoptic unit. There was also a need to examine whether any content or skills were covered in the graded examinations which were not covered in the BTEC units.

Unit 5: Performing (Project) was taken as the core unit with Units A9: Voice 1, A10: Voice 2, A11: Acting 1, A12: Acting 2 and A5: Contemporary Theatre Performance as a focus. It was suggested that the difference between Voice 1 and Voice 2 is qualitative rather than quantitative. Acting 1 was discounted entirely as not provided any additionality over and above that seen elsewhere in the other five selected BTEC units. Unit A12: Acting 2 was judged to contribute about 0.25 of a unit extra in terms of content not seen elsewhere in the six chosen BTEC Units. Based on this analysis, the HE representatives estimated that if the overlap between the six BTEC Units listed in Table 10 was removed from the calculation, then the volume of learning represented is only 2.25 units of unique content.

Taking this into account, the estimated volumes shown in the last row of Table 10 would need to be reduced by $2.25/6 = 0.375$. This leads to model 1 in Table 11 below. In addition, BTEC candidates have to take a compulsory performance development unit, which is synoptic. Whilst this is not assessed in the Graded Examinations, it is logical to assume that activities found in the BTEC Award would have taken place in the

preparatory activities for those examinations. Taking this into account, the values in model 1 would be reduced by a further 0.86. The outcomes are shown as model 2 in Table 11 below. It was noted that a previous activity for determining the “volume” of the Music Practical (MP) in the Music awards already contained in the UCAS Tariff was determined by benchmarking against A-level Music, another six-unit award. Figures from this exercise are also included in Table 11 for comparison. It is worth noting the similarity of the estimated sizes of the Speech and Drama awards viz-a-viz the Music Awards.

Table 11 Revised estimates of the volume of study for Level of Speech and Drama Awards relative to the BTEC National Award and the Music Practical (MP).

	Grade 6	Grade 7	Grade 8
Model 1	4 x 0.375 = 1.5 units	5.25 x 0.375 = 1.95 units	6 x 0.375 = 2.25 units
% of 6 units	25% (30 UTPs)	32.5% (39 UTPs)	37.6% (45 UTPs)
Model 2	1.5 x 0.86 = 1.29 units	1.95 x 0.86 = 1.7 units	2.25 x 0.86 = 1.9 units
% of 6 units	21% (25 UTPs)	26% (31 UTPs)	32% (38 UTPs)
MP	1.6 units	2 units	2.55 units
MP	27%	34%	43%

These values are considerably smaller than those arrived at through the comparison of Guided Learning Hours or the initial comparative content analysis.

4.5 Estimating relative demand - comparing Assessment Models

The Higher Education representatives identified major differences in assessment between BTEC and the Graded Examinations across the three awarding bodies. One of these was that BTEC adopts a formative assessment approach, which means that candidates can repeat a performance to improve, whereas the Graded Examinations relied upon a once-only demonstration. This raised the issue of Criticality (previously identified as an issue in the Graded Music Examinations) and whether this should be taken into account for the purposes of progression to Higher Education.

The Expert Group then examined the assessment of the qualifications against each other, focusing on the three Graded Examinations first and then the BTEC National Award. The Graded Drama Examinations, in common with all other awards offered by the three examining bodies, are awarded at three levels - Pass, Merit, and Distinction - at each Grade under consideration here. The judgements about grading are made on the basis of observing performances followed by a discussion with the candidate, i.e. a *viva voce* examination.

The Expert Group approached the task of understanding how the assessment worked for the Graded Examinations by looking at what the examiner would be looking for in terms of performance outcomes at each level at each Grade. From the ensuing discussion and examination of the documentation the following criteria were established as being

common across all three awarding bodies in terms of achieving a Pass mark. In their performance, a candidate would need to:

- Demonstrate an interpretation of the role that revealed some analysis of character and text
- Communicate a basic sense of the text, subtext and context
- Communicate character intention and objective most of the time
- Create moments of believability
- Present a character researched from the text and taken into the performance, i.e. not divorced from the text
- Present a holistic view of the character by taking account of the world that the character occupies
- Produce a technical performance that demonstrates vocal freedom, relaxation and the ability to release sound freely
- Adapt physically and vocally to meet the needs of the character, including the use of dialect as appropriate
- Show evidence of knowledge and understanding about the text and the character (assessed primarily in the *viva voce* part of the examination)

The difference between the three levels of an award – Pass, Merit and Distinction – at any one grade was described by the representatives from the Awarding Bodies in terms of the security with which each of these assessment criteria is met (Pass is some, Merit is most, Distinction is all) and the extent to which all of them are met in a sustained way during the examination. Making these judgements is left to the discretion of trained assessors.

However, the same assessment criteria appear to be used at each Grade (6, 7, and 8) and this led to an intense discussion between the Higher Education representatives and colleagues from the examining awarding bodies about how performances at the same level, say Merit, at different Grades, were distinguished. For all awarding bodies, the same assessment criteria are applied at each Grade, but the level of difficulty, for example, in terms of the difficulty of the material being tackled and the knowledge being applied, increases through the Grades. In addition, there was an expectation that the overall level of complexity in the performance would increase with the Grade of examination being taken. This shift was evident from inspection of the limited performance data available (in the form of videos) with candidates at higher grades performing more difficult roles from more complex material.

Marking schemes

Each awarding body offering the Graded Examinations has a slightly different marking scheme, as set out below. Nonetheless, all three awarding bodies offering the Graded Examinations aspire to the same standards, as noted in the inter-board moderation minutes and corroborated by all members of the Expert Group. There were different weightings for different elements in the marking schemes, but this was not considered to be a critical issue by the Expert Group. Overall, then, there is great similarity between

the three awarding bodies in terms of their marking schemes and how these lead to final grades for the examinations.

LAMDA

Examinations at Grades 6, 7 and 8 are allocated 40 marks for Interpretation, 40 marks for Technique and 20 marks for knowledge. Interpretation and technique are judged on the basis of a candidate's three performances (see outline of the qualification in Tables 8 and 9). In terms of knowledge, a candidate must have read the full text of the plays from which the scenes have been selected in order to discuss *style* and *period* with the examiner. The candidate(s) will be expected to demonstrate an understanding of the writer's style, knowledge of the period and its application to performance.

Candidates need 50-64 marks for a Pass grade, 65-79 marks for a Merit and 80+ marks for a Distinction. Examiners are not, however, encouraged to break down the performance being assessed, but to look at the whole. Changes in the level of complexity are indicated in the knowledge section of the specification (see earlier tabulation), but this would need to be evidenced in the performance. In 2002, LAMDA changed their marking scheme, reducing the below pass mark, but did not change the standards, i.e. this was a purely numerical exercise.

Trinity Guildhall

At Grades 6 and 7, Trinity Guildhall examinations are assessed against five components (see Tables 8 and 9 above). Each component is marked out of 20 and the scores are then summed across components to give a result out of 100. At Grade 8, three components are assessed (see Tables 8 and 9). Component 1 is marked out of 60, with 20 marks allocated to each of components 2 and 3. Candidates achieving 65-74 marks are awarded a Pass, with a Merit awarded for 75-84 marks and Distinction given to candidates scoring 85 marks or above. Candidates achieving below 65 are recorded as being below Pass.

LCMM

The grade bands are the same as those used by Trinity Guildhall, but with two levels at below Pass. The three performance pieces (see Tables 8 and 9 above) are marked independently of each other and collectively are worth 60 marks. Sight reading contributes another 10 marks and the discussion (including pieces, theory, literature and theatre) makes up the remaining 30 marks. Theory is covered in the *viva voce* element of the assessment and is worth 10% of the total marks.

At Grades 6-8, LCMM identifies 4 assessment domains for **performance** and allocates weightings to each:

- Technical Accomplishment (23%): memory, audibility, fluency, projection, sense of spontaneity, phrasing, rhythm, emphasis, character portrayal, movement and gesture, pitch, pace, power, vocal variety.
- Interpretation (26.5%): the ability to make sensitive performance decisions, resulting in a sense of individual interpretative skill; the ability to adopt a variety of styles as may be required by the choice of repertoire.

- Knowledge and Understanding (39.5%): knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire.
- Communication (11%): evidence of a perceptive understanding of how to engage the listener, and to communicate the meaning, mood and interpretation of the text.

For **sight reading** the assessment domains are weighted differently.

- Technical Accomplishment (20%): the ability to perform the given extract(s) with regard to the aspects listed for Component 1, above.
- Interpretation (25%): the ability to make sensitive performance choices in relation to the given extract(s).
- Knowledge and Understanding (35%): knowledge of voice production technique, understanding of the meaning of the texts and the stylistic context of the repertoire.
- Communication (20%): the ability to communicate the meaning and mood of the extract to the examiner.

Finally the **discussion** component only has two assessment domains:

- Technical Accomplishment (10%): the use of appropriate vocabulary.
- Knowledge and Understanding (90%): the candidate's ability to reflect upon the quality of their performance, their knowledge and understanding of the texts, their own interpretation of the texts, their knowledge of the specific theoretical aspects of the literature and theatre of the set period.

BTEC National Award

In the BTEC National Award, a mixture of internal and external assessment is used. The purpose of internal assessment is to ensure that effective learning of the content of each unit has taken place. Evidence of this learning is required for each unit designated as internally assessed.

Assessment instruments should ensure coverage of all criteria in the unit as set out in the *Assessment guidance* grid for each internally assessed unit. It is advised that outcomes are clearly indicated on each assessment instrument to provide a focus for learners (for transparency and to aid in ensuring feedback is specific to the criteria) and to assist with internal standardisation processes. Tasks/activities should enable learners to produce evidence that directly relates to the specified outcomes.

Assessment instruments constructed by centres should be valid, reliable and fit for purpose, building on the application of the assessment criteria. They are more likely to meet this requirement if centres use a variety of assessment methods, including case studies, assignments, work-based assessments, along with projects, performance observation and time-constrained assessments. Centres are encouraged to place emphasis on practical application of the assessment criteria, providing a realistic scenario for learners to adopt and making maximum use of work practical experience. The creation of assessment instruments that are fit for purpose is vital to achievement by learners and their importance cannot be over emphasised.

A three point grading scale of pass, merit and distinction is applied to all internally assessed units. Points are awarded to each grade (pass = 2 points, merit = 4 points and distinction = 6 points) that contribute to the overall grade for each qualification.

The external assessment in these qualifications will consist of an Integrated Vocational Assignment (IVA) which will take the form of a Final Major Project (FMP). The Final Major Project (FMP) is a variant of the Integrated Vocational Assignment (IVA). The FMP is criterion referenced and covers the whole of the assessment criteria for the specified units. The FMP may also build upon and develop from other specialist units within the qualifications. This will allow learners to demonstrate vocational relevance, cohesion, and their ability to synthesise, evaluate and apply knowledge gained from units previously covered.

In the BTEC National Award in Performing Arts – Acting, the externally assessed units are Rehearsing and Performing (Project). National Awards have one external assessment point and the FMP is internally assessed using ‘milestone’ grading and externally re-marked.

The assessment is undertaken at fixed stages (milestones) and involves:

- working to an agreed brief
- declaring individual learner work
- developing phases within the FMP
- working under supervision in a practical project
- ‘milestone’ internal assessment contributing to final grade of the specified units
- vocationally focused project(s) for internal assessment and external examination/re-marking.

For Performing Arts, the assessment ‘window’ is negotiated to allow centres and learners to manage their contribution to the FMP. The centre will develop a project and learners will produce a ‘project proposal’ that clearly states their part within this centre project. At the end of the FMP, the centre will internally assess learners’ work. The examiner will receive the grades at the start of the external examination visit and re-mark the work to confirm the centre decisions. It is expected that the FMP will be carried out under controlled conditions.

Assessment of a candidate’s work employs grading criteria (see Appendix 5 for an example). It is important to recognise that learners are not required to undertake additional tasks to achieve a merit/distinction grade, but are required to provide evidence that is qualitative in its nature. Centres are encouraged to look across *Assessment guidance* grids to identify common topics within units and assess learner’s work according to the level that they have achieved as determined by the assessment criteria.

To achieve the Award, a candidate must pass all six units, i.e. achieve a minimum of 12 points (2 from each unit). The Award is given an overall grade of ‘pass’, ‘merit’, or ‘distinction’. The overall grades are calculated on the total points achieved from

internally assessed units combined with the grade points from the external assessment. Each grade is determined by fixed grade boundaries.

Edexcel publishes tables that clearly define boundaries for all overall grades, which centres must make available to learners at the start of their course. This is intended to enable learners to track progress towards the overall grade.

Discussion

Clearly, the graded examinations and the BTEC National Award differ in terms of the model of assessment being used and this reflects their rather different origins and purposes. Nonetheless, the expert group felt that a fundamental set of ‘capabilities’ was being assessed in each model – technical skills, interpretative ability, communication skills, and knowledge and understanding. Where the models really diverge is in the more holistic assessment being made in the graded examinations compared to the more reductive approach of the BTEC qualification. In addition, BTEC students are expected to produce written work for assessment. Further, the LAMDA representative did not think that the technical elements of acting were assessed in the BTEC Award to the same level of depth that they were in the graded examinations.

4.6 Estimating relative demand - Comparison of candidate evidence

Viewing Candidate evidence

A limited amount of candidate evidence, in the form of video tapes of performances, was available – two LAMDA candidates and four from Trinity Guildhall. The BTEC examiner was asked to grade this material according to the BTEC grading criteria for the Performing (Project) unit.

LAMDA Grade 6 candidate

The BTEC Examiner felt that this candidate would be a Pass, but a high pass as some merit criterion had been met. LAMDA graded it as a Pass.

LAMDA Grade 8 candidate

The BTEC Examiner felt that candidate did not meet any of the grading criteria and would therefore fail. The candidate was graded at below pass level in the Graded Exam.

Trinity Guildhall Grade 8 candidate

The BTEC Examiner awarded all Merits with one Pass criterion, resulting in a Pass overall. The candidate achieved 17 out of 20 in the Graded exam, consistent with a high merit/ low distinction grade.

Trinity Guildhall Grade 6 candidate

The BTEC Examiner felt that this candidate met all of the BTEC pass criteria with perhaps one Merit. Therefore, this candidate would achieve a Pass overall. On the graded exam the candidate achieved 15/20, a mark consistent with a Low Merit.

Trinity Guildhall Grade 8 candidate

The BTEC Examiner felt this was a clear distinction according to the BTEC criteria.

On the graded exam, the candidate achieved 17/20, a mark consistent with a High Merit/Distinction.

Trinity Guildhall Grade 7 candidate

The BTEC Examiner awarded a merit with some elements of distinction. The candidate achieved 16/20 in the Graded exam, a mark consistent with a Merit.

The Group then attempted to align grades based on the candidate evidence. The results are shown in Table 12.

Table 12 Aligning Grades between the BTEC Award and the Graded Exams

	Grade 6	Grade 7	Grade 8
BTEC			
			Merit/Distinction
Distinction			
		Merit	
Merit			
		Pass	
Pass	Pass/Low Merit		

4.7 Recommendations for Awarding UCAS Tariff Points

With this better understanding of the assessment models and the levels of attainment, the group once again returned to consider the volume of the Graded Awards. This time, the following question was considered: “If the BTEC units Acting 1 and Acting 2 were mapped across to the graded examinations, how much of the graded examinations would not be covered?” The decision was that there was more technique in the Graded Examinations but all the interpretation elements were covered. The group then repeated this exercise using the BTEC Voice 1 and Voice 2 units. The conclusion reached was that the Graded Examinations at Grade 8 were equivalent to 3.25 BTEC units, a larger volume than the 1.9 units estimated in Table 11. This would give a maximum of $3.25/6 \times 120 = 65$ Tariff Points for a Grade 8 distinction. Maintaining the same ratios between the Grades shown in Table 10 then provides the following estimates of the maximum number of UCAS Tariff Points (Table 13) to be awarded to a Distinction at each Grade. It is important to recognise that these calculations were undertaken at this stage of the process to stimulate further debate and discussion.

Table 13 An initial estimate of the UCAS Tariff Points to be allocated to a Distinction at each Grade of the Graded Speech and Drama Examination (Acting)

	Distinction
Grade 6	43
Grade 7	55
Grade 8	65

However, a major cause of concern for the Higher Education representatives continued to be that these values at Grade 6, and to a lesser degree at Grade 7, were only slightly lower than those being allocated to the graded Music exams, which they judged, on the basis of their experience, to be significantly more difficult than the Speech and Drama qualifications.

A challenge here is the complexity of the Graded examinations. There is no clear and simple way of aligning the three levels of attainment (Pass, Merit and Distinction) over the three Grades (6, 7 and 8) of the Graded examinations with the BTEC grades of Pass, Merit and Distinction. In the view of the Expert Group, and based on a limited amount of candidate evidence, the work reported in the previous section suggested that a Grade 8 Merit was possibly of a slightly higher standard than a BTEC Distinction, a Merit at Grade 7 was equivalent to a Merit for BTEC, and a Merit at Grade 6 was equivalent to a Pass for BTEC.

However, comparison of assessment models raised a matter not included in the Protocol – the issue of ‘criticality’, or the special circumstances relating to the assessment demand on a candidate taking the Graded Examinations. It was recognised that some weight should be given to the potentially greater assessment demand of the Graded Examinations than the BTEC Award. The HE representatives were tasked with the role of reviewing the issues raised so far in terms of:

- Criticality
- Models 1 and 2 in Table 10 above
- The degree of overlap
- Equivalence with the Graded Examinations in Music

This exercise resulted in some adjustments for the following reasons:

- The Tariff points that result from Models 1 and 2 above do not accurately reflect the standard of a candidate for the Graded Examinations
- It was believed that the Speech and Drama Awards had less overlap with the benchmark award than the Graded Examinations in Music Performance
- Criticality was a factor to be taken into consideration

A number of models were then considered for allocating UCAS Tariff points to the Graded Awards, but the judgement of the Expert Group was that these did not accurately reflect the level of work being produced.

The group then looked again at the comparison with the Graded Examinations in music, given the Higher Education representatives’ view that the Speech and Drama awards did not operate at the same level of demand as the music awards. Taking this into account, the Higher Education representatives proposed the following maximum Tariff points (Table 14) for a distinction at each Grade of the Speech and Drama Awards (figures in parentheses are the equivalent figures for the music awards).

Table 14 The maximum number of Tariff Points for a Distinction at each Grade of the Graded Examinations in Speech and Drama as recommended by the HE representatives on the Expert Group. Figures in parentheses are the corresponding values for the Graded Examinations in Music.

	Distinction
Grade 6	40 (45)
Grade 7	50 (60)
Grade 8	60 (75)

The Trinity Guildhall representative argued that 65 would be a more appropriate tariff for the Grade 8 due to criticality and demand. Following much discussion, with particular reference to criticality and the extra demand at Grades 7 and 8 (which had been acknowledged in the work on the Graded Music Examinations) the group arrived at the following proposed allocation of UCAS Tariff Points:

Table 15 Proposed allocation of UCAS Tariff Points to the Graded examinations in Speech and Drama

	Pass	Merit	Distinction
Grade 6	20	35	40
Grade 7	35	50	55
Grade 8	45	60	65

This distribution of UCAS Tariff points recognises the outstanding performance of candidates achieving Merit and Distinction level relative to those just passing the Graded examinations. To put the comparison another way, someone achieving a Distinction at Grade 8 would be allocated a greater number of UCAS Tariff Points than someone achieving a Grade A in AS Drama, while a candidate achieving a Grade 6 Distinction would be allocated the same number of UCAS Tariff Points as someone achieving a Grade C in the AS. Such comparisons are to some extent invidious as the qualifications are not assessing the same things, but the Higher Education representatives were comfortable with this comparison.

As with the Music Awards, there is overlap in the allocation of UCAS Tariff points to different levels of attainment within each Grade. This results from the fact that decisions about the final level of attainment - Distinction, Merit and Pass – achieved by a candidate at each Grade of the acting award - 6, 7 and 8 - are made using the same grading criteria. Variation in attainment within a Grade results from the degree of security with which a candidate meets those assessment criteria; differences between the Grades depend upon the level of difficulty of the material being presented, resulting in an overall increase in the complexity of the performance expected from a candidate at higher Grades. However, the interaction between these twin dimensions of assessment – security and complexity – means that it is possible for a less secure performance at a higher Grade, undertaken with more complex material, to be worth less than a performance at a lower Grade undertaken with greater security i.e. meeting all of the assessment criteria for that Grade. This means that it is possible, using this scale, for a performance at distinction level at a lower Grade to surpass the quality of a performance at a pass level in the next grade up, i.e. the

grading criteria for the different Grades overlap to some extent. The same is true of performances in the Graded Music Examinations. In part, this reflects the real challenge of obtaining a distinction at any Grade.

The final issue to be considered was whether this allocation of UCAS Tariff points could be applied across the range of Speech and Drama awards being offered by the three Awarding Bodies. There was much discussion around this, with the Higher Education representatives feeling that this could not take place without further work. The Expert Group did feel that applying the recommended Tariff values would probably be appropriate with the conventional Speech and Drama awards, but not for the more specialist awards. A further paper was produced by the external quality assurance consultant, Dr Geoff Hayward, on this issue (see Appendix 4). This pointed out that all of these qualifications had been through the QCA's regulatory process in order to be included in the National Qualifications Framework. They could, therefore, be considered to be equivalent in terms of demand and volume in the same way that A levels in different subjects are considered to be equal in demand and volume. The two Higher Education representatives accepted this argument and agreed that the values shown in Table 15 should be extrapolated to all of the awards shown in Table 2.

APPENDIX 1

**MAPPING OF SPEECH AND DRAMA AWARDS WITH BTEC NATIONAL
AWARD IN PERFORMANCE ARTS (ACTING)
WORKING DOCUMENT**

	Outcomes	Assessment
BTEC Unit 4: Rehearsing (Core)	<ol style="list-style-type: none"> 1. Identify and complete the necessary tasks commensurate with a specified role within a performance company 2. Select and apply the appropriate skills in the rehearsal process 3. Review their work during the rehearsal process 	<p>Externally assessed</p> <p>Learner-proposed assignment brief.</p> <p>Performance assessment supported by testimony or video</p> <p>Portfolio of documentary evidence</p>
BTEC Unit 5: Performing (Core)	<ol style="list-style-type: none"> 1. Interpret performance material within the context of a performance to an audience 2. Demonstrate performance skills within the context of a performance to an audience 3. Communicate meaning to an audience through the application of performance skills 	<p>Externally assessed</p> <p>Proposed assignment brief.</p> <p>Performance assessment</p> <p>Video of performance</p>
BTEC Unit A9: Voice 1	<ol style="list-style-type: none"> 1. Develop an understanding of the principles of voice production 2. Undertake a regular programme of physical and vocal exercises 3. Demonstrate command of technique through the performance of rehearsed material 	<p>Internally assessed</p> <p>Performance assessment</p>
BTEC Unit A10: Voice 2	<ol style="list-style-type: none"> 1. Undertake responsibility for own professional development through a personal exercise routine 2. Demonstrate a command of vocal skills through workshop performance 3. Select material suitable for audition 4. Demonstrate a command of vocal technique through the performance to an audience of rehearsed material 	<p>Internally assessed</p> <p>Performance assessment</p> <p>Recorded evidence</p>
BTEC Unit A11: Acting 1	<ol style="list-style-type: none"> 1. Explore the means and processes of characterisation 2. Interpret and realise text 3. Develop material for performance through rehearsal 4. Take part in the performance of rehearsed material 	<p>Internally assessed</p> <p>Performance assessment</p> <p>Video</p> <p>Candidate log</p>
BTEC Unit A12: Acting 2	<ol style="list-style-type: none"> 1. Develop characterisation for a substantial role 2. Explore the techniques associated with a selected acting style 3. Rehearse material associated with a particular acting style 4. Take a sustained acting role in a performance 	<p>As above</p>

	Outcomes	Assessment
Trinity Guildhall Individual Acting Skills Grade 6	<ol style="list-style-type: none"> 1. A 16th or 17th century soliloquy performed from memory 2. A 20th century monologue written or adapted for the stage, performed from memory 3. The performance of a mime based on a theme provided by the examiner, 15 minutes before the examination begins 4. An improvisation arising from a soliloquy or monologue, or a modification of one of the performances in another style; the stimulus provided by the examiner 5. A discussion with the examiner on prepared pieces, including meaning, the whole context, the language and verse forms as appropriate, as well as how they might be effectively staged 	<p>Externally assessed</p> <p>Performance assessment</p> <p>Examiner discussion</p>
Grade 7	<ol style="list-style-type: none"> 1. A monologue written for the stage in the 18th or 19th century performed from memory 2. A speech in an accent other than the candidate's own, performed from memory 3. A speech in a style of acting which contrasts with the performances in tasks 1 and 2, performed from memory. Another actor may be introduced 4. An improvisation arising from one of the prepared pieces, or a modification of one of the performances in another style; the stimulus will be provided by the examiner 5. A discussion with the examiner on the prepared pieces, including their contexts and how they might be performed on different types of stages 	As above
Grade 8	<ol style="list-style-type: none"> 1. A programme of contrasting play extracts from various periods that demonstrate the imaginative employment of vocal and physical resources in performance, performed from memory 2. An improvisation arising from one of the prepared pieces or a version of one of the performances in another style; the stimulus will be provided by the examiner 3. A discussion with the examiner on the prepared pieces, including the process by which they were selected and rehearsed 	As above

	Outcomes	Assessment
LCMM Acting Grade 6	<p>1. Performance: The candidate will introduce and perform from memory three pieces:</p> <ol style="list-style-type: none"> A speech from a play from The Modern Age: 1902 to the present day chosen from the Anthology A speech from a play of a contrasting period An improvisation on a subject given by the examiner 15 minutes before the examination <p>2. Sight Reading: The candidate will read aloud a passage provided by the examiner</p> <p>3. Discussion: The candidate will be asked questions on the following topics:</p> <ol style="list-style-type: none"> Pieces – the style, context and authors of the pieces Theory – the candidate will be asked to discuss projection of the voice Theatre – to discuss a short file or portfolio the candidate has produced on any aspect of theatre from the set period 	<p>Externally assessed</p> <p>Performance assessment</p> <p>Examiner discussion</p>
Grade 7	<p>1. Performance: The candidate will introduce and perform from memory three pieces:</p> <ol style="list-style-type: none"> A speech from a play from The Age of Shakespeare: 1564-1616, chosen from the Anthology A speech from a play of a contrasting period An improvisation as for Grade 6 <p>2. Sight Reading: The candidate will read aloud two passages provided by the examiner</p> <p>3. Discussion: The candidate will be asked questions on the following topics:</p> <ol style="list-style-type: none"> Pieces – as for Grade 6 Theory – the candidate will discuss the use of the stage in connection with the performance of the pieces Theatre – as for Grade 6 	<p>As above</p>
Grade 8	<p>Performance: The candidate will introduce and perform from memory three pieces:</p> <ol style="list-style-type: none"> A speech from a play from The Nineteenth Century chosen from the Anthology A speech from a play from a contrasting period An improvisation on a subject given by the examiner in the examination room <p>2. Sight Reading: as for Grade 7.</p> <p>3. Discussion: The candidate will be asked questions on the following topics:</p> <ol style="list-style-type: none"> Pieces – as for Grade 7 Theory – the candidate will discuss any 	<p>Externally assessed</p> <p>Performance assessment</p> <p>Examiner discussion</p>

	aspects of stage technique which arise from the performance of the pieces c. Theatre – as for Grade 7	
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	Outcomes	Assessment
LAMDA Acting Grade 6	<p>1. Interpretation and Technique: A scene from memory, selected from a play by one of the playwrights on either List A or List B. The candidate must present a brief introduction prior to the performance, of no more than 30 seconds, announcing the play title, author and character and outlining the context of the extract.</p> <p>2. Interpretation and Technique: A scene from memory, selected from a published play or screenplay written since 1980. A brief introduction as above.</p> <p>3. Knowledge: A full text discussion on character, subtext and context with the examiner Questions from previous grades.</p>	<p>Externally assessed</p> <p>Performance assessment with videos</p> <p>Examiner discussion</p>
Grade 7	<p>1. Interpretation and Technique: A scene from memory, selected from a play an author on List A. A brief introduction as above.</p> <p>2. Interpretation and Technique: A scene from memory, selected from a play by an author on List B. A brief introduction as above.</p> <p>3. Interpretation and Technique: A scene from memory, selected from a published play or screenplay written since 1980. A brief introduction as above.</p> <p>4. Knowledge: Full text discussion on style and period with the examiner and its application to performance. Questions from previous grades</p>	As above
Grade 8	<p>1. Interpretation and Technique: A scene from memory, selected from a play by an author on List A. A brief introduction as above.</p> <p>2. Interpretation and Technique: A scene from memory, selected from a play by an author on List B. A brief introduction as above.</p> <p>3. Interpretation and Technique: A scene from memory, selected from a published play or screenplay written since 1980. A brief introduction as above.</p> <p>4. Knowledge: A full text discussion on the process of acting with the examiner, including the process for creating detailed characterisations. Questions from previous grades.</p>	As above

APPENDIX 2

THE CURRICULUM VITAE OF THE MEMBERS OF THE EXPERT GROUP

Curricula Vitae

Robert East	BTEC	Lead Verifier for Performing Arts
Andrew Hatt	LCMM	Marketing & Publications Administrator
Glyn Jones	Trinity College London	Head of Qualifications and Standards
Louise Peacock	University of Hull	Lecturer in Drama
Nicola Shaughnessy	University of Kent	Lecturer in Drama
Catherine Weate	LAMDA	Head of Examinations

Curriculum Vitae

Name: **Robert Steven East**

Education & Qualifications

1990 – 1993

De Montfort University [formerly Leicester Polytechnic]

- Bachelor of Arts [Honours] in Performing Arts [First Class]

1976 – 1983

Chatham Grammar School for Boys

- 2 'A'- levels:
English [C], German [E]
 - 1 'O/A'-level:
Family and Community Studies [A]
 - 8 'O'-levels:
English [B], English Literature [A], Mathematics [B], German [A], History
[A], French [B], Biology [B], Art [C]
-

Professional Experience

September 2005 –

Edexcel Regional Development Manager

London & South East Region

- Responsibility for support, development advice and education sales in FE centres in Sussex

March 2005 – May 2006

Lead Writer – Re-accredited BTEC First Diploma and BTEC National Diplomas in Performing Arts

- Responsible for writing and/or reviewing a range of core and specialist units and overseeing/advising a team of unit writers

2001 –

Assessment Associate – Edexcel/London Qualifications, duties include:-

- Lead Verifier – NQF BTEC Performing Arts
- Trainer – Edexcel Professional Development & Training
- Writer – Tutor and Student Support Materials and Qualification Surround Materials

1993 – 2001

Lecturer/Tutor at Mid Kent College of Higher and Further Education

- Course Tutor and Programme Manager:-

BTEC Higher National Diploma in Theatre
BTEC National Diploma in Performing Arts
BTEC First Diploma in Performing Arts

Subjects Taught

- BTEC Higher National Diploma in Theatre
Acting, Production Processes, Contextual Studies, Mixed Media Performance, Physical Theatre, Theatre in the Community
- BTEC National Diploma in Drama
Acting, Voice and Speech, Movement Skills, Writing and Devising, Theatre in Education, Performance Workshop, Arts in Society
- BTEC First Diploma in Performing Arts
Drama, Understanding Drama, Performance Processes, Production Project
- A/S Level Theatre Studies

July 1984 – August 1990

Administrative Officer H.M.P. Cookham Wood

- Duties Performed
Central Inmate Administration [Discipline] Clerk, Clerk To Board of Visitors, Parole Clerk, Cashier, Manufacturing Clerk, Victualling Clerk, Storekeeper and Telephonist.

Professional Theatrical Experience

2004

- With *New World Productions*

The Wizard of Oz (The Mighty Oz)

2003

- With *New World Productions*

Aladdin (Emperor No-Doh)

1993

- With *Face To Face*

Under Pressure – a commissioned self-devised and scripted TIE project on Bullying. Toured across the South-East of England and featured on Channel 4 Television

- With *Dead Penelope*

Directed and devised *Irena's Name Day* – Toured and featured at the National Review of Live Art at the ICA, Now '93 at the Bonington Gallery in Nottingham, and at MAC in Birmingham.

- With Gary Stevens

General Stage Manager for *Blink* at the ICA in London

- With Steve Shill

The Love Desk (Rene Magritte) at Phoenix Arts in Leicester

1992

Work Experience – Deviser with Gary Stevens Company for *Name*

1992

- Hypnagogia or The Middle Ground

A physical theatre piece performed at La Poche Theatre, Geneva, as part of a symposium of European theatre schools

- With Tim Etchells of *Forced Entertainment*

In The Buildings Of The Kodacolour Cities at Phoenix Arts, Leicester and ICA London

- The Artist Inside

A devised commissioned performance at The Oval House, Kennington, London

1991

- With Tim Etchells of *Forced Entertainment*

The Plural Body – Leicester Polytechnic

- With *Man Act*

Suitable Men – Phoenix Arts, Leicester

CURRICULUM VITAE

Name: Andrew Hatt

Education: 1997 - 1998 Roehampton Institute London
Part-time Diploma in Arts Management – Pass with
Distinction

1990 - 1993 University of Southampton
B.A.(Hons) Music Degree – Upper Second Class

1983 - 1990 Brentwood School, Essex
3 A-Levels (Music, English, French), 2 O-Levels, 10
GCSEs

Employment: 2005 - Present Qualifications & Marketing Officer
London College of Music Examinations

1998 - 2005 Publications & Marketing Administrator
London College of Music Examinations

1997 - 1998 Promotion Assistant
United Music Publishers Ltd

1995 - 1997 Sales Assistant
United Music Publishers Ltd

1993 - 1995 Administrative Assistant
Baker Music

CV

Glyn Jones

Mr. Glyndwr C Jones (Glyn), a First Class Music Graduate, has a good understanding of the issues concerning education at both national and local levels and is presently the Head of Qualifications and Standards at Trinity College *London*, an international examinations board, where he has been employed for the past six years. Since April 2004, Trinity's management structure has also incorporated Guildhall Examinations.

His work involves maintaining close relationships with the Department for Education and Skills, Qualifications and Curriculum Authority and worldwide education institutions—securing Trinity's corporate standing through various accreditation processes and ensuring that examinations and corresponding organisational systems comply with regulatory criteria as well as relevant statutory legislation. He also leads on internal quality audits across the company.

Glyn previously worked for an independent inspections agency which reported on behalf of Ofsted and Estyn where he was involved in constructing competitive tenders and liaising with the inspectorate on a range of quality issues concerning schools and the curriculum. Before then, he was a college lecturer specialising in Jazz and Twentieth Century Music and had a performance career covering both live and session work across a range of musical genres. He is also an accomplished composer and speaks fluent Welsh.

Curriculum Vitae

Name: LOUISE SARAH PEACOCK

Qualifications

- 2002 - PhD 'Serious Play: Clowns in Modern Society, due for submission December 2006
- 2000 – 2001 MSc in Counselling Studies (Distinction)
- 1991 - 1992 PGCE in English with Drama, University of Hull
- 1989 - 1990 MA in Theatre Production, University of Hull
- 1986 - 1989 BA (Hons) English 2:i, Queen Mary College, University of London

Present Employment (2002 -)

Lecturer, Drama Department, University of Hull, Cottingham Road, Hull.

Courses Taught (all at undergraduate level)

Theatre Practical
Playback Theatre
Practical Project 1
Approaches to Directing
The Actor and the Text
Modern Women Playwrights
Drama in Therapy
Commedia dell'Arte
Modern British Theatre Companies

Pending approval - Modern Theatre Clowning

Research Interests

- 2002 – Part-time Ph.D Study – 'Serious Play: Clowns in Modern Society'.
Due for submission December 2006
- 2006 Work in Progress :
The Clown Philosopher, 6000 words – Article drawn from PhD
Play and Clowning, 5000 words – Article drawn from PhD

Practice as Research

- 2005 Act Without Words 3 – a devised response to Beckett's Act Without Words 1 and 2 (supporting evidence – written statement and DVD of performance)
- 2003 Puck – an investigation of the use of circus clown routines within a dramatic narrative (supporting evidence – written statement and DVD of performance)

Proposed for 2007 – an exploration of 19th and early 20th century clown entrees in performance. This project is intended to evaluate how far the entrée is related to its contemporary society and how it is received today. This should also lead to an article on the rehearsal process and performance.

Administrative Responsibilities

2002 - Admissions Tutor for Single Honours Drama
2004 - Academic Contact for Collaborative provision in Drama
2002 – 2004 Faculty Validation Co-ordinator

Theatre Company Membership

2004 Foundation of Instant Theatre – a Student Playback Theatre Company for Hull

2001 - York Playback Theatre (a professional profit-share company)
Playback Theatre uses theatrical forms within improvised theatre as a response to stories told by members of the audience.

Recent Production Work

2005	A Clowning Triple Bill: Act Without Words One (Beckett)	Director	University of Hull
	Act Without Words Two (Beckett)	Director	
	Play Without Words (Peacock)	Writer/Director	
2004	Clown Dancing	Director	University of Hull
2004	Origin of the Species (Lavery)	Director	University of Hull
2003	Puck (based on A Midsummer Night's Dream, integrating clowning and physical theatre)	Devisor/Director	University of Hull

Forthcoming production work

2006 - 7 When Women Clown (working title) Devisor/Performer
(A devised piece exploring what drives women to clown, looking at the acts created when two women clown together)

Recent Project work

Theatrical Comedy

Between October 2005 and March 2006 I am leading a group of undergraduate drama students in a project which explores the nature of theatrical comedy. We shall be look at a range of performance modes including Commedia dell'Arte, Clowning, Stand-up Comedy and text-based work.

CURRICULUM VITAE

Name: Dr Nicola Shaughnessy

Current Post Lecturer in Drama

Education and Qualifications

1986 BA Hons Drama and English (First Class) University of Hull

1987 MA Women and Literature, University of Hull

1988 PGCE University of Cambridge

1996 DPhil University of York 'The Dramatic writings of Gertrude Stein, Virginia Woolf and Sylvia Plath: Theatres of Identity.'

Employment History

1988 Lecturer in Drama and English, College of St Paul and St Mary, Cheltenham

1990 Field Chair, Performance Arts. Cheltenham and Gloucester College of Higher Education

1993 Senior Lecturer, University College Worcester

1996 Drama Subject Leader, University College Worcester

1999 Lecturer in Drama, University of Kent

Current Post

Director of Drama University of Kent

Teaching

Modules taught include: Contemporary Performance Practice(M Level); Applied Theatre (M Level), Performing Lives: Autobiography and Theatre, New Directions (contemporary approaches to Directing), American Theatre, Contemporary British Theatre, Theatre Production; Writing for Performance.

External Roles

External Examiner at Liverpool Hope University 1999-2002

External Examiner Bournemouth University 2006

Publications (*Forthcoming RAE submission)

Books Authored

* *Gertrude Stein. Writers and their Work.* (Plymouth: Northcote House, 2005)
ISBN: 0746309066

Chapters in Books

* 'Breathe Body of Lovely death: The Disappearing Subject in Susan Glaspell's Auto/biographical Theatre' in *Women, Theatre and Performance: Autobiography and Identity*, (Manchester University Press, 2004)

'One, Two, Three: Sylvia Plath's Verse Dramas', in *Representing Lives: Women and Auto/biography*, ed. Alison Donnell and Pauline Polkey (Basingstoke: Macmillan, 2000), 241-50. ISBN: 0312226675

'Is s/he or isn't s/he?: Screening *Orlando*', in *Pulping Fictions: Consuming Culture across the Literature/Media Divide*, ed. Deborah Cartmell et. al. (London: Pluto Press, 1996), 43-56. ISBN: 0745310702

When this you see remember me: Three plays by Gertrude Stein' in *Difference in View*: Taylor and Francis 1994. ed. Gabrielle Griffin ISBN: 0748401350, pp168-178

Refereed Journal Articles

* 'Truths and Lies: Towards a New Methodology of Performance Applications' for *Research in Drama and Education* (Taylor and Francis, 2005) ISSN:1356-9783

'Between the Scenes: Virginia Woolf's *Freshwater*', in *Women and Theatre: Occasional papers 4* (University of Birmingham, 1997), 35-67, ISBN: 0-951-88753

'Theatres of Absurdity: pedagogy, performance and institutional politics', *Studies in Theatre Production*, 13 (Carfax, 1996), 39-53, ISSN: 1357-5341

Work in Progress

(ed with Robert Shaughnessy) **Peg Woffington*:in Lives of Shakespearean Actors series. Pickering & Chatto, due for publication September 2007

Performing Lives: Auto/biographical Theatre and Documentary Performance (under consideration by CUP)

Applying Performance (under consideration by Routledge)

CATHERINE WEATE
B.A. Dip.Ed. L.S.D.A. F.R.S.A.

QUALIFICATIONS

Fellow of the Royal Society for the encouragement of Arts, Manufacturers and Commerce
Licentiate Diploma in Speech and Drama, Victorian College of the Arts/A.M.E.B 1988-1989
Diploma in Education, Monash University 1987-1988
Bachelor of Arts, University of Melbourne 1982-1985

EMPLOYMENT

LONDON

THE LONDON ACADEMY OF MUSIC AND DRAMATIC ART (LAMDA)

Head of Examinations

September 2000 – Present Day
THE ACADEMY OF LIVE AND RECORDED ARTS (ALRA)
Course Coordinator/Head of Voice
February – December 1999
Vice-Principal (Artistic)
January 2000 – August 2000
ROSE BRUFORD COLLEGE
Head of Voice (Senior Lecturer)
May 1994 – February 1999

AUSTRALIA

NATIONAL THEATRE DRAMA SCHOOL

Voice Tutor and Voice Coach
February 1991-December 1993

SCHOOL OF MINES AND INDUSTRIES, BALLARAT

Voice Tutor and Voice Coach
February 1991-December 1993

THE UNIVERSITY OF MELBOURNE, BALLARAT UNIVERSITY COLLEGE

Voice Tutor
July 1993-December 1993

A.M.E.B (AUSTRALIAN MUSIC EXAMINATION BOARD)

Speech and Drama Examiner
April 1990-December 1993

FREELANCE EMPLOYMENT

LONDON

Freelance Voice Coach

Film and theatre – details available on request 1994-1997

The Central School of Speech and Drama/Open University

External Validator for the PG Dip/MA in Voice Studies 1998

The Central School of Speech and Drama

Tutor on the P.G. Diploma in Voice Studies 1994

AUSTRALIA

Freelance Actor	1983-1989
Theatre and radio – details available on request	
Freelance Voice Tutor	1987-1993
Classes, workshops and private tuition for: actors, actors-in-training, teachers, barristers, corporate bankers and the business community	
Playbox Theatre Company	1992-1993
Voice coach for Equity members	
Showbiz: Centre for Performing Arts	1992-1993
Voice coach for Equity members	
Monash University	1993
Voice tutor for performing arts students	
Voice Interest Group	1993
Voice tutor for speech therapists	

PRESENTATIONS

The 2nd Voice Symposium in Australia	1993
Voice: Science and Art	
Conference presenter on ‘The Authentic Voice: Connecting with Text’	
N.A.D.I.E (National Association for Drama in Education)	1993
Counterparts Conference	
Conference presenter on ‘Drama and Communication: An External Assessment Programme’	
75th Anniversary Concert of the A.M.E.B, Melba Hall	1993
The Presenter	
Victorian Curriculum and Assessment Board	1992
Theatre Studies Conference	
Conference presenter on ‘Voice for the Theatre’	

PUBLICATIONS

The Discussion

A reference guide for teachers and students of speech and drama.

Published by Oberon Books in 2004

Acting Anthology: Volume 1

A collection of monologues and duologues for young actors.

Published by Oberon Books in 2003

‘By Word of Mouth’

An article written for *The Melbourne Report*, Vol. 8, No 6, March 1993 on the Australian voice.

‘Audiences Scare Me: Dealing with fear in adult communication courses’

An article written for *Spoken English*, a journal of the English Speaking Board (International), Vol. 25, No 1, January 1992

APPENDIX 3

THE EVIDENCE CONSIDERED

THE BTEC NATIONAL AWARD IN PERFORMANCE

Edexcel Specification for the Level 3 BTEC National in Performing Arts – Performance
May 2002

This includes:

- The unit structure of the award
- Unit content
- Guidance for Centres
- Assessment criteria and guidance
- Grading criteria/grade descriptions

THE GRADED EXAMINATIONS IN SPEECH AND DRAMA

LAMDA Specification for Graded Examinations in Drama: Acting 2004- 2009
Trinity and Guildhall Specification for Grade and Diploma Examinations in Drama and
Speech Subjects from 2006
Thames Valley University London College of Music Syllabus for Examinations in Drama
and Communication 2006-2009

These includes

- The unit structure of the award
- Unit content
- Guidance for Centres
- Assessment criteria and guidance
- Grade descriptions

Candidate materials

Video of the following performances

- LAMDA Grade 6 candidate
- LAMDA Grade 8 candidate
- Trinity Guildhall Grade 8 candidate
- Trinity Guildhall Grade 6 candidate
- Trinity Guildhall Grade 8 candidate
- Trinity Guildhall Grade 7 candidate

APPENDIX 4 ADDITIONAL PAPER

The following paper was presented to the Tariff Reference and Tariff Advisory Group in July 2006 in order to foster a discussion about how to proceed with the extending the allocation of UCAS Tariff Points from the Acting Awards considered in the Expert Group meeting to the remainder of the Speech and Drama Qualifications.

Speech and Drama Awards

Earlier this year we allocated UCAS Tariff Points to the Speech and Drama Awards provided by three awarding bodies. However, the Higher Education experts in the group were unsure about allocating Tariff Points to some qualifications, specialised speaking awards, within the overall suite of awards as they felt these qualifications fell outside of their sphere of expertise. In order to include these qualifications, such as Religious Speaking, within the Tariff we could proceed in one of two ways. First we could convene a new expert group and carry out a full benchmarking exercise. Second, we could argue that since these qualifications are included in the NQF at Level 3, and have therefore been through QCA's rigorous validation procedures, we should accept that all qualifications within this suite of awards are of the same size and the same level of demand (as we do with A levels, BTEC Nationals and so on). Since relatively few candidates take these more specialised Speech Awards the first option would involve considerable expense and use of valuable consultancy time. Consequently, I recommend that we should follow the second route.

Geoff Hayward
Oxford
July 2006

Both groups agreed that it would be sensible to extend the points awarded to the other qualifications in the Speech and Drama suite. Subsequently the paper was circulated to both HE representatives on the Expert Group. They both indicated that they were content with the suggestions.

Ms Peacock stated:

I have no objection to the tariff allocated to the Speech and Drama examinations being extrapolated to the whole range of Speech and Drama awards.

I did have hesitations at the original meeting but accept the points made about the small number of candidates and, in particular, the ability of admissions tutors to exclude the qualifications from offers if they feel they are not appropriate.

Dr. Shaughnessy concluded:

Having read the case for including the additional qualifications I don't have strong objections to these being included in the tariff. We had concerns about the wide spectrum of disciplines and our expertise to assess the appropriateness and parity of such a diverse range of additional examination subjects, but given the small numbers of students and the fact that there is an existing measure of parity, I don't wish to make a case against this.

APPENDIX 5

GRADING CRITERIA FOR BTEC UNIT 5: PERFORMING (MAJOR PROJECT)

To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that the learner is able to:	To achieve a distinction grade the evidence must show that the learner is able to:
<ul style="list-style-type: none"> • present an interpretation that, for the most part, is thoughtful and considered. The interpretation has an internal/individual/idiosyncratic logic and consistency about it • apply performance skills appropriately with some attention to detail and effect • communicate with other performers and/or an audience with only occasional lapses in concentration and focus • communicate meaning to an audience in an appropriate way with a degree of success • carry out their role effectively to ensure that the job required gets done to an adequate standard • produce work that stands up to scrutiny in a public arena and which is fit for purpose. 	<ul style="list-style-type: none"> • present an interpretation that has moments of insight, imagination, invention, creativity, and/or spontaneity about it • apply performance skills in a controlled and considered way • communicate with other performers and/or an audience in an integrated, responsive way. Focus and engagement with the work and/or with the audience are generally maintained • communicate meaning that evokes some interest, curiosity, understanding and/or some emotional response to an audience • carry out their role effectively and be prepared to adjust and/or enhance their contribution to the production when required to ensure a quality product • produce work that strives to be of high quality even if certain inconsistencies or inadequacies prevent it from achieving this objective. 	<ul style="list-style-type: none"> • present an interpretation that makes a significant impression in the overall performance concept. This kind of interpretation displays energy, commitment, reflection, insight, invention and/or confidence • demonstrate a strong command of performance skills which are handled with dexterity, ease and fluency • communicate with other performers and/or an audience in a consistently focused and engaged way. This will be a performance that works on all levels and shows real flair and commitment to the work • communicate meaning to an audience, evoking a good deal of interest, curiosity, understanding and/or an expected and/or unexpected emotional response • enhance the quality of the production through their use of energy, concentration, commitment, thought and/or skilfulness produce work that shows a high level of understanding and artistic sensibility with considerable attention to detail.