

LTCL Performing (Speech and Drama) Unit 3:

Guidance on Impromptu Talk task

3.1. The candidate gives an impromptu talk of about five minutes on an aspect of performing — the title of the talk will be given by the examiner.

The aim of this task is to provide the candidate with an opportunity to speak non-interactively and unprompted about an aspect of performance, demonstrating the levels of knowledge and understanding detailed in the Learning Objectives and Assessment Criteria of the syllabus. The task also allows candidates to showcase their ability to evaluate Speech and Drama skills both critically and creatively.

The examiner will choose the title of the talk based on the performances presented. The candidate will be given approximately 30 seconds to arrange their thoughts before starting.

Candidates should consider the stimulus in relation to the performance they have just given, specifically referring to their personal experience and understanding. Linking the topic to their own preparation and rehearsal processes allows the candidate to focus on their performance and reflect on what they have learned during training.

The talk will benefit from a clear structure, but candidates should aim to maintain a relaxed rapport with the listener. Some may find it useful to imagine they are speaking to an audience, such as young trainee actors, to add focus, though this is not required. Speaking with sincerity and authority, while illustrating points with specific examples, will make the talk engaging and persuasive.

The examiner will be looking for depth of understanding, an appreciation for the style and form of the material or relevant methodologies, and an ability to combine originality of thought with a critical evaluation of the subject. Drawing on examples beyond the performance presented, such as other works by the same writer, composer, or director, will demonstrate broader knowledge.

Preparing for this Task:

Teachers can help students prepare by encouraging them to explore the themes, styles, genres, and techniques required for their chosen pieces. It's important to foster an open approach in lessons and inspire students to bring original thought to their work, taking ownership of their creative decisions.

Encourage students to read widely, attend workshops or masterclasses, and watch live performances whenever possible. Reviewing how they overcame challenges, examining rehearsal processes in relation to the theories of theatre practitioners, and considering interpretive choices can help students reflect on their learning journey.

Example:

How has your work on breath control informed the way you explored your lyric poem and created atmosphere for the listener?

A candidate who performed Wilfred Owen's *Spring Offensive* might begin by discussing the stamina required for phrasing the complex sentences within the poem, as well as the specific exercises undertaken to support resonance and vocal colour. They could illustrate how inflection was applied to keep the thoughts "alive," and discuss choices regarding pauses, caesura, and suspense. Consideration of articulation and alliteration would demonstrate a personal understanding of the relationship between breath and sound.

The candidate could also reference the shift in tone, pitch, and pace, such as the transition from the poignant, languid opening to the panic of the onslaught at the top of the hill. These points might be supported by examples from the poem itself.

To deepen the discussion, the candidate could describe how Laban's working actions were used during rehearsal to release the voice and connect to physicality. Referencing other Owen poems, like *Dulce et Decorum Est*, to highlight similar tonal changes would demonstrate broader knowledge and a critical evaluation of poetry.