

MN AWARDS
FilmworQ
GRADES 1-8

SYLLABUS

SOLO SCREEN ACTING

OFQUAL RECOGNISED | UCAS APPLICABLE | NO MIN LEARNER REQ.



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FROM INDUSTRY ROOTS TO EDUCATIONAL RECOGNITION

MN began as a talent agency, discovering and developing actors who have gone on to win Olivier Awards and BAFTA nominations - many of whom we still represent today.

In 2012, we launched MN Actors Academy to provide professional, industry-standard screen training for adults. The Academy offers a dedicated space for actors to refine their craft and master the technical demands of screen performance.

This decade of educational experience led to the creation of MN Awards, an Ofqual-recognised awarding body specialising in Film & TV. Our qualifications blend performance confidence with technical production skills, preparing learners for a world where digital fluency and storytelling are essential.

For aspiring performers, over 90% of auditions are on screen - it's not why screen, it's why not.

ABOUT MN AWARDS

Designed to sit alongside traditional theatre grades, our syllabus fills the gap between the stage and the screen. MN Awards focuses on screencraft - ensuring learners are assessed on the distinct technical skills that define the modern industry.

We bridge the gap between industry practice and academic rigour. Our **Ofqual-regulated** framework transforms professional set skills into **UCAS-accredited** qualifications at Level 3.

Our goals

- Help creative students bridge the skills gap between stage and screen.
- Equip students with the media literacy skills for the digital age.
- Provide teachers with the ready-to-use tools and resources to confidently and easily teach a new, modern drama subject.

WHY WE'RE DIFFERENT

- Students learn to create and perform for the camera, meeting them where they already live - YouTube, Netflix, TikTok - expanding what drama can mean today without replacing theatre, in a modern, relevant, and easy-to-deliver way.
- No special equipment required. Teach screen acting and filmmaking with the technology you already have. Whether it's a smartphone or tablet, our syllabus allows you to focus on the work rather than the equipment.
- Exam formats that work for our teachers and students. We offer two digital pathways to assessment:
 - **Live Streamed:** Conducted via live video link with a professional examiner, bringing the industry into your classroom in real-time.
 - **Recorded:** Available to Centre's only, allowing you to film at your own pace. Simply upload the footage to your own secure platform and submit the link to us - exams mirror the professional 'self-tape' process used for casting major films and TV series.
- Our Screen Acting grades prioritise Duologues. Screen performance is about listening and connection, not just delivering lines in isolation.
- Our Filmmaking grades develop storytellers who understand both the art and craft - teaching students how camera, editing, direction, and performance work together to construct meaning and truth on screen.
- We assess the whole picture. We don't just mark the performance or production. We assess the technical understanding of each medium - understanding framing, eyelines, and how the camera affects the audience.
- No minimum learner requirements. Whether you are a large school with 100 students or a private tutor with just one, our platform is open to you. We do not require a minimum number of candidates to book a session.
- We currently offer a two-week turnaround on results, ensuring learners aren't left waiting months to celebrate their success.

ENTRY REQUIREMENTS AND RECOGNITION OF PRIOR LEARNING

MN Examinations are open to all learners who can engage in tasks involving speaking, movement, and memorisation.

- **Prerequisites:** There is no requirement to have completed previous grades. Learners may enter directly at any level, provided they are capable of meeting the standard for that grade.
- **Accessibility:** Reasonable adjustments and special considerations are available. Full details and guidance can be found at www.mnawards.co.uk.
- **Age:** There are no age restrictions. Teachers should select the grade based on the learner's ability. An approximate guide is provided below:

▶ Level 1: Ages 8+

▶ Level 2: Ages 12+

▶ Level 3: Ages 14+

MARKS & ATTAINMENT

For each task in each graded exam there is a set of assessment criteria for the following categories:

▶ Engagement & Knowledge

▶ Technical

▶ Audience

Each task has specified assessment criteria. These criteria are marked out of 3. At the end of the exam, the average mark for each criteria is calculated and added together to find the total marks awarded and resulting percentage.

The overall percentage is calculated to provide a grade within the following bands:

MARKS

LEVEL OF ATTAINMENT

86 - 100%



Distinction

56 - 85%



Merit

33 - 55%



Pass

0 - 32%



Standard not yet attained

UCAS POINTS

As MN Awards qualifications sit on the Regulated Qualifications framework (RQF), the following UCAS points are applicable for our Level 3 Qualifications:

		PASS	MERIT	DISTINCTION
GRADE 6	→	UCAS POINTS: 8	10	12
GRADE 7	→	UCAS POINTS: 12	14	16
GRADE 8	→	UCAS POINTS: 24	27	30

FORM OF ASSESSMENT

All examinations are externally graded by MN Examiners. Learners must be registered by their Teacher or Centre. There is no minimum learner requirement for any of the assessment options.

▶ Live Stream with an MN Examiner (via Zoom)

(Available to Teachers & Centres) Teachers and Centres can book live remote assessments through our website. These assessments take place as live Zoom calls, facilitated via the website and conducted in real-time by an MN Examiner.

Available: Monday – Friday (09:00 – 18:00)

▶ Live Stream without an MN Examiner (via Zoom)

(Centres Only) Centres can book an exam slot at a time that suits them and facilitate the examination themselves via our website.

- **How it works:** You are provided a "Live" Zoom call link via the website, but no Examiner is present. When you end the call, the recording is automatically sent to MN for grading.
- **The Benefit:** This allows you to run exams outside of standard office hours without the need to manually upload video files.

Available: 7 Days a Week (All Hours)

▶ Recorded Submission (Filmed and Facilitated by the Centre)

(Centres Only) Centres may film the exam using their own equipment without a live stream. The recorded submission is uploaded to a secure link, which must be added to the exam within 24 hours.

Available: 7 Days a Week (All Hours)

Exams are One Continuous Take

Regardless of which assessment option you choose, every exam follows the same continuous structure.

- **One Continuous Take:** Once the recording begins (or the Zoom call connects), the camera continues rolling until the entire exam is complete. It does not stop between tasks.
- **The Flow:** We see the learner's introduction, their first performance, and then, crucially, we see the transition into the next task.
- **Visualising the Scene Change:** Think of the transitions between tasks like a scene change in a theatre production. The recording continues while the learner and teacher move furniture, set up props, or adjust the camera angle for the next task. While there is no strict time limit for this, the transition must be efficient and organised, with zero time wasted. We want to see this setup; it is part of the exam experience.
- **The End:** The recording only stops (or the call ends) once the final task is complete.

Sarah Cook
TEACHER

“ I'm so excited to deliver what I've learnt to my students and enter them for the exams!”

SCREEN ACTING

LEVEL 1

GRADES 1, 2 & 3



LEVEL 1

Objective

Level 1 aims to acquaint students with the camera and cultivate a fundamental understanding of the technical and practical facets of screen acting.

The goal is to bolster confidence in front of the camera, encouraging students to converse naturally and employ their imagination when necessary. The focus is on preserving the learner's unique attributes, making dialogue seem personal, and starting to perceive 'character' as an extension of oneself. Students will learn the first of MN's creative principles, '**Audience Absence**' - establishing a solid foundation for the more advanced stages in Levels 2 and 3.

Create a free profile on our website for full access to our **FREE** digital resource library, including:



Written Teacher Guidance & Support.
Bespoke Class Plans & Video Tutorials.
CPD Teacher Training.
Film & TV Script Bank, plus much more.

Learning Outcomes

GRADE 1

LO1: Perform tasks from memory, demonstrating an understanding of the material.

LO2: Use screen-specific skills in response to the tasks.

LO3: Perform like no-one is watching.

Knowledge & Engagement

Technical

Audience

GRADE 2 & 3

LO1: Perform tasks from memory, demonstrating an understanding of the material, listening and responding according to the scene.

LO2: Use screen-specific skills in response to the tasks

LO3: Perform like no-one is watching.

Knowledge & Engagement

Technical

Audience

Assessment Criteria

GRADE 1, 2 & 3

LO1: Perform tasks from memory, demonstrating an understanding of the material.

AC1.1: Perform a task accurately and fluently from memory.

AC1.2: Demonstrate an understanding of the scenarios/text.

AC1.3: Is able to select relevant context and identify effective communication.

AC1.4: Demonstrate 'active listening'. [Grades 2 & 3 Only].

LO2: Use screen-specific skills in response to the tasks.

AC2.1: The Learner's dialogue is audible but appropriate to the scenario.

AC2.2: Demonstrate an understanding of framing.

AC2.3: Communicate imagined circumstances through physicality/vocal skills.

AC2.4: Demonstrate understanding of location and impact on performance. [Grade 3 Only].

LO3: Perform like no-one is watching.

AC3.1: Demonstrate an awareness of 'audience absence'.

Media Literacy

Turn Screen Time Into Screen Skills

Research on students producing their own video and news content finds that hands-on media performance and production strengthens understanding of media-literacy concepts and **helps them better recognise misinformation and fake news.**



GRADE 1 (7 mins)

This specification should be read in conjunction with our online Teacher Guidance.

SCRIPTED MONOLOGUE

TASK 1

Time: Max 2.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

- Requirements**
- Pre-prepared intro, see page 44
 - Scene partner, see page 45
 - The learner must choose a published piece, see page 44

Assessment Task The learner performs a scripted monologue from memory.

Notes

Screen Monologues. In screen acting, monologues are rarely performed alone. Unlike stage, where a speech is usually delivered to an empty space, a screen monologue is directed at someone.

Monologue Scene Partner (Optional)

- Place a live partner just beside the camera lens if possible.
- The partner provides a fixed eyeline and someone for the learner to influence.
- Partners can react silently to support timing, energy, and intention.
- They should only speak if the script includes brief interjections.

If no partner is available, learners may perform to a mark or imagined listener.

Script Structure

- Screen monologues often sit inside a conversation.
- Scripts may include short opposing lines, e.g:
 - “Really?”
 - “And then?”

Scene partners may deliver these lines, but the learner must carry the vast majority of the dialogue.

NON-VERBAL GREEN SCREEN RESPONSE

TASK 2

Time: Max 1.5 mins
(excl pre-prepared intro)

Frame: Wide-Shot (head to toe)
Eyeline: Camera Aware

- Requirements**
- Pre-prepared intro, see page 44.

Assessment Task The learner performs a sustained physical reaction as a response to one of the following stimuli:

- A reaction to an explosion or earthquake.

Assessment Task (cont'd)

- Walking a pirate's plank.
- Crossing a lava pit on stepping stones.
- Walking along the ledge of a tall building.
- Magically appearing in a new location.

Notes

This is not a mime. The performance must be continuous, showing:

- The build-up to the event.
- The reaction itself.
- And the resulting aftermath.

Use of voice: Breathing, sighs, or muttering under your breath to help realism is permitted.

RESPONSE TO QUESTIONS

TASK 3

Time: Max 3 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task

The learner verbally responds to reflective questions.

Notes

For guidance on how exam questions are delivered, please refer to page 46

GRADE 2 (9 mins)

This specification should be read in conjunction with our online Teacher Guidance.

SCRIPTED DUOLOGUE

TASK 1

Time: Max 2.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner performs a scripted duologue from memory.

Notes

The Setup: Casting Self-Tape Style. This task should look like a casting self-tape, not a movie scene. Shoot from a single angle with no editing or over-the-shoulder shots.

- **Standing or Sitting:** The learner may stand or sit. The Scene Partner must mirror this height to ensure eyelines remain level.
- **Camera Height:** Position the lens roughly at the learner's eye level.

Notes
(cont'd)

- **The Partner:** Stands off-camera, immediately adjacent to the lens. They must never appear in the frame.

DEvised NON-VERBAL SCENE

TASK 2

Time: Max 1.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements → Pre-prepared intro, see page 44.

Assessment Task The learner performs a non-verbal, devised solo scene as a response to the previous task (Grade 2, Task 1).

This scene must show either:

- The immediate build-up to the conversation.

OR

- The immediate aftermath following it.

The performance should aim to demonstrate a clear narrative arc.

Notes

This task tests the learner's ability to tell a story through reaction and subtext rather than dialogue.

Learners can use a simple/key prop to help reveal the narrative.

Example:

- **Task 1:** The learner performs a scene with a parent, smiling and claiming that school is going perfectly.
- **Task 2:** The learner waits for the parent to leave. They slump down, look terrified, and pull a crumpled suspension letter out of their pocket.

NON-VERBAL SCENE: GREEN SCREEN/MOCAP RESPONSE

TASK 3

Time: Max 2 mins
(excl pre-prepared intro)

Frame: Wide-Shot (head to toe)
Eyeline: Camera Aware

Requirements → Pre-prepared intro, see page 44.
→ Scene partner, see page 44.

Assessment Task The learner must devise a non-verbal physical interaction with a fictitious, non-human character (e.g a Dragon, Elf, Alien, etc).

The Scenario: The learner encounters the character for the first time.

The scene must demonstrate a clear narrative arc:

**Assessment Task
(cont'd)**

- The discovery.
- The approach.
- The conclusion.

Notes

Simulating a CGI Audition: To simulate a technical green-screen environment, please select one of the following setups for the exam:

Option 1: The Static Mark: Place a visual mark (e.g a sticky note) on the wall behind the camera to provide a fixed eyeline. A Scene Partner stands off-camera to deliver verbal cues (e.g “It snarls!”).

Option 2: The Moving Prop: The Scene Partner **can be visible in the frame** holding a prop (e.g a tennis ball on a stick). This prop represents the creature's head, providing a specific, moving target for the learner to follow and touch. The scene partner simultaneously delivers verbal cues (e.g “It snarls!”).

Use of voice: Breathing, sighs, or muttering under your breath to help realism is permitted.

RESPONSE TO QUESTIONS

TASK 4

Time: Max 3 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task

The learner verbally responds to reflective questions.

Notes

For guidance on how exam questions are delivered, please refer to page 46.



“ *The teaching resources to help create an inspiring scheme of work are brilliant and the website is easy to use!* ”

Emily Edwards
STAGECOACH RINGWOOD

GRADE 3 (11.5 mins)

This specification should be read in conjunction with our online Teacher Guidance.

SCRIPTED DUOLOGUE: ENVIRONMENTAL AWARENESS

TASK 1 & 2

Time: Max 4 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

- Requirements**
- Pre-prepared intro, see page 44.
 - Scene partner, see page 45.
 - The learner must choose a published piece, see page 44.

Assessment Task The learner must perform **TWO** takes of the same scripted duologue. The dialogue must remain identical in both takes, but the setting must switch between Private (secure) and Public (exposed).

- **Task 1:** (Original Setting): Perform the scene in its intended setting (e.g Private).
- **Task 2:** (Opposite Setting): Perform the same scene in the opposing setting (e.g Public).

Notes

By changing the environment, the learner must learn to adapt the delivery of their lines.

Advisory: Choose a script heavily influenced by location (e.g discussing a crime, a secret, or a breakup).

Example: The Bank Robbery

- **Take 1 (Private):** Original setting (Basement). The characters are loud, animated, and physically act out the heist.
- **Take 2 (Public):** Opposite setting (Busy Café). The characters discuss the exact same plan, but now they must whisper, lean in close, and stifle their reactions to avoid being overheard.

DEvised VERBAL SCENE

TASK 3

Time: Max 2 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

- Requirements**
- Pre-prepared intro, see page 44.

Assessment Task The learner must perform a devised solo scene based on one of the following stimuli:

- **Receiving bad news via telephone.**
- **Receiving good news via telephone.**

This is a one-sided telephone conversation.

**Assessment Task
(cont'd)**

The performance must depict the complete arc of the call: from the moment of answering (the greeting), through the delivery and processing of the news, to the final disconnection (the goodbye).

Notes

Strictly a solo task with no scene partner/off-camera voices. The learner must time their responses to a completely imagined speaker.

Active Listening (The Silence): Learners must leave realistic gaps for the caller to speak. Crucially, they must use this time to demonstrate "Active Listening" - processing the news via eyes and micro-expressions, rather than just waiting for their turn to speak. Active Listening means hearing your scene partner and adapting your performance in the moment, as if it's the first time, every time.

Avoid "Echoing" (Exposition): Avoid repeating news verbatim (e.g "What? *You won the lottery?*"). The audience must infer the news solely through the learner's emotional reaction and natural responses.

SCRIPTED GREEN SCREEN / MOCAP DUOLOGUE

TASK 4

Time: Max 2.5 mins
(excl pre-prepared intro)

Frame: Wide-Shot (head to toe)
Eyeline: Scene partner

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 44.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform a scripted duologue with a fictitious, non-human character (e.g a Dragon, Elf, Alien, etc).

Notes

Simulating a CGI Audition: To simulate a technical green-screen environment, please select one of the following setups for the exam:

- **Option 1: The Static Mark:** Place a visual mark (e.g a sticky note) on the wall behind the camera to provide a fixed eyeline. A Scene Partner stands off-camera to deliver the character's dialogue and verbal cues.
- **Option 2: The Moving Prop:** The scene partner **can be visible in the frame**, holding a prop (e.g a tennis ball on a stick). This prop represents the creature's head, providing a specific, moving target for the learner to follow. The partner simultaneously delivers the character's dialogue and verbal cues.

Dialogue vs. Verbal Cues. To avoid confusion, the scene partner must clearly distinguish between the two:

- **Verbal Cues:** Must be preceded by the spoken phrase "Stage Direction" so the learner and the Examiner know it is an action.
- **Dialogue:** Act the line normally. No word precedes dialogue.

Master the MN Method.

Deliver our grades with confidence and master the Core Creative Principles that underpin every level of our syllabus.

Training gives you the “examiner’s eye” on performance and production, equipping you to deliver the very best results.

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Email office@mnawards.co.uk



RESPONSE TO QUESTIONS

TASK 5

Time: Max 3 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task The learner verbally responds to reflective questions.

Notes For guidance on how exam questions are delivered, please refer to page 46.

SCREEN ACTING

LEVEL 2

GRADES 4 & 5



LEVEL 2

Objective

Level 2 advances the screen acting journey by introducing learners to more complex technical and practical tasks, with a particular emphasis on 'Active Listening', the second of MN's creative principles.

The objective is to encourage learners to foster a more instinctive and dynamic response during performances, which in turn enhances believability and scene engagement. Students are encouraged to authentically portray a range of scenarios while adapting their performances with task-specific directives in mind.

Learning Outcomes

GRADE 4 & 5

- LO1:** Perform a variety of tasks accurately and fluently, demonstrating an understanding of the material, listening and responding according to the scene.
- LO2:** Use screen-specific skills with accuracy in response to the tasks.
- LO3:** Use vocal and physical skills to perform a motion capture task.
- LO4:** Perform like no-one is watching.

- Knowledge & Engagement
- Technical
- Audience

Assessment Criteria

GRADES 4 & 5

LO1: Perform a variety of tasks accurately and fluently, demonstrating an understanding of the material, listening and responding according to the scene.

AC1.1: Perform accurately and fluently, engaging with the written dialogue and situation.

AC1.2: Demonstrate 'Active Listening' and react according to the moment.

AC1.3: Demonstrate an understanding of the context & scenario.

AC1.4: Is able to select and interpret relevant context and skills and discuss how it was effectively demonstrated.

AC1.5: Riffing is used appropriately and effectively.

“

I absolutely loved the MN Award CPD course! It was amazing from start to finish - so informative, exciting, and delivered in such an engaging way.

Sarah Hitchen

Assessment Criteria (Cont'd)

GRADES 4 & 5

LO2: Use screen-specific skills with accuracy in response to the tasks.

AC2.1: The Learner's dialogue is audible but appropriate to the scenario.

AC2.2: Demonstrate an accurate understanding of framing.

AC2.3: Demonstrate an understanding of eye lines.

LO3: Use vocal and physical skills to perform a motion capture task.

AC3.1: Demonstrate an ability to express imagined circumstances, character and context via physical, vocal and emotional response.

LO4: Perform like no-one is watching.

AC4.1: Demonstrate an awareness of 'audience absence'.

AC4.2: The learner's interpretation of the script/scenario is conceivable.

GRADE 4 (14.5 mins)

This specification should be read in conjunction with our online Teacher Guidance.

SCRIPTED DUOLOGUE: RIFFING WITH 'FILLERS'

TASK 1

Time: Max 3.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform a scripted scene from memory, incorporating **Riffing with Fillers**.

Learners are expected to:

- **Hit their Mark:** Performance begins with an empty frame. The learner must walk in and "hit their mark" (tape on the floor) before delivering the first line.
- **Riff-with-Fillers:** Deliver the script exactly as written, but improvise around the dialogue using "fillers" (see notes) to make the performance feel genuine and spontaneous.

Notes

What is Riffing? Riffing disrupts the predictable rhythm of a scene. By weaving improvised "fillers" (e.g "You know?", "Umm") around the script, the delivery becomes unpredictable.

- **Core purpose:** Riffing naturally extends the written lines, so scene

Notes (cont'd)

partners cannot predict exactly when the opposing actor will finish. This uncertainty forces players to "zone in" and listen intently rather than passively waiting for a cue, creating a genuine, organic connection.

One Rule: The learner must not change the writer's original dialogue. Lines must be delivered exactly as written. Improvisation happens only in and around the original lines.

Video Tutorials: Riffing requires practice. For detailed video tutorials and the "MN Screen Acting Methodology," please register at www.mnawards.co.uk

Hitting the Mark: Place a "T" shape of tape on the floor. The learner must walk in and stop naturally on this mark without looking down.

- **Why?** Cinema cameras often use fixed lenses with a locked focus distance. If an actor misses their mark, they will be out of focus. This tests spatial awareness.

SCRIPTED MONOLOGUE - REINTERPRETING STATUS (THE MULTIVERSE PART 1)

TASK 2 & 3

Time: Max 4.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform TWO opposing versions of the same scripted monologue from memory, altering the status to match the specific camera angle.

Take 1 | Task 2: Original Interpretation

- Perform the monologue as originally intended (either high status OR low status).
 - **If High Status:** Use a low angle (looking up at the learner) - making them appear dominant and powerful.
 - **If Low Status:** Use a high angle (looking down on the learner) - making them appear smaller and submissive.

Take 2 | Task 3: Opposite Interpretation

- **The Performance:** Perform the exact same monologue, but flip the status to the absolute opposite.
- **The Camera:** Switch the angle to match the new status.

Notes

Script Selection: To make this task easier, help the learner choose a monologue that leans heavily towards a specific status, for example:

- Choose a script with a clear inherent status (e.g a leader giving orders). Perform as intended for Take 1. For Take 2, play against the script, delivering the same powerful lines but from a place of weakness.

Notes (cont'd)

- **Pre-prepared Intro:** The learner must explicitly justify to the Examiner why and how they are flipping the status for the second take.

Monologue Scene Partner (Optional)

- Place a live partner just beside the camera lens if possible.
- The partner provides a fixed eyeline and someone for the learner to influence.
- Partners can react silently to support timing, energy, and intention.
- They should only speak if the script includes brief interjections.

If no partner is available, learners may perform to a mark or imagined listener.

Script Structure

- Screen monologues often sit inside a conversation.
- Scripts may include short opposing lines, e.g:
 - “Really?”, “Ok, go on”, etc.

Scene partners may deliver these lines, but the learner must carry the vast majority of the dialogue.

Camera Angle | A Practical Setup (Making it Easy)

- **High Status (Low Angle):** Learner stands on a sturdy box; lower the tripod and tilt up.
- **Low Status (High Angle):** Learner kneels on the floor; raise the tripod and tilt down.
- **Eyelines:** Must reflect the shot.
 - **Example:** In High Status (camera looking up), the learner should not look down at their feet but command the space.

NON-VERBAL DEvised SCENE: MOCAP

TASK 4

Time: Max 2.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements → Pre-prepared intro, see page 44.

Assessment Task The learner must perform a devised physicalisation, using the following stimulus: A non-human/mythical character completing an everyday task.

The Performance

- **The Character:** Must be based on an existing character from a published play, film, or TV show.
- **The Everyday Task:** The character must attempt to complete a routine task. This can be:
 - **A Human Task:** e.g brushing teeth, folding clothes, trying to use a phone!
 - **A Task Relevant to their Creature:** e.g., sharpening a claw/weapon, grooming, inspecting food, building a nest.

Notes

In previous grades, learners reacted to CGI creatures. Now, they must

Notes (cont'd)

play the creature, testing their ability to physically transform and embody a non-human entity.

Style of Performance: Motion Capture (MoCap): This task simulates Performance Capture (e.g Avatar).

- **Physicality (Theatrical):** Movement must be bold and exaggerated (akin to physical theatre) to ensure the "digital puppet" reads clearly. Subtle movement can get lost in the translation.

Framing Constraints (Upper Body Focus): This task is filmed in a Mid-Shot, the learner cannot rely on legs or gait.

- **The Focus:** Character must be conveyed purely through facial expression, head tilts, and upper-body.
- **Camera Height:** If the character crouches (e.g Gollum), lower the tripod to keep the camera at eye level. Maintain the Mid-Shot relative to their posture.

Props (Do Not Mime): Use real props to ground the performance. Whether inspecting food or sharpening a weapon, the learner should interact with the object's physical texture.

Vocal Specifics

- **Sounds:** Grunts, breaths, and growls are encouraged.
- **Speech:** If the creature speaks English, it must be internal (muttered/talking to self), never projected at an audience.

RESPONSE TO QUESTIONS

TASK 5

Time: Max 4 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task The learner verbally responds to reflective questions.

Notes

For guidance on how exam questions are delivered, please refer to page 46.

GRADE 5 (14.5 mins)

This specification should be read in conjunction with our online Teacher Guidance.

SCRIPTED DUOLOGUE: RIFFING WITH 'FILLERS'

TASK 1

Time: Max 3.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform a scripted scene from memory, incorporating **Riffing on Subtext**, (see notes for explanation).

Learners are expected to:

- **Hit their Mark:** Performance begins with an empty frame. The learner must walk in and "hit their mark" (tape on the floor) before delivering the first line.
- **Riff-on-Subtext:** The learner must deliver the script exactly as written, but must improvise freely around the dialogue to vocalise their inner thoughts and emotional responses.

Notes

Riffing-on-Subtext is the technique of weaving improvisation in and around the written dialogue, learners must specifically vocalise how they feel given what they are being told, for example:

The Original Written Dialogue/Script:

- **Scene Partner:** "I never liked you anyway."
- **Learner:** "Then leave."

The learner keeps the original line (in bold below) but weaves how they feel in and around it:

Riffing-on-Subtext - possible version ...

Learner: "Wow ... erm ... I didn't realise you were so rude. If you feel that way, **then leave**. I think that's probably for the best."

The Core Purpose: Riffing naturally extends the written lines, meaning players cannot predict exactly when the opposing actor will finish. This uncertainty forces players to "zone in" and listen intently rather than passively waiting for a cue - it creates connection. It prevents actors from simply waiting for their turn to speak.

The Evolution: Grade 5, Task 1 builds directly on the foundation laid in Grade 4, Task 1. It combines the mechanical skill of using "fillers" (Grade 4) with the interpretive skill of vocalising subtext (Grade 5).

- **Grade 4 (Recap): Riffing-with-Fillers:** The learner uses natural hesitation sounds ("umms", "errs", "you know") to break up the flow. (See Grade 4, Task 1 for full explanation).
- **Grade 5 (The Upgrade): Riffing on Subtext:** Learners continue to use fillers, but must now speak their inner thoughts out loud, (as above).

Why do it? By speaking subtext out loud, learners naturally discover the "why" behind the dialogue, making performances feel personal and authentic.

The Golden Rule: The learner must not change the writer's original dialogue. Scripted lines must be delivered exactly as written. Improvisation happens only in and around the original lines.

Note, Scene partners are encouraged to Riff during the examination. This ensures the learner stays engaged and responsive throughout the scene.

Video Guidance: Riffing requires practice. For detailed video tutorials and the "MN Screen Acting Methodology," please register at www.mnawards.co.uk

Notes (cont'd)

Hitting the mark

Why: Cinema cameras often use Fixed Lenses with a locked focus distance. If an actor misses their mark by even a few inches, they will be soft or out of focus. This task tests essential spatial awareness, requiring the actor to instinctively find their position without looking down.

How: Place a "T" shape of tape on the floor. The learner must walk into the frame and stop naturally on this mark without looking down.

SCRIPTED DUOLOGUE- REINTERPRETING STATUS (THE MULTIVERSE PART 2)

TASK 2 & 3

Time: Max 4.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot (waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform TWO opposing versions of the same scripted duologue from memory, altering the status within a fixed neutral camera angle.

Important Note: Progression from Grade 4, this task builds on Grade 4, Tasks 2 & 3, but with a critical difference. While Grade 4 uses camera angles to assist the actor's status, Grade 5 uses a neutral shot - removing all visual assistance.

Take 1 | Task 2: Original Interpretation

- **The Performance:** Perform the duologue as originally intended (either high status OR low status).
- **The Camera:** Neutral mid-shot (waist to head).
 - **Constraint:** The camera is placed at eye level. It does not look up or down.

Take 2 | Task 3: Opposite Interpretation

- **The Performance:** Perform the exact same duologue, but flip the status to the absolute opposite.
- **The Camera:** Neutral mid-shot (Remains identical to Take 1).

Notes

In Grade 4 (The Multiverse Part 1), learners used high and low camera angles to help them portray status. In Grade 5, that safety net is removed. The learner must demonstrate that they can transform their status using only their performance (posture, tone, subtext) without the camera doing the work for them.

Script Selection: To make this task easier, help the learner choose a duologue that leans heavily towards a specific status, for example:

- Choose a script with a clear inherent status (e.g a boss giving orders to an employee). Perform as intended for Take 1. For Take 2, play against the script, delivering the same strong lines but from a place of weakness.

Notes (cont'd)

Pre-prepared Intro: The learner must explicitly justify to the Examiner why and how they are flipping the status for the second take.

Scene Partners

- Unlike the monologue task, this is a full conversation. **Scene partners play an active role.**
- When the learner flips their status in Take 2, scene partners should adjust their own performance to support the new reality.

DEvised OR SCRIPTED MONOLOGUE- MOCAP

TASK 4

Time: Max 2.5 mins
(excl pre-prepared intro)

Frame: Mid-Shot Waist to head
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 44.

Assessment Task

The learner must perform a monologue from memory, adopting the physical and vocal traits of a non-human/mythical character.

- **The Character:** Must be based on an existing non-human character from a published play, film, or TV show (e.g Gollum, Smaug, an Orc, etc).
- **The Script:** The learner has three options for their text:
 - **Option A (Native):** Select a monologue originally spoken by that creature in the film/play.
 - **Option B (Adapt):** Select a human monologue (from any play/film) and perform it as the creature.
 - **Option C (Write):** Devise their own monologue based on the character's world.
- **Speech Requirement:** The chosen character must be capable of speech.

Notes

During the previous grade (Grade 4, Task 4) learners are asked to perform a non-verbal devised scene as a non-human, mythical creature.

Grade 5, task 4 is a progression: It is the first time learners must speak and physicalise a non-human character simultaneously. The challenge is maintaining the physical creature transformation while delivering interesting but coherent dialogue.

Style of Performance: Motion Capture (MoCap): This task simulates Performance Capture (e.g Avatar).

- **Physicality (Theatrical):** Movement must be bold and exaggerated (akin to physical theatre) to ensure the "digital puppet" reads clearly.
- **Vocalisation:** The voice should match the creature's physiology, but words must remain intelligible.

The Frame's Effect: This task is filmed in a stationary mid-shot, but consider the whole body when rehearsing.

- **Full Body:** Learners are encouraged to explore the character's entire

**Notes
(cont'd)**

physical movement (e.g gait, posture) before condensing it into the upper body for the frame.

- **Stance:** Learners may perform standing, sitting (chair or floor), or crouching (always adjust the tripod to the learner's eye level). The legs, while unseen, should remain active and may help to drive the correct upper-body movement.

RESPONSE TO QUESTIONS

TASK 5

Time: Max 4 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task

The learner verbally responds to reflective questions.

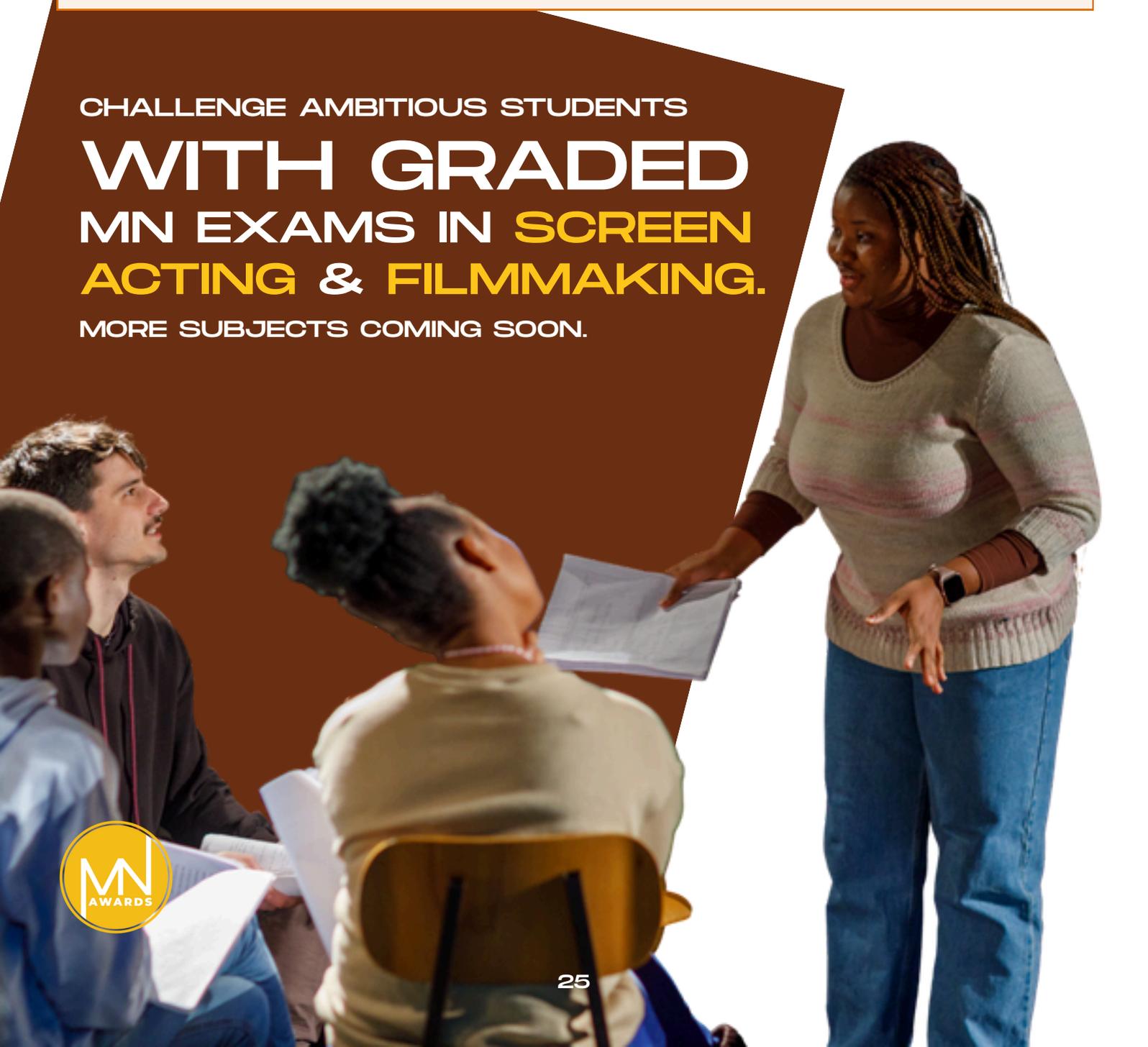
Notes

For guidance on how exam questions are delivered, please refer to page 46.

CHALLENGE AMBITIOUS STUDENTS

**WITH GRADED
MN EXAMS IN SCREEN
ACTING & FILMMAKING.**

MORE SUBJECTS COMING SOON.



SCREEN ACTING

LEVEL 3

GRADES 6, 7 & 8



PROD.NO.

SCENE

TAKE

SOUND

DIRECTOR

CAMERAMAN

DATE

EXT.

INT.

PRODUCED

LEVEL 3

Objective

Level 3 represents the pinnacle of the screen acting program, challenging learners with sophisticated technical and practical tasks. The focus is on integrating all acquired knowledge and skills to deliver an original and frame-sensitive performance. This involves remaining present and responsive 'in the moment' while maintaining an awareness of the camera's presence and exerting a level of control beyond what was required at earlier levels.

The introduction of 'live direction' mirrors the real-world experience where actors interpret and react to a director's guidance on set. This training in the nuanced craft of on-camera acting prepares learners to respond promptly and aptly to the evolving demands of a film set environment.

Learning Outcomes

GRADE 6, 7 & 8

LO1: Perform a variety of tasks accurately and fluently, demonstrating an understanding of the material, listening and responding according to the scene.

LO2: Reflect on a selected practitioner, referencing their methods and analysing their approaches to Screen Acting.

LO3: Use screen-specific skills with accuracy in response to the tasks.

LO4: Use imaginative vocal and physical skills to perform a motion capture task.

LO5: Perform with creativity and spontaneity, like no-one is watching.

Knowledge & Engagement

Technical

Audience

Assessment Criteria

GRADES 6, 7 & 8

LO1: Perform a variety of tasks accurately and fluently, demonstrating an understanding of the material, listening and responding according to the scene.

AC1.1: Perform accurately and fluently, engaging with the written dialogue and situation.

AC1.2: Demonstrate 'Active Listening' and react according to the moment.

AC1.3: Demonstrate an understanding of context, character and skill in both performance and response to set questions.

AC1.4: Demonstrate an ability to take live direction and adapt in the moment accordingly.

Assessment Criteria (Cont'd)

GRADES 6, 7 & 8

LO2: Reflect on a selected practitioner, referencing their methods and analysing their approaches to Screen Acting.

AC2.1: Deliver a short presentation on the chosen practitioner with clear communication and comparisons to the learner's own work.

LO3: Use screen specific skills with accuracy tasks.

AC3.1: The learner's dialogue is audible but appropriate, communicating context and meaning.

AC3.2: Demonstrate an accurate understanding of framing.

AC3.3: Demonstrate an accurate understanding of eye lines.

AC3.4: Demonstrate an understanding of continuity.

LO4: Use imaginative vocal and physical skills to perform a motion capture task.

AC4.1: Demonstrate an ability to express imagined circumstances, character and context via physical, vocal and emotional response.

LO5: Perform with creativity and spontaneity, like no-one is watching.

AC5.1: Demonstrate a developed sense of audience absence'.

AC5.2: The learner's interpretation of the script/scenario is conceivable and seemingly spontaneous.

The Drama Education Landscape is Changing.

Drama doesn't stop at the stage door. Deliver the full spectrum of performance - taking your students from stage to screen.

MN helps make it easy!

GRADE 6 (20 mins)

This specification should be read in conjunction with our online Teacher Guidance.

TECHNICAL BLOCKING & NON VERBAL RESPONSE TO LIVE DIRECTION IN THE WIDE-SHOT

TASK 1

Time: Max 4 mins
(excl pre-prepared intro)

Frame: Wide shot (head to toe)
Eyeline: Camera aware

Requirements → Technical Blocking Scenario Delivery, see page 46.

Assessment Task The learner performs a non-verbal reaction to direction being fed live by the examiner **in a wide-shot**.

There is no script; the learner must listen and react instinctively as the directions unfold.

Notes

What is 'Direction'? In this context, "Direction" does not mean technical instructions (e.g., "move left"). It refers to Narrative Direction: the examiner speaks to the learner during the take, describing the character's surroundings, internal thoughts, and unfolding events to provoke a real-time reaction.

Why is this skill important? On professional sets, directors frequently "feed direction" during a take - talking to the actor while the camera rolls to guide their internal monologue. The director's voice is later removed during the edit, leaving the audience with only the character's silent reaction.

The Procedure

Context & Eyelines: The Facilitator sets the scene and defines specific focal points (e.g Eyeline 1: Door). Learners may mark these eyelines.

The Dry Read: Facilitator reads the directions; the learner listens without acting to understand the narrative flow.

The Performance (Three Takes)

- **Continuous Action:** Start on "Action," stop only on "Cut."
- **Live Stimulus:** Examiner feeds directions line-by-line, pausing to allow each reaction to land.
- **The Reaction Rule:** Learners should not pre-empt direction.
- **Miming:** Permitted (e.g holding a cup).

Example Scenario

The examiner will read a set of directions (like the ones below) while the learner reacts:

Directions: *"You're looking out of the porthole of a ship, the sea is calm, you sip your coffee. Everything is good.*

In the far distance, you spot something on the horizon. What is that? It's hard to see, but something doesn't feel right.

Then you see it - a speedboat. It appears above a distant wave, then disappears below it.

Notes

You put the coffee down. Stare intensely. Again, the boat appears above the wave, disappears below it. You pick up a nearby radio."

Teacher Notes: Writing Scenarios

- **The Source:** Use real film scenes where characters react silently as inspiration (we used Tom Hanks from the film Captain Phillips above).
- **The Adaptation:** Make the context child-friendly.
- **The Golden Rule:** Describe the event, never the feeling. Tell the learner what they see ("The boat vanishes"), but never tell them how to react ("You look scared"). Let the reaction happen.

This "Non-Verbal Reaction to live direction" task appears in Grade 6, Grade 7, and Grade 8 (Tasks 1). The task itself does not change - the learner will always react to live direction.

The Difference: The Shot Size: What changes in each grade is the camera frame. The learner must demonstrate they can adapt their performance to fit the frame

- **Grade 6 (Wide Shot):** The camera sees the full body. (see page 45)
- **Grade 7 (Mid Shot):** The camera cuts at the waist.
- **Grade 8 (Close-Up):** The camera sees only the face.

A "big" physical reaction that works for a Wide Shot (Grade 6) will not work in a Close-Up (Grade 8). The learner must prove they know how to perform based on frame.

SCRIPTED SCENE (MID/CLOSE UP)

TASK 2 & 3

Time: Max 6 mins
(excl pre-prepared intro)

Mid-Shot (Waist to head)
Close-up (Face only)

Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner must perform two contrasting scenes from the same script, playing the same character.

- **Non-Sequential:** Scenes must be from different points in the narrative.
- **Contrasting:** The scenes must demonstrate a clear shift in the character's emotional arc.

Take 1 | Task 2: The Mid-Shot

- **Frame:** Waist Up.
- **Eyelines:** Unlimited.
- Learners must hit their mark on entrance.

Take 2 | Task 3: The Close-Up

- **Frame:** Face only.
- **Eyelines:** Strictly limited to TWO (1. Scene Partner, 2. Thought Point).
- Learner starts on their mark, (no need to hit their mark on entrance).

Notes

This task simulates the industry reality of Shooting **Out of Sequence**. Films are rarely shot chronologically; actors must be able to jump between different stages of a character's arc instantly.

The Requirement

- **Same Script, Same Character:** The learner must perform two contrasting scenes from the same script.
- **Non-Sequential:** The scenes must not be consecutive (e.g Scene 1 + Scene 2). They must jump time (e.g Scene 1 + Scene 14) to show a clear evolution in the character's emotional state.

Task 2: The Mid-Shot

- **The Focus:** In a Mid-Shot (waist up), the audience sees the body. The learner should choose a scene that allows for some movement or physicality.
- **Eyelines:** Unlimited. The learner is free to use multiple eyelines to map out the space.
- **Technical Skill: Hitting the Mark**
 - **The Setup:** Place a "T" shape of tape on the floor.
 - **The Flow:** The learner delivers their verbal intro standing on the mark, then exits the frame. On "Action," they must walk back into the frame and naturally stop on the tape without looking down.
 - **Why?** Cinema cameras use fixed focus distances. If an actor misses their mark by inches, the shot is out of focus (unusable). This tests spatial awareness.

Task 3: The Close-Up

- **The Frame:** The shot is tight (face only). This limits physical movement; the focus is entirely on the learner's face and eyes.
- **Selecting the Right Scene:** Because the camera magnifies micro-expressions, avoid scenes with heavy physical action. Instead, choose a moment of Internal Action - a realisation, a confession, or a difficult decision.
- **Eyelines:** Restricted to TWO. (1) Scene Partner, (2) Thought Point.
 - **Why?** We purposefully restrict eyelines to teach MN's Principle of Control. By mastering this discipline now, learners understand how to anchor their gaze, helping them realise that too much movement in a close-up can be distracting.
- **The Setup:** The learner starts in the frame. No "hitting the mark" required.

Time Limit: 6 Minutes (total): This is a collective time allowance for both scenes. The learner may split this time however they wish (e.g 4 minutes for the Mid-Shot, 2 minutes for the Close-Up). It does not need to be an even 50/50 split.

SCRIPTED MONOLOGUE - MOCAP

TASK 4 & 5

Time: Max 6 mins
(excl pre-prepared intro)

Mid-Shot (Waist to head)
Close-up (Face only)

Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 44.

Requirements (cont'd)

→ The learner must choose a published piece, see page 44.

Assessment Task

The learner performs two takes of the same monologue from memory, using two contrasting shot types (Mid-Shot & Close-Up).

Learners should select characters who have distinct non-human qualities.

Take 1 | Task 4: The Mid-Shot

- **Frame:** Waist Up.

Take 2 | Task 5: The Close-Up

- **Frame:** Face only.

Notes

- **Why this task?** This mirrors professional industry practice. Scenes are almost always covered from multiple angles, typically starting with wider shots and working in towards the close-up. The learner must prove they can deliver a consistent performance that works across both frames.
- **Character:** The learner must play a character with distinct non-human qualities (Creature FX).

The Script: Because monologues written specifically for non-human characters are rare, the learner must select one of the following options:

- **Option A (Native):** A monologue originally spoken by a creature/non-human character in a film or play (e.g Smaug in *The Hobbit*).
- **Option B (Adapt):** A human monologue performed as a creature. This allows learners to take a standard human text and transform it using creature-like physicality and vocal qualities.

Task 4: The Mid-Shot

- **Mandatory Order:** This task must be performed first.
- **The Frame:** Waist Up.
- **The Goal:** This frame provides space. The learner should focus on establishing the creature's upper-body physicality, posture, gestures and facial expressions.

Task 5: The Close-Up

- **The Frame:** Face Only.
- **The Goal:** This frame is restrictive. The learner must now isolate the performance to the face. They must maintain the intensity of the creature but remove the physicality so it doesn't distract during the close-up.

The Continuity Rule (Crucial)

While the framing changes, the intent and key actions must remain consistent across both takes so they could be "cut" together in an edit.

- **Matching Action:** If the creature snaps its head left on a specific line in the Mid-Shot, it must do the same in the Close-Up.

Assessment: The Examiner is checking if the learner can deliver a consistent performance that works technically in both the mid and a close-up.

Notes (cont'd)

Selecting a Monologue: Work backwards when choosing a script, prioritise the Close-Up.

- **The Rule:** Close-ups are generally reserved for moments of high drama or internal intensity. If the monologue works for the Close-Up, it will easily work for the Mid-Shot. However, if you choose a script that relies entirely on big physical actions (Mid-Shot), it will likely fail when you get to the Close-Up.
- **Active Eyelines:** Choose scripts where the creature has specific eyelines that can be 'marked' up. This allows the learner to demonstrate continuity of movement across the two frames.

The "MoCap" Acting Style: Acting for Motion Capture is distinct from standard film acting. Because digital sensors need clear data to drive an animation rig, the performance often needs to be "larger" and more theatrical.

- **Amplification:** Encourage learners to amplify their expressions. Subtlety can sometimes be lost in the translation to digital animation.

RESPONSE TO QUESTIONS

TASK 6

Time: Max 5 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task

The learner verbally responds to 2 reflective questions.

Practitioner Question:

The learner presents a short pre-prepared presentation in response to the following question:

(Students should select a mocap performance by an actor of their own choice.)

Discuss why this performance captured your attention. What made the performance effective in regard to the actor's movement and characterisation choices?

Notes

For guidance on how exam questions are delivered, please refer to page 46.

You Don't Need Hollywood to Run Our Exams. You Just Need A Smart Device & Tripod.



Our Screen Acting syllabus is designed for the classroom, not a film studio. Use your existing school tablets, iPads, or student devices for our performance grades,

A photograph of the Hollywood sign on a hillside, with a communication tower visible in the background.

HOLLYWOOD

GRADE 7 (19.5 mins)

This specification should be read in conjunction with our online Teacher Guidance.

TECHNICAL BLOCKING & NON VERBAL RESPONSE TO LIVE DIRECTION IN THE MID-SHOT

TASK 1

Time: Max 5 mins
(excl pre-prepared intro)

Frame: Mid shot (Waist to head)
Eyeline: Adjacent to camera

Requirements → Technical Blocking Scenario Delivery, see page 46.

Assessment Task The learner performs a non-verbal reaction to direction being fed live by the examiner **in a mid-shot**.

There is no script; the learner must listen and react instinctively as the directions unfold.

Notes

What is 'Direction'? In this context, "Direction" does not mean technical instructions (e.g., "move left"). It refers to narrative direction: the examiner speaks to the learner during the take, describing the character's surroundings, internal thoughts, and unfolding events to provoke a real-time reaction.

Why is this skill important? On professional sets, directors frequently "feed direction" during a take - talking to the actor while the camera rolls to guide their internal monologue. The director's voice is later removed during the edit, leaving the audience with only the character's genuine, silent reaction.

The Procedure

Context & Eyelines: The Facilitator sets the scene and defines specific focal points (e.g Eyeline 1: Door). Learners may mark these eyelines.

The Dry Read: Facilitator reads the directions; the learner listens without acting to understand the narrative flow.

The Performance (Three Takes)

- **Continuous Action:** Start on "Action," stop only on "Cut."
- **Live Stimulus:** Examiner feeds directions line-by-line, pausing to allow each reaction to land.
- **The Reaction Rule:** Learners should not pre-empt direction.
- **Miming:** Permitted (e.g holding a cup).

Example Scenario

The examiner will read a set of directions (like the ones below) while the learner reacts:

Directions: *"You're looking out of the porthole of a ship, the sea is calm, you sip your coffee. Everything is good.*

In the far distance, you spot something on the horizon. What is that? It's hard to see, but something doesn't feel right.

Then you see it - a speedboat. It appears above a distant wave, then disappears below it.

**Notes
(cont'd)**

You put the coffee down. Stare intensely. Again, the boat appears above the wave, disappears below it. You pick up a nearby radio."

Teacher Notes: Writing Scenarios

- **The Source:** Use real film scenes where characters react silently as inspiration (we used Tom Hanks from the film Captain Phillips above).
- **The Adaptation:** Make the context child-friendly.
- **The Golden Rule:** Describe the event, never the feeling. Tell the learner what they see ("The boat vanishes"), but never tell them how to react ("You look scared"). Let the reaction happen.

This "Non-Verbal Reaction to live direction" task appears in Grade 6, Grade 7, and Grade 8 (Tasks 1). The task itself does not change - the learner will always react to live direction.

The Difference: The Shot Size: What changes in each grade is the camera frame. The learner must demonstrate they can adapt their performance to fit the frame

- **Grade 6 (Wide Shot):** The camera sees the full body.
- **Grade 7 (Mid Shot):** The camera cuts at the waist. (see page 45)
- **Grade 8 (Close-Up):** The camera sees only the face.

A "big" physical reaction that works for a Wide Shot (Grade 6) will not work in a Close-Up (Grade 8). The learner must prove they know how to perform based on frame.

SCRIPTED MONOLOGUE IN A CLOSE-UP AS A VILLAIN

TASK 2

Time: Max 3.5 mins
(excl pre-prepared intro)

Frame: Close-up (Face only)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner performs a monologue in a Close-Up shot, playing the role of an antagonist/villain.

- **The Goal: Genre Awareness:** Unlike previous grades where the focus is solely on emotional realism, this task requires the learner to understand genre. In a thriller or drama, a villain exists to create tension. The learner must demonstrate they can fulfill this genre requirement - evoking fear or unease in the audience - while maintaining the technical discipline of a Close-Up.

Notes

The Setup: Solo or Scene Partner? In screen acting, monologues are rarely spoken to thin air; they are directed at someone.

- **The Scene Partner:** We strongly recommend placing a live scene partner just beside the camera lens. This provides a fixed eyeline and a target for the learner to influence.
- **The Partner's Role:** They should react silently to support the learner's

Notes (cont'd)

timing and energy. If the script requires it, the partner may deliver brief interjections (e.g., "Really?", "And then?"), but the learner must carry the vast majority of the dialogue.

- **Alternative:** If a partner is unavailable, the learner may perform to a specific mark or imagined listener.

Marking Eyeline Live: The learner must set their eyeline mark in front of the Examiner, during their verbal introduction.

- **The Process:** The learner should physically place their mark (tape) or identify their eyeline to the examiner.
- **What we're Assessing:** The Examiner is assessing the learner's understanding of the field of vision. In a Close-Up, the field of vision is narrow. If the actor turns their head too far to look at a mark, they lose the camera (and the audience loses their eyes). The learner must demonstrate they know exactly where to place the mark to stay "open" to the lens.

The Performance

- **Frame:** Close-Up (face only).
- **Focus: Control:** The learner must demonstrate MN's Principle of Control. By adhering to the strict technical limitations of the Close-Up, the learner channels the intensity of the character into a contained performance, opposed to broad physical movement.

Creative Script Adaptation

Finding a "villain" monologue for a young actor can be difficult. A 13-year-old playing a 50-year-old serial killer often results in a "pantomime" performance. To fix this, use **Creative Script Adaptation (CSA)**.

- **CSA's Rule:** Keep the original dialogue from an adult script, but change the context to suit the learner's playing age.

Need more help with Creative Script Adaptation? For full guidelines on how to adapt scripts for playing age, please log in to your MN Awards account (www.mnawards.co.uk) and refer to the 'Script Adaptation & Verbal Intro' pages.

SCRIPTED DUOLOGUE - MOCAP

TASK 3 & 4

Time: Max 6 mins
(excl pre-prepared intro)

Mid-Shot (Waist to head)
Close-up (Face only)

Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner performs two takes of the same scripted duologue from memory, using two contrasting shot types (Mid-Shot & Close-Up).

Learners should select characters who have distinct non-human qualities.

Take 1 | Task 4: The Mid-Shot

Assessment Task (cont'd)

- **Frame:** Waist Up.

Take 2 | Task 5: The Close-Up

- **Frame:** Face only.

Notes

- **Why this format?** This mirrors professional industry practice. Scenes are almost always covered from multiple angles. The learner must prove they can maintain character continuity and connection with a partner across both frames.
- **Character:** The learner must play a character with distinct non-human qualities (Creature FX).

The Script

The learner must select one of the following options:

- **Option A (Native):** A duologue originally featuring a creature/non-human character (e.g Gollum & Bilbo).
- **Option B (Adapt):** A human duologue performed as a creature. This allows learners to take a standard human text and transform it using creature-like physicality.

The Scene Partner

- **Off-Screen:** The scene partner (teacher or student) must act from off-camera.
- **Performance:** They should avoid "flat reads." Even though they are not being marked, they must provide enough energy for the learner to react to.

Task 4: The Mid-Shot

- **Mandatory Order:** This task must be performed first.
- **The Frame:** Waist Up.
- **The Goal:** This frame provides space. The learner should focus on establishing the creature's upper-body physicality, posture, gestures and facial expressions.

Task 5: The Close-Up

- **The Frame:** Face Only.
- **The Goal:** This frame is restrictive. The learner must now isolate the performance to the face. They must maintain the intensity of the creature but remove the physicality so it doesn't distract during the close-up.

The Continuity Rule (Crucial)

While the framing changes, the intent and key actions must remain consistent across both takes so they could be "cut" together in an edit.

- **Matching Action:** If the creature snaps its head left on a specific line in the Mid-Shot, it must do the same in the Close-Up.

Assessment: The Examiner is checking if the learner can deliver a consistent performance that works technically in both the mid and a close-up. (In the close-up, don't let the learner turn too far from camera).

Selecting a Duologue: Work backwards, we recommend that when choosing a script, prioritise the Close-Up.

- Close-ups are generally reserved for moments of high drama or internal intensity. If the duologue works for the Close-Up, it will easily work for the Mid-Shot. However, if you choose a script that relies entirely on big physical actions (Mid-Shot), it will likely fail when you get to the Close-Up.

**Notes
(cont'd)**

- **Active Eyelines:** Choose scripts where the creature has specific eyelines that can be 'marked' up. This allows the learner to demonstrate continuity of movement across the two frames.

The "MoCap" Acting Style: Acting for Motion Capture requires a "larger," more theatrical approach.

- **Amplification:** Encourage learners to amplify their expressions. Subtlety can sometimes be lost in the translation to digital animation.

RESPONSE TO QUESTIONS

TASK 5

Time: Max 5 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

**Assessment
Task**

The learner verbally responds to TWO reflective questions (randomly assigned at the point of assessment).

The learner presents a short pre-prepared presentation in response to the following question:

(Select a Director from the list below). Discuss why and how they have contributed to Film. What impact have their films had? What stylistic qualities do they use in their films which make them recognisable?

- Sergio Leone
- Quentin Tarantino
- Stanley Kubrick
- Ava DuVernay
- Francis Ford Coppola
- Greta Gerwig
- Raj Kapoor
- Spike Lee
- Kathryn Bigelow

Notes

For guidance on how exam questions are delivered, please refer to page 46.

GRADE 8 (20.5 mins)

This specification should be read in conjunction with our online Teacher Guidance.

TECHNICAL BLOCKING & NON VERBAL RESPONSE TO LIVE DIRECTION IN THE CLOSE-UP

TASK 1

Time: Max 5 mins
(excl pre-prepared intro)

Frame: Close-up (Face only)
Eyeline: Adjacent to camera

Requirements → Technical Blocking Scenario Delivery, see page 46.

Assessment Task The learner performs a non-verbal reaction to direction being fed live by the examiner **in a close-up**.

There is no script; the learner must listen and react instinctively as the directions unfold.

Notes

What is 'Direction'? In this context, "Direction" does not mean technical instructions (e.g "move left"). It refers to narrative direction: the examiner speaks to the learner during the take, describing the character's surroundings, internal thoughts, and unfolding events to provoke a real-time reaction.

Why is this skill important? On professional sets, directors frequently "feed direction" during a take - talking to the actor while the camera rolls to guide their internal monologue. The director's voice is later removed during the edit, leaving the audience with only the character's genuine, silent reaction.

The Procedure

Context & Eyelines: The Facilitator sets the scene and defines specific focal points (e.g Eyeline 1: Door). Learners may mark these eyelines.

The Dry Read: Facilitator reads the directions; the learner listens without acting to understand the narrative flow.

The Performance (Three Takes)

- **Continuous Action:** Start on "Action," stop only on "Cut."
- **Live Stimulus:** Examiner feeds directions line-by-line, pausing to allow each reaction to land.
- **The Reaction Rule:** Learners should not pre-empt direction.
- **Miming:** Permitted (e.g holding a cup).

Example Scenario

The examiner will read a set of directions (like the ones below) while the learner reacts:

Directions: *"You're looking out of the porthole of a ship, the sea is calm, you sip your coffee. Everything is good.*

In the far distance, you spot something on the horizon. What is that? It's hard to see, but something doesn't feel right.

Then you see it - a speedboat. It appears above a distant wave, then disappears below it.

You put the coffee down. Stare intensely. Again, the boat appears above the wave, disappears below it. You pick up a nearby radio."

Teacher Notes: Writing Scenarios

- **The Source:** Use real film scenes where characters react silently as inspiration (we used Tom Hanks from the film Captain Phillips above).
- **The Adaptation:** Make the context child-friendly.
- **The Golden Rule:** Describe the event, never the feeling. Tell the learner what they see ("The boat vanishes"), but never tell them how to react ("You look scared"). Let the reaction happen.

This "Non-Verbal Reaction to live direction" task appears in Grade 6, Grade 7, and Grade 8 (Tasks 1). The task itself does not change - the

Notes (cont'd)

learner will always react to live direction.

The Difference: The Shot Size: What changes in each grade is the camera frame. The learner must demonstrate they can adapt their performance to fit the frame

- **Grade 6 (Wide Shot):** The camera sees the full body.
- **Grade 7 (Mid Shot):** The camera cuts at the waist.
- **Grade 8 (Close-Up):** The camera sees only the face. (See page 45.)

A "big" physical reaction that works for a Wide Shot (Grade 6) will not work in a Close-Up (Grade 8). The learner must prove they know how to perform based on frame.

SCRIPTED SCENE WITH VARIABLE FRAMING

TASK 2 & 3

Time: Max 4.5 mins
(excl pre-prepared intro)

Mid-Shot (Waist to head)
Close-up (Face only)

Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner performs two takes of a scripted scene (Duologue/Multi-character) to demonstrate continuity across different framings.

Take 1 | Task 2: The Mid-Shot (Master - see Notes below)

- **Content:** The learner performs the entire scene.
- **Time Limit:** Maximum 3 minutes.
- **Frame:** Waist Up.
- **Eyelines:** Unlimited.

Take 2 | Task 3: The Close-Up (Coverage - see Notes below)

- **Content:** The learner repeats only the climax/high drama segment of the scene.
- **Time Limit:** Maximum 90 seconds.
- **Frame:** Head & Shoulders (Face Only).
- **Eyelines:** Strictly limited to 3.
- **The Goal:** To intensify the emotion while restricting movement. The learner must prove they can control the close-up.

Notes

The "Master" & The "Coverage": In professional filmmaking, scenes are rarely shot in a close-up from start to finish. Instead, the director shoots the full scene in a wide or mid-shot (The Master) to capture the physical action. They then move the camera in to shoot only the most important, high-drama moments in a close-up (Coverage).

This task replicates that process. We are asking the learner to think like a director; they must analyse their scene, identify the moment where the emotional stakes are highest, and choose to shoot that specific section for the Close-Up.

Notes (cont'd)

The "High Drama" segment in the Close-Up must match the intent of that same section in the Mid-Shot.

- **Eyelines:** If the learner looks at Scene Partner A on a specific line in the Mid-Shot, they must look at them on the same line in the Close-Up (continuity).
- **Physicality (The Trap):** Learners often try to replicate their hand gestures in the Close-Up. Discourage this. If they wave their arms in the Close-Up (where arms are unseen), it will cause their head to shake, ruining the shot. They should internalise the energy instead.

Work Backwards: Lock in the Close-Up First: When preparing this task, do not start with the Mid-Shot.

- **Step 1:** Choose a scene that contains a powerful moment of high drama.
- **Step 2:** Identify the 60-90 second segment that will be the Close-Up. If this segment works in a tight frame, it will easily work in the wider Mid-Shot.
- **Step 3:** Rehearse the Close-Up first. Establish the key head movements and eyelines.
- **Step 4:** Once the Close-Up is locked, apply those same movements to the full scene (Mid-Shot). This helps ensure that the continuity will match when you perform the two takes.

Eyelines & Field of Vision

- **Mid-Shot:** The "field of play" is wider. The learner can turn their head significantly further to the side without breaking the camera's connection with their eyes.
- **Close-Up:** The field of play narrows drastically. The learner is unable to turn their head as far without their face falling into profile, causing the camera, and the audience, to instantly lose their eyes.
- **The Fix:** In Task 3 (Close-Up), bring the off-screen scene partners/marks closer to the lens. This "cheats" the angle so the eyelines look correct on screen while maintaining the continuity of where the character is looking.

SCRIPTED DUOLOGUE - MOCAP WITH GREEN SCREEN RESPONSE

TASK 4 & 5

Time: Max 6 mins
(excl pre-prepared intro)

Frame: Mid shot (Waist to head)
Eyeline: Adjacent to camera

Requirements

- Pre-prepared intro, see page 44.
- Scene partner, see page 44 & 45.
- The learner must choose a published piece, see page 44.

Assessment Task

The learner performs two takes of the same scripted duologue from memory.

- **The Challenge:** The learner plays both characters in the scene.
 - **Take 1:** The learner performs as the human character.
 - **Take 2:** The learner performs as the opposing non-human/mythical creature.

Assessment Task (cont'd)

The Multi-Role Reality: In the world of Motion Capture (MoCap) and Video Games, actors are often hired to play multiple roles within a single production. Unlike traditional film where one actor plays one part, a skilled MoCap artist might play the hero, the villain, and three different creatures - sometimes appearing in the same scene.

- **The Skill:** This requires the ability to instantly switch physicalities, voices, and mindsets. This task tests that versatility: can the learner create two distinct, believable characters that effectively communicate with each other?

Notes

Pre-prepared Introduction: The learner must deliver a memorised pre-prepared introduction that provides context for both characters (e.g "First I will play Arthur, a knight. Then I will play Gorthor, the dragon he is hunting.").

Task 4: The Human Take

- **The Role:** The learner plays the Human.
- **Scene Partner:** Stands left of camera and reads the creature's lines.
- **Eyeline:** The learner looks camera left (at scene partner).

Task 5: The Creature Take (MoCap)

- **The Role:** The learner switches roles to play the Non-Human Creature.
- **Scene Partner:** Stand right of camera to read the human's lines.
- **Eyelines:** The learner looks camera right (at the scene partner).

Why do this? This task introduces learners to the industry concept of Crossing the Line.

- **The Concept:** In filmmaking, there is an invisible line connecting two characters. To ensure the audience understands they are looking at each other, the actors' eyelines must be on opposite sides of the lens.
- **The Application:** If Character A looks Left, Character B must look Right. If both characters look Left, the audience will perceive them as standing side-by-side looking at a third object, rather than talking to one another.
- **Why it matters:** In a professional MoCap shoot, understanding this spatial geometry is critical. The actor must know exactly where their "virtual" opponent is standing to maintain the illusion of the scene.

The Continuity Rule (Reaction & Tone): The second performance is not just a separate speech; it is a response to the first.

- **Tonal Match:** If the Human screams aggressively in Take 1, the Creature must react to that specific aggression in Take 2. The Examiner is checking if the two halves of the conversation "lock" together emotionally.

The Scene Partner (Off-Camera): This task requires a live scene partner to read the opposing lines during the exam.

- **Swapping Roles:** When the learner swaps characters, the Scene Partner must swap too, i.e:
 - If during Task 4 the scene partner reads for the Creature.
 - In Task 5, the scene partner would read the Human.
- **Energy:** The partner must match the energy of the learner. If the learner is screaming at a dragon, the partner reading the dragon's lines needs to provide enough intensity for the learner to react to.

Acting for MoCap: (The Creature): While the Human take should be

Notes (cont'd)

learner is screaming at a dragon, the partner reading the dragon's lines needs to provide enough intensity for the learner to react to.

Acting for MoCap: (The Creature): While the Human take should be naturalistic, acting for Motion Capture (Task 5) often requires a heightened physicality.

- **The Difference:** Mocap sensors capture data to drive digital avatars. This requires actors to "amplify" their movements and expressions more than standard film acting to ensure the "creature" traits translate to the digital model.
- **Voice:** Encourage learners to experiment with vocal quality (pitch, pace, resonance) to distinctly differentiate the Creature from the Human.

The Script: While scenes featuring human and non-human interactions are common in film and TV, finding a suitable script can sometimes be difficult. Therefore, learners may select one of the following options:

- **Option A (Native):** A duologue originally featuring a human and a non-human creature (e.g., Gollum & Bilbo, Harry & Dobby).
- **Option B (Adapt):** A standard human duologue. This allows learners to take a scene written for two humans and transform one of the characters into a non-human creature using Creative Script Adaptation.

For full guidelines visit www.mnaward.co.uk. You will need to login or register to access the specific section on Creative Script Adaptation.

RESPONSE TO QUESTIONS

TASK 5

Time: Max 5 mins

Frame: Mid-Shot (waist to head)

Eyeline: To camera

Assessment Task

The learner verbally responds to TWO reflective questions (randomly assigned at the point of assessment).

The learner presents a short pre-prepared presentation in response to the following question:

(Select an Actor from the list below). Citing examples, discuss how their approach to acting has helped them to prepare and perform specific roles.

- Whoopi Goldberg
- Jeff Goldblum
- Sigourney Weaver
- James Franco
- Joaquin Phoenix
- Robert De Niro
- Lupita Nyong'o

Notes

For guidance on how exam questions are delivered, please refer to page 46.

EXAM GUIDANCE

1. CAMERA & RECORDING GUIDELINES

Camera Setup

- **Positioning:** Mount the camera on a tripod at roughly the learner's eye level (whether standing or sitting). The camera should face the learner directly, avoiding high or low angles unless the task specifically requires them.
- **Equipment (Live Stream Exams):** Learners must use an external device (e.g. smartphone, tablet, or external webcam) connected to Zoom.
 - Note: Built-in laptop cameras are not permitted, as the learner should not be able to see themselves on screen.
- **Making Adjustments:** To maintain flow, we recommend that an assistant (teacher, parent, or partner) handle framing changes between tasks. Learners should only adjust the camera themselves if they are confident and proficient.
- **Recorded Assessments (Centres Only):** Any camera meeting quality standards is acceptable. Upload footage to a cloud platform (e.g. Google Drive, Vimeo, YouTube) and submit the link via the Members Area.

Lighting & Clothing

- **Lighting:** Ensure the learner is well-lit from the front. Avoid backlighting (e.g., standing in front of a window).
- **Clothing:** Wear comfortable, neutral clothing. Avoid logos, patterns (which can strobe).

2. GREEN SCREEN SCENE PARTNER

For Green Screen tasks using a wide-shot, scene partners may appear in shot when portraying a mythical creature and using a physical reference prop (for example, a tennis ball on a stick). A video example demonstrating how this should look in practice is available on the Grade 2 Guidance page (task 3) in the Members Area of our website.

If space is limited (when teaching online), scene partners can remain off-camera and provide verbal cues to signal the creature's actions (e.g. "It lashes out!").

- **Eyelines:** To maintain the illusion of the creature, learners are advised to focus on a static mark rather than their scene partner. While looking at their scene partner is permitted, it can be distracting.

3. GREEN SCREEN & MOCAP (NO EQUIPMENT REQUIRED)

Teachers and learners do not need special equipment (such as green screens, bodysuits, or tracking markers) for these tasks.

- **Assessment Focus:** Examiners are assessing the learner's ability to imagine and react to an environment they cannot see - exactly as actors do on professional sets.
- **The Setup:** A standard plain background and regular clothing are sufficient. Assessment is based on the learner's ability to imagine and react to an environment and characters they cannot see, rather than the technical production.

4. SCRIPT SELECTION & PRE-PREPARED INTROS

Select scripts from professionally produced plays, films, TV shows, or the MN Script Bank.

Dialogue must not be altered. Candidates may cut dialogue for timing, but the original text must remain unchanged. No rewording, paraphrasing, or modernisation is allowed unless explicitly stated. Avoid scripts that require movement (unless otherwise stated within the task); **the camera frame and tripod head remain completely stationary for all tasks.**

Scripts must be “playing age-appropriate”. Scene context may be adapted to meet this requirement. Guidance and examples on MN’s rules around “Creative Script Adaptation” are available in the Members’ Area at www.mnawards.co.uk.

Pre-Prepared Intros

- **Time allowance:** Up to 1 minute per introduction.
- **Eyelines:** To Camera.
- **Content:** For each task, the candidate must clearly provide:
 - The title of the piece.
 - The name of the character they are portraying.
 - The other characters involved in the scene.
 - The location of the scene.
 - A brief summary of the scene (What is happening, character relationships, objectives, context).

Delivery Requirements:

- **Level 1:** The verbal introduction may be read; memorisation is not required. Clarity of information is the priority.
- **Levels 2 and 3:** The verbal introduction should be delivered from memory. The delivery should sound natural and confident, demonstrating understanding of character, context, and situation.

Note: For tasks with multiple takes/tasks, a single pre-prepared intro is required, which covers all takes/tasks.

5. WORKING IN FRAME

Mid Shot (The ‘Reality’ Shot)

- **The Look:** Captures instinctive, natural performance. The audience should feel like what they are seeing could be real.
- **Movement:** Upper body only. Learners must face the camera at all times and stay fully within the frame. Do not walk around as in a wide shot. Learners may move only when specifically asked to 'hit their mark.'

Wide Shot (The ‘Theatre’ Shot)

- **The Look:** Head-to-toe.
- **Movement:** Dynamic. Learners may move freely within the frame (e.g. starting further back and moving closer). Use floor tape to mark boundaries so the learner does not accidentally exit the frame.

Close Up (The ‘Intimate’ Shot)

- **The Look:** Face only.
- **Movement:** Facial expression. Avoid turning the head; ensure the camera stays focused on the face.

Need Help? Every task includes a video tutorial demonstrating the setup. Teachers should refer to the Task Guidance pages in the Members Area for detailed visual instructions.

6. EYELINES & SCENE PARTNERS

General Aesthetic: Regardless of the framing (Wide, Mid, or Close-up), the recording should strictly maintain the look and feel of a self-tape. Cinematic production values are not required; the focus

remains on the actor's performance.

Scene Partners

- **Positioning:** Scene partners sit or stand immediately next to the camera and out of frame.
 - **Exception:** For Green Screen wide shots, the scene partner may appear in the frame (optional - see 'Green Screen & Scene Partner' section on page 44 for more details).
- **Performance:** Follow a standard self-tape format: the scene partner reacts and responds naturally. Avoid scripts that require movement (except wide-shot). Avoid flatreads.

Eyelines: Each task specifies the required eyeline. Please adhere to the following definitions:

- **Adjacent to Camera:** Learners should direct their gaze to their scene partner or a specific mark just beside the camera lens.
- **Camera Aware:** Learners may look where they wish, provided their eyes remain visible.
- **To Camera:** For introductions and Response to Question Tasks, learners may look directly at the camera lens.

Setting Eyelines

- **Eyelines:** Learners may pre-set marks (e.g sticky notes/tape) to establish eyelines for additional characters, locations, thoughts, etc.

Further Guidance: For a visual demonstration and in-depth guidance on setting eyelines, refer to the 'Marks: What they are and how to use them' video at the top of the Grade Guidance Pages in the Members Area.

7. EXAM TIMINGS

All exams must be filmed in a single, continuous take with no cuts or pauses (see page 5 for further details). Learners complete each task in sequence only when prompted, and no coaching or additional instruction is given beyond the prescribed prompts. All setup and transitions between tasks must remain visible and recorded as part of the assessment.

- **Maximum Performance Time:** Each task has a set maximum duration. This only includes the performance itself - set-up time and pre-prepared introductions are not included.
- **Minimum Performance Guideline:** Performance should be at least 85% of the maximum time. This ensures students have enough time to demonstrate all assessment criteria.

8. TECHNICAL BLOCKING

Live Direction: (Level 3) Learners are expected to react to live direction delivered during the exam.

The delivery method depends on the assessment format:

- **Live Stream with Examiner:** Delivered directly by the Examiner.
- **Recorded / No Examiner:** Delivered by the Centre Facilitator (using direction provided by MN).

9. RESPONSE TO QUESTIONS

The final task of every grade is a verbal assessment. This is an opportunity for the learner to demonstrate their understanding of the work they have just performed.

Who Asks the Questions? Questions are assigned from a set bank. Who delivers them depends on your exam format:

- **Live Stream with Examiner:** The Examiner asks the questions directly.

- **Recorded / No Examiner:** The Centre Facilitator asks the questions (reading from provided prompts).

What is Required? There are two types of response tasks. All grades involve ‘Reflective Questions’, while only Level 3 involves a Practitioner-Based Question.

1. Reflective Questions (All Grades)

- **The Format:** Q&A discussion about the performance.
- **What to Prepare:** Learners should be ready to discuss the context of their scenes (who, what, where), why they made specific acting choices, and how the camera framing influenced their performance.

2. Practitioner-Based Questions (Level 3 Only)

- **The Format:** A pre-memorised 2.5-minute presentation delivered directly to the camera.
- **The Content:** A response to a specific question regarding a film practitioner.
- **Note:** This is a standalone speech; there are no follow-up questions for this section.

10. MN’S CORE CREATIVE PRINCIPLES

MN has created a completely unique set of three Core Creative Principles (CCPs) that underpin the skills behind our exams. Developed exclusively for our syllabus, these principles give teachers the “Examiner’s Eye” when it comes to assessment.

- **Audience Absence:** Perform like no one is watching.
- **Active Listening:** Listen like it's the first time, every time.
- **Control:** Performance crafted with intentionality.

While ‘Audience Absence’ and ‘Active Listening’ foster authentic delivery and natural reactions, ‘Control’ ensures learners understand the technical requirements of acting on screen. Together, these principles create a powerful screen presence and a strong technical foundation.

For further guidance on our core creative principles, including video tutorials, class exercises and more, please visit the ‘Screen Acting Methodology’ page on the Teacher’s Dashboard at www.mnawards.co.uk or join us for CPD training.

11. POLICIES

Reasonable Adjustments & Special Considerations: Teachers may apply for reasonable adjustments or special consideration via their Online Dashboard. For reasonable adjustments, sufficient time should be allowed for the application to be processed ahead of the examination. Full details of the relevant policies and procedures can be found in the Reasonable Adjustment and Special Consideration Policy at www.mnawards.co.uk.

Quality Assurance: All MN examinations are externally assessed. Our quality assurance processes ensure that all exams are marked fairly, accurately, and to a consistent standard. Examiners are appointed, trained, and standardised by MN. Further information on MN’s quality assurance procedures can be found in the Quality Assurance Policy at www.mnawards.co.uk.

Language: English is used throughout all assessment materials and the examination process. All communications, assessment content, and guidance are written in clear, unbiased language appropriate to the level of assessment. Reasonable adjustments or special consideration are not available for learners for whom English is a second language. MN Awards qualifications are written, developed, and awarded in English, and learners are therefore expected to have a sufficient understanding of the English language to meet the required standard.

TOTAL QUALIFICATION TIME & GUIDED LEARNING HOURS

All regulated qualifications are assigned a Total Qualification Time (TQT). This information is provided as guidance only.

MN Awards considers the timings below to be an estimate of the time required for an average learner to reach the expected standard. They are intended to help teachers plan delivery, set expectations around commitment, and support independent study. Actual time required will vary depending on each learner's prior experience, ability, and pace of progress, and may be adjusted at the teacher's discretion. The independent learning hours stated below include assessment time.

	Guided Learning Hours	Independent Learning Hours	Total Qualification Time	Credit Value
GRADE 1 →	15	45	60	6
GRADE 2 →	18	62	80	8
GRADE 3 →	18	82	100	10
GRADE 4 →	24	106	130	13
GRADE 5 →	24	126	150	15
GRADE 6 →	30	140	170	17
GRADE 7 →	30	160	190	19
GRADE 8 →	48	202	250	25

RECORD OF UPDATES

OCTOBER 2024: Updated to include live links to online teacher guidance.

FEBRUARY 2025: Level 3 Technical Blocking tasks updated to allow up to three takes. Clarification added for Grade 8 Tasks 4 and 5 regarding the roles in each take.

FEBRUARY 2026: Document redesigned, with additional task clarifications included.



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