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An Chomhairle Náisiúnta  
Curaclaim agus Measúnachta  
National Council for  
Curriculum and Assessment

# Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project

December 2024

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## Introduction

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This document, *Guidelines for the Creativity in Practice Project* provides:

- details of the nature and scope of the Creativity in Practice Project as outlined in the curriculum specification for Drama, Film and Theatre Studies
- guidance for schools, teachers and students on undertaking, completing and submitting the Creativity in Practice Project
- information on the role of schools and teachers in supporting students with the Creativity in Practice Project
- descriptors of quality for the Creativity in Practice Project.

These guidelines should be used in conjunction with the curriculum specification for Leaving Certificate Drama, Film and Theatre Studies which can be accessed at <https://www.curriculumonline.ie/senior-cycle/senior-cycle-subjects/drama-film-and-theatre-studies/>

A brief for the conduct of the Creativity in Practice Project will be published annually by the State Examinations Commission (SEC) in term 2 of year 1.

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## Assessment for Certification in Leaving Certificate Drama, Film and Theatre Studies

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Assessment for certification is based on the rationale, aims and learning outcomes of the Leaving Certificate Drama, Film and Theatre Studies specification. There are two assessment components: a written examination and an additional assessment component comprising a Creativity in Practice Project.

The written examination will be at higher and ordinary level. The Creativity in Practice Project will be based on a common brief and will be assessed at the level at which the student sits the final written examination. Each component will be set and examined by the State Examinations Commission (SEC).

Assessment component	Weighting	Level
Drama, Film and Theatre Studies Creativity in Practice Project	50%	Common brief
Written examination	50%	Higher and Ordinary Level

## Overview of the Creativity in Practice Project

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The Creativity in Practice Project provides an opportunity for students to display evidence of their learning throughout the course, in particular, the learning set out as outcomes in Strand 1, Creative Process and Strand 3, Applied Creative Tasks, as outlined in the specification. As they apply a range of creative skills, students should learn to recognise that working in the creative domain is about engaging with and learning from the process, as they realise their creative performance/ production.

The Creativity in Practice project involves students creating a piece of work in response to a brief set by the SEC. In Year 2, they will submit it for marking to the State Examinations Commission (SEC), evidencing their ability to utilise the stages of the creative process, to devise, develop and perform/show a short piece of creative work in theatre or film to an audience of their peers, to explain their creative decisions and to evaluate their own work.

This project has been designed to be naturally integrated into the flow of teaching and learning and to exploit its potential to be motivating and relevant for students, highlighting the relevance of creativity in their lives. It provides opportunities for students to pursue their interests in drama, film and theatre, make their own creative decisions, acquire a depth of conceptual understanding and manage their own learning.

While aspects of the project may be undertaken as a collaborative endeavour, each student will be required to submit their work on an individual basis.

### **BRIEF**

A *Creativity in Practice Project Brief* will be issued annually by the SEC in term two of year one of the course. As well as setting out the specific requirements of the Creativity in Practice Project, the brief will:

- include stimulus material to set a context for the project
- provide specific prompts to guide students in the development of their project work
- allow students to develop their thinking and ideas on areas they would like to pursue, related to the brief
- facilitate teachers and students in their planning
- allow students to develop materials and acquire resources that they can draw upon as they complete their project.

## Process for the completion of the Creativity in Practice Project

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Students' ability and readiness to undertake their Creativity in Practice Project is facilitated by the integrated nature of this course. Teachers will help students to understand how their ongoing engagement in day-to-day classroom activities, including their work on the Applied Creative Tasks, is intended to develop the knowledge, skills and values and dispositions that will underpin their project work.

In order to commence work on their project, students must engage with the stimulus material supplied in the *Creativity in Practice Project Brief*. Thereafter, they will use the stages of the Drama, Film and Theatre Studies creative process to scaffold their project work as they:

- make/devise and develop a short piece of creative work in theatre or film related to the stimulus material provided in the brief
- perform or show the creative work developed to an audience of their peers
- evaluate their work
- explain their creative decisions.

During the course of their project work each student will develop a project journal. The structure of the project journal, and other details necessary for its completion, will be laid out in the brief issued by the State Examinations Commission. The brief will also include stimulus material and provide prompts to scaffold and direct the focus of students' project work. In order to spread the project workload, students should engage with their project journal on a regular basis as they work through each stage of their project.

Schools may choose to utilise a digital platform for the storage and safe keeping of students' project journals. This would allow the teacher ready access to regularly review students' work and progress, facilitating the ongoing process of authentication.

Each student will be required to select two minutes of continuous video footage suitable to support and illustrate their response to a prompt or prompts in the brief. The footage will be taken from either their short piece of film as screened, or from a live recording of their short piece of theatre, as performed for an audience. Details in relation to the recorded material and its submission will be supplied in the brief.

Due to the iterative nature of the creative process, some of the stages may overlap and some will take longer than others. As stated in the specification, schools have a high degree of autonomy in planning and organising the completion of the project, and it is not necessary for students to complete all of the stages of the project in one continuous block.

As they work through the various stages of the project in an iterative fashion, students should understand that their piece of creative work will evolve. It may, for instance, deviate in some respects from their original proposal (statement of intention/treatment) or changes may arise for a variety of valid reasons. Students may come to realise that their original vision was overly ambitious; practical considerations may lead to changes, or unanticipated setbacks may require amendments to what was initially envisaged. Students should be able to explain and justify any significant decisions they make as their creative work evolves.

It is envisaged that the additional assessment component (Creativity in Practice Project) may take up to 25 hours to complete. Where appropriate, an indicative timeline for the completion of a stage is provided in the relevant section. The length of time needed to complete each stage will depend on the nature of the brief in any given year.

Building on the foundations of performance and production and on the creative process (both outlined in Strand 1 in the specification) the Creativity in Practice Project is comprised of six stages:

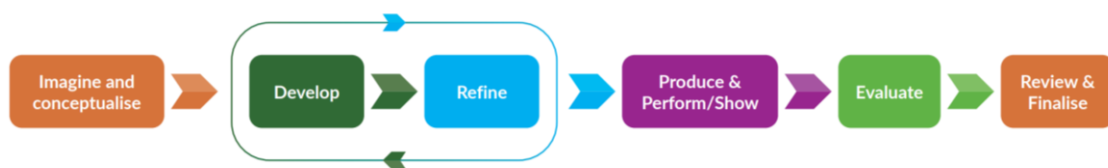


Diagram 1: Process of working on the Creativity in Practice Project

The stages outlined below are based on the stages of the creative process outlined in the specification. Students need to follow these stages in order to complete their Creativity in Practice Project.

### **Stage 1: Respond to the brief by imagining and conceptualising**

Once they have become familiar with the brief, in Stage 1 students will begin by individually imagining and conceptualising some ideas in response. It is envisaged that this stage should take between 2 and 4 hours.

In order to complete Stage 1, students will:

- engage with the stimulus material which sets the context for the project
- consider some of the creative possibilities offered by the stimulus material, focusing their thinking on particular creative ideas they would like to pursue, and/ or areas of

specific interest (technical/ production/ performance)

- explore a variety of sources and influences that can inform and inspire the conceptualisation of their work, such as the work of established practitioners, artefacts, costumes, images and music etc.

Each student's individual engagement in this stage will generate a rich pool of ideas and resources for the subsequent creation of a short piece of theatre or film. As they move into the next phase of their project, they must decide how to progress their creative ideas. They may decide to undertake a solo project or to realise aspects of their project work through engagement in collaborative endeavour.

## **Stage 2: Develop the work**

Working individually or by progressing aspects of their work through collaborative endeavour, in Stage 2 students will start to develop their piece of theatre or film, as part of the pre-production process. It is envisaged that this stage should take between 12 and 15 hours.

In order to complete Stage 2, students will:

- consider the creative ideas generated during Stage 1 and how these ideas might contribute to the development of a concept
- choose the discipline (theatre or film) best suited to their creative purpose
- devise and develop a statement of intention (theatre)/ treatment (film)<sup>1</sup>
- ascertain the feasibility of their intended project (e.g. timelines, goals, resources etc)
- make key decisions about matters such as design; scripting/ devising; performance; staging and camera/ filming techniques, remaining mindful of the intended audience

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<sup>1</sup> Statement of Intention/ Treatment: A document that presents the story, concept and visual idea of a film or theatre production before the script is written or the action devised. Sometimes communicated via a pitch.



- implement key decisions necessary for the realisation of their proposal (statement of intention/ treatment) including the development of pre-production materials.

### **Stage 3: Refine the work**

In order to progress the work, students will continue to develop and refine the pre-production materials developed in Stage 2. It is envisaged that this stage of the project work will take between 5 and 6 hours.

In order to complete Stage 3, students will:

- engage in technical, dress rehearsal/ camera rehearsal. Film-makers should proceed to filming during this stage
- make use of the iterative nature of the creative process, understanding the need to move back and forth between the development and refining stages of the process
- finalise their piece of theatre/ edit their film in preparation for performance/ screening.

### **Stage 4: Perform their piece of theatre/ Screen their film to a live audience**

Having finalised their work, students will perform their piece of theatre / screen their film to a live audience. In order to complete Stage 4, students will:

- employ appropriate technical, production, and/or performance techniques as they produce their piece of theatre or film, in preparation for a performance/ screening to an audience
- perform/ screen their work to an audience, demonstrating their technical, production and/or performance skills.

#### **Notes:**

Theatrical performances should be recorded, in accordance with the instructions issued in the brief.

Schools will be advised by the SEC in relation to any necessary retention of recorded material.

## **Stage 5: Evaluate the work**

In Stage 5, students will evaluate their work. It is envisaged that this stage should take between 2 to 3 hours. Their evaluation will be guided by the prompts provided in the brief, which may include some of the following:

- their engagement with the stimulus material
- how their engagement with the work of established practitioners influenced and informed the development of their project
- key creative decisions taken
- the extent to which the proposal was successfully realised and the reasons for this
- their overall engagement in the creative process
- audience engagement and response
- challenges encountered.

## **Stage 6: Review and finalise their project journal**

Having completed the first five stages of their project, each student will finalise their project journal for submission to the SEC. During this stage each student will:

- ensure that the work in their project journal is presented in accordance with the required structure, and in a coherent manner, using the section headings provided in the brief
- review the contents of their project journal, ensuring they are compliant with any instructions relating to word count, the number of images permitted, etc.
- check that all necessary referencing has been included, in keeping with the Guidelines to Support Referencing provided in appendix 3 on pages 16-18.

## Format and Submission of the Creativity in Practice Project

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Students will be required to develop and submit a project journal as part of their Drama, Film and Theatre Studies Creativity in Practice Project. The project journal will be presented in a digital format prescribed by the State Examinations Commission (SEC).

All work completed as part of the Creativity in Practice Project must be concluded by a set date. This date will be set by the SEC and communicated to schools and will also be included in the brief that issues in Term 2 of Year 1 of the course.

The project journal must be submitted in line with instructions provided by the SEC. These instructions will contain specific information, such as the word count, number of images permissible, the required structure and section headings, file size, etc.

Students may choose to support, clarify or provide evidence of either the process or outcomes of their *Creativity in Practice Project* through the use of images such as illustrations, sketches, graphs, charts, tables, photographs, etc.

Students are required to engage in referencing to acknowledge the use of any work included in their project that is not their own. Details on referencing and using references can be found in appendix 3 on pages 16-18.

It is extremely important that all of the work submitted by students for assessment is their own. The submission of work by any student not entirely completed by that student is a significant breach of regulations. Submitting such work may lead to the imposition of penalties, up to and including the withholding of related results.

A robust authentication process is central to ensuring the integrity of any assessment process. School-based authentication by teachers of students' work on their AAC is essential to the fair and equitable assessment of that work. While it is neither practicable nor necessary for teachers to witness all aspects of students' work, teachers need to be satisfied that students have carried out the work themselves. Regular, comprehensive engagement with each student's work on their AAC will enable teachers to confidently and legitimately authenticate any work being submitted for assessment.

The SEC provides detailed guidance on the authentication of coursework and the conditions for its acceptance. Information as to how this applies in the case of the Creativity in Practice Project will be provided in the brief, and also in other documentation which may be issued by the SEC.

## Descriptors of Quality

The descriptors of quality relate to the learning achieved by students in the Creativity in Practice project. In particular this project requires students to respond to the stimulus by:

- Applying the creative process
- Executing their ideas and concepts
- Demonstrating technical, production and/or performance skills
- Explaining decisions and evaluating their work.

	<i>The students demonstrating a high level of achievement</i>	<i>The students demonstrating a moderate level of achievement</i>	<i>The students demonstrating a low level of achievement</i>
<b>Apply the creative process</b>	engage with the creative process in a highly considered way, showing in detail their planning and pre-production materials.	engage with the creative process in a systematic way, showing in some detail their planning and pre-production materials.	engage with the creative process in a limited way with some stages missing and with a lack of detail in their planning and pre-production materials.
<b>Execute their ideas and concepts</b>	execute and create a piece of theatre or film that clearly communicates their ideas and concepts in response to the stimulus.	execute and create a piece of theatre or film that communicates their ideas and concepts in a limited way as a response to the stimulus.	execute and create a piece of theatre or film that doesn't communicate ideas and concepts and shows little connection to the stimulus provided.
<b>Demonstrate technical, production and/or performance skills</b>	exemplify technical, production and/or performance skills in a highly competent manner.	exemplify technical, production and/or performance skills in a moderately competent manner.	exemplify limited technical, production and/or performance skills.
<b>Explain decisions and evaluate their work</b>	evaluate their creative output with all stages and decisions explained, providing a considered and insightful reflection on the creative process engaged in, including the audience response.	evaluate their creative output with most stages and decisions explained, providing a considered reflection on the creative process engaged in, including audience response.	evaluate their creative output with little to no evidence or explanation about the various stages, providing a limited reflection on the creative process engaged in, including audience response.

Page 36, Drama, Film and Theatre Studies Specification, Descriptors of Quality for Creativity in Practice Project

## Role of the teacher

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The teacher has an important role to play in supporting and supervising student work on the Creativity in Practice Project. Teaching and learning related to the additional assessment component should be integrated into ongoing classroom practice to maximise opportunities for students to achieve the learning outcomes of the specification and support the development of key competencies.

The release of the common brief by the SEC in term two of year one allows teachers to signpost the requirements and content of the brief from an early stage of learning in the subject. It will also facilitate teachers in planning for the integration of the AAC, as appropriate, into the natural flow of teaching and learning in the classroom.

Support may include:

- clarifying the requirements of the Creativity in Practice Project brief
- helping students to understand how the brief issued by the State Examinations Commission for the Creativity in Practice Project links to the Drama, Film and Theatre Studies specification
- identifying any particular areas of the specification that students may need to engage with in order to undertake the AAC
- ensuring students are aware of the descriptors of quality associated with the AAC
- offering prompt questions, such as those supplied on pages 13-14 in appendix 1, to stimulate and support students' planning and critical thinking throughout the process
- encouraging students to focus on the requirements of the brief and to relate their work to the learning outcomes in the specification
- guiding students in the continued development of their research skills
- helping students to appreciate the importance of good referencing practices and the necessity to avoid any form of plagiarism
- facilitating access to appropriate resources
- providing appropriate access arrangements for students with additional learning needs, in accordance with the State Examinations Commission provision of reasonable accommodations

- making students aware that they must comply with any relevant mandatory regulations or requirements such as those relating to health and safety, General Data Protection Regulations (GDPR), accessing public or private property etc.
- using feedback appropriately to promote a reflective approach to work on the AAC
- providing instructions at strategic intervals to facilitate the timely completion of the AAC
- drawing students' attention to any requirements in relation to the submission of the AAC specified in the brief
- promoting opportunities afforded by the AAC to develop Senior Cycle key competencies.

In order to facilitate the authentication process, teachers should engage regularly with students' work on the AAC. Teachers should be aware that only work which is the student's own can be submitted for assessment to the State Examinations Commission and that each student must submit their work on an individual basis. Where more than one student within a class is working on a similar AAC, it is important that each student takes an individualised approach to the work. The feedback provided to students should be general and nondirective in nature. Teachers should not provide any excessive or inappropriate support to students, such as editing draft work or providing model text or answers to be used in the students' evidence of learning.

## Appendices

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### Appendix 1: Suggested prompt questions to support students in the process for completion of the Creativity in Practice Project

To assist teachers in the facilitation of the Creativity in Practice Project, below are a series of prompt questions that they may wish to use with their students, at various stages of the process. These are only indicative and not exhaustive.

#### Developing my work

- Which of my creative ideas (from stage one) will I use/ discard?
- Why did I choose this particular discipline (theatre/ film) to convey my creative purpose?
- What will my proposal (statement of intention/ treatment) contain?
- What topics or issues are going to be addressed in my piece of theatre/ film?
- What resources/skills will be required?
- How will I ensure that my timelines, goals and resources are realistic?
- Which practitioners or pieces of work will influence my piece of work?
- How will I address the prompt in the brief?
- Which elements (performance/ technical/ production) will be important in my work, how do I intend to use them and for what purpose?
- How and where will the piece of drama/ film be staged/ filmed?
- How will progress be monitored and recorded?

#### Refining my work

- Have my initial ideas changed as I have developed the work? How and why?
- What did I learn from my engagement with the Applied Creative Tasks (ACTs) which can help me improve my creative work?
- Which technical, production, and/or performance techniques will I use in the rehearsal phase, in preparation for a performance/ screening to an audience?
- Which stages of the development process might I need to revisit as I refine my work?

- What are the risks of over-rehearsal and how can these be avoided?
- What are some problems that I have encountered and how can I solve these problems?

### **Performing my piece of theatre/ screening my film to a live audience**

- How will my chosen approach to technical, performance, production techniques be realised in the performance/ screening to a live audience?
- Have I given due consideration to the audience?
- How has my consideration of the audience affected my performance/ screening?
- What safety concerns will be important in this production?

### **Evaluating my work**

- How did I track my progress during the various stages of the creative process?
- How would I modify any elements of my work (performance, production or technical aspects) in the future?
- If my work addressed a topic or issue, what was my view of this issue before I started my project work? Has my view changed or altered based on what I experienced during the course of my project work?
- What knowledge, skills, values and attitudes did I need for the role(s) I engaged in the project?
- Where appropriate, how did my engagement with others help/ impact the realisation of the final piece?



## Appendix 2 – Relevant Links

- Abbey Theatre Education <https://www.abbeytheatre.ie/whats-on/home-education/>
- BBC Bitesize  
Drama and Theatre - <https://www.bbc.co.uk/bitesize/examspecs/zrnjwty>  
How to Film - <https://www.bbc.co.uk/bitesize/articles/zyq8qyc>
- Curriculum Online - [Leaving Certificate Drama, Film and Theatre Studies curriculum specification](#)
- Drama Online <https://www.dramaonlinelibrary.com/national-theatre-collection-for-schools>
- Drama Resource – Devising Theatre [Devising Theatre - Drama Resource](#)
- Druid Theatre - [Community & Education - Druid Theatre](#)
- Fís Film Project, Teacher Resources <https://fisfilmproject.ie/teacher-resources/>
- Fís Post Primary resources <http://www.fisfilmpostprimary.ie/>
- IFI Schools Programme <https://ifi.ie/learn/schools>
- National Theatre (UK) [Schools | National Theatre](#)
- Oide supports for teachers of Leaving Certificate Drama, Film and Theatre Studies from [www.oide.ie](http://www.oide.ie)
- RTÉ Learn [Ever wonder how to make your own film? \(rte.ie\)](#)
- Screening shorts [Film Glossary \(screeningshorts.org.uk\)](http://screeningshorts.org.uk)
- State Examinations Commission: All instructions for completing and submitting the Creativity in Practice Project will be included in a brief, issued by the State Examinations Commission (SEC) in term 2 of year 1 on [www.examinations.ie](http://www.examinations.ie)
- Theatre Crafts [Glossary of Technical Theatre Terms – Theatrecrafts.com](#)
- Tiny Plays by Fishamble [Education - Fishamble: The New Play Company](#)

## Appendix 3: Guidelines to Support Referencing

Referencing is an important aspect of the AAC as it allows those reading the project journal to better engage with the content and to verify the information provided in the reference. It is the most appropriate way for students to acknowledge the source of any information, ideas, material or images not their own which they have included in their AAC.

Referencing allows students to provide evidence of the research they have engaged in, it helps to support and give weight to arguments and conclusions, and it can be used to demonstrate that different perspectives have been considered and explored by the student.

Students should engage in referencing both within the body of their work (in-text citation) and also in the reference section of the project journal. The use of in-text citation provides a direct link between what students write and the research on which their work is based.

Example:

A student using material from page 57 of the book *Inclusion: effective practice for all students?* would use the in-text citation (p. 57, McLeskey, 2013) and then go on to also add details to the list of references as McLeskey, J. (2013) *Inclusion: effective practice for all students?* 2nd edn.

In the reference section of their document, students should provide the appropriate details of any sources they have used during the course of their *Creativity in Practice Project* such as:

- books, newspapers, magazines
- professional journals and government reports
- online sources including videos, podcasts etc.
- material from specialist organisations and relevant individuals
- material generated by artificial intelligence (AI) software and AI applications. Specific information will be issued around this in the AAC brief and in related documentation from the SEC.

The reference section is not included in the word count. Comprehensive referencing helps to show that students have engaged in honest and ethical research practices and have avoided plagiarism. Referencing should be as specific as necessary to communicate the particular research source, such as a page number or chapter in a book, a section in a website, timestamp on a podcast or video etc.

Plagiarism is a serious offence and occurs when work other than the student's own is used without clear acknowledgement of the source of the work. This includes the use of material generated using artificial intelligence (AI) software or AI applications. Direct copying of material from any source without proper acknowledgement is not permitted and may incur penalties, up to and including the withholding of related results.

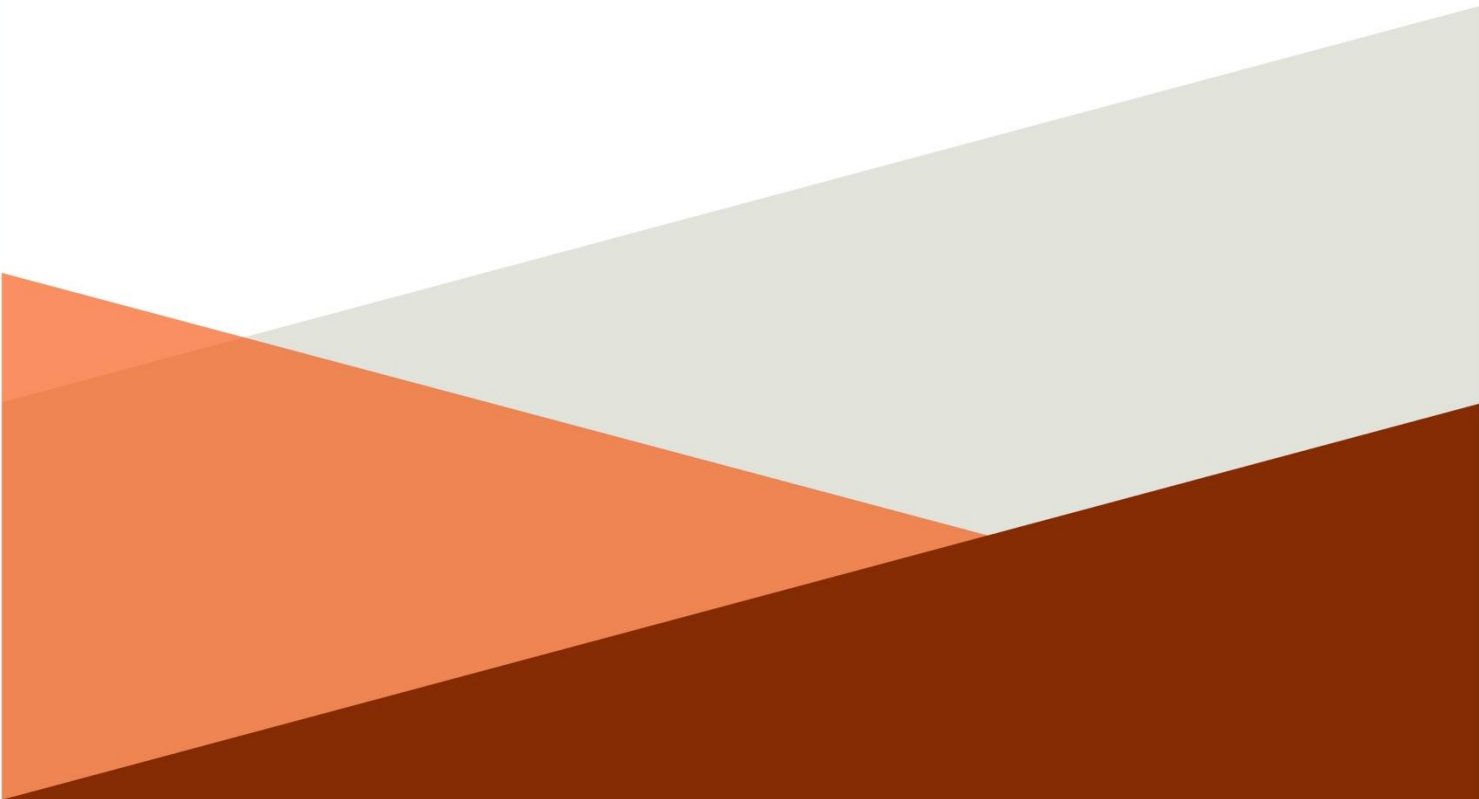
When referencing the sources students used in their *Creativity in Practice Project* they should ensure that, regardless of the type of source, there is enough accurate detail to enable the reader to authenticate the reference. No particular, formal style of referencing is required.

## How students should reference different sources

- Where students are citing written sources or information in print, they should give the author's name, the title of the publication, year of publication, and, if necessary, the page number or chapter/section of the publication.
- Where students wish to refer to an internet site or online source, there should be enough accurate detail to enable the reader to authenticate the reference, including the hyperlink and date read or downloaded.
- Where students have used material generated by artificial intelligence (AI) software and AI applications this must be acknowledged. The reference should include the name of the AI tool used, the date the content was generated and provide a brief explanation of how it was used. Many Generative AI tools generate shareable URLs that set out the content of chat sessions that took place. Where such a tool has been used, the URL should be included in the list of research sources. Where an AI tool does not generate a shareable URL, student should include the name of the tool and the prompt used.

Examples of in-text Citations for different types of sources
<b>Book:</b> (p. 57, McLeskey, 2013)
<b>Newspaper/magazine article:</b> (Hearne, J., 30/08/2024)
<b>Text/image accessed online:</b> ( <a href="https://thelatinlibrary.com/101/RhetoricalDevices">thelatinlibrary.com/101/RhetoricalDevices</a> )
<b>Audio accessed online:</b> (Ep. 10, <a href="https://rte.ie/radio/podcasts/22093250">rte.ie/radio/podcasts/22093250</a> )B
<b>Video accessed online:</b> (3:20 to 5:45, <a href="https://youtu.be/yCv4iyPqZKQ">youtu.be/yCv4iyPqZKQ</a> )
<b>AI Tools (with shareable url):</b> ( <a href="https://chat.openai.com/share/f45a1e23-2217-4443-a244-d56ab26ae940">chat.openai.com/share/f45a1e23-2217-4443-a244-d56ab26ae940</a> )
<b>AI Tools (without shareable url):</b> (OpenAI (2023) ChatGPT, 20/10/2023)

<b>Examples of references for different types of sources</b>
<p><b>Book in list of references:</b>            McLeskey, J. (2013) <i>Inclusion: effective practice for all students?</i> 2nd edn.</p>
<p><b>Newspaper/magazine article</b>            Hearne, J. (30/08/2024) 'How bad driving habits cost Irish motorists hundreds every year', Irish Examiner</p>
<p><b>Text/image accessed online</b>            Latin Library, Principal Rhetorical and Literary Devices, (date written not available), <a href="http://www.thelatinlibrary.com/101/RhetoricalDevices.pdf">http://www.thelatinlibrary.com/101/RhetoricalDevices.pdf</a>, Date accessed: 17/6/24</p>
<p><b>Audio accessed online</b>            Philip Boucher Hayes, RTE, Hot Mess – Megawatts and Megabytes, Podcast, date created: 30/5/24, <a href="https://www.rte.ie/radio/podcasts/22093250-ep-10-megawatts-and-megabytes/">https://www.rte.ie/radio/podcasts/22093250-ep-10-megawatts-and-megabytes/</a>, Date accessed: 10/11/23</p>
<p><b>Video accessed online</b>            ApintTurtle, Zig &amp; Zag – Christmas crises, Film, date created 20/12/2008, <a href="http://youtu.be/yCv4iyPqZKQ">http://youtu.be/yCv4iyPqZKQ</a>, 12/12/14, from 3 minutes 20 seconds to 5 minutes 45 seconds.</p>
<p><b>AI Tools</b>            Example with shareable URL generated by the AI Tool:            OpenAI (2023) ChatGPT (Oct. 20 version) [Large language model], accessed 20 October 2023. <a href="https://chat.openai.com/share/f45a1e23-2217-4443-a244-d56ab26ae940">https://chat.openai.com/share/f45a1e23-2217-4443-a244-d56ab26ae940</a></p>
<p><b>AI Tools</b>            Example without shareable URL            OpenAI (2023) ChatGPT (Oct. 20 version) [Large language model], accessed 20 October 2023. Prompt used and text generated.</p>



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