

DRAMA DIGITAL GRADES AND DIPLOMAS SUPPORT GUIDE

STORYTELLING
SIGHT-READING
UNSEEN TEXT TASK
IMPROVISATION
MODIFICATION TASK
IMPROMPTU TALK
CONNECTION TO THE LYRICS TASK
REFLECTION

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Introduction

This guide outlines the process for accessing stimulus material for the supporting tasks and provides the questions for the reflection task for the digital drama exams.

In drama exams, the performance tasks are focused on the presentation of a finished performance – the material at the end point of a creative process. In contrast, the supporting tasks foreground the creative process rather than a finished performance. For example, a sight-reading exercise highlights the process of exploring and understanding the challenges and opportunities a text presents. Or presenting a text in different ways, in different styles and with different emphasis, it displays the ability to creatively explore narrative and character. These tasks focus on skills that are key to candidates becoming well-rounded performers with the ability to think on their feet and work creatively and spontaneously 'in the moment'. We are not expecting candidates to present polished or flawless finished performances for the supporting tasks; they are designed to foreground a candidate's ability to think and work creatively in response to stimulus material.

The supporting tasks are time bound and require candidates to respond to stimulus material released in the same week in which they upload their full submission for examination. The time-bound nature of the tasks prompts candidates to develop a response to the stimulus material in a timely fashion and draws on skills associated with creative exploration. To support candidates in their preparation for the tasks, examples are available at trinitycollege.com/digital-drama-grades

Stimulus material for the supporting tasks is published weekly at trinitycollege.com/digital-drama-grades-supporting-tasks and trinitycollege.com/digital-drama-diplomas-supporting-tasks. All stimulus material is available for one week (Monday to Sunday) and candidates must record and upload their tasks during that week. For example, if candidates use stimulus material featured online during the week 23-30 November, their recorded material must be submitted for assessment during that same week. Any material submitted without the correct week's stimulus material will be referred.

This guide also contains the questions for the reflection task for grades and diplomas. These are on pages 14-16.

All tasks must be recorded in one continuous take, so candidates must be prepared to move straight on to their supporting and reflection tasks once they have performed their pieces. Candidates may take a few seconds between tasks to prepare themselves.

Overview of the supporting and reflection tasks

Syllabus specifications	Level	Task description	Page
Speech and Drama 2017 & 2020	Grades 2-6	Storytelling: The candidate invents and tells a story based on a picture or a group of words.	5
Speech and Drama 2017 & 2020	Grades 2-6	Sight-reading: The candidate reads a passage at sight.	6
Performing Text 2017	Initial, Grades 2-6		
Speech and Drama	Grades 7-8	Unseen text task: The candidate discusses or works on (depending on the grade) a passage provided.	7
Acting (Solo) 2017 & 2020	Grades 2-7	Improvisation: The candidate performs an improvisation arising from one of their prepared pieces – the stimulus is provided.	9
Musical Theatre (Solo) 2010	Grades 1-2		
Musical Theatre (Solo) 2020	Grade 6	Connection to the lyrics task: The candidate performs the lyrics of one of their songs as a monologue – the context is provided.	11
Musical Theatre (Solo) 2020	Grade 8	Modification task: The candidate works on a modification of one of the pieces they performed – the stimulus is provided.	10
Acting (Solo) 2017 & 2020			
ATCL Performing (Speech and Drama) 2009	ATCL	Impromptu talk: The candidate gives an impromptu talk on a subject related to performance – the topic is provided.	12
All syllabus specifications	All levels	Reflection: The candidate reflects on the performances they have just given, giving impromptu responses to set questions.	13

Storytelling

Syllabus specifications	Level
Speech and Drama	Grades 2-6

Task: The candidate invents and tells a story based on a picture or a group of words.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with an opportunity to demonstrate their imagination and creativity in basic storytelling skills. The format of the task allows the candidate freedom from the constraints of memorising text and supports engagement with material that is led by their own original response.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the picture or group of words for their grade and then prepare their story. The candidate MUST use the group of words or the picture posted on the Trinity website in the same week that they film and upload the video of their exam.

HOW TO PREPARE FOR THESE TASKS

When preparing for the picture task, teachers should encourage their students to use their imagination and improvisational skills, engaging with the thoughts, situation or environment depicted in a picture. Find pictures to practise with and develop confidence in the ability to quickly invent a story/situation related to the image. There should be structure to the story and a sense of engagement with the audience throughout.

When using a group of words to create a story, practise creating scenarios within a time constraint. Play with different approaches, always being fully aware of performance skills, engagement with the words and the audience. Think about structure: How will you start your story? Is there an interesting 'hook' to bring your audience into the narrative? What is the point to your story? What do you want your audience to get out of it? And, of course, how will you end your story?

Examples of pictures and word groups for storytelling are at trinitycollege.com/digital-drama-grades

Sight-reading

Syllabus specifications	Level
Speech and Drama	Grades 2-6
Performing Text	Initial, Grades 2-6

Task: The candidate reads a passage at sight.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It encourages the candidate to begin developing their skills in approaching a text for the first time, to connect with it and bring the language to life.

At higher grades, the aim of this task is to provide the candidate with the opportunity to progress the skill of reading at sight begun at Grades 2 and 3. During the task, the candidate demonstrates their ability and confidence in being able to connect quickly with text, structure and language. The examiner looks for a developing sense of vocal and physical ease, along with a capability to involve the listener by bringing the writing alive through recitation and performance.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the sight-reading passage for their grade and then prepare their response. The candidate may have notes with them in the exam to refer to. The candidate **MUST** use the text posted on the Trinity website in the same week that they film and upload the video of their exam.

HOW TO PREPARE FOR THIS TASK

When preparing for this task at Grades 2 and 3, the candidate should practise selecting and reading sections of text at random and quickly connecting with that moment in the plot. They should have a sense of how the characters and the environment being created within the text can be lifted from the page to engage the audience vocally, as well as with eye contact.

At higher grades, the candidate should approach the task methodically, reading through the piece to gain a sense of the style and punctuation as it will provide guidance on the delivery. Ask: What is happening in the piece? What is the message/theme? Are there any changes in tone that could be acknowledged vocally? Remember to look up from the page while reading to open the performance to the audience.

Examples of sight-reading pieces are at trinitycollege.com/digital-drama-grades

Unseen text task

Syllabus specifications	Level
Speech and Drama	Grades 7-8

Task: The candidate discusses or works on an unseen passage.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with an opportunity to demonstrate their skill of analysing a text, their understanding of the challenges involved with bringing the piece to life for performance, and their creative exploration of the choices that could be made vocally and physically to meet those challenges. Through this, the candidate can develop a connection with language and structure, and competence in being able to articulate an understanding of various styles of writing.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the sight-reading passage for their grade and then prepare their response. The format of response varies depending on the grade. See below for further details. The candidate may have notes with them in the exam to refer to. The candidate **MUST** use the text posted on the Trinity website in the same week that they film and upload the video of their exam.

Grade 7

The candidate discusses how a piece of unseen text (prose or poetry) can be realised for performance in relation to the following set questions.

Both question 1 and 2 should be addressed in the response, and the total time for the task should not exceed 4 minutes. *Candidates can sit or stand for their response.*

1. Talk about your first impressions of this text. (maximum time 2 minutes)

Suggested topics to cover in the response to this question are below. *These topics are a guide – the examiner will be looking for a personal response with spontaneity rather than a researched and rehearsed speech.*

- What do you think the text is about?
- What words or phrases stood out on first reading – why do you think that was?
- How would you describe the style and mood?
- How has the writer involved the listener or audience in the piece (eg language, rhythm, repetition, stage directions, dramatic tension)?

2. Talk about what you could do in performance to engage an audience in the text. How would you use your voice or body to support this? Give at least two examples.

(maximum time 2 mins)

Grade 8

The candidate works on a piece of unseen text (prose, poetry or a speech) realising it for performance in relation to the following set instructions. *In this task the candidate is required to discuss the text in relation to the two questions below. They should illustrate their discussion by performing at least two extracts from the text, standing and moving as the performance requires.*

1. Talk about your first impressions of this text. (maximum time 2 minutes)

Suggested topics to cover in the response to this question are below. *These topics are a guide – the examiner will be looking for a personal response with spontaneity rather than a researched speech.*

- What is the main message in the text?
- What do you notice about the language and style?
- What does the writer reveal about *either* themselves (poem) *or* the plot (prose) *or* the character (speech)?
- Who do you think was the intended audience?
- How has the writer involved the listener or audience in the piece (eg language, rhythm, repetition, stage directions, dramatic tension)?

2. Choose a section of the text that you consider to be the most significant. Explain why you have made your selection and demonstrate how you could engage an audience using voice, body and space.

(maximum time 2 minutes)

HOW TO PREPARE FOR THIS TASK

When preparing for this task teachers should encourage their students to explore a range of writing. Practise analysing the piece in a methodical way. Consider the following:

- ▶ What is the title of the piece? – this will offer insight into the message/themes.
- ▶ How has the piece been structured?
- ▶ For poetry, what are the challenges presented by the structure and rhythm of the piece?
- ▶ For prose, does it include character dialogue?
- ▶ From what point of view is the piece presented, eg is it written in the first person?
- ▶ What is the mood and tone of the piece?
- ▶ Where are the significant words and phrases?

Being able to engage with and articulate ideas, and offer thoughts, are all elements that are assessed in this task.

Examples of unseen texts are at trinitycollege.com/digital-drama-grades

Improvisation

Syllabus specifications	Level
Acting (Solo) (2017 and 2020 syllabuses)	Grades 2-7
Musical Theatre (Solo) (2010 syllabus)	Grades 1-2

Task: The candidate performs an improvisation arising from one of their prepared pieces.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It encourages the candidate to explore their imagination and deliver a piece of acting kindled by a stimulus. Independence with dramatic choices and freedom of dialogue is encouraged, enabling candidates to show further understanding of the prepared pieces and imaginative range in delivering an engaged response to the stimulus.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the improvisation stimulus for their grade and then prepare their response. The candidate **MUST** use the improvisation stimulus posted on the Trinity website in the same week that they film and upload the video of their exam.

HOW TO PREPARE FOR THIS TASK

When preparing for this task, candidates should know the content and context of their chosen texts well, and should invent possible situations for the characters they play and others within the texts in order to gain confidence in sustaining a scenario. A sense of play and discovery should be encouraged, and at higher grades candidates should develop a deeper clarity of understanding of character through imaginative response. For example, at Grades 2-3, candidates may be asked to show a character in a different situation (at home, on holiday, at school) or to speak to a character on the telephone.

At Grades 4-7, the task given will reflect the developing emotional maturity of the candidate, giving the opportunity to display more authoritative performance skills and to demonstrate a more complex imaginative awareness of the dramatic possibilities inherent in their chosen material. Candidates might, for example, be asked to imagine scenarios that occur before, during or after events in their performed piece. Or they might be given a situation that picks up a theme or emotion from one of their performed pieces (for instance jealousy in *Othello*, ambition in *Macbeth*) in order to present a scene exploring that emotion in a different context.

Examples of improvisation stimuli are at trinitycollege.com/digital-drama-grades

Modification task

Syllabus specifications	Level
Acting (Solo) (2017 and 2020 syllabuses)	Grade 8
Musical Theatre (Solo) (2020 syllabus)	Grade 8

Task: The candidate works on a modification of one of the pieces they performed.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with an opportunity to demonstrate a deeper understanding of the chosen texts, along with the ability to respond and adapt to a given stimulus.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the modification stimulus for their grade and then prepare their response. The candidate **MUST** use the modification stimulus posted on the Trinity website in the same week that they film and upload the video of their exam.

HOW TO PREPARE FOR THIS TASK

The candidates should be secure about the original context of their performance pieces to be able to adapt them to various scenarios. Exploring other styles and settings within the text and an openness and creative response to different ideas are essential, as is awareness of the other characters' purpose and relationships.

A confidence and ability to explore text should be established at this level. An example of a scene a candidate may present at Grade 8 is Ronnie from *Chicken Soup with Barley* by Arnold Wesker, the speech starting 'No, he's a store-keeper in a sweet factory now.' The stimulus may ask the candidate to present the scene in a different environment, for example as a stand-up comedian, presenting the speech directly to an audience as if standing at a microphone and delivering the punchlines. Or in a very quiet place, a library for example, trying not to allow anyone else to hear the dialogue.

A musical theatre example is in Stephen Sondheim's *Sweeney Todd* Johanna sings wistfully 'Green Finch and Linnet Bird', thinking about the freedom that is denied to her. In a modification of this, the candidate could be asked to sing the song as though she were a school teacher chastising her young class for singing badly in choir practice to bring out a more extrovert performance.

Examples of modification task stimuli are at trinitycollege.com/digital-drama-grades

Connection to the lyrics task

Syllabus specifications	Level
Musical Theatre (Solo) (2020 syllabus)	Grade 6

Task: The candidate performs the lyrics of one of their songs as a monologue – the context is provided.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. The lyrics to the song are at the heart of the performance and the candidate is invited to put aside the music and to focus on the lyric as dramatic text; to engage with character and narrative and/or explore alternate contexts. The task enables the candidate to explore characterisation through the language and style of the text, to allow for imaginative reinvention, and a creative way to explore an alternative dimension to their chosen material.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the context stimulus and then prepare their response. The candidate **MUST** use the context stimulus posted on the Trinity website in the same week that they film and upload the video of their exam.

HOW TO PREPARE FOR THIS TASK

The candidates should be secure about the original context of their performance pieces to be able to adapt them to various scenarios. Exploring other styles and settings with the text and an openness and creative response to different ideas are essential, as is awareness of the other characters' purpose and relationships within the text.

Examples of contexts can be found at trinitycollege.com/digital-drama-grades

Impromptu talk

Syllabus specifications	Level
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Performing (Speech and Drama)	ATCL
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Task: The candidate gives an impromptu talk on a subject related to performance.

TASK OBJECTIVE

The objective of the task is for the candidate to demonstrate their ability to engage with, and develop a creative response to, time-bound stimulus material. It provides the candidate with the opportunity to talk about an aspect of performance and, in doing so, to display knowledge and a critical and creative evaluation of the subject.

WHAT THE CANDIDATE NEEDS TO DO

In the week that the candidate will be filming their exam, they should go to trinitycollege.com/digital-drama-grades-supporting-tasks and download the talk topic and prepare their response. The candidate may have notes with them in the exam to refer to. The candidate **MUST** use the topic posted on the Trinity website in the same week that they film and upload the video of their exam. The objective of the task is for the candidate to demonstrate their broad knowledge of performance and its processes; to communicate with clear intent and show an appreciation for the disciplines, methods and styles relating to and beyond their performance pieces. This should all be demonstrated in a fluid manner, and therefore while notes can be referred to during the talk, it should not be scripted word for word.

HOW TO PREPARE FOR THIS TASK

In preparation for this task, the candidate should explore the overarching themes, techniques, styles and genres of their chosen pieces. Think beyond the process they may have taken, about the alternative staging options that could be employed to bring the material to performance, as well as the cultural and environmental influences that are present. For example, a candidate asked to talk about the process for bringing a Shakespeare performance to the stage and who had presented a piece of Shakespearean blank verse, might want to explore in more detail how iambic pentameter helps the actor or talk about the hidden stage directions in Shakespeare.

Clearly the talk will be more informative if the candidate illustrates the talk with specific examples, including extracts from the works they have presented.

Example topics for speeches are at trinitycollege.com/digital-drama-diplomas

Reflection

Syllabus specifications	Level
All	All grades/diplomas

Task: The candidate reflects on the performances they have just given, giving impromptu responses to set questions. The questions are listed on pages 14-16.

TASK OBJECTIVE

In all solo exams, candidates are given the opportunity to demonstrate knowledge and understanding of their performed pieces and relevant aspects of performance skills. The objective of the reflection task is to explore candidates' understanding of the pieces they have performed and, where appropriate, to encourage them to articulate their thoughts in such areas as meaning, context and character development. At higher levels, this could also include performance techniques, the processes of rehearsal, and their journey from choosing the material to their performance in the exam. Marks will reflect how well it is discussed – with what degree of articulacy, accuracy and engagement.

WHAT THE CANDIDATE NEEDS TO DO

The questions the candidate should respond to are listed below (pages 14-16). The candidate can use notes to refer to during their response. However, this is not a performance – the candidate should not memorise, or have a scripted, word-for-word response to the questions. Any use of notes should support an immediate and reflective response to the performances they have just given.

Once the candidate has completed their performances and any supporting tasks, they should move straight on to the reflective response. For Initial to Grade 3, a teacher or care-giver can ask the candidate the questions during the recording to facilitate a response. The teacher or care-giver can provide one prompt per question if necessary, eg to re-word the question if a clarification is needed or to encourage a response. The objective of the task is for the candidate to have a thoughtful response to their performance work, as well as demonstrating insights and understanding of the material they have just performed.

Candidates should begin each section by reading out the question they are about to respond to. Guide times are provided for the responses and candidates can use a clock to assist in keeping to time.

THE QUESTIONS

Initial

(Total time for the task: 3-4 minutes)

Guide length of response for each question is 40 seconds to 1 minute.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. *The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:*

1. What did you enjoy about the performances you have just given?
2. What did you decide was the most important moment in either your task 1 or task 2 performance?
3. Choose *one* of your performances and talk about what happened in the story or to the character.
4. What piece did you have to practise most? Why?

Grade 1

(Total time for the task: 3-4 minutes)

Guide length of response for each question is 40 seconds to 1 minute.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. *The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:*

1. What did you enjoy about the performances you have just given?
2. Choose one of your performances and talk about what happened in the story or to the character. Did anything change?
3. What piece did you have to practise the most? Why?
4. How did you show the audience what your character felt when you were performing?

Grade 2

(Total time for the task: 3-4 minutes)

Guide length of response for each question is 40 seconds to 1 minute.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. *The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:*

1. What did you enjoy about the performances you have just given and the pieces/items you chose?
2. How were the characters or performed pieces different from each other? How did you show that to the audience?
3. Choose one of your performed pieces and talk about what makes the story or subject matter interesting to you.
4. How did you show the audience what your character felt when you were performing?
5. Which piece did you have to practise the most and why?

Grade 3

(Total time for the task: 3-4 minutes)

Guide length of response for each question is 40 seconds to 1 minute.

The candidate (or teacher/care-giver) chooses **TWO** or **THREE** of the following questions to respond to. *The teacher or care-giver can ask the candidate the questions on camera to facilitate the response if preferred:*

1. How do you feel your performances went? What were you most pleased with?
2. Choose one of your pieces and talk about how the character's or narrator's feelings changed.
3. Choose one of your pieces and explain what makes the story or subject matter interesting to you.
4. Describe the imaginary surroundings in one of your pieces.
5. What did you consider to be the funniest or most dramatic moment in your pieces? What vocal or physical skills did you use to show that to the audience?
6. How were your performances different from each other? How did you show that to your imagined audience?

Grade 4

(Total time for the task: 4 minutes)

Guide length of response for each question is 50 seconds to 1 minute 15 seconds.

The candidate chooses **THREE or FOUR** of the following questions to respond to:

1. How do you feel your performances went? What were you most pleased with?
2. Choose one of your pieces and talk about how the character's or narrator's feelings changed.
3. Describe the imaginary surroundings in one of your pieces.
4. Talk about how the skills you worked on preparing for today helped your performance.
5. What did you consider to be the funniest or most dramatic moment in your pieces? What vocal or physical skills did you use to show that to the audience?
6. How were your performances different from each other? How did you show that to your imagined audience?

Grade 5

(Total time for the task: 4 minutes)

Guide length of response for each question is 50 seconds to 1 minute 15 seconds.

The candidate chooses **THREE or FOUR** of the following questions to respond to:

1. How successful do you think your performances were? What went well?
2. How did the writing or musical style and language/lyrics help you to create your characters?
3. How did you employ your voice or body to show key moments or dramatic development in one of your pieces?
4. What happens *either* before or after one of the extracts from a piece you performed?
5. How did the skills that you worked on for your performances affect your understanding of *either* a performed piece or stagecraft in general?
6. Talk about the environment you imagined for one of your pieces and how that influenced your staging choices during your preparation.

Grade 6

(Total time for the task: 5 minutes)

Guide length of response for each question is 1 minute 15 seconds.

The candidate chooses **FOUR** of the following questions to respond to:

1. Which of the performed pieces/demonstrations did you find the most challenging and why?
2. How did you use your voice and/or body to show the contrasting styles in your performance to the audience?
3. Choose one of your extracts. How does it fit in to the overall story/plot arc of the piece?
4. How did you decide on your staging for one of your performed pieces? What other options did you try?
5. What new skills have you learned in your preparation for today, and how did you apply them in your performance?
6. Talk about the ways in which you can take responsibility for a safe and effective performance.

Grade 7

(Total time for the task: 5-6 minutes)

Guide length of response for each question is 1 minute 15 seconds to 1 minute 30 seconds.

The candidate chooses **FOUR** of the following questions to respond to:

1. Talk about the contrasts in the writer's/ composer's approach to communicating with an audience.
2. What choices did you make about the character's motivation in one of your performed pieces?
3. Were there any challenges in combining vocal and physical techniques to realise the style/ genre in any of the pieces you performed today? How did you work on them in rehearsal?
4. How does the extract you performed in one of the pieces fit in to the overall story/plot arc?
5. What skills have you developed most in preparation for today? How did you apply them in your performance?
6. Talk about the process of staging your pieces, your imagined surroundings and how you made your decisions.

Grade 8

(Total time for the task: 6-7 minutes)

Guide length of response for each question is 1 minute 30 seconds to 1 minute 45 seconds.

The candidate chooses **FOUR** of the following questions to respond to. They should include reference to **all** of their performed pieces:

1. Talk about how you chose your pieces for today's performance, and how you balanced the contrasts in mood and style.
2. How did your understanding of the writer, composer or genre influence your interpretation and performance?
3. How does the extract you performed in one of the pieces fit in to the overall story/plot arc of the piece?
4. What have you learned about your own strengths and limitations during your preparation for today's performance?
5. How have you developed your physical and vocal skills during the preparation for today's performance?
6. How did you prepare yourself physically and emotionally for your performance programme today? What are the key points that you have learned to help you sustain a performance?

ATCL Performing (Speech and Drama/ Musical Theatre/Performance Arts) and ATCL Communication Skills (Public Speaking)

(Total time for the task: 9-15 minutes)

Guide length of response for each question is 3-5 minutes.

1. Performance programme

Talk about how you built your performance programme.

In your response, give consideration to the following:

- ▶ Was there a starting point?
- ▶ What were any external influences – either artistically or in a social context?
- ▶ How did you plan?
- ▶ How did you create balance and variety for the audience?
- ▶ Did you do any research to gain a greater understanding of the writer/composer, language or genre?

2. Personal response, challenges and reflection

Talk about one or two items in your programme that you found challenging and consider how you approached them in rehearsal.

In your response, give consideration to the following:

- ▶ What skills were needed to approach the challenge?
- ▶ What choices of interpretation and/or staging did you make?
- ▶ What have you discovered by working through the challenge?
- ▶ How would you approach a similar challenge again?
- ▶ What personal strengths or limitations have you noticed in the process?

3. Health and safety

With reference to your own personal well-being and stamina, talk about how you prepared yourself for the items you delivered.

In your response, give consideration to the following:

- ▶ Safe practice on stage
- ▶ Working with an audience
- ▶ Physical and vocal health
- ▶ Sustaining focus and energy