

Speech New Zealand
Founded 1964
as New Zealand Speech Board
Incorporated as a Charitable Trust

Speech and Drama

Syllabus 2012

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Aims and Objectives

Speech New Zealand aims to develop versatility in the use of language and oral presentation and performance skills.

Speech New Zealand examinations help students to:

- Express themselves with clarity, confidence and courtesy in personal, social, business and professional situations, speaking in public and (where this is the aim) in the theatre
- Enjoy what they read, develop an appreciation of literature and have the ability not only to read silently with perception, but also to read aloud with a sensitivity for content and style which will hold the interest of listeners
- Develop the ability to listen with discernment and courtesy
- Develop a vocabulary rich enough to express thoughts and ideas with clarity and imagination
- Develop a resonant, flexible and appropriately projected voice
- Develop speech that is readily understandable and free from affectation or habits which may cause ambiguity or embarrassment.

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**Our website provides information
including details of our syllabuses.**

**To contact your Local Secretary phone
0800 SPEECH (0800 773324)**

Speech New Zealand Examinations Speech and Drama

Initial and Grades 1 to 8

Certificate and Diplomas:

- Advanced Certificate of Speech New Zealand in Speech and Drama
- Associate of Speech New Zealand in Speech and Drama Performance (ASB)
- Associate of Speech New Zealand in Teaching Speech and Drama (ASB)
- Licentiate of Speech New Zealand in Speech and Drama Performance (LSB)
- Licentiate of Speech New Zealand in Teaching Speech and Drama (LSB)
- Fellow of Speech New Zealand in Speech and Drama Performance (Fellow NZSB)
- Fellow of Speech New Zealand in Teaching Speech and Drama (Fellow NZSB)

Scholarships:

- *Jillian Carpenter Award* – Grade 5 Speech and Drama
- Grades 6 – 8 Speech and Drama, Performance and Literature
- Grades 6 – 8 Public Speaking and Communication
- Professional Speaking
- Excellence in the use of Language and Expression in Speech and Drama Performance and Literature
- Excellence in the use of Language and Expression in Public Speaking and Communication
- *Speech New Zealand Scholarship* ASB Speech and Drama
- *Founders' Scholarship* ASB Public Speaking and Communication

The Scholarships for Excellence in the use of Language and Expression in both Speech and Drama and Public Speaking, Professional Speaking and the Jillian Carpenter award are nominated by the examiner. All other scholarships are by application. Full details are available from your Local Secretary.

Grade Assessment

Speech New Zealand grade examinations are assessments of candidates' progress and not an end in themselves. Marks are not awarded, but successful candidates will be assessed as follows:

- PASS:** Most learning outcomes are met at a basic level, but some require further development.
- CREDIT:** Most learning outcomes met adequately.
- MERIT:** Most learning outcomes are met competently.
- HONOURS:** Most learning outcomes are mastered.

Where some work is particularly commendable in any of these categories examiners may award a 'plus' on the candidate's report.

The 'plus' will also appear on the certificate.

Certificates for Modular examinations will not be issued until all modules are completed.

Diploma Assessment

Candidates will be assessed either as 'Pass' or 'Not Achieved'.

Where the work is of an exceptionally high standard 'Pass with Distinction' will be awarded.

To achieve a 'Pass' in practical modules:

- **Competence** in all learning outcomes is expected at **Associate** level.
- **Mastery** in all learning outcomes is expected at **Licentiate** level.
- **Professional excellence** in all learning outcomes is required at **Fellowship** level.

In theory examinations:

- The standard required for Associate Diploma is year one university equivalent.
- The standard required for Licentiate Diploma is bachelor degree equivalent.
- The standard required for Fellowship is post graduate diploma equivalent.

Certificates will not be issued until all modules and theory components have been completed.

Certificate of Attainment (Initial to Grade 8)

Special needs students are encouraged to sit grade examinations.

Speech New Zealand will award a 'Certificate of Attainment' to candidates with any disability which may affect their performance, if the examiner is satisfied that they are doing the best work of which they are capable.

Certificates of Attainment will be assessed in the same way as grade examinations. The entry form must have the words 'Certificate of Attainment' clearly noted on it and be accompanied by the form detailing the specific nature of the candidate's disability and any special requirements.

This form is available from the Local Secretary.

Special group examinations for certificate of attainment candidates may be arranged if there are sufficient numbers and sufficient lead-in time is available to make arrangements.

Speech New Zealand may also provide special examination prescriptions for individual students whose needs cannot be adequately met by the standard syllabus.

Please contact the national office directly.

English for speakers of other languages

Some speakers for whom English is not the first language, who have reached competency, enter and attain Speech New Zealand grade examinations.

However, the preferred option may be the Speech New Zealand syllabus 'Oral Communication in English for Speakers of Other Languages (OCESOL).'

Another option, for speakers who are less competent but still have reasonable fluency, may be to enter for 'Certificate of Attainment' within the grade examinations.

The entry form must have the words 'Certificate of Attainment' clearly noted on it and be accompanied by a note stating the candidate's first language.

This form is available from the Local Secretary.

Age entry

There is no age restriction for candidates entering grade examinations.
The following list is a guide to teachers in placing candidates in grades:

Initial	7 years and over
Grade 1	8 years and over
Grade 2	9 years and over
Grade 3	10 years and over
Grade 4	12 years and over
Grade 5	13 years and over
Grade 6	15 years and over
Grade 7	16 years and over
Grade 8	17 years and over

Introduction to Junior grade examinations

Junior Grades

Initial to Grade 4 are designed to assess basic speech and drama skills.

Initial introduces candidates to examination procedures and basic skills.

Grades 1, 2 and 3 develop basic skills.

Grade 4 consolidates these skills in preparation for the Senior Grades.

Learning Outcomes

The learning outcomes for candidates using this syllabus are:

- Talking to people (learning to communicate through personal and researched ideas)
- Communication through poetry and drama (learning to communicate and interpret ideas through poetry, stories and drama)
- Communication through reading and books (learning to communicate and interpret ideas through reading)
- Impromptu skills (learning to listen, think, react and synthesise ideas through oral language and actions)

As a guide to candidates and teachers, specific learning outcomes for each activity are listed after each syllabus prescription. This is to assist understanding of syllabus prescriptions and recognition of the elements inherent in each section.

Group Work

Learning outcomes are best developed and assessed in group environments. Candidates are encouraged to enter in groups, although individual entries are accepted.

Groups should not exceed four candidates and examiners must be able to assess the work of each individual candidate within the group.

Each candidate must present all the work prescribed.

Each candidate must be given equal opportunity.

Group presentations may be less than, but should not exceed, the total of individual times for that section.

Syllabus Overview

	Section 1 Talking to people (Learning to communicate through personal and researched ideas)	Section 2 Communication through poetry & drama (Learning to communicate and interpret ideas through poetry, stories and drama).	Section 3 Communication through reading and books (Learning to communicate and interpret ideas through reading)	Section 4 Impromptu skills (Learning to listen, think, react and synthesise ideas through language and actions)
Initial	Tell the examiner about a personal possession or object <i>Or</i> Introduce a working object that you have provided and answer questions about it e.g a Yoyo (2 mins)	Speak a poem you enjoy (1 min)	Bring a book you have enjoyed and talk about it with the examiner	Take part in a mime <i>Or</i> Improvisation
1	Speak about a personal experience <i>Or</i> Explain a skill or an activity (3 mins)	Speak a poem <i>Or</i> tell a familiar story or part of a story in your own words <i>Or</i> act a character from a story (2 mins)	Bring a book you have read and enjoyed. Give the title and author and read a prepared extract (Total time 1 min)	Take part in a mime <i>Or</i> Improvisation
2	Speak about a personal discovery <i>Or</i> Explain a skill <i>Or</i> Explain the preparation involved in taking part in an event (3 mins) State the audience for whom your talk is prepared	Speak a poem <i>Or</i> tell a story or part of a story in your own words <i>Or</i> act a character from a book or play (2 mins)	Bring a book you have read. Give a prepared reading. Begin with the title and author and a brief introduction to the extract (Total time 1 min 30 sec) <i>and</i> Read an extract selected by the examiner	Impromptu storytelling <i>Or</i> Improvisation

Syllabus Overview

<p>3</p>	<p>Give an informative talk <i>Or</i> Give a talk that includes a demonstration <i>Or</i> Give a talk about the creation of your own invention (3 mins) State the audience for whom your talk is prepared</p>	<p>Speak a poem and be prepared to discuss your ideas on the poem <i>Or</i> tell an original story <i>Or</i> act a character from a book or a play (3 mins)</p>	<p>Bring a book you have read. Give a prepared reading. Begin with the title and author and a brief introduction to the book and the extract (Total time 2 mins) <i>and</i> Read an extract selected by the examiner. Be prepared to discuss the book</p>	<p>Role play <i>Or</i> Impromptu storytelling <i>Or</i> Improvisation</p>
<p>4</p>	<p>Give a talk to instruct a peer group on any subject - include at least three elements of instruction <i>Or</i> Give an informative talk on a topic of interest that you have researched <i>Or</i> Give a talk on an environmental issue (4 mins) State the audience for whom your talk is prepared</p>	<p>Speak a poem and be prepared to discuss, the language and word pictures (3 mins) <i>and</i> act a characterisation from a book or a play <i>Or</i> tell a story prepared for a specified audience (3 mins)</p>	<p>Bring a book you have read and discuss it with the examiner <i>and</i> Read an extract selected by the examiner</p>	<p>Interviewing <i>Or</i> Role play <i>Or</i> Impromptu storytelling <i>Or</i> Improvisation</p>

Initial

Time: 10 minutes

1. Tell the examiner about a personal possession or an object of interest that you have with you
or
Introduce a working object that you have provided and answer questions about it
e.g. a Yoyo. *Limit: 2 minutes*
2. Speak a poem you enjoy. *Limit: 1 minute*
3. Bring a book you have enjoyed and talk about it with the examiner.
(Electronic books are not permitted.)
4. Take part in an improvisation set by the examiner.
Range: mime, improvisation.

Learning Outcomes

In order to achieve well at this level ...

1. Your **talk** should have a simple order with an opening and closing statement.
Your ideas should be presented in your own words – not read nor memorised.
Your object, personal possession or visual aid should be clearly visible to the audience.
2. Your **poem** must be memorised.
You should present your poem with enjoyment and confidence.
3. You must bring the **book** to the examination.
You must listen and respond to simple questions about the book from the examiner.
You should be willing to add your ideas about the book.
4. In **mime** you should show the size, weight and shape of the objects 'handled'.
In **improvisation**, you should use mime, voice and action to create a simple story.
In both mime and improvisation you should have a simple structure including a way of starting and a way of ending.

Grade 1

Time: 15 minutes

1. Speak about personal experience

or

explain a skill or an activity.

Limit: 3 minutes

2. Speak a poem

or

tell a familiar story or part of a story in your own words

or

act a character from a story.

Limit: 2 minutes

3. Bring a book you have read and enjoyed.

Give the title and author and read a prepared extract.

(Electronic books are not permitted.)

Talk about the book with the examiner.

Limit: 1 minute

4. Take part in an improvisation set by the examiner.

Range: mime, improvisation.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills learned for the Initial examination AND ...

1. Your **talk** should have a simple order with an opening and closing statement.

Your ideas should be presented in your own words and not memorised.

Your visual aids should be used to support the topic and structure.

Your **personal experience** should be shared with enthusiasm.

Your **skill** or activity should be explained in appropriate terms.

2. Your **poem** must be memorised.

You should share your poem with enjoyment and confidence.

You should use pauses to show the form of the poem.

You should understand the words and the meaning of the poem.

Continued...

Your **story** should be shared with the audience in your own words.
Your story should have a beginning, a climax and a clear ending.
If your story uses direct speech you should use different voices for the characters.
You may use visual aids and/or simple gestures to help you tell the story.

Your **character** may be memorised or in your own words.
Your scene should have a simple shape.
Your character should be believable.
In group work, you should listen and react to the other characters throughout the scene.

3. Before reading you should give the title and author.

You should help your listeners to understand the extract by phrasing for meaning and using different voices for any characters in the story.
You should share some words with meaningful eye contact and bring the extract to a clear ending.
You must listen and respond to simple questions about the book from the examiner and be willing to add your own ideas about the book.

4. In mime you should show the size, weight and shape of the objects 'handled'.

In improvisation you should use mime, voice and action to create a simple story.
You should show that you believe in the character(s) and the situation(s) that you create.
In both mime and improvisation you should have a simple structure including a way of starting and a way of ending.

Grade 2

Time: 15 minutes

1. Speak about a personal discovery
or
 explain a skill
or
 explain the preparation involved in taking part in an event.
 State the audience for whom your talk is prepared. *Limit: 3 minutes*

2. Speak a poem
or
 tell a story or part of a story in your own words
or
 act a character from a book or play. *Limit: 2 minutes*

3. Give a prepared reading. Begin with the title and author and a brief introduction to the extract. *Total time: 1.5 minutes*
 and ...
 Read an extract selected by the examiner.
 (Electronic books are not permitted.)

4. Take part in an impromptu exercises set by the examiner.
 Range: storytelling, improvisation.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous examinations AND ...

1. In your talk you should find ways to link your main points.
 Your **personal discovery** should be based on your personal experience and/or research.
 You should state your discovery clearly and explain it logically.
 You should show your growing awareness of this specific discovery.
 Your **skill** or your **preparation for an event** should be explained logically in appropriate terms.

Continued...

2. In your **poem** you should share the mood and/or bring the story of the poem to life.
In your **story** you should be imaginatively involved in sharing the story with your audience.
You may use visual aids and/or simple gestures to help you tell the story.
Your **character** may be memorised or in your own words.
Your scene should have a beginning, a climax and a clear ending.
You should think, feel, move and speak as your character.
You should use the acting space in a way that suits the scene.
In group work, you should listen, react and work with the other characters throughout the scene.

3. Before **reading** you must give the title, author and a brief introduction.
You should help your listeners to understand the extract by phrasing for meaning, using different voices for any characters in the story and by imagining the story (or information) as you speak.
You should use meaningful eye contact and shape the extract to a clear ending.
In sight reading you should also show you can look ahead and respond to clues in the text.

4. In **storytelling** you should use a simple storyline with a clear beginning, a development and a clear ending.
You should use both narrative and descriptive language.
If you use direct speech, you should use different voices for the characters.
You may use simple gestures and/or movement to help you tell the story.
In **improvisation** your structure should have a way of starting, an 'event' or problem and a way of ending.
In group improvisation, you should both accept and make offers to progress the scene.

Grade 3

Time: 15 minutes

1. Give an informative talk

or

give a talk that includes a demonstration

or

give a talk about the creation of your own invention.

State the audience for whom your talk is prepared.

Limit: 3 minutes

2. Speak a poem and be prepared to discuss the meaning

or

tell an original story

or

act a character from a book or play.

Limit: 3 minutes

3. Bring a book you have read.

Give a prepared reading.

Begin with the title and author and a brief introduction to the book and the extract.

and ...

Total time: 2 minutes

Read an extract selected by the examiner.

Be prepared to discuss the book.

(Electronic books are not permitted.)

4. Take part in an impromptu exercise set by the examiner.

Range: role-play, storytelling, improvisation.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous examinations AND ...

1. Your **informative** talk should have an opening and closing statement and a logical progression of main points.

Your ideas should be presented in your own words – not read or memorised.

Your informative talk should be relevant to the stated audience and extend their knowledge on the subject.

Continued...

Your **demonstration** should clearly show objects and hand movements.

Your commentary should be interesting, informative and relevant to your stated audience.

You should prepare back-up strategies to cope with the unexpected.

You should explain the need for your **invention**.

You should explain the process of creating it and its use.

Any visual aid used should support and clarify your explanation.

Your delivery should convey your enthusiasm for your invention.

2. In your **poem** you should use pauses, including suspensory pauses, to develop the form of the poem.

In **discussion** you should share your understanding of the poem and give your own ideas on why you liked it.

Your **story** should be original and shared with the audience in your own words.

Your voice should show the mood and bring the story to life.

Your **character** may be memorised or in your own words.

You should think, feel, move and speak as your character to achieve their intention within the context of the scene.

In group work you should listen, react to and work with the other characters throughout the scene.

3. Before **reading** you must give the title, author and a brief introduction.

You should share the extract fluently with your listeners.

In **sight reading** you should also show you can look ahead and respond to clues in the text.

In **discussion** with the examiner you should be willing to add your own opinions and support them with reasons.

4. In **role-play** you should show a setting, characters and a situation “true to life.”

You should find appropriate ways to resolve the problem or conflict.

You should bring the role-play to a clear ending.

Where appropriate you should show courtesy to others.

In **storytelling** you should use both your voice and facial expression to involve yourself imaginatively in sharing the story with the audience.

In **improvisation** you should clearly establish who you are, where you are and what you are doing.

You should have a structure including a way of starting, an ‘event’ or problem, a climax and a way of ending.

In group improvisation, you should both accept and make offers working as a team to progress the scene.

Grade 4

Time: 20 minutes

1. Give a talk to instruct a peer group on any subject. Include at least three elements of instruction
or
Give an informative talk on a topic of interest that you have researched
or
Give a talk on an environmental issue.
State the audience for whom your talk is prepared. *Limit: 4 minutes*

2. Speak a poem and be prepared to discuss the language and word pictures.
Limit: 3 minutes

3. Act a characterisation from a book or play
or
tell a story prepared for a stated audience *Limit: 3 minutes*

4. Bring a book you have read and discuss it with the examiner.
Read an extract selected by the examiner.
(Electronic books are not permitted.)

5. Take part in an impromptu exercise set by the examiner.
Range: Interviewing, role-play, storytelling, improvisation.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous examinations AND ...

1. In your **talk** your visual aids should be integrated and clarify the content for your audience.
Your content should be relevant to your stated audience.
Your **talk to instruct** must include at least three elements of instruction.
Range: clearly stated objectives; repetition of key points; demonstration; logical progression of steps; use of verbs to indicate new steps; visual aid to support steps; summary of key points.
Your **informative talk** should extend your audience's knowledge on the subject and show depth of inquiry into the topic.

Continued...

Your **talk on an environmental issue** should explain the issue in detail, say why it is important and inform the audience of what is being done about it.

2. In **poetry speaking** your voice and speaking skills should support your interpretation.
In free verse you should use the line lengths to develop the rhythmic flow of the verse.
In **discussion** you should share your understanding of the way the poet uses language and word pictures.
3. Your **character** must be memorised.
You should show how your character changes or develops through the scene.
In group work you should work together to shape the dialogue and achieve the objective of the scene.
Your **story** should be relevant to your stated audience and shared in your own words.
4. In **discussing** your book with the examiner you should be willing to offer your own opinions and support these with reasons and/or examples.
In **sight reading** you should be able to maintain fluency while turning to a new page.
5. In **interviewing**:
As the **interviewer** you should make appropriate introductions, control the shape of the exercise and bring the interview to a logical conclusion.
You should ask open-ended questions, listen to the answers and probe for further information.
As the **interviewee** you should listen and respond to questions.
You should extend ideas and offer further information.

In **role-play** you should use clear, positive language in finding ways to resolve the problem or conflict.
Where appropriate you should show awareness of acceptable social behaviours.

In **storytelling** you should involve yourself imaginatively in sharing the story with the audience.
You should use your voice to create the mood/s and bring the story to life.
You should use a storyline with a clear beginning, a dramatic development and a clear ending.

In **improvisation** you should have a structure to support your storyline including an opening, a dramatic development and a clear ending.
In group improvisation, you should both accept and make offers to develop spontaneity and teamwork.

Introduction to Senior grade examinations

Grade 5 introduces candidates to the senior level and modular examinations.

Grade 6 develops the skills of research and performance learnt at Grade 5.

Grade 7 extends these skills to a greater depth.

Grade 8 consolidates these skills in preparation for study at Diploma level.

Modules

Modules may be taken individually and in any order.

There is no time limit for the completion of modules.

Grade 5 consists of two modules.

Grades 6 – 8 each consist of three modules.

Modules One and Two are compulsory.

For Module Three, candidates may choose either Communication or Literature to complete the examination.

As a guide to candidates and teachers, specific learning outcomes for each activity are listed after each syllabus prescription.

This is to assist understanding of syllabus prescriptions and recognition of the elements inherent in each section.

Entries:

Candidates are urged to ensure names entered are spelt consistently throughout the entire range of modules to guarantee matching for certificate preparation e.g. John Smith should not appear later as J Smith.

Names are held in files for **each centre**. Where examinations are taken in different centres to that of the first module, candidates must notify the National Office.

Scholarships:

There are several scholarships offered for senior grades (see page 3).

Overview Grades 5 to 8

Grade five forms a link between the strands for Initial to Grade four and those of Grades six to eight.

It leads into a format where each module has a specific emphasis as follows:

Module 1: Communication through Poetry (Learning to communicate, analyse and synthesise ideas through poetry)

Module 2: Communication through Drama (Learning to communicate, analyse and synthesise ideas through drama)

Module 3C: Talking to People (Learning to communicate, analyse and synthesise through personal and researched ideas)

Module 3L: Communication through Literature (Learning to communicate, analyse and synthesise ideas through reading and research)

Note:

Impromptu skills (Learning to listen, think, re-act, analyse and synthesise ideas through language and action) are assessed in either Module 1 or Module 3.

Discussion skills are assessed at the end of each module.

Electronic books are not permitted.

Reading aloud is not assessed at Grade 8.

	Module 1	Module 2
Grade 5	Speak a poem <i>3 mins</i> Present a characterisation <i>3 mins</i> Discuss: <ul style="list-style-type: none"> works of poet and writer modulation 	Give a researched, informative talk <i>4 mins</i> Sight read from a prepared book Running commentary <i>or</i> interviewing <i>or</i> role-playing <i>or</i> storytelling <i>or</i> improvisation Discuss: <ul style="list-style-type: none"> the book and another work of the author aspects of section 1

	Module 1 Compulsory	Module 2 Compulsory	Module 3 Optional Communication	Module 3 Optional Literature
Grade 6	<p>Speak a poem <i>3 mins</i></p> <p>Sight read from a book <i>or</i> an anthology of short stories</p> <p>Discuss:</p> <ul style="list-style-type: none"> works of writers short stories modulation, relaxation, breathing, voice, production 	<p>Present a characterisation <i>3 mins</i></p> <p>Give an impromptu talk <i>or</i> improvisation <i>or</i> impromptu storytelling <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> works of the writer interpretation of role impromptu section 	<p>Give a researched talk <i>or</i> a report <i>4 mins</i></p> <p>Tell a myth or legend <i>or</i> an imaginative story <i>4 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of section 1 	<p>Give a talk on a novelist <i>or</i> short story writer <i>or</i> genre of novel <i>4 mins</i></p> <p>Speak a passage of prose <i>or</i> devise a performance arising from a stimulus from your talk <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of sections 1 and 2
Grade 7	<p>Speak two contrasting poems <i>5 mins</i></p> <p>Sight read from an informative text</p> <p>Discuss:</p> <ul style="list-style-type: none"> works of the poet interpretation of the poems formation of speech sounds 	<p>Present a characterisation <i>3 mins</i></p> <p>Give an impromptu talk <i>or</i> improvisation <i>or</i> impromptu storytelling <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> works of the playwright interpretation of the role elements and conventions used in developing your performance 	<p>Give a developmental informative talk <i>5 mins</i> and Create and tell a story <i>5 mins</i></p> <p><i>or</i></p> <p>Present a programme based on a thematic study. <i>10 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of the talk storytelling techniques <p><i>or</i></p> <ul style="list-style-type: none"> aspects of the theme, elements and preparation of your programme 	<p>Give a talk on a poet, group of poets or genre of poetry <i>4 mins</i></p> <p>Speak a poem related to talk on poetry <i>or</i> devise a performance arising from a stimulus from your talk <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of sections 1 and 2
Grade 8	<p>Speak two contrasting poems <i>6 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> works of the writers, their styles and literary periods interpretation of poems voice and speaking in relation to poetry speaking 	<p>Present two contrasting characterisations <i>8 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> works of the writers, their plays and literary periods elements and conventions used in developing your performance use of voice, body and movement in performance 	<p>Give a critical appreciation of a play, DVD or film <i>or</i> explain a concept for a play <i>5 mins</i></p> <p>Give an impromptu talk on preparation for performance <i>or</i> presentation <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of sections 1 and 2 	<p>Give a talk on the works of a playwright, group of dramatists or genre of play <i>or</i> give a talk on the work a drama theorist <i>5 mins</i></p> <p>Present a characterisation related to talk <i>or</i> devise a performance using a stimulus arising from your talk <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> aspects of sections 1 and 2

Grade 5 Module 1

Time: 12 minutes

1. Speak a poem from memory. *Limit 3 minutes*
2. Present a characterisation from a book or play. *Limit 3 minutes*
3. *i* Bring at least two other poems by your poet and discuss these with the examiner.
 - ii* Be prepared to discuss the book or play from which your characterisation is taken.
 - iii* Be prepared to discuss modulation in relation to Sections 1 and 2.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. Your **poem** should be performed with confidence.
You should be true to the genre and the poet's intention.
2. Your **characterisation** should be performed with confidence.
You should sustain your role throughout the performance.
3. *i* In **discussion** you should be familiar with your **poem** and at least two others by the same poet or where these cannot be found, works on a similar theme or style.
You should offer your personal opinion on these poems.
Range: content, genre, simple poetic devices, mood and theme.
 - ii* You should be familiar with the **book or play** from which your role is taken.
 - iii* You should understand the elements of **modulation** and be able to give examples from the works presented.
Range: pitch, pace, pause, inflection, volume.
You should recognise these elements and be able to explain their connection with thoughts and feelings.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 5 Module 2

Time: 12 minutes

1. Research a topic relevant to your interests or studies.

Give an informative talk based on this topic.

You must state the audience for whom this talk is prepared.

Be prepared to discuss the selection of your material in relation to its purpose.

Limit 4 minutes

2. Bring a book you have read. (Electronic books are not permitted).

i The examiner will select an extract for you to read aloud.

ii Be prepared to discuss the book and at least one other by the same author.

3. Take part in an impromptu exercise set by the examiner.

Range: running commentary, interviewing, role-playing, storytelling, improvisation.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In your **talk** your content should show evidence of research.

You should be able to explain a range of sources for research.

You should be able to explain and justify the selection of material for this talk and how it relates to your stated audience.

2. In **reading** you should integrate the narration, description and dialogue to produce a well-shaped text.

You should have read and be able to offer personal opinions on at least one other book by that writer or, where this cannot be found, on a book of a similar theme or style.

3. In all **impromptu exercises** you should ensure the topic and relevant information are used.

Continued...

Running Commentary:

You should visualise the event for the listener or the given audience.

You should use language and description suited to the situation.

Your ideas should be structured to set the scene, have a logical development appropriate to the event and be brought to a firm ending.

For the following, you should also refer to the Learning Outcomes for Grade four.

- **Interview:** As the interviewer or interviewee, you should show awareness of the type of interview and the degree of formality required.
- **Role-play:** You should develop and sustain a credible role which is true to life. You should use mature vocabulary as you work towards a resolution.
- **Story-telling:** Your story should be soundly structured and told with confidence.
- **Improvisation:** You should show an awareness of your audience and use the space confidently. You should show belief in your character and situation sustaining this throughout the scene.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 6 Module 1 Compulsory

Time: 12 minutes

1. Speak a poem from memory.

Limit 3 minutes

2. Bring to the examination a book you have read.

(Electronic books are not permitted).

Be prepared to discuss the book and others by your writer.

or

Bring to the examination an anthology of short stories which you have read.

(Electronic books are not permitted).

Be prepared to discuss aspects of short stories.

The examiner will select an extract for you to read aloud.

3. Be prepared to discuss

i the connection between, relaxation, breathing, voice production and modulation

ii bring at least three other poems by your poet and discuss these with the examiner.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. Your choice of **poem** should reflect the maturity of the grade.

Your voice and speaking should support the poem's form, style, message and mood.

2. In **reading** you should engage and hold the attention of the audience.

You should use voice and speaking to support the content and style of the extract.

You should have read and be able to offer personal opinions on at least one other book by that writer or, where this cannot be found, on a book of a similar theme or style.

You should have read all of the short stories in your anthology and be able to discuss aspects of short stories with reference to these.

Range: genre, structure, themes.

Continued...

3. *i* You should understand the terminology and be able to explain the processes and connections between each element.
- ii* You should be familiar with your poem and at least three others by the same poet or where these cannot be found, works on a similar theme or style.
You should be able to compare and contrast aspects of these poems.
Range: content, genre, poetic devices, structure, themes, mood and language.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 6 Module 2 Compulsory

Time: 12 minutes

1. Present a characterisation from a play or a novel. *Limit 3 minutes*

2. Give an impromptu talk, improvisation or an impromptu storytelling set by the examiner.
Two minutes preparation time. *Limit 3 minutes*

3. Be prepared to discuss
 - i* the play or novel from which your characterisation is taken and at least one other work by the same writer
 - ii* the process that you followed in the interpretation of your characterisation
 - iii* the processes and structures used in section 2.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. Your **characterisation** should be convincing within the context of the scene and the play.
Your scene should be developed towards achieving its dramatic shape.

2. **Impromptu Talk:** You should structure the content of your talk to suit the topic given.
Your talk should be audience centred.
Your ideas should be expressed fluently and in language appropriate to the topic, audience and occasion.
Improvisation: Your story line should be developed and shaped to a definite conclusion.
Impromptu storytelling: Your story should be soundly structured.
You should be imaginatively involved in the telling of the story.

3. In **discussion**
 - i* You should be familiar with the book or play from which your role is taken.
You should be able to compare and contrast this with at least one other work by the same writer or where this cannot be found, a work of a similar theme.
Range: themes, plot, genre, characters.

Continued...

- ii* You should be able to explain your character's motivation in the context of the scene and the play and the choices you made in developing your performance.

- iii* You should be able to explain aspects of impromptu talks, impromptu stories and improvisations.
Range: structures, delivery.
In group work – making, accepting and extending offers.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 6 Module 3

Communication (Choose either Communication or Literature)

Time: 12 minutes

1. Give an informative talk on a topic you have researched.

or

Give a report to help a group make a decision or take a course of action.

You must state the purpose of your talk and the audience for whom it is prepared.

Limit 4 minutes

2. Tell a myth

or

a legend

or

an imaginative story which shows some elements of originality.

State the audience for whom your story is prepared.

Limit 4 minutes

3. Be prepared to discuss aspects of your talk and the research involved.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In your **talk** your content should be related to the stated audience.

You should structure your talk to the stated purpose.

You should include content which shows clear thinking and depth of enquiry or research.

Your visual aids should be neat, clear, prepared for the audience's benefit and an integral part of the talk.

Informative talk:

You should choose content to extend the audience's knowledge.

You should present aspects supported by relevant explanations and/or examples.

Report:

You should include the purpose, research method and scope.

You should draw a clearly stated conclusion and/or recommendation from the research.

Continued...

2. In **story-telling** you should suit the structure, content and style to your specified audience.

You should sustain imaginative involvement throughout the story-telling.

Your voice and speaking should complement the story-telling.

If you use visual aids, you should integrate them into the story.

3. In **discussion** you should be able to explain how you researched and selected the material for your talk.

You should be able to extend on information given in the talk.

Note:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 6 Module 3

Literature (Choose either Communication or Literature)

Time: 12 minutes

1. Give a talk on the works of a novelist, or a short story writer, or a genre of novel.
State the audience for whom your talk is prepared. *Limit 4 minutes*

2. Speak a passage of memorised prose.
or
devise a performance using a novel, genre of novel or short story as a stimulus.
This must relate to your talk and the audience stated in Section 1.
Provide script for the prose extract or the devised text. *Limit 3 minutes*

- NOTE:**
Sections 1 and 2 may be presented as a seven minute programme. This should be clearly stated before you start.

3. Be prepared to discuss
 - i* The structure and elements used in Section 1
 - ii* Aspects of your presentation in Section 2

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In your **talk** you should clearly define the chosen aspect.
You should include social and historical influences.

2. In your **presentation** of either your extract or your performance:
 - you must support an aspect of your talk
 - you must memorise your work
 - your presentation should be structured and shaped for meaning and development
 - your voice and speaking should support the integrity of the piece
 - you should show sustained involvement
 - you should engage the imagination of the audience

Continued...

In presenting a complete 'programme' you may choose to use shorter performance sections to illustrate aspects of your talk.

However the total balance of performance time must not exceed three minutes, nor must your programme exceed seven minutes.

- 3. In discussion** you should be able to extend information given in your talk and discuss the structure and elements used.

You should be able to discuss the interpretation of your extract or aspects of your devised performance.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 7 Module 1 Compulsory

Time: 15 minutes

1. Speak from memory two poems of contrasting style. *Limit 5 minutes*

2. Bring to the examination an informative text related to some aspect of your speech and drama studies.
 This must be published material such as a magazine or text-book.
 (Electronic books are not permitted).
 The examiner will select an extract for you to read aloud.

3. Be prepared to discuss
 - i* the works of your poets
 - ii* the process that you followed in the interpretation of your poems
 - iii* the formation of speech sounds.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. Your chosen **poems** should show contrasts in style.
 Your voice and speaking should support the demands of the contrasting styles.

2. In **reading** you should point the key words and phrases to convey the information.
 Your informative text should relate to an aspect of your speech and drama studies.
 Your choice of text should reflect the maturity of the grade.

3. *i* You should be able to discuss the contrasting features of the poems performed.
 You should be familiar with a range of poems by your poets.
ii You should be able to explain the approach you used and the choices you made in developing each each style of verse for performance.
iii You should be able to define both consonants and vowels in general terms and be able to say what each contributes to language.
 You should be able to explain the formation of some specific consonants.
 You should be able to explain the different types of vowel sounds.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 7 Module 2 Compulsory

Time: 15 minutes

1. Present a characterisation from a play. *Limit 3 minutes*

2. You will choose to do either an impromptu talk or an improvisation or an impromptu storytelling.
The examiner will give you the topic and other relevant information.
Two minutes preparation time. *Limit 3 minutes*

3. Be prepared to discuss
 - i* the works and world of the playwright
 - ii* the interpretation of your role
 - iii* the elements and conventions that you used in developing your performance.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. Your voice and speaking should support demands of the role.

2. **Impromptu talk:** Where appropriate, you should ensure ideas are supported with reasons and examples.
Improvisation: You should establish and sustain convincing characterisation and situation throughout the scene.
Impromptu storytelling: Your voice and speaking, movement and gesture should complement the story.

3. *i* You should be familiar with the play from which your role is taken.
You should be able to compare and contrast this with at least one other work by the same writer or where this cannot be found, a work of a similar theme.
Range: themes, plot, genre, characters.
You should also be familiar with other works by the writer and the social and historical time in which they wrote.
ii You should be able to explain your character's motivation in the context of the scene and the play.
iii You should be able to discuss the elements and conventions that you used in developing your performance e.g. role, time, focus, mood, tension, place ... and flashback, flashforward, spoken thoughts, mime, freeze frame ...

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 7 Module 3

Communication (Choose either Communication or Literature)

Time: 15 minutes

1. Give an informative talk on an aspect of the development of New Zealand.

or

give an informative talk on any aspect of the development of theatre.

State the audience for whom your talk is prepared.

Limit 5 minutes

and ...

Tell a story that you have created.

State the audience for whom your story is prepared.

Limit 5 minutes

or

Present a programme based on a thematic study for a specified audience and for a specific purpose.

The programme will include the presentation of information and the performance of excerpts or ideas.

At least three different references must be included.

Reference range: Prose, (fiction, non-fiction), poetry, plays, static image, short story.

Limit 10 minutes

The prose may be read. The performance time for the excerpts must not exceed six minutes, nor must your total programme exceed ten minutes.

2. Be prepared to discuss

i ideas and opinions arising from your talk

ii storytelling techniques.

or

Aspects of the theme of your programme, its elements and preparation for performance.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In your **talk** you should include content which shows clear thinking and depth of enquiry or research.
You should highlight the developmental aspect in the structure so it is logical and clear.
Your visual aids should support the content.

In **storytelling** you should use elements of tension to create the dramatic shape.

Your **programme** should meet the purpose for your specified audience.
You should introduce the theme of your programme.
Your presentation should be structured and shaped for meaning and development.
The presentation must include informative and performative elements.
At least three different references must be included.
The works presented must be connected to the theme.
Extracts, except prose, must be memorised.
Ideas from any static image used should be explained.
Your voice and speaking should support the integrity of the piece.
You should show sustained involvement.

2. *i* You should be able to explain how you researched and selected the material for your talk.
You should be able to extend the developmental aspects given in your talk.
- ii* You should be able to discuss storytelling techniques in relation to the work presented.
Range: structure, language, voice, tension, gesture and movement.
or
In discussion you should be able to extend aspects of the theme of your programme and the choices you made in preparation for performance.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 7 Module 3

Literature (Choose either Communication or Literature)

Time: 15 minutes

1. Give a talk on the works of a poet, a group of poets or a genre of poetry.
State the audience for whom your talk is prepared. *Limit 4 minutes*

2. Speak a poem or poems.
or
Devise a performance using a poem, or an aspect of your talk as a stimulus.
These must relate to your talk and the audience stated in Section 1.
Provide script for the poems or the devised text. *Limit 3 minutes*

- NOTE:**
Sections 1 and 2 may be presented as a seven minute programme.
This should be clearly stated before you start.

3. Be prepared to discuss sections 1 and 2.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In your **talk** you should clearly define the chosen aspect.
You should include social and historical influences.

2. In your **presentation** of either your poem(s) or your performance:
 - you must support an aspect of your talk
 - you must memorise your work
 - your presentation should be structured and shaped for meaning and development
 - your voice and speaking should support the integrity of the work
 - you should show sustained involvement
 - you should engage the imagination of the audience

Continued...

In presenting a complete 'programme' you may choose to use shorter performance sections to illustrate aspects of your talk.

However the total balance of performance time must not exceed three minutes, nor must your programme exceed seven minutes.

In **discussion** you should be able to extend information given in your talk.

You should be able to discuss the interpretation of your poem/s or aspects of your devised performance.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 8 Module 1 Compulsory

Time: 15 minutes

1. Speak from memory two contrasting poems from different literary periods.

Limit 6 minutes

2. Be prepared to discuss

- i* the works of the writers, their styles and literary periods
- ii* the interpretation of your poems
- iii* voice and speaking in relation to your poetry speaking.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In **poetry speaking** your voice and speaking should support the demands of the poems to make an impact.
2. *i* You should be able to discuss aspects of other works by each poet.
You should be able to discuss the broad social and historical aspects of literary periods to which poems belong.
ii You should be able to discuss the contrasting aspects of the styles of each poem.
You should be able to discuss the different approaches needed to speak each form or style of verse including the use of metre, rhyme and rhythm.
iii You should be able to discuss aspects of vocal techniques in poetry speaking.
Range: adjustments to meet the needs of the poem or the performance space, articulation, modulation, vocal energy.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value.

Grade 8 Module 2 Compulsory

Time: 15 minutes

1. Present two contrasting characterisations from plays of different literary periods.

Limit 8 minutes

2. Be prepared to discuss

- i* the works of the writers, their plays and their literary periods
- ii* the processes and techniques used in developing your performance
- iii* the connection between style, movement and costume in the theatre.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed for previous grade examinations AND ...

1. In performance your extracts should show secure ability to think, feel, move and speak in role and have impact.
2. *i* You should be familiar with whole work from which each role is drawn. You should be able to discuss other works by the playwrights. You should be able to discuss the broad social and historical aspects of the literary periods to which plays belong.
 - ii* You should be able to discuss the elements and conventions used in developing your performances and the use of voice, body and movement.
 - iii* You should be able to discuss the styles of the roles performed and how each style is interrelated with movement and costumes. You should, where applicable, be able to compare the presentation of your role with the way it may have been performed within its own period.

NOTE:

In discussion sections both knowledge and the ability to discuss that knowledge are of equal value

Grade 8 Module 3

Communication (Choose either Communication or Literature)

Time: 15 minutes

1. Give a critical appreciation of a play, DVD or film you have seen recently.
or
 Present a concept for a play.
 The concept may be your own or one you have seen.
 State the audience for whom your talk is prepared. *Limit 5 minutes*

2. Give an impromptu talk on an aspect of preparing for performance or presentation.
 The examiner will select the topic and the audience after discussion with you.
 Two minutes preparation time. *Limit 3 minutes*

3. Be prepared to discuss aspects of Sections 1 and 2.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed in grade examinations AND ...

1. Your **talk** should be presented to make an impact on your audience.
Critical Appreciation: You should state your personal opinion and set the parameters of your appreciation within your introduction.
 You should support your personal impressions and preferences with reasons and examples.
 You should take into account the nature of the medium.
Concept for a play: You should outline the concept for the play as a whole.
 You should include at least two of the following: theme, staging, design, time, style, costume, lighting, sound.
 You should justify your choice of concept with reference to the text.

2. In **impromptu speaking** your voice, speaking and body language should support the delivery.
 The talk should be directed at the specified audience.
 You should structure your talk to focus on the given topic and support your points with specific examples.

3. In **discussion** you should be able to extend aspects covered in your talks.
 You should be able to discuss aspects you took into consideration in connecting with your audiences.

Grade 8 Module 3

Literature (Choose either Communication or Literature)

Time: 15 minutes

1. Give a talk on the works of a dramatist, a group of dramatists or a genre of plays.
or
 Give a talk on the work of a drama theorist. This may include a demonstration.
 State the audience for whom your talk is prepared. *Limit 5 minutes*

 2. Present a memorised characterisation.
or
 Devise a performance using a stimulus from the work of your dramatist or an aspect of your talk.
 These must relate to your talk in Section 1.
 Provide script for the characterisation or the devised text. *Limit 3 minutes*
- NOTE:**
 Sections 1 and 2 may be presented as a eight minute programme.
 This should be clearly stated before you start.
3. Be prepared to discuss sections 1 and 2.

Learning Outcomes

In order to achieve well at this level you need to apply all the skills developed in grade examinations AND ...

1. In your **talk** you should clearly define the chosen aspect.
 You should include social and historical influences.
Drama Theorist: You should justify your choice of drama theorist and explain their theories. Any demonstration used should support and clarify your information.

2. In your **presentation** of either your characterisation or your performance:
 - you must support an aspect of your talk
 - you must memorise your work
 - your presentation should be structured and shaped for meaning and development
 - your voice and speaking should support the integrity of the piece

Continued...

- you should show sustained involvement
- you should engage the imagination of the audience

In presenting a complete ‘programme’ you may choose to use shorter performance sections to illustrate aspects of your talk. However, the total balance of performance time must not exceed three minutes, nor must your programme exceed seven minutes.

3. In **discussion** you should be able to extend information given in the talk. You should be able to discuss the interpretation of your role, or the devised performance.

Advanced Certificate of Speech New Zealand in Speech and Drama Performance

This certificate is awarded to candidates who elect to sit only the practical part of the Associate Diploma in Speech and Drama Performance.

The criteria, learning outcomes and standard required are the same for both examinations.

Successful candidates may later apply to cross credit this certificate towards the full Associate Diploma in Speech and Drama Performance.

Successful candidates applying to cross credit this certificate towards the Associate Diploma in Speech and Drama Teaching must also pass Module Two of the Associate Diploma in Teaching Speech and Drama.

A fee for cross crediting applies.

Advanced Certificate must be clearly shown on the entry form.

Practical Examination

Three modules: *Time: 60 minutes*

Advanced Certificate Performance

Module 1

Time: 20 minutes

This examination must be conducted in the presence of an audience
(Minimum four people)

1. Present a programme of poetry, drama and prose for an adult audience.

Limit 13 minutes

- At least one work must be by a New Zealand writer.
- The programme must be based on a theme, performed as whole and linked with a commentary.
- No more than one item may be read.
- Give the programme a title.
- State the intended audience and the type of performance venue for which the programme is prepared.

NOTE:

72 hours prior to the examination provide the Local Secretary with:

- i* a programme sheet which includes the title, theme, intended audience and the type of performance venue for which you have prepared.
- ii* copies of all performance texts.

2. Be prepared to discuss

- i* your programme
- ii* the works of the writers
- iii* what you consider to be the features of good voice and speaking.

Learning Outcomes

In order to achieve at this level you need apply all the skills developed for grade examinations AND ...

1. Suit the content to the theme, audience, venue, and occasion.
Introduce your theme, link your pieces and build to a clear conclusion.
Display competency in a range of vocal and performance skills and styles.
Develop a programme that has impact and power.

2. *i* Discuss and extend aspects related to elements in your programme.
Range: purpose, audience, time, space, balance of material, links use of props ...

ii Discuss and relate extracts chosen to the works as a whole.
Place the writers within their social and historical context.
Express original ideas supported by sound reasoning.

iii Use correct terminology to describe and explain voice production and speaking.
Express informed opinions on the use of good voice and speaking in a range of circumstances.

Advanced Certificate Performance Module 2

Time: 20 minutes

This examination must be conducted in the presence of an audience.
(Minimum four people)

1. Present a programme for an audience of young people under 18 years of age.

Limit 10 minutes

- This must include story-telling and at least one other genre.
Range: poetry, drama, music, song, mime, clowning, dance, magic ...
- The programme must be performed as a whole and the items linked.
- No items may be read.
- Give the programme a title.
- State the intended audience and the type of performance venue for which the programme is prepared.

or

Present a programme on a recognised drama theorist for a specified audience.
Your programme must contain a balance between information and performance excerpts, or devised pieces, based on the chosen drama theorist.

Give the programme a title.

Limit 10 minutes

NOTE:

72 hours prior to the examination provide the Local Secretary with:

For a programme for a young audience:

- i* a programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared
- ii* a copy of any text used.

or

For a drama theorist:

- i* a programme sheet which includes your title, the drama theorist, the intended audience, and a brief statement justifying your choice of this practitioner for this audience.
- ii* a copy of texts and/or devised pieces.

2. Be prepared to discuss

- i* the development of your programme
- ii* voice, speaking and oral communication as a performer.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for grade examinations AND ...

1. Show imaginative content, suited to the purpose, audience, venue and occasion.
Shape and pace content to maintain audience involvement.
Display competency and impact throughout performance using a range of vocal and performance skills and styles.
Range: storytelling, poetry, drama, music, song, mime, clowning, dance, magic ...
OR
Justify your choice of drama theorist for your audience.
Shape and pace content to engage your audience.
Display competency and impact in both presentation of information, illustration of ideas and performance of extracts or devised pieces.

2. *i* Discuss your programme with specific reference to factors involved in programme building for a young audience.
or
For drama theorists discuss your programme with reference to specific factors involved in building ideas for your specified audience.

- ii* Discuss voice production and speaking using correct terminology.
Express informed opinions on the use of voice and speaking in a range of performance and oral communication situations as a performer.
Express personal opinion with reference to examples from your own experience.

Advanced Certificate Performance Module 3

Time: 20 minutes

1. Give a prepared talk on the works of a writer, poet or dramatist

or

give a prepared talk on your concept for a play of your choice in a specific venue.

Limit 4 minutes

You must specify the audience, occasion and purpose.

2. Bring to the examination a novel or an anthology of poems you have read by a New Zealand or Pacifica writer.

The examiner will select a passage or poem for you to read aloud.

3. Be prepared to discuss:

i the works of the writers in sections 1 and 2

or

aspects of your concept for a play and the works of your novelist or poet in section 2.

ii trends in New Zealand literature during the last 20 years.

Learning Outcomes

In order to achieve at this level you need apply all the skills developed for grade examinations AND ...

1. Use an extempore style of speaking, organize material logically and meet the time limit.
Use content relevant to the audience, occasion and purpose.
Integrate any visual aids used, into the talk.
Works of writer, poet or dramatist:
Include personal opinion supported by relevant examples.
Concept for a play:
Show originality of concept.
Suit the concept to the chosen space.
Support your ideas by reference to the text.
Range: theme, staging, design, time, style, costume, lighting, sound ...
2. Use a reading delivery appropriate to the style of the writing.
Use interpretive skills to make an impact and involve the listener.
3. *i* Discuss and place the writers and their works within their social and historical context
or
extend aspects of your concept for a play and aspects of the works of your novelist or poet.
Offer personal opinion supported by reasons and/or examples and references to the text.

ii Discuss and show understanding of recent trends in New Zealand literature.
Relate ideas to the social and historical influences on these trends.
Support your opinions with reference to at least two writers from each genre.
Range: poetry, drama, novels and short stories.

Syllabus for Diploma examinations in Speech and Drama

The examinations offered are:

Associate of Speech New Zealand in Speech and Drama Performance
(ASB)

Associate of Speech New Zealand in Teaching Speech and Drama
(ASB)

Licentiate of Speech New Zealand in Speech and Drama Performance
(LSB)

Licentiate of Speech New Zealand in Teaching Speech and Drama
(LSB)

Fellow of Speech New Zealand in Speech and Drama Performance
(Fellow NZSB)

Fellow of Speech New Zealand in Teaching Speech and Drama
(Fellow NZSB)

These qualifications require a high standard of study, performance, ethical responsibility and enthusiasm for the work involved.

Competence is expected at Associate level

Mastery is expected at Licentiate level

Professional excellence is required at Fellowship level.

The following broad objectives apply to Associate, Licentiate and Fellowship candidates.

The candidate should:

- demonstrate consistent understanding and practice of objectives listed in the grade syllabus
- demonstrate a resonant, flexible and appropriately projected voice
- demonstrate speech that is consistently clear and free of habits which may adversely affect communication
- present work which shows depth of research and knowledge of current theories
- prepare and present work of a professional standard
- demonstrate mature discussion skills
- demonstrate a high standard of performance and sensitivity to the material used and the stated audiences
- demonstrate mature and ethical teaching practices
- demonstrate awareness of the distinctive features of New Zealand literature.

Associate and Licentiate Diplomas require candidates to pass both practical and theory examinations.

Fellowship diploma requires candidates to complete all three modules.

Associate and Licentiate candidates working towards these qualifications are advised to work under the guidance of registered teachers.

Associate of Speech New Zealand in Speech and Drama Performance and Associate of Speech New Zealand in Teaching Speech and Drama

This examination consists of three practical modules plus four theory credits.

Practical Examination

Three modules: *Time: 60 minutes*

Performance

Module 1
Module 2 (Performance)
Module 3

Teaching

Module 1
Module 2 (Teaching)
Module 3

MODULE 1 Performance and Teaching

Time: 20 minutes

This examination must be conducted in the presence of an audience
(Minimum four people)

1. Present a programme of poetry, drama and prose for an adult audience.

Limit 13 minutes

- At least one work must be by a New Zealand writer.
- The programme must be based on a theme, performed as whole and linked with a commentary.
- No more than one item may be read.
- Give the programme a title.
- State the intended audience and the type of performance venue for which the programme is prepared.

NOTE:

72 hours prior to the examination provide the Local Secretary with:

- i* a programme sheet which includes the title, theme, intended audience and the type of performance venue for which you have prepared.
- ii* copies of all performance texts.

2. Be prepared to discuss

- i* your programme
- ii* the works of the writers
- iii* what you consider to be the features of good voice and speaking.

Learning Outcomes

In order to achieve at this level you need apply all the skills developed for grade examinations AND ...

- 1. Suit the content to the theme, audience, venue, and occasion.**
 Introduce your theme, link your pieces and build to a clear conclusion.
 Display competency in a range of vocal and performance skills and styles.
 Develop a programme that has impact and power.

- 2. *i* Discuss and extend aspects related to elements in your programme.**
 Range: purpose, audience, time, space, balance of material, links use of props ...

- ii* Discuss and relate extracts chosen to the works as a whole.
 Place the writers within their social and historical context.
 Express original ideas supported by sound reasoning.

- iii* Use correct terminology to describe and explain voice production and speaking.
 Express informed opinions on the use of good voice and speaking in a range of circumstances.

Associate

MODULE 2 Performance only

Time: 20 minutes

This examination must be conducted in the presence of an audience.
(Minimum four people)

1. Present a programme for an audience of young people under 18 years of age.

Limit 10 minutes

- This must include story- telling and at least one other genre.
Range: poetry, drama, music, song, mime, clowning, dance, magic ...
- The programme must be performed as a whole and the items linked.
- No items may be read.
- Give the programme a title.
- State the intended audience and the type of performance venue for which the programme is prepared.

or

Present a programme on a recognised drama theorist for a specified audience.
Your programme must contain a balance between information and performance excerpts, or devised pieces, based on the chosen drama theorist.

Give the programme a title.

Limit 10 minutes

NOTE:

72 hours prior to the examination provide the Local Secretary with:

For a programme for a young audience:

- i* a programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared
- ii* a copy of any text used.

or

For a drama theorist:

- i* a programme sheet which includes your title, the drama theorist, the intended audience, and a brief statement justifying your choice of this practitioner for this audience.
- ii* a copy of texts and/or devised pieces.

2. Be prepared to discuss

- i* the development of your programme
- ii* voice, speaking and oral communication as a performer.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for grade examinations AND ...

1. Show imaginative content, suited to the purpose, audience, venue and occasion.
 Shape and pace content to maintain audience involvement.
 Display competency and impact throughout performance using a range of vocal and performance skills and styles.
 Range: storytelling, poetry, drama, music, song, mime, clowning, dance, magic ...
OR
 Justify your choice of drama theorist for your audience.
 Shape and pace content to engage your audience.
 Display competency and impact in both presentation of information, illustration of ideas and performance of extracts or devised pieces.

2. *i* Discuss your programme with specific reference to factors involved in programme building for a young audience.
or
 For drama theorists discuss your programme with reference to specific factors involved in building ideas for your specified audience.

- ii* Discuss voice production and speaking using correct terminology.
 Express informed opinions on the use of voice and speaking in a range of performance and oral communication situations as a performer.
 Express personal opinion with reference to examples from your own experience.

Associate

MODULE 2 Teaching only

Time: 20 minutes

1. Take a section of a prepared lesson with a group. *Limit 10 minutes*
We recommend at least three students.
(The students used must be age appropriate to the planned lesson).
The lesson may be on any aspect of the teaching of speech and drama.

Note:

72 hours prior to the examination provide the Local Secretary with your lesson plan, which must include:

- i* age, number and experience of students
 - ii* a one hour lesson plan with the 10 minute lesson section clearly identified
 - iii* a statement of specific objectives
 - iv* the teaching methods to be used
 - v* the methods of evaluating the outcomes
 - vi* an outline of the preceding and following lesson.
2. Be prepared to discuss
 - i* the lesson given and your lesson plans
 - ii* the principles and practice of teaching techniques.
 - iii* resource material for teaching young people.
You may bring a varied selection of no more than six teaching resources.

Learning Outcomes

In order to achieve at this level you need apply all the skills developed for grade examinations AND ...

1. Suit lesson plans, methods and materials to the students chosen.
Establish rapport with the students.
Use strategies to maintain the flow of the lesson towards the stated objectives or adjust these as necessary.
Ensure your voice and manner provide an appropriate role model for students.

2. *i* Discuss, evaluate and justify elements within your lesson and lesson plan.

ii Discuss and show knowledge of the principles and practice of teaching voice, oral communication and drama.
Use references based on your own teaching practice and experience.

iii Discuss and show knowledge of a range of resources and materials for teaching young people.
Discuss how these might be used creatively within your own teaching experience.

Associate

MODULE 3 Performance and Teaching

Time: 20 minutes

1. Give a prepared talk on the works of a writer, poet or dramatist

or

give a prepared talk on your concept for a play of your choice in a specific venue.

Limit 4 minutes

You must specify the audience, occasion and purpose.

2. Bring to the examination a novel or an anthology of poems you have read by a New Zealand or Pacifica writer.

The examiner will select a passage or poem for you to read aloud.

3. Be prepared to discuss:

i the works of the writers in sections 1 and 2

or

aspects of your concept for a play and the works of your novelist or poet in section 2.

ii trends in New Zealand literature during the last 20 years.

Learning Outcomes

In order to achieve at this level you need apply all the skills developed for grade examinations AND ...

1. Use an extempore style of speaking, organize material logically and meet the time limit.
Use content relevant to the audience, occasion and purpose.
Integrate any visual aids used, into the talk.
Works of writer, poet or dramatist:
Include personal opinion supported by relevant examples.
Concept for a play:
Show originality of concept.
Suit the concept to the chosen space.
Support your ideas by reference to the text.
Range: theme, staging, design, time, style, costume, lighting, sound ...

2. Use a reading delivery appropriate to the style of the writing.
Use interpretive skills to make an impact and involve the listener.

3. *i* Discuss and place the writers and their works within their social and historical context
or
extend aspects of your concept for a play and aspects of the works of your novelist or poet.
Offer personal opinion supported by reasons and/or examples and references to the text.

- ii* Discuss and show understanding of recent trends in New Zealand literature.
Relate ideas to the social and historical influences on these trends.
Support your opinions with reference to at least two writers from each genre.
Range: poetry, drama, novels and short stories.

Associate of Speech New Zealand in Speech and Drama Performance and Associate of Speech New Zealand in Teaching Speech and Drama

Theory

The standard required for Associate Diploma credits is the equivalent of Year One University (100 level papers)

Candidates are required to complete FOUR COMPULSORY credit papers by written examination.

Each credit paper will be of ONE HOUR'S duration.

Five minutes extra time will be allowed to read the paper through before the examination begins. Alternative questions will be given for each credit.

Candidates are not required to sit all four credits at one time.

Credits may be sat in any order.

Past examination papers are available from the national office.

Credit 1	Voice and Speech	(Teaching and Performance)
Credit 2	Teaching Material and Methods	(Teaching only)
Credit 3	Shakespearean Drama	(Teaching and Performance)
Credit 4	New Zealand and Pacifica Writing	(Teaching and Performance)
Credit 5	The use of Conventions, Elements, Techniques and Features in Performance	(Performance only)

Note:

Credits three and four are knowledge based for both performance and teaching options.

Learning Outcomes

All sections build on skills and knowledge developed in Grade examinations.

In written examinations you should:

- read the question carefully
- identify the elements required in the answer
- write grammatically
- spell accurately
- use technical terms accurately
- form and express opinions
- support opinions with evidence of sound study, research and experience resulting from your own practice
- structure the answer
- where appropriate, use diagrams and mind maps

To achieve in the following credits you should demonstrate competency in knowledge of:

Credit One

Voice and Speech

- elements of voice and speech
- correct terminology
- analysis and identification of vocal requirements

Teaching

- working with a range of ages and student needs
- methods/exercises used to teach that are appropriate for these students

Performance

- methods/exercises used that are appropriate for specified performance/s

Credit Two

Teaching Material and Methods (Teaching only)

- a range of teaching methods
- methods suited to specified student/s and subject/s
- a range of resource materials
- resource materials that are appropriate for specified student/s and subject/s

Continued...

Credit Three**Shakespearean Drama (Teaching and performance)**

- features of the period in relation to the plays
- features of Elizabethan theatres and performance
- genre, styles and themes of plays to which reference is made
- relevance of Shakespearean plays in performance today

Credit Four**New Zealand and Pacifica Writing (Teaching and performance)**

- a range of writing by New Zealand or Pacifica authors: novels, poetry, short stories and plays
- candidates are expected to study at least two writers from each genre.
These may be selected from New Zealand or Pacifica writers or those who identify themselves as such
- social and historical influences on content, style and themes
- your opinions about content, style and themes

Credit Five**The use of Conventions, Elements, Techniques and Features in Performance (Performance only)**

- conventions of characterisation which establish meaning or deepen understanding
- elements of characterisation including role, time, space, action, tension, focus
- techniques of characterisation including voice, body, movement and space
- features of the genre as an integral part of characterisation including style, period, costume, movement and manners
- a range of plays from which to draw examples.
You must study at least **two** contrasting plays

Licentiate of Speech New Zealand in Speech and Drama Performance

This examination consists of three practical modules plus eight theory credits

Practical Examination

Three modules: Total time: 75 minutes

MODULE 1

Total time: 25 minutes

This examination must be conducted in the presence of an audience
(Minimum four people)

1. Present a programme of poetry, prose and drama. *Limit 15 minutes*
At least one work must be by William Shakespeare.
The programme must be based on a theme, performed as a whole and linked with a commentary.
Give the programme a title.
All items must be memorised.
State the purpose, intended audience and the type of performance venue for which the programme is prepared.

Note:

72 hours prior to the examination provide the Local Secretary with:

- i* a programme sheet which includes the title and theme, intended audience and the type of performance venue for which you have prepared
 - ii* copies of the performance texts and, where possible, the complete original text from which dramatic extracts have been taken.
2. Be prepared to discuss
 - i* your programme, the interpretation of text and performance techniques used.
Range: purpose, audience, time, space, balance of material, links, use of props, voice and acting techniques ...
 - ii* programme building for different media.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Suit the content of your programme to the theme, title, purpose, audience, venue and occasion.
Introduce your theme, link your pieces and build to a clear conclusion.
Include all the required elements.
Develop your programme to have impact and power.
Display mastery in a wide range of vocal and performance skills and styles.

2. *i* Discuss and analyse elements related to your programme.
Range: purpose, audience, time, space, balance of material, links, use of props, voice and acting techniques.
Show an understanding of interpretive and performance techniques.

- ii* Discuss your understanding of programme building for different media.
Explain the different processes of building programmes for video and audio recording.
Use appropriate technical terminology.
Express informed ideas supported with reason and/or example.

Licentiate: Performance

MODULE 2

Total Time: 25 minutes

This examination must be conducted in the presence of an audience.
(Minimum four people)

1. Present an entertainment for young people under 18 years of age, which must contain an original devised element and at least two other genres.

One element must be text based.

Range: storytelling, poetry, drama, dance, music, song, clowning, magic ...

Give your entertainment a title and state the intended audience and the type of performance venue for which the programme is prepared. *Limit 15 minutes*

or

Present a programme on a recognised drama theorist for a specified audience.

Your programme must contain a balance between information and performance excerpts, or devised pieces, based on the chosen drama theorist.

Give the programme a title. *Limit 15 minutes*

NOTE:

72 hours prior to the examination provide the Local Secretary with:

For a programme for a young audience:

i a programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared

ii a copy of any text used.

or

For a drama theorist:

i a programme sheet which includes your title, the drama theorist, the intended audience, and a brief statement justifying your choice of this practitioner for this audience

ii a copy of texts and/or devised pieces.

2. Be prepared to discuss

i your entertainment and the processes used in devising material

or

your drama theorist and the processes used in developing your programme.

ii your philosophy of developing voice and speaking with particular reference to performance.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Suit the content to the title, audience, venue and occasion.
 Shape and pace the content to maintain audience involvement.
 Include all the required elements.
 Display mastery in a wide range of vocal and performance skills and styles.
OR
 Justify your choice of drama theorist for your audience.
 Shape and pace content to engage your audience.
 Display competency and impact in both presentation of information, illustration of ideas and performance of extracts or devised pieces.

2. *i* For either programme:
 Justify your choices of material and elements used.
 Explain the processes used to create your devised element. (This may or may not be used with drama theorist.)
 Discuss the techniques used in performance.
 Use accurate terminology in describing the techniques.
 Discuss and/or justify your interpretation of the material used.
 Express informed opinions supported by reason and example.

- ii* Explain your personal philosophy of developing voice and speaking, supporting your idea with sound reason and/or example.
 Formulate your philosophy in relation to accepted current writings and practices.
 Use accurate terminology to describe and explain voice production and speaking.
 Analyse and evaluate a range of approaches to voice production and speaking, with reference to your own needs in performance.

Licentiate: Performance

Module 3

Total Time: 25 minutes

This examination must be conducted in the presence of an audience
(Minimum four people)

1. Give a prepared talk on your broad concept for the presentation of a play.
You may use appropriate visuals. *Limit 6 minutes*
2. Present a devised monologue on a well-known historical New Zealand figure.
Provide script of devised text. *Limit 5 minutes*

NOTE:

72 hours prior to the examination provide the Local Secretary with a copy of the text for the devised monologue.

3. Be prepared to discuss aspects related to sections 1 and 2.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Give your vision from the aspect of director or designer for the presentation of a play.
Range: interpretation of play, staging, design, lighting, costuming, visual effects, sound effects, movement . . .
Show secure knowledge of stage terminology.
Demonstrate mastery of the ability to structure and deliver a talk.
2. Make the intention of your monologue clear.
Develop a sound structure.
Base the monologue on historical research.
3. Enlarge on your vision for the play using analysis and synthesis.
Justify aspects of the monologue presented.
Discuss the process used for devising.
Justify your interpretation of the historical figure.

Licentiate of Speech New Zealand in Speech and Drama Performance

Theory

The standard required for Licentiate Diploma is Bachelor degree equivalent
Candidates are required to complete EIGHT credits:
Four COMPULSORY core credits and four OPTIONAL credits.
The requirements may be met in the following ways:

Core Credits

By written examination

Optional Credits

By written examination
 research assignments
 cross crediting

Written Examinations

Each Credit paper will be of ONE HOUR'S duration.
Five minutes extra time will be allowed to read the paper through before the examination begins.
Alternative questions will be given for each credit.
Past papers are available from the national office.

Assignments

Candidates wishing to undertake a written research assignment (approximately 5000 words) should apply to Speech New Zealand for details of the prescribed topic.

Cross Crediting

Speech New Zealand will consider applications for cross crediting of Optional Modules against relevant tertiary qualifications. Candidates should nominate the Optional Credit and supply detailed information of the course content together with validating documents.

Licentiate: Performance

Theory

Compulsory Core Credits

- 1 Voice and speech in performance
- 2 History of theatre
- 3 Techniques of interpretation in drama, poetry and prose
- 4 Acting in different genre

Select **four** plays from different periods and genres on which to base your study

Optional Credits

(Choose *FOUR*)

- 5 Mime and improvisation
- 6 Drama theorists
- 7 History of theatre in New Zealand
- 8 Play production
- 9 Costume, manners and movement in theatre
- 10 Theory and techniques of relaxation
- 11 New Zealand and Pacifica playwrights
- 12 Contemporary Literature

Note:

Credits two, six, seven, nine, eleven and twelve are knowledge based.
All other credits relate specifically to performance.

Learning Outcomes

In both written examination and research assignments:

- read the question carefully
- identify the elements required in the answer
- write grammatically
- spell accurately
- use technical terms accurately
- form and express opinions
- support opinions with evidence of sound study, research and experience resulting from your own practice
- structure the answer
- where appropriate, use diagrams such as mind maps or charts

To achieve the required learning outcomes you need to demonstrate mastery of knowledge of:

Compulsory Core Credits

Credit 1 Voice and speech in performance

- Anatomy and physiology of voice
- Correct technical terminology
- Analysis and identification of vocal requirements in performance
- Methods to develop and maintain vocal fitness and voice management for performance
- Current philosophies on the use of good voice and speech in performance

Credit 2 History of theatre

- The physical characteristics of theatre from the Greeks to the present day
- Social, religious, political and technological influences on the development of theatre spaces
- The presentation of plays in different theatre spaces

Credit 3 Techniques of interpretation in drama, prose and poetry

- A range of methods of studying texts
- A range of techniques of interpretation
- Presenting material before an audience

Continued...

Credit 4 Acting in different genres

Based on candidate's study of four plays from different periods and genres

- A range of methods to develop specific acting style for each genre
- The historical and social contexts in which specific genre developed
- Presentation of those plays in their own period and today

Optional Credits**Credit 5 Mime and improvisation**

- History of mime and improvisation
- Use of mime and improvisation in the training of a range of performance artists

Credit 6 Drama theorists

Based on a candidate's study of three different drama theorists and their work

- The features and methods of recognised drama theorists
Range: Grotowski, Stanislavski, Brecht, Artaud, Boal, Fo, Strasberg . . .
- Their role in the development of theatre

Credit 7 History of theatre in New Zealand

- Professional theatre from colonisation to the present day
- The development of amateur theatre
- The social and historical influences
- Amateur and professional theatre in New Zealand today

Credit 8 Play production

- History of stage direction from Duke of Saxe Meiningen to the present day
- Directing a play from selection to presentation
- Responsibilities of producer, actor, stage manager and technical crew

Credit 9 Costume, movement and manners in the theatre

- The main features of costume in their historical context
- Custom and manners of major periods
- The effect of costume on movement

Continued...

Credit 10 Relaxation theory and techniques

- Principles of relaxation
- The effect of tension on voice production, speech and movement
- A range of methods to achieve optimum balance between relaxation and tension in performance

Credit 11 New Zealand and Pacifica playwrights

- A range of plays by New Zealand and Pacifica writers from 1900 to the present day
- The social and historical contexts in which they were written
- Major themes, trends and influences

Credit 12 Contemporary Literature

Poetry, drama or prose from the last 25 years

- representative writers from each genre
- the social and historical influences on their writing

Licentiate of Speech New Zealand in Teaching Speech and Drama

This examination consists of three practical modules plus eight theory credits

Practical Examination

Three modules: Total time: 75 minutes

MODULE 1

Total Time: 25 minutes

This examination must be conducted in the presence of an audience.
(Minimum four people)

1. Present a programme of poetry, prose and drama. *Limit 15 minutes*

At least one work must be by William Shakespeare.

The programme must be based on a theme, performed as a whole and linked with a commentary.

Give the programme a title.

All items must be memorised.

State the purpose, intended audience and the type of performance venue for which the programme is prepared.

NOTE:

72 hours prior to the examination provide the Local Secretary with:

- i* a programme sheet which includes the title and theme, intended audience and the type of performance venue for which you have prepared
 - ii* copies of the performance texts and, where possible, the complete original texts from which dramatic extracts have been taken.
2. Be prepared to discuss
- i* teaching programme building
Range: purpose, audience, time, space, balance of material, links, use of props ...
 - ii* the works of the writers and their literary periods.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Suit the content to the theme, title, audience, venue and occasion.
Introduce your theme, link your pieces and build to a clear conclusion.
Include all the required elements.
Develop your programme to have impact and power.
Display mastery in a wide range of vocal and performance skills and styles.

2. *i* Discuss the processes of teaching programme building for a variety of purposes.
Use vocabulary that shows a knowledge of appropriate teaching terminology.
Demonstrate knowledge and ability to match material with different age groups and for different audiences and purposes.

ii Show evidence of research into the writers whose works are used in the performance programme.
Show understanding of the chosen extracts in relation to the works from which they are taken.
Place the writers within their historical and social context.
Make comparisons with other works of the writers and draw conclusions on their influences.
Express original ideas and support them with sound reasoning.

Licentiate: Teaching Module 2

Total Time: 25 minutes

1. Plan a series of lessons to meet the needs of a group in any aspect of teaching speech and drama.

These plans will form the basis for discussion with the examiner.

NOTE:

72 hours prior to the examination provide the Local Secretary with copies of the lesson plans, which include:

- i* an analysis of student needs
- ii* the overall aims of the series
- iii* learning outcomes
- iv* specific objectives and methods of assessment for each lesson
- v* a range of teaching methods to cater for different learning styles
- vi* resources and materials to be used.

2. Bring a varied selection of no more than six teaching resources.

Give an impromptu talk on teaching materials and resources.

The examiner will select the topic after discussion with you.

Two minutes preparation time.

Limit 3 minutes

3. Be prepared to discuss

- i* the professional responsibilities of the teacher of speech and drama
- ii* your philosophy of teaching voice and speaking.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Demonstrate the ability to plan a series of lessons for specified students in an aspect of teaching speech and drama.
 - Ensure your plans are clear and easily followed.
 - Use current teaching terminology.
 - Show the desired outcomes and methods of evaluation.
 - Ensure teaching objectives take into account the different learning styles of students.
 - Suit the content to student needs, the time, resources and space available.
 - Justify and/or extend the theory behind your plans.

2. Use an extempore style and logical organization.
 - Ensure content is relevant to the aspect given.
 - Show an understanding of a wide range of resources and materials and their creative application.
 - Use the time appropriately.

3. *i* Show a knowledge of the professional responsibilities of the teacher of speech and drama.
 - Show understanding of the ethics of working in a solo teaching situation and within an educational institution.
 - Show understanding of the requirements of keeping records of students and finances.

- ii* Explain your own philosophy of teaching voice and speaking.
 - Formulate your philosophy in relation to accepted current writings and practices.
 - Give ideas supported by sound reasoning and/or examples from your own teaching.

Licentiate: Teaching Module 3

Total Time: 25 minutes

Bring a group of students to the examination.
Students should be age appropriate for the planned lessons.
(Minimum three students)

1. Conduct a lesson with your students or class. *Limit 15 minutes*
 - i* Select four subject areas from the list below
 - poetry speaking
 - voice and/or speech
 - conversation and/or group discussion
 - reading aloud
 - talks
 - creative drama
 - characterisation
 - group speaking
 - story telling
 - ii* Prepare a lesson for each of the four topics chosen.
 - iii* After discussion, the examiner will select the lesson to be given.
2. Be prepared to discuss
 - i* the lesson
 - ii* the range of work of a teacher of speech and drama with particular reference to your own teaching practice and experience.

Learning Outcomes

In order to achieve at this level you need to apply all the skills developed for previous examinations AND ...

1. Suit your lesson plan, methods and material to the students chosen.
 - Fit the lesson within the time limit.
 - Establish rapport with the students.
 - Use strategies that maintain the flow of the lesson towards the stated objectives and adjust these as necessary.
 - Ensure your voice and manner provide an appropriate role model for students.
 - Show evidence of good time management.

2. *i* Discuss, evaluate and justify elements within your lesson and lesson plan.
 - ii* Show a knowledge of the range of work of a teacher of speech and drama.
 - Use references based on a range of work from your own teaching practice and experience.
 - Show awareness of the range of work possible for a speech and drama teacher and the need to be innovative in developing that work.
 - Show awareness of the differences between working in an educational institution and private or freelance practice.

Licentiate of Speech New Zealand in Teaching Speech and Drama

Theory

The standard required for Licentiate Diploma is Bachelor degree equivalent. Candidates are required to complete EIGHT credits:

Four COMPULSORY core credits and four OPTIONAL credits, of which at least one must be an OPTIONAL teaching credit.

The requirements may be met in the following ways:

Core Credits

By written examination

Optional Credits

By written examination
research assignments
cross crediting

Written Examinations

Each Credit paper will be of ONE HOUR's duration.

Five minutes extra time will be allowed to read the paper through before the examination begins.

Alternative questions will be given for each credit.

Past papers are available from the national office.

Assignments

Candidates wishing to undertake a written research assignment (approximately 5000 words) should apply to the Speech New Zealand for details of the prescribed topic.

Cross Crediting

The Speech New Zealand will consider applications for CROSS CREDITING of Optional Modules against relevant tertiary qualifications. Candidates should nominate the Optional Credit and supply detailed information of the course content together with validating documents.

Licentiate: Teaching

Theory

Compulsory Core Credits

- 1 Teaching voice and speech
- 2 History of Theatre
- 3 Techniques of teaching interpretation in drama, poetry and prose
- 4 Teaching practice and the ethical responsibilities of the teacher to pupils and the profession.

Optional Credits

(Choose four, of which at least one must be an *optional teaching* credit)

- 5 Literature
Select one:
English poetry from Chaucer to the present day
or
English drama from the Mysteries to the present day
or
English prose from 1600 to the present day
- 6 Children's literature
- 7 New Zealand and Pacifica Writing
- 8 Play production
- 9 Language acquisition and development

Optional Teaching Credits

- 10 Teaching oral communication skills
- 11 Teaching the methods developed by drama theorists
- 12 The creative use of teaching resources

NOTE:

Credits two, four, five, six, seven, eight and nine are knowledge based.
All other credits relate specifically to teaching.

Learning Outcomes

In both written and research assignments:

- read the question carefully
- identify the elements required in the answer
- write grammatically
- spell accurately
- use technical terms accurately
- form and express opinions
- support opinions with evidence of sound study, research and experience resulting from your own practice
- structure answer
- where appropriate, use diagrams and mind maps
- write grammatically
- spell accurately

To achieve the required learning outcomes you need to demonstrate mastery of knowledge of:

Compulsory Core Credits

Credit 1 Teaching voice and speech

- Anatomy and physiology of voice
- Correct technical terminology
- Analysis and identification of vocal requirements
- Methods to develop and maintain vocal fitness and voice management for performance and in everyday use
- Current philosophies on the use of good voice and speech in performance in relation to own teaching practice

Credit 2 The History of Theatre

- The physical characteristics of theatre from the Greeks to the present day
- Social, religious, political and technological influences on the development of theatre spaces
- The presentation of plays in different theatre spaces

Continued...

Credit 3 Techniques of teaching interpretation in drama, prose and poetry

- A range of methods of studying texts
- A range of techniques of interpretation
- Presenting material before an audience

Credit 4 Teaching practice and the ethical responsibilities of the teacher to pupils and the profession

- Current learning theories
- Principles and practice of teaching
- Analysis of student needs
- Setting teaching objectives and lesson planning
- Ethical and professional responsibilities of teachers

Optional Credits**Credit 5 Literature**

From the poetry *or* drama *or* prose time frame selected:

- representative writers from each major literary period
- the social and historical contexts in which they were writing
- distinctive features of genre and style in each period
- important trends and influences

Credit 6 Children's literature

- History of writing for children
- A wide range of writing for children and young adults within its social and historical context
- Important trends and influences

Credit 7 New Zealand and Pacifica Writing

A wide range of writing by New Zealand and Pacifica authors: novels, poetry, short stories and plays

- Candidates are expected to study writers from each genre. These are to be selected from New Zealand and Pacifica writers or those who identify themselves as such
- The development of New Zealand and Pacifica writing
- Social, cultural and historical influences on content, style and themes
- Your opinions about content, style and themes
- Specific examples to support your comments

Continued...

Credit 8 Play production

- History of stage direction from Duke of Saxe Meiningen to the present day
- Directing a play from selection to presentation
- Responsibilities of producer, director, actor, stage manager and technical crew

Credit 9 Language Acquisition and Development

- Current theories of first language acquisition and development
- Application of these theories and how they relate to your own observations and experience.

Credit 10 Teaching Oral Communication Skills

- Interpersonal communication
- Extempore and impromptu speaking
- Audience relationship and analysis
- Use of visual aids
- Speaking in different media
- Management of formal and informal meetings, including discussion groups

Credit 11 Teaching the methods of drama theorists

Based on a candidate's study of at least three different drama theorists and their work

- The features and methods of recognised drama theorists
Range: Grotowski, Stanislavski, Brecht, Artaud, Boal, Fo, Strasberg . . .
- Their role in the development of theatre
- The role of their methods in teaching drama skills
- The application of these methods with drama students

Credit 12 The Creative Use of Teaching Resources

- A wide range of teaching material and resources
- Their imaginative application in your teaching programme

Fellow of Speech New Zealand in Speech and Drama Performance

Full guidelines on definitions and preparation for Fellowship examinations are available from The Manager, Speech New Zealand, or can be found on our website www.speechnz.co.nz.

Prerequisite: Licentiate of Speech New Zealand or equivalent qualification approved by the Board.

The examination consists of three modules

- i* Public performance
- ii* Performance in different media
- iii* Thesis

MODULE 1

Total time: 45 minutes

Public Performance

This examination must be conducted in the presence of an audience (Minimum six people)

1. Devise and perform a programme which
 - demonstrates a range of performance skills
 - uses the physical space of the venue as an integral part of the performance
 - uses both scripted and self-devised material
 - is developed for a specific purpose and audience and given a title.

Provide script of devised text. *Limit 30 minutes*
2. Answer questions from the audience. *Limit 5 minutes*
3. Discuss your programme, objectives, outcomes, material and performance techniques with the examiner. *Limit 10 minutes*

NOTE:

72 hours prior to the examination provide the Local Secretary with:

- i* a programme sheet which states the purpose and intended audience
- ii* copies of extracts and, where possible, the complete text from which any dramatic extracts have been taken
- iii* copies of the devised text.

Learning Outcomes

All Learning Outcomes build on expertise developed through previous examinations AND ...

1. In your programme:

- Include all the required elements.
- Suit the content to the specified purpose and audience.
- Display professional excellence in performance.

2. Answering questions from the audience:

- Demonstrate the ability to manage a discussion with the audience within the given time.
- Establish rapport with the audience.
- Listen to and, if necessary, clarify the audience's questions.
- Give informed answers supported by depth of knowledge.

3. In discussion with the examiner:

- Critically analyse both your performance and the processes involved in its preparation.
- Ensure criticism is balanced and well reasoned.
- Evaluate the effectiveness of your objectives and outcomes.

Fellowship: Performance

Module 2

Recorded Performance

1. Prepare, perform and record your own solo performance on video, audio tape or CD for a stated audience. *Limit 20 minutes*
At least 80 percent of the programme must be the spoken word.

NOTE:

You must state your audience and the purpose of your performance.

Your recording must have a title and an introduction.

You may include your own original material.

2. With the recording, submit:
 - a short written critique of your work. (*Limit 3000 words*)
 - written copies of material used.

Learning Outcomes

All Learning Outcomes build on expertise developed through previous examinations AND ...

1. In your recording:

Demonstrate programme building and performance using techniques suited to the chosen recorded medium.

Include all the required elements.

Suit the content to the specified audience and medium.

Demonstrate professional excellence throughout the performance.

Ensure your recording is of a professional standard.

2. In your critique:

Demonstrate through your written analysis an understanding of your chosen medium.

Relate content directly to the recorded programme.

Present the critique clearly and logically.

Use balanced and well reasoned criticism.

Observe the word limit.

Fellowship: Performance Module 3

Thesis

Either

1. Write a paper on your research into any aspect of performance or production.
(Limit 9000 words)

NOTE:

When you have decided on your topic and your approach, you need to submit a 250-word proposal to the Board, accompanied by the full fee.

or

2. Submit a published work you have written, related to any aspect of speech and/or drama.

Learning Outcomes

The Board considers a fellowship thesis to be the equivalent to a postgraduate diploma.

To achieve this:

- Include all the required elements.
- Demonstrate applied research.
- Show depth and range of enquiry and content.
- Show maturity of judgment in analysis.
- Draw valid conclusions.
- Show originality of thought.
- Display professional excellence in presentation.

Fellow of Speech New Zealand in Teaching Speech and Drama

Full guidelines on definitions and preparation for Fellowship examinations are available from The Manager, Speech New Zealand, or can be found on our website www.speechnz.co.nz.

Prerequisite: Licentiate of Speech New Zealand or equivalent qualification approved by the Board.

The examination consists of three modules

- i* Master class
- ii* Teaching appraisal
- iii* Thesis

MODULE 1

Total Time: 45 minutes

Master Class

This examination must be conducted in the presence of an invited audience (Minimum six people)

1. Prepare and conduct a Master Class on an aspect of speech and drama designed for students of equivalent Grade 8 or above. *Limit 30 minutes*
2. Answer questions from the audience. *Limit 5 minutes*
3. Discuss your objectives, methods and outcomes with the examiner. *Limit 10 minutes*

NOTE:

At the time of entry the candidate must specify the aspect of speech and drama to be explored.

72 hours prior to the examination, the candidate is required to provide the local secretary with the Master Class topic, plus any pre-examination material for the examiner.

The students for the class will be provided by Speech New Zealand, in consultation with the candidate, taking into account the aspect nominated.

The audience is the prime responsibility of the candidate, but the Local Secretary may also invite audience members.

Learning Outcomes

All Learning Outcomes build on expertise developed through previous examinations AND ...

1. Your teaching should show professional excellence.

Expected Outcomes:

A positive response from candidate towards students, and from students towards candidate.

Improved or changed performance.

Clear indication of learning.

Mutual appreciation.

Content:

Suit the content to the students.

Polish the skills of the students.

Show depth of knowledge and experience.

Clarify and/or extend the present position of the students.

Draw students beyond ordinary competence.

Bring a new dimension to aspects of the class.

Provide inspiration for greater achievement.

Method:

Suit method/s to Grade 8 level or above.

Adapt your method/s to best develop each individual student.

Communicate clearly and effectively.

Management and Organisation:

Show good time management skills.

Show that you are well prepared and organised.

Manage the space in the most effective way by arranging the room to best suit your requirements.

Show the ability to deal with the audience.

Use appropriate teaching aids.

Show the ability to deal with the unexpected.

Continued...

Communication with the Students:

Establish rapport immediately.

Use a manner suited to the individuals.

Develop a manner that is flexible, adaptable and clear.

Respect present achievement.

Show a sense of appreciation of individual endeavour.

Have a positive attitude.

Use well judged interaction.

Handle questions concisely with clarity, confidence and consideration,

Show tact so as not to damage the student/s relationship with the teacher.

Correction:

Be insightful giving clear direction for change.

Be affirming and able to extend the student/s.

Candidate's Personal Presentation:

Ensure voice and speech are clear, well modulated and grammatical.

Provide an appropriate role model.

Display a professional attitude and performance throughout.

2. Answering questions from the audience:

Demonstrate the ability to manage a discussion with the audience.

Establish rapport with the audience.

Listen to and if necessary clarify the questions.

Give informed answers supported by depth of knowledge.

3. In discussion with the examiner:

Demonstrate through critical analysis, professional command of objectives, methods and outcomes.

Directly relate discussion to the class taken.

Ensure criticism is balanced and well reasoned.

Fellowship: Teaching Module 2

Teaching Appraisal

Submit a written appraisal on the progress of an individual student or class you have taken through a planned course of work. *(Limit 3000 words)*

This submission must be supported by clearly referenced recorded examples on an audiotape, video or CD.

NOTE:

It is expected that the recorded element will be no more than 20 minutes in duration.

The written and recorded material presented must be accompanied by written permission from the student/s involved.

Learning Outcomes

All Learning Outcomes build on expertise developed through previous examinations AND ...

Your appraisal should show professional excellence.

Your written appraisal should:

- Identify the needs of the student/s.
- Detail the course to be followed including the time frame, methods, resources and expected outcomes.
- Evaluate the progress of the student/s throughout the course with clear reference to your recorded examples.
- Analyse and evaluate your own teaching course, methods and the outcomes.

Your recording:

Ensure your recording is of a professional standard.

Ensure the sections to which you refer in your appraisal are clear and easily identified.

Fellowship: Teaching Module 3

Thesis

Either:

1. Write a paper on your research into any aspect of teaching performance or production.
(Limit 9000 words)

NOTE:

When you have decided on your topic and your approach, you need to submit a 250-word proposal to the Board, accompanied by the full fee.

or

2. Submit a published work you have written, related to any aspect of teaching performance or production.

Learning Outcomes

The Board considers a fellowship thesis to be the equivalent to a postgraduate diploma.

To achieve this:

- Include all the required elements.
- Demonstrate applied research.
- Show depth and range of enquiry and content.
- Show maturity of judgment in analysis.
- Draw valid conclusions.
- Show originality of thought.
- Display professional excellence in presentation.

General Information

Entries

Entry forms, available from the Local Secretary, must be completed by the teacher or candidate. Accurate entries, together with the registration fee, must be received by the Local Secretary no later than the closing date notified by the Speech New Zealand.

To contact your Local Secretary, phone 0800 SPEECH.

Inaccurate Entries

Inaccurate spelling of names or inaccurate grades which have to be corrected at time of examination or certification will incur a financial penalty.

Late Entries

Late entries carry a penalty of 50% of the examination entry fee.

They will be accepted by the Local Secretary only during the seven day period following the notified closing date.

Modular Entries

Candidates are urged to ensure names entered are spelt consistently throughout the entire range of modules to guarantee matching for certificate preparation, e.g. John Smith should not later appear as J Smith.

Names are held in files for each centre.

Where examinations are taken in different centres from that of the first module, candidates must notify the national office.

Special regulations apply in centres that have supplementary examination days; teachers should apply to national office for details.

Completion of Modular and Diploma Examinations

There is no time limit on the completion of these examinations

Re-entry

Candidates who are unable to attend the examination because of illness must notify the Local Secretary promptly.

Applications for re-entry on medical or compassionate grounds must be made in writing, together with supporting documents.

Refunds

Applications for refunds must be made in writing with supporting documentation.

A copy of Speech New Zealand's full policy on refunds is available on request and may be obtained from either local secretaries or the national office.

Speech New Zealand 'Guidelines' comply with the legal requirements of the various Consumer Protection Acts.

Examination Centres

The Local Secretary will notify candidates of the place and time of attendance.

Once notified these times are final.

Attendance

Candidates must attend the examination centre 15 minutes before the examination time stated on their form.

Procedures within examinations

- Examinations are conducted in English, but brief introductions or phrases in other languages are acceptable.
- Name-tags should be worn by all candidates and will be supplied by the Local Secretary.
- Time limits must be strictly observed.
Candidates may be disadvantaged in discussion or impromptu sections if prepared work exceeds time limits.

Order of presentation:

- Candidates may present their work in any order within an examination.

Visual Aids:

- The use of visual aids, where appropriate, is encouraged.
These should be the candidate's own work.

Equipment:

- It is the responsibility of the candidate to provide any equipment necessary for the presentation of work in the examination.
Senior candidates who intend to use electronic equipment should advise accordingly at time of entry so that the Local Secretary can schedule the timetable to accommodate them.

Reading:

- Unless specified in the syllabus books may be fiction or non-fiction.
Sight reading may selected from any part of the book

Electronic books are not permitted unless necessary for candidates with specific learning requirements. The Local Secretary is to be notified of the nature of any such specific learning requirement at least two weeks prior to the examination. A hard copy of the text is to be provided for the examiner.

Talks:

- Talks which are memorised or read are not acceptable.

Texts:

- Candidates must supply examiners with legible copies of poems, prose, dramatic extracts and any devised work.
- Background material and/or texts specifically requested are to be handed in prior to the examination to allow the examiner time to be fully conversant with the content and, where necessary, to set appropriate work for use during the examination.

Failure to provide time for this background work disadvantages the candidate and increases pressure on examiners.

- **At Grade level:** Where a candidate does not provide required material, or information for the examination, or within the specified time period, this omission will be reflected in the level of achievement awarded.
- **At Diploma level:** Where a candidate does not provide the required material within the specified time the examination may not be able to proceed.

Observers/Audience

Parts of some examinations require the presence of an audience or a group of students. Candidates should provide their own audience or students.

Any difficulties arising from this requirement should be discussed with the Local Secretary **at time of entry.**

For Fellowship master-classes, students will be arranged by the Local Secretary in consultation with the candidate.

Speech New Zealand reserves the right to invite or exclude observers at any examination.

From time to time a trainee examiner will be in the examination room and, under the direction of the examiner, may take part in the examination.

Videoring

Videoring is NOT permitted during examinations. However, in exceptional cases, prior arrangements may be made with Speech New Zealand.

Theory Examinations

Written examinations are held twice a year, in May and August/September.

For details of examination times, also closing dates for entries, contact your Local Secretary.

Speech New Zealand does not have an open book policy for examinations but the candidate may refer to the relevant Speech and Drama or Public Speaking syllabus booklet which will be provided by the Local Secretary or examination supervisor.

Examination Reports and Certificates

Examination reports will be distributed to teachers by Local secretaries.

Certificates will be awarded to successful candidates; when certificates are received from national office the Local Secretary will notify teachers.

Reports and certificates are the property of the candidate.

The examiner's decision is final.

Complaints Procedure

Complaints must be received **within 14 days** of the receipt of results of the examination.

All complaints must be in writing and addressed to:

The Manager, Speech New Zealand, PO Box 12-023, Wellington 6144.

Resources

CLIPBOARD, a regular newsletter distributed free to teachers, is available on request.

It contains articles relating to specific teaching points, examinations, Speech New Zealand policies and is of general interest to teachers.

Other resource material, is available from time to time and advertised in *CLIPBOARD* or on the web-site, www.speechnz.co.nz.

Specific requests for information regarding clarification of the syllabus content or management of the examinations are welcome and should be addressed to:

The Manager, Speech New Zealand, PO Box 12-023, Wellington 6144.

Academic dress

All holders of LSB and FSB qualifications are eligible to wear a Speech New Zealand stole over a black undergraduate gown.

The stole is deep blue and silver, embroidered with Speech New Zealand insignia. The stole for fellowship holders has an extra edging of silver braid. These are available for purchase or hire – contact the National Office on 04 498 9660.

Glossary:

Analyse:

Break up a subject, poem, play, book, performance etc into sections or elements and evaluate them.

Blocking:

- To set moves in drama.
- To obstruct an improvisation.

Characterisation:

A role from a drama.

(Usually scripted from a play or novel – please note specific criteria for senior levels.)

Concept:

Ideas or vision.

Conventions of Drama:

Established procedures in drama that use techniques or processes to represent, organise or interpret ideas.

Conventions are strategies for working in drama and may be used in two ways:

- a) for dramatic effect to move the storyline forward within a presentation/performance
- b) in preparation, exploration and rehearsal as tools to achieve or explore dramatic purpose.

See SNZ website resources for more information.

Devise:

Work to develop a performance text. This may develop from an idea, a theme, or other **stimulus**. It may incorporate story, text, verse, music, movement, mime etc.

In Speech and Drama examinations a script must be developed as part of the process. In Theatre in Action syllabus a detailed scenario or plan of the devised piece is acceptable.

Devised Element:

Created components such as text, movement, music, mime etc.

Devised Text:

A candidate created text.

Drama Theorist:

Someone who is concerned with:

- a) methods of acting, dramatic composition and production;
- b) with the value and social function of drama; and
- c) with the relation between these.

They may not necessarily be a Theatre Practitioner.

Elements:

The essential components of the stated section.

Elements of drama:

The components of drama: role and situation, time, place, mood, symbol, tension, focus of attention, contrast (movement and stillness, light and dark, sound and silence).

See SNZ website resources for more information.

Entertainment:

A performance that is aimed principally at the enjoyment and engagement of the audience.

Evaluate:

Estimate the value, importance or worth of something, and to make suggestions for improvement or change. It is expected that reasons will be given to support statements of opinion.

Explain:

Clearly state and interpret the relevant details of a subject.

Extempore talks:

All talks are expected to be in this mode: Prepared, planned, practised and delivered in the candidate's own words in a conversational manner and with appropriate formality. They are neither read or memorised.

Genre:

A broad category or type that has a tradition or history and is identifiable by specific characteristics, social functions and cultural contexts.

In theatre: mime, Elizabethan, comedy, farce, comedy of manners, black comedy, tragedy, physical theatre, epic, absurdist, etc.

In a novel: epistolary, historical, gothic, romance, mystery, etc.

In poetry: lyric, free verse, ballad, narrative, sonnet, etc.

Impromptu talks:

While the topic may be familiar, or researched, impromptu talks have little or no preparation time. They should be broadly planned, but are not practised; they are delivered in the candidate's own words and in a conversational manner.

Improvisation:

A story or event developed from a given title or elements and performed with a combination of physical action, dialogue and mime.

Interpretation of selections:

In discussion this refers to explaining and/or justifying the choices made in developing a particular performance.

Justify:

To demonstrate the correctness of an assertion, statement, plan, point of view, or action. In improvisation, to show valid reasons for the use of a physical action.

Masking:

Obscuring someone from view.

Mime:

Actions without words that tell a story or part of a story. It is expected that the size shape and weight of objects handled in mime will be shown.

Modulation:

An understanding of technical terms such as pitch, pace, pause, inflection and volume; their relationship to the thoughts and feelings of the speaker; their importance in maintaining the interest of the listener.

Monologue:

A scene in drama for one person. This may, or may not be a soliloquy.

Note: *In selecting performance pieces for Grades 6 and upwards please note that a piece selected from a book of monologues written solely for one performer is unacceptable as a characterisation.*

Pacifica [also Pacifika]:

The indigenous inhabitants of Oceania, Polynesia, Melanesia and Micronesia and/or people who identify themselves as belonging to these regions.

Performance:

Performance should be interpreted to mean practical presentation, usually of a play or poem, for an audience. In some contexts this may also include delivery of talks.

Personal Discovery:

A talk on the candidate's own realisation, growing awareness or specific discovery based on personal experience. This talk (Grade 2) should be structured to set up the discovery in the introduction, develop ideas in the body and reinforce the discovery in the conclusion.

Philosophy:

The candidate's attitudes and beliefs in regard to the topic under discussion.

Poetic Devices:

For the purpose of this syllabus, these are the elements that the poet uses to create poetry. e.g. choice of words, alliteration, onomatopoeia etc.

Presentation:

The delivery of talks or factual information. In some contexts this may also include performance of a play or poem for an audience.

Principles and Practice:

In discussion on aspects of teaching these may refer to your philosophy on teaching, generally accepted methods of teaching, and references to published works of established practitioners.

Production:

This covers the full range of aspects of developing a play for performance: producer; director; set, costume, lighting or sound designers; properties; vocal coach; etc.

Range:

The various aspects that may be included in performance and/or discussion.

Where a range is definitively stated this confines the aspects for that section.

However where a range is followed by an ellipsis (. . .) the scope may be broader and is open to further interpretation and justification by the candidate.

Research:

The line of investigation followed on a specified topic. The scope of any research will be relevant to the age of the candidate and the grade.

Role:

Playing a character other than yourself.

A belief in that character, including an understanding of their relationships and point of view, as in a characterisation or a role-play.

Role-play:

The assuming of a role in a 'real life' situation set by the examiner.

Running Commentary:

Visualising and describing an event or situation for the benefit of a listening audience.

Social and Historical Context:

The period in which a text was written. This includes the significant historical events and the major social influences of the period on the style, content and ideas of the writer. An awareness of other writers of the period and their significance may also become part of the social influences on a specific writer or text.

Speech:

Where 'voice' and 'speech' are differentiated, the term speech refers to the acquired habit of speaking. In general terms, the vowels and consonants which form the words and the manner in which those words are modulated.

Staging:

The acting space and how it will be used for a specific performance.

Stimulus:

Starting point.

Structure:

The framework, or arrangement of ideas, that underpins a performance.

In a play – the acts, scenes and sections of scenes; in a talk: the introduction, signposting, main ideas (including the manner in which these are arranged and linked), summary and conclusion.

Synthesise:

Combine into a coherent whole.

Theatre Practitioner:

Someone who both creates theatrical performances and who produces a theoretical discourse that informs his or her practical work. A theatre practitioner may be a director, a dramatist, an actor, or frequently a combination of these roles.

Visual Aids:

Objects, pictures and charts which aid and enhance the spoken word.

The use of these is encouraged throughout the syllabus.

Electronic aids (provided and arranged by the candidate) may be used at senior and diploma level.

Voice:

Where 'voice' and 'speech' are differentiated, the term voice refers to the instinctive use and the 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 a speaker.

In addition Speech New Zealand offers other syllabuses

Speech and Drama
Public Speaking and Communication
Oral Communication Assessments
Professional Speaking
Theatre in Action
Oral Communication in English for Speakers of Other Languages
Introduction to Communicating in Leadership
Communicating in Leadership

The Speech and Drama and Public Speaking and Communication syllabuses have eight grades, followed by diploma (ASB), Licentiate (LSB) and Fellowship (FSB).

Professional Speaking is directed to those in the workplace, in business, a profession, or wanting to develop speaking skills to a professional level.

Oral communication assessments are carried out in schools, recreational and community groups. There are 12 levels which support the oral communication curriculum in schools.

Theatre in Action supports the drama curriculum in schools.

The Oral Communication in English for Speakers of Other Languages (OCESOL) syllabus allows for the different needs of students and is examined by specialists in English as a second language.

Communication in Leadership is designed for young leaders or senior students.

Speech New Zealand
P O Box 12 023
Wellington 61 44

Tel: (04) 498 9660
Email: info@speechnz.co.nz
Website: www.speechnz.co.nz

To contact your Local Secretary
Phone 0800 SPEECH (0800 773324)