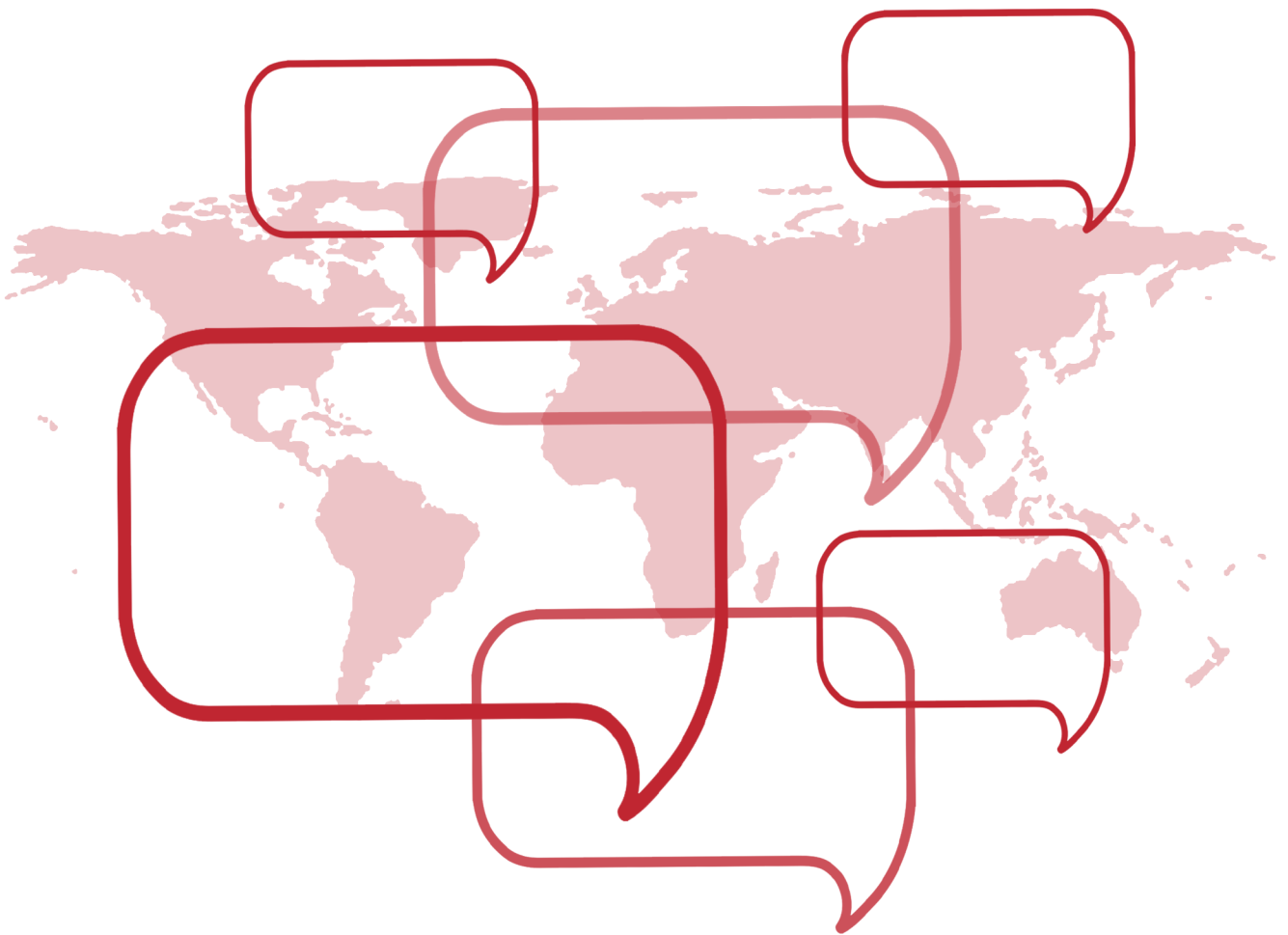


## ESB Level 2 Certificate in Speech (Grade 4)



### Speech to Perform: Teacher Guide



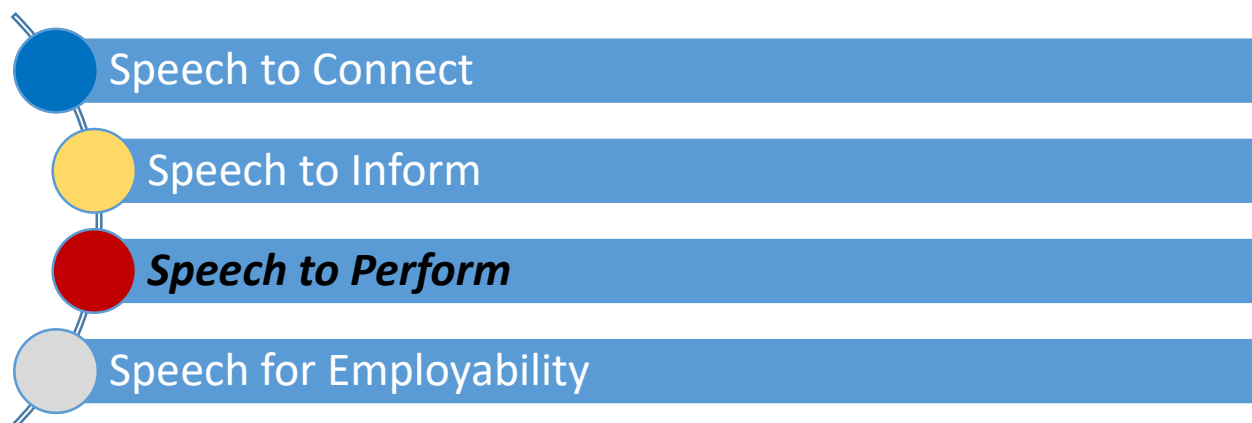
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## Welcome

Welcome to this teacher guide. Our updated **ESB Level 2 Certificate in Speech (Grade 4)** intends to give teachers greater choice and more opportunities for developing and advancing their students' communication skills. This qualification is part of our Graded Examinations in Speech and it contains the following four pathways:



This short teaching guide concerns the **Speech to Perform** pathway. This pathway contains the following four assessment components:

1. **Performance Talk (40% of assessment)** – Students should deliver a 4-minute talk with knowledge and enthusiasm on a performance piece (dance, drama, music, theatre, opera, mime or performance art) that is of personal interest. The candidate may present from an artistic perspective or with a focus on the technical aspects of the production.
2. **Performing a Published Work (20%)** – Students should begin by introducing a creative, published piece from a recognised writer (poetry, prose, monologue or song lyrics). They should then perform their memorised choice to the group.
3. **Performing a Published Work (20%)** – Students will perform their own composition on a substantial or meaningful theme with or without the aid of notes/text. This may be a poem/lyrics (own choice); storytelling (own choice); or a piece of devised drama.
4. **Listening, Responding and Exchanging Views (20%)** – Students should listen and respond to questions from the assessor and group in relation to the first three activities. They should also actively contribute to the group discussion by asking questions and offering comments.

As you will see, each page contains a list of hints and tips about preparing students for the assessment. We really hope you enjoy teaching this qualification, and if you have any questions, please don't hesitate to contact us at: [product@esbuk.org](mailto:product@esbuk.org).

### ***Section 1: Performance Talk (4 minutes)***

- Ensure that students structure their talk with a beginning, a middle and a conclusion. It is always worth asking them to time their talks when practising. It will ensure that introductions are not rushed and there is the necessary time for a proper conclusion.
- Ask students to be selective with their research and make notes of key points that they want to discuss. They can then refer to their notes during their talk if necessary. However, please remember that we want to encourage spontaneous speech, so it is important that students don't simply read from their notes.
- In addition to being selective with research, it is important that students properly process and digest their findings. This will help them explain their topic to the audience and support their views with reasons and evidence. We would advise sourcing material from many different places, and not only from the internet.
- Encourage pupils to breathe naturally when speaking and not to speak too fast. Breathing naturally, using the diaphragm and the intercostal muscles, will help them project their voice so that it is clear and audible.
- Ask students to practise giving their talks in groups of 5-6. This will help them to build their confidence and maintain eye-contact with an audience. Explain that regular eye-contact, the use of hand gestures, and facial expressions are an effective means of making people listen more intently, making them feel more comfortable, and adding an air of authority to the words.
- If students use PowerPoint slides as a visual aid, ensure that they do not read their talks from it, or face the screen, as this will limit their communication with the audience. Students should stand to the side of the screen, facing the audience.
- Encourage students to think about the power of imagery. For example, if a student was giving a talk about Martin Luther King Jr, an image or 10 seconds of video footage of him delivering his famous '*I have a dream*' speech could perhaps be incorporated.
- Students should try not to backtrack if they forget a piece of information. If they do, this information can always be brought in later, during the discussion.

### ***Section 2: Performing a Published Work (2-3 minutes)***

- Encourage students to choose a piece that is not only of real interest, but also contains good opportunities to demonstrate vocal variety. Pieces should meet Level 2 descriptors for repertoire, which are:
  - ❖ **Length** – Be substantial enough to convey some development both in the author's intentions and student's interpretation and performance.
  - ❖ **Content** – (1) be sufficiently complex to provide some contrast and range of theme, character, situation or mood; and (2) provide opportunities to explore universal themes.
  - ❖ **Language** – (1) provide stylistic variety of language and literary form; (2) contain subtleties of vocabulary and syntax; and (3) provide opportunities for a variety of approaches and interpretative choices.

- Encourage students to select a piece at an early stage, so there is plenty of time to practise. This will help to ensure that the words are fully memorised and totally secure by the time of the assessment.
- Ask students to focus on giving a positive and enthusiastic introduction. Stress the fact that including a personal element will be reflected in the marking – encourage students to discuss what the chosen piece means to them. Explaining this during their introduction will also help them connect with the audience and awaken interest in their choice.
- Encourage students to regularly practise exercises to develop resonance and breath control, as this will support audibility.
- When the piece has been memorised, encourage students to experiment with different ways of emphasising key words or phrases. In addition to pause, pitch, pace and tone, students can also emphasise words or phrases by the use of inflection (the slide or glide of the voice in an upward or downward direction).

### ***Section 3: Performing a Self-Composition (2-3 minutes)***

- Encourage students to think about genre, sub-genre, and vocabulary before drafting their self-composition. We suggest that students choose and stick to one genre (perhaps they might choose 'comedy' for a devised drama, for instance, or maybe 'folk' for musical lyrics), in order to ensure consistency and to avoid confusing listeners.
- Advise students to keep a journal / log book to record any moments of creativity and flashes of inspiration; forgetting ideas can be frustrating!
- Ask students to draft, redraft and redraft again. Writing creatively is an iterative process, and it is unlikely that a self-composition would be perfect on the first draft.
- Group work: put students into groups of 3-4 and get them to test their self-compositions with others. Collaboration can throw new ideas into the mix, and it will help to build their confidence in performing their self-composition during the assessment.
- As in Section 2, students should give a positive and enthusiastic introduction to their self-composition. Ask them to discuss what factors motivated them to write their composition, and what themes/messages they want to convey when performing it.

### ***Section 4: Listening, Responding and Exchanging Views***

- Ask students to consider potential areas of enquiry when preparing for their assessment, and to think about their responses to potential questions. It is always helpful to the speaker when a listener asks a question that he/she has already considered.
- Encourage students to provide as much detail as possible when responding to a question. This will help persuade the audience to their way of thinking.
- Reassure students that, if they don't know the answer to a question, it is completely acceptable to admit it. Rather than giving a confused response, it is better to say something along the lines

of: 'That's an interesting question. Unfortunately, I don't know the answer to it, but I'm certainly going to look into it.'

- Advise students to ask open-ended questions, which seek additional information or put forward a different viewpoint in a constructive way.
- Limit students to asking just one question at a time. It can be difficult for a presenter to make sense of, and respond directly to, several questions.

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