



# TEACHER ALERT

Feb '23

2023

Welcome to 2023! We hope you've all had a fabulous holiday break and our thoughts are with those who have been affected or displaced by the recent weather storms.

Speech New Zealand has reflected on 2022 and put some changes in place to improve the coming year.

## STAFF CHANGES AT NATIONAL OFFICE

We understand communication lines at National Office became unclear in 2022. We have taken the time to consider the best model to improve communication to you and our stakeholders. We have now merged the Teacher Liaison and Tour Administrator roles into two Exam Administrators.

Each Exam Administrator will be responsible for a selection of tour locations and will organise and execute every part of that tour.

We are currently in the process of recruiting an **Exam Administrator** and **Marketing & Sponsorship Coordinator**. To receive the Job Descriptions please email [helena.coulton@speechnz.co.nz](mailto:helena.coulton@speechnz.co.nz)

## NATIONAL OFFICE HOURS

Monday - Friday  
9:30am - 2:30pm

Thank you for helping us maintain our staff's wellbeing by keeping cellphone contact to urgent requests only.

Our staff are all part time and our office days are:

Helena (*Exec. Manager*): Mon, Wed, Thur (working from home), Fri  
Claire (*Exam Admin*): Mon - Wed  
Kim (*Office Admin*): Mon - Thur  
Amy (*Temp Transition Admin*): Wed - Fri

## RESPONSE TIMES

As a small team of five servicing the entire country we feel it's best to outline the expected response times:

**Landline enquiries:** 1 business day  
**Email enquiries:** 2 business days  
**Exam results:** 3 business days  
**Exam reports:** 3-5 business days  
**Certificates / Badges:** Up to 3 weeks

If your enquiry warrants investigation we will endeavour to inform you we have received your enquiry and we are investigating further.



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## THEORY UPDATES

After piloting theory examinations and viva voce we have made the decision to only offer theory by assignment or viva voce from 2023.

As part of refining the management of theory examinations, the position of Theory Moderator has been disestablished. We thank Jessica Rees for being a most efficient Theory Moderator and for her leadership in revising the theory syllabi.

We are still working with Jessica to create a stand-alone theory booklet to accompany your syllabi. Please keep your eyes out for its release.

Continue to direct all theory questions to National Office [info@speechnz.co.nz](mailto:info@speechnz.co.nz)

## ON DEMAND ENTRIES

Please notify National Office of indicative entry numbers and approximate dates when you are finalising your term's lesson plans. These remain flexible until 4 weeks out but allows us to plan and book our Examiners.

## CHANGES TO PAYMENTS

All local accounts have now been closed. Please update all your payment details!

As of 2023, we'll no longer be offering the option to provide individual payment slips to your students. Teachers will be sent an invoice for all their entries and asked to collect the money to make a batch payment to Speech New Zealand.

Unfortunately, we do not have the capacity within National Office to be following up on individual entries going forward.

If you'd like assistance with how best to manage this process within your business feel free to contact us.

Bank of New Zealand  
New Zealand Speech Board  
02-0500-0580136-00

Reference: INVOICE NUMBER  
Particulars: TEACHER / SCHOOL NAME



# TRIBUTE TO HELEN BALCH



06.06.1963  
-  
18.12.2022

We pay tribute to the passing of our great friend and inspirational colleague Helen Balch who left us before Christmas.

Helen was an experienced Christchurch teacher who taught at St Andrew's College for over thirty years. She served on the Speech New Zealand Board for eight years before resigning due to health issues in 2022.

Despite her deteriorating health, Helen was responsible for syllabi revisions and was on the Examination Committee. Helen was instrumental in planning and writing the *Flexi Speaking and Performing* syllabus.

Many of you will remember Helen at SCA Conferences and as the inaugural Chair of EPC.

Our thoughts are with Maurice, Alex, and Ben as they mourn for Helen.

A memorial service for Helen will be held:  
Wednesday 8th March 2023 at 3pm  
St Andrew's College Chapel  
347 Papanui Road, Christchurch

*Kua Hinga te Tōtara i te wao nui a Tāne  
The Tōtara has fallen in Tāne's great forest*

# QUESTIONS & REMINDERS



Feb '23

## **FLEXI SPEAKING & PERFORMING SYLLABUS**

**Q:** Is the Flexi Speaking & Performing Syllabus an easier option for candidates?

**A:** No, this syllabus is not an easier option for candidates. During reflection, candidates require the same depth of knowledge and this is listed in the Learning Criteria.

Specifically, candidates need to be able to discuss how articulation is important in their performance. They're asked to discuss how they apply things like resonance and why, rather than giving a definition and naming the resonators. The same applies to breathing, modulation, and projection. The reflection questions cover voice at all grades and are related to the particular level.

Candidates are also expected to discuss their texts with understanding as part of the preparation for their performance.

**Q:** Why is there no Diploma for this Syllabus?

**A:** We do not offer a diploma because the flexible nature of the syllabus means candidates can progress through the grades without tackling a particular skill such as sight reading, poetry, or a talk.

At a diploma level candidates should be able to perform well in all areas. But, as we're sure you do, if you ensure students select a variety of options over the years, they'll be building a wide range of skills. After Grade 8, a candidate should be able to easily move to either a Speech & Drama ASB or a Public Speaking & Communication ASB.

## **FLEXI TEACHING RESOURCE**

We have created a guide for the Flexi Syllabus at the back of this newsletter and on the website. Please jump in and have a look at the great tips and advice.

<https://www.speechnz.co.nz/resources/teaching-resources/general-resources-2/>

We are always happy to answer any further questions!

## **GRADE 4 SPEECH & DRAMA**

Due to feedback from teachers we have introduced the option of either a poem or a characterisation for Section 2. This change will not be in the yellow syllabus but will be added to the online syllabus.

# QUESTIONS & REMINDERS



Feb '23

## EXAMINATION ETIQUETTE

Teachers do not enter the examination room to communicate with the examiner. Any communication is done through the Supervisor. Should teachers meet the examiner throughout the day during breaks, do ensure conversation is general rather than discussing candidates.

Owing to the ongoing concern about COVID-19 please do not encourage the students to shake the examiner's hand on entering the examination room.

## SYLLABUS EXEMPTIONS

At times teachers are granted a syllabus change or exemption. If you have concerns about the examiner not being aware of this, feel free to bring a copy with you.

Exemptions are a one off for the specified exam and agreed change.

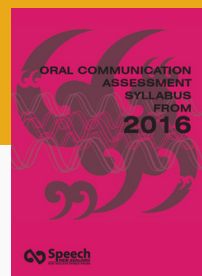
## VISUAL AIDS

Candidates should not use cue cards or hold a sheet of paper with their talk written out. Across all Speech New Zealand syllabi it is expected talks are extemporaneous. Acceptable visual aids include charts with brief headings on them for the candidate and examiner to refer to.

## ORAL COMMUNICATION SYLLABUS REVIEW

We are reviewing our Oral Communication syllabus in early 2023, please get in touch with any changes, adaptations or typos you may have noticed!

[info@speechnz.co.nz](mailto:info@speechnz.co.nz)



## TECHNOLOGY

When your students are using technology during examinations ensure they are able to set up quickly.

In 2022, setting up PowerPoints proved time-consuming. We thank you for considering other options this year or streamlining your PowerPoint set up.

## ACTIONS IN POETRY

Generally, we do not encourage actions while speaking poetry. They are more acceptable at junior level but should be rarely used at senior level. If candidates choose to use gestures we assess whether it enhances or detracts from their overall performance. Our philosophy is voice is the instrument we use to bring out the meaning and mood of the poem.

# QUESTIONS & REMINDERS



Feb '23

## PROGRAMMES

A programme is required for the Flexi Speaking and Performing Syllabus. In group examinations it is also very helpful to give a programme. Ideally, programmes should include the order of candidates and the name of texts.

## SELECTION OF TEXTS / MATERIALS

It is important candidates choose material that is challenging. Ensure students have a variety of material rather than all saying the same poem or performing the same characterisations throughout the day.

## EXAMINATION SCHEDULE

[LINK](#)

## EXAMINATION FEES LINK



## TEACHER Q&A

After the successful Q&A session in October 2022. We have decided to offer bi-monthly Q&A sessions

Time: 7pm - 8:00pm

Dates:

[Sunday 12 March](#)

[Sunday 21 May](#)

[Sunday 23 July](#)

[Sunday 10 September](#)

[Sunday 12 November](#)

These are Microsoft Teams links. You do not need to download the app or have an account, just follow the link and open on your web browser.

# Flexi Speaking and Performing Learning Criteria Teacher Resource

February 2023

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## Examination Procedures

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### Programmes

Candidates must provide the examiner with a programme of their work. Groups are to provide one combined copy of the programme set out in the order in which candidates wish to present it.

### Texts

Candidates must supply examiners with legible copies of poems, prose, dramatic extracts and any devised work.

### Time Limits

Time limits for each task are approximate. However, the total time of Tahi tasks should not exceed the overall limit of the tasks e.g. Grade Three includes four tasks with a time limit of 15 minutes. This means that each task has an approximate time limit of three minutes. This allows time for the aria task preparation and reflection.



## Voice Learning Criteria

Glossary

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### Voice

Where voice and speech are differentiated, the term voice refers to the instinctive use and sound of the 'voice.'

In general terms this involves the breath, the note and the resonators which form the sound: the quality of tone by which we identify the speaker.

In this syllabus, at Grade 6 where candidates are asked to reflect on the work prepared, including the use of voice, there will be at least one reflection.

Based on the use of voice. Candidates will be expected to show a general understanding of the role that relaxation, breath and projection play in a presentation or performance.

### Vocal Techniques

Understanding of adjustments that can be made to meet the needs of presenting and performing to an audience.

Range: articulation, modulation, vocal energy, resonance, breathing and projection.

Grade 4		
<i>Tahi / Rua</i>	<i>Task</i>	<i>Learning Criteria</i>
Tahi 4	Poem	<ul style="list-style-type: none"> <li>Use voice and speaking skills to fully support your interpretation.</li> </ul>
Tahi 5	Original Poem / Story	<ul style="list-style-type: none"> <li>Use your voice to share the mood and imagery of the poem.</li> <li>Use pauses to develop the shape of the poem.</li> <li>Use your voice to bring the story to life.</li> </ul>
Tahi 7	Devised Drama	<ul style="list-style-type: none"> <li>Use voice and speaking to support your performance.</li> </ul>
Tahi 8	Prepared Prose Extract	<ul style="list-style-type: none"> <li>Characterise any dialogue by changing your voice for different speakers.</li> </ul>
Tahi 9	Prepared Reading	<ul style="list-style-type: none"> <li>Highlight your message in your delivery.</li> </ul>
Rua 3	Impromptu Storytelling	<ul style="list-style-type: none"> <li>Use both your voice and facial expression and involve yourself imaginatively in sharing the story with your audience.</li> <li>If using direct speech, use different voices for characters.</li> </ul>

<b>Grade 5</b>		
<b>Tahi / Rua</b>	<b>Task</b>	<b>Learning Criteria</b>
Tahi 2	Social Speeches	<ul style="list-style-type: none"> <li>Use your own words and speak in a natural manner.</li> </ul>
Tahi 4	Radio or Television Report	<ul style="list-style-type: none"> <li>Adapt your delivery to suit the medium.</li> <li>Deliver using appropriate eye contact and tone.</li> </ul>
Tahi 5	Talk on Book and Author / Editor	<ul style="list-style-type: none"> <li>Use voice and speaking to complement the storytelling.</li> </ul>
Tahi 7	Original Poem OR	<ul style="list-style-type: none"> <li>Use your voice to share the mood and imagery of the poem.</li> <li>Use pauses to develop the shape of the poem.</li> </ul>
	Original Story	<ul style="list-style-type: none"> <li>Use voice, facial expression and gesture.</li> </ul>
Tahi 8	Characterisation	<ul style="list-style-type: none"> <li>Think, feel and speak as your character to sustain a convincing performance.</li> </ul>
Tahi 9	Devised Drama	<ul style="list-style-type: none"> <li>Use voice and speaking confidently to support your performance.</li> </ul>
Tahi 10	Prepared Prose Extract	<ul style="list-style-type: none"> <li>Use voice and speaking with imaginative involvement to enhance the storytelling and connect with your listeners.</li> <li>Use voice and speaking to complement the storytelling.</li> </ul>
Rua 1	Sight Reading	<ul style="list-style-type: none"> <li>Use imaginative involvement to integrate the narration, description and dialogue to produce a well shaped text.</li> </ul>

<b>Grade 6</b>		
<b>Tahi / Rua</b>	<b>Task</b>	<b>Learning Criteria</b>
Tahi 1-5	Talks	<ul style="list-style-type: none"> <li>Use voice and speaking to support the presentation and share details in a natural manner.</li> </ul>
Tahi 6	Poem	<ul style="list-style-type: none"> <li>Use voice and speaking to support the poem's form, style, message and mood.</li> </ul>
Tahi 7	Characterisation	<ul style="list-style-type: none"> <li>Use voice, body, movement and space to be convincing within the context of the scene and play.</li> <li>Use voice to support the integrity of the piece.</li> </ul>
Tahi 8	Storytelling	<ul style="list-style-type: none"> <li>Use voice and speaking to support the integrity of the piece.</li> </ul>
Tahi 9	Devised Drama	<ul style="list-style-type: none"> <li>Use voice and speaking to support the integrity of the piece.</li> </ul>
Tahi 10	Prepared Prose Extract	<ul style="list-style-type: none"> <li>Use voice and speaking to complement the storytelling.</li> </ul>
Rua 1	Sight Reading	<ul style="list-style-type: none"> <li>Use voice and speaking with imaginative involvement to support the content and style of the extract.</li> </ul>

<b>Grade 7</b>		
<b>Tahi / Rua</b>	<b>Task</b>	<b>Learning Criteria</b>
Tahi 1-4	Talks	<ul style="list-style-type: none"> <li>Use voice and speaking to support the presentation and share ideas in a natural manner..</li> </ul>
Tahi 5	Poem	<ul style="list-style-type: none"> <li>Use voice and speaking to support the demands of the contrasting styles.</li> </ul>
Tahi 6	Characterisation	<ul style="list-style-type: none"> <li>Use voice, body, movement and space to create a character that is convincing within the scene and play.</li> </ul>
Tahi 7	Storytelling	<ul style="list-style-type: none"> <li>Use voice and speaking to complement the storytelling.</li> </ul>
Tahi 8	Devised Drama	<ul style="list-style-type: none"> <li>Use voice, speaking and/or movement to support the integrity of the work.</li> </ul>
Tahi 9	Prepared Prose Extract	<ul style="list-style-type: none"> <li>Use voice and speaking to complement the storytelling.</li> </ul>
Tahi 10	Comic Performance	<ul style="list-style-type: none"> <li>Delivery must contribute to the comic effect through use of voice, movement and timing.</li> </ul>
Rua 1	Sight Reading	<ul style="list-style-type: none"> <li>Use voice and speaking with imaginative involvement to support the content and style of the extract.</li> </ul>

<b>Grade 8</b>		
<b>Tahi / Rua</b>	<b>Task</b>	<b>Learning Criteria</b>
Tahi 1-5	Talks	<ul style="list-style-type: none"> <li>Use voice and speaking to support the presentation to connect and make an impact on your audience.</li> </ul>
Tahi 6	Poems	<ul style="list-style-type: none"> <li>Use voice and speaking to support the demands of speaking styles.</li> </ul>
Tahi 7 & 8		<ul style="list-style-type: none"> <li>Use voice, body, movement and space to create a character that is convincing within the scene and the play and to .</li> </ul>
Tahi 9	Devised Drama	<ul style="list-style-type: none"> <li>Use speech, speaking and movement to support the integrity of the work.</li> </ul>
Tahi 10	Devised Performance on a Theme	<ul style="list-style-type: none"> <li>Use voice, face and movement creatively.</li> </ul>
Rua 1	Sight Reading	<ul style="list-style-type: none"> <li>Use voice and speaking to reflect the style of the extract.</li> </ul>

## Poetry Skills

Grade	Learning Criteria
Initial	<ul style="list-style-type: none"> <li>• Memorise poem.</li> <li>• Share with enjoyment and confidence.</li> </ul>
Grade 1	<ul style="list-style-type: none"> <li>• Memorise poem.</li> <li>• Share poem with confidence and enjoyment.</li> <li>• Use pauses to show the form of the poem.</li> <li>• Understand the words and the meaning of the poem.</li> </ul>
Grade 2	<ul style="list-style-type: none"> <li>• Memorise the poem.</li> <li>• Share your poem with confidence and enjoyment.</li> <li>• Use pauses to show the form of the poem.</li> <li>• Understand the words and the meaning of the poem.</li> <li>• Share the mood and/or bring the story of the poem to life.</li> </ul>
Grade 3	<ul style="list-style-type: none"> <li>• Use pauses, including suspensory pauses to develop the form of the poem.</li> <li>• Use voice to share the mood and imagery of the poem and/or bring the story of the poem to life.</li> <li>• Use imaginative involvement to shape the poem and bring it to a clear ending.</li> </ul>
Grade 4	<ul style="list-style-type: none"> <li>• Use voice and speaking skills to fully support your interpretation.</li> <li>• Use pauses, including suspensory pauses to develop the form of the poem.</li> <li>• In free verse, use the line lengths to develop the rhythmic flow of the voice.</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>• Use your voice to share the mood and imagery of the poem.</li> <li>• Use pauses to develop the shape of the poem.</li> </ul>
Grade 6	<ul style="list-style-type: none"> <li>• Reflect the maturity of the grade in your choice.</li> <li>• Use voice and speaking to support the poem's form, style, message and mood.</li> <li>• Sustain imaginative involvement throughout as you share the poem.</li> <li>• Reflect on the form of the poem and your interpretation.</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>• Choose poems that show contrast in style.</li> <li>• Use voice and speaking to support the demands of the contrasting styles.</li> <li>• Sustain imaginative involvement in each poem to make an impact on your listeners.</li> <li>• In reflection, share understanding of choices you made in interpreting each style.</li> </ul>
Grade 8	<ul style="list-style-type: none"> <li>• Choose poems that show contrast in style of presentation and literary period.</li> <li>• Use voice and speaking to support the demands of the contrasting styles.</li> <li>• Sustain imaginative involvement in each poem to make an impact on your listeners.</li> <li>• Reflect on choices you made in interpreting and performing each style in relation to literary context.</li> </ul>

## Characterisation

<b>Grade</b>	<b>Task</b>	<b>Learning Criteria</b>
Grade 4	Tahi 6	<ul style="list-style-type: none"> <li>• Think, feel, move and speak as your character to show how your character changes or develops through the scene.</li> <li>• In groups work together to shape the dialogue and achieve the objective of the scene.</li> </ul>
Grade 5	Tahi 8	<ul style="list-style-type: none"> <li>• Think, feel, move and speak as your character to sustain a convincing performance.</li> <li>• In group work sustain the relationship/s to achieve the objective of the scene.</li> </ul>
Grade 6	Tahi 7	<ul style="list-style-type: none"> <li>• Use voice, body, movement and space to be convincing within the context of the scene and play.</li> <li>• Use voice to support the integrity of the piece.</li> <li>• Sustain involvement to engage the imagination of the audience.</li> <li>• Develop the scene towards achieving its dramatic shape.</li> <li>• Reflect on your character's motivation in the context of the play.</li> </ul>
Grade 7	Tahi 6	<ul style="list-style-type: none"> <li>• Use voice, body, movement and space to create a character that is convincing within the scene and play.</li> <li>• Develop your scene to have impact.</li> <li>• Reflect on the relevance of your extract to the play as a whole, along with choices made in interpreting.</li> <li>• your character and developing the scene.</li> </ul>
Grade 8	Tahi 7 & 8	<ul style="list-style-type: none"> <li>• Use voice, body, movement and space to create a character that is convincing within the scene and the play and to make an impact.</li> <li>• Reflect on your understanding of the works of the playwright/s along with processes used and choices made in interpreting your character.</li> </ul> <p><b>NB: If both characterisation options are chosen, the second must contrast</b></p>

## Social Speeches

<b>Announcement</b>	
<b>Purpose</b>	To give clear information to the audience so they can act on the information.
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Gain the audience's attention.</li> <li>• Have a clear concise opening statement.</li> </ul>
<b>State</b>	<ul style="list-style-type: none"> <li>• Message, what you want them to do?</li> <li>• Time</li> <li>• Place</li> <li>• Date</li> <li>• Cost</li> <li>• What to bring</li> </ul>
<b>Then</b>	Repeat main details
<b>Tips</b>	<ul style="list-style-type: none"> <li>• Be seen and be heard.</li> <li>• Get everyone's attention before starting.</li> <li>• Speak slowly and clearly.</li> <li>• Repeat the information.</li> </ul>
<b>Time</b>	1-2 minutes

<b>Welcome</b>	
<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To draw your audience into the occasion.</li> <li>• To create the atmosphere for the event.</li> <li>• To join various groups together.</li> <li>• To give the occasion value or status.</li> <li>• Acknowledge and thank people for attending.</li> </ul>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Greet the visiting people or team.</li> <li>• Welcome any dignitaries, teams or guests.</li> <li>• State the occasion.</li> <li>• You could use a past, present, future, structure if applicable.</li> <li>• Highlights the purpose of the get together.</li> <li>• Announce any administration details like, housekeeping details: toilets, lunch breaks.</li> <li>• Have a summary sentence and direct audience to next activity.</li> </ul>
<b>Tips</b>	<ul style="list-style-type: none"> <li>• Be seen and heard.</li> <li>• Get everyone's attention before starting.</li> <li>• Speak slowly and clearly.</li> <li>• Have a warm, welcoming tone to your voice.</li> <li>• Use eye contact.</li> </ul>
<b>Time</b>	2-3 minutes

<b>Introducing a Speaker</b>	
<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To introduce the speaker to an audience.</li> <li>• To inform the audience about the speaker.               <ul style="list-style-type: none"> <li>○ Relevant life details for audience or topic.</li> <li>○ Education.</li> <li>○ Expertise on the subject.</li> </ul> </li> <li>• To inform the audience what the speaker will speak about.</li> </ul>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Greet the audience.</li> <li>• Have a creative opening.</li> <li>• Introduce the speaker by name.</li> <li>• Give relevant background material.</li> <li>• Tell an anecdote that is relevant to the speaker or topic.</li> <li>• Explain the relevance of the topic for the audience.</li> <li>• Repeat the speaker's name.</li> <li>• Lead the applause of welcome for the audience.</li> </ul>
<b>Tips</b>	<ul style="list-style-type: none"> <li>• Be seen and heard.</li> <li>• Get everyone's attention before starting.</li> <li>• Speak slowly and clearly.</li> <li>• Look at the audience and link back to the speaker.</li> <li>• Don't give the speech the speaker is to give.</li> <li>• Keep to time.</li> <li>• You can build anticipation and introduce the speaker's name last if they are someone well known.</li> </ul>
<b>Time</b>	2-3 minutes

<b>Thanking a Speaker</b>	
<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To thank the speaker for speaking .</li> <li>• To comment on three things the speaker has said to show you have listened.</li> <li>• Compliment the speaker.</li> <li>• Lead the audience's applause for the speaker.</li> </ul>
<b>Structure</b>	<p><i>Have a gift ready to present at the end.</i></p> <ul style="list-style-type: none"> <li>• Call the speaker by name.</li> <li>• Comment on two significant points the speaker made in the speech which may have been relevant to the audience.</li> <li>• Comment on a point you found interesting.</li> <li>• Acknowledge the visuals or special preparation the speaker went to.</li> <li>• Sound sincere and appreciative.</li> <li>• You may choose to present a thank you gift.</li> </ul>
<b>Tips</b>	<ul style="list-style-type: none"> <li>• Be seen and heard.</li> <li>• Get everyone's attention before starting.</li> <li>• Speak slowly and clearly.</li> <li>• Keep it brief.</li> <li>• Don't give your own speech or extend on the speaker's speech.</li> <li>• Don't embarrass the speaker.</li> <li>• Focus on the speaker not you.</li> <li>• Be sincere.</li> </ul>
<b>Time</b>	2-3 minutes

## Reflection

Check the syllabus reference on pg 58.

- There is one section on report form for assessment of reflection.
- Examiners are not given a list of specific questions per grade.
- Reflective questions might come up at any time during the examination and there is no set number.

### General Guidelines

#### Junior Level (Initial – Grade 3)

Should be a very open question / comment to provoke ideas or discussion from students – much like conversation starters. We are looking for thoughtful responses in the students' own words.

#### Intermediate (Grade 4 & 5)

Again, open questions but seeking more understanding of themes/ ideas behind the words/ work presented.

#### Senior Level (Grade 6-8)

Open questions, seeking understanding of ideas/ themes and processes behind the work presented.  
Students' own words / opinions supported by reasons and more perceptive knowledge.

### Reflection Questions

Reflection questions are included in the Flexi Speaking and Performing exams to encourage candidates to think and be able to talk about their performance pieces. Obviously, the questions are more searching from Grade 5 onwards.

Questions are virtually, Why? What? How?

Examples of questions may include;

- Why did you like your poem?
- What is your poem about?
- How did you use your voice to bring the words to life?
- Why did you choose this topic for your talk?
- What do you think the most interesting point is?
- How did you use your voice to bring out the most interesting bits?
- Why did you like your character?
- What is your character doing?
- How did you show your character's mood?
- Why did you choose this book?
- What is it about?
- Who is your favourite character?
- How did you use your voice to bring out the meaning of the passage?



## Journaling

Journaling can be a helpful way to introduce the practice of reflective questions maybe one or two entries per lesson.

- What were today's decisions about my poem?
- Why did I make this change?
- I want to do this talk because ...
- I can bring this character to life by....
- I chose this extract because...
- I was wondering about.....
- How can I improve?