

Ma te whanaungatanga, ka whai mātauranga te akonga, ka tu rangatira.  
Through developing and maintaining strong relationships, knowledge can be found which  
will allow the learner to stand with confidence.

Ko te manu e kai ana te miro, nōna te ngahere.  
Ko te manu e kai ana te mātauranga, nōna te ao.  
The bird that partakes of the miro berry has reign of the forest.  
The bird that partakes of education has reign of the world.

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

# **Speech and Drama**

# **Syllabus 2019**

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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
- Develop an awareness of the bicultural foundations of Aotearoa New Zealand
- Develop the confidence to pronounce Māori vocabulary correctly

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

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# Speech New Zealand Examinations Speech and Drama

## Initial and Grades 1 to 8

### Diplomas:

- Associate of Speech New Zealand in Speech and Drama Performance (ASB)
- Advanced Associate of Speech New Zealand in Speech and Drama Performance (Adv ASB Perf)
- Advanced Associate of Speech New Zealand in Teaching Speech and Drama (Adv ASB Tchg)
- 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
- Excellence in the use of Language and Expression in Speech and Drama Performance and Literature
- *Speech New Zealand Scholarship* ASB Speech and Drama

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

## 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 criteria are met at a basic level, but some require further development.
- CREDIT:** Most learning criteria met adequately.
- MERIT:** Most learning criteria are met competently.
- HONOURS:** Most learning criteria 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', 'Merit' or 'Did not Achieve'.

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 criteria is expected at **Associate** level, where some sections are of a higher standard a 'Merit' may be awarded.
- **Mastery** in all learning criteria is expected at **Licentiate** level; where some sections are of a higher standard, a 'Merit' may be awarded.
- **Professional excellence** in all learning criteria 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)

Students with special needs are encouraged to sit grade examinations.

Speech New Zealand will award a 'Certificate of Attainment' to candidates with any disability that 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 'English for Speakers of Other Languages (ESOL)'.

## 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 Criteria

The learning criteria 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 criteria 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 criteria 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

	<p><b>Section 1</b> Talking to people (Learning to communicate through personal and researched ideas)</p>	<p><b>Section 2</b> Communication through poetry &amp; drama (Learning to communicate and interpret ideas through poetry, stories and drama)</p>	<p><b>Section 3</b> Communication through reading and books (Learning to communicate and interpret ideas through reading)</p>	<p><b>Section 4</b> Impromptu skills (Learning to listen, think, react and synthesise ideas through language and actions)</p>
<b>Initial</b>	<p>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)</p>	<p>Speak a poem you enjoy (1 min)</p>	<p>Bring a book you have enjoyed and talk about it with the examiner</p>	<p>Take part in a mime <i>or</i> Improvisation</p>
<b>1</b>	<p>Speak about a personal experience <i>or</i> Explain a skill or an activity (3 mins)</p>	<p>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)</p>	<p>Bring a book you have read and enjoyed. Give the title and author and read a prepared extract (Total time 1 min)</p> <p>Talk about the book with the examiner</p>	<p>Take part in a mime <i>or</i> Improvisation</p>
<b>2</b>	<p>Give an informative talk <i>or</i> Explain a skill <i>or</i> Talk about preparing for and taking part in an event (3 mins)</p> <p>State the audience for whom your talk is prepared</p>	<p>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)</p>	<p>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)</p> <p><i>and</i> Read an extract selected by the examiner</p>	<p>Impromptu storytelling <i>or</i> Improvisation</p>



# Syllabus Overview

<p>3</p>	<p>Give an informative talk  <i>or</i>            Give a talk that includes a demonstration            (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            (3 mins)            State the audience for whom your talk is prepared</p>	<p>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 impromptu exercise set by the examiner.  
Range: mime, improvisation.

# Learning Criteria

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.

*Limit 1 minute*

Talk about the book with the examiner.

(Electronic books are not permitted.)

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

Range: mime, improvisation.

## Learning Criteria

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.  
  
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. Give an informative talk

*or*

explain a skill

*or*

talk about preparing for and 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. (a) Give a prepared reading. Begin with the title and author and a brief introduction to the extract.

*Total time: 1.5 minutes*

then

- (b) Read an extract selected by the examiner.

(Electronic books are not permitted.)

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

Range: storytelling, improvisation.

## Learning Criteria

**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 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 your stated audience and extend their knowledge on the subject.  
Your **skill** or your **preparation and participation in an event** should be explained logically in appropriate terms.
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.

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.**

(a) Give a prepared reading.

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

*Total time: 2 minutes*

(b) 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 Criteria

**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.  
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.
- 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.

*Continued...*

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.

**Notes:**

## 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.

State the audience for whom your talk is prepared.

*Limit 3 minutes*

Be prepared to briefly discuss aspects of your talk in relation to your chosen audience.

2. Act a characterisation from a book or play

*or*

tell a story prepared for a stated audience.

*Limit 4 minutes*

3. Bring a book you have read and discuss it with the examiner.

Read an extract selected by the examiner.

(Electronic books are not permitted.)

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

Range: Interviewing, role-play, storytelling, improvisation.

## Learning Criteria

**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 should 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.  
In **discussion** show awareness of the needs of your audience in preparing and presenting your talk.
2. 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.
3. 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.
4. 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.

*Continued...*

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.

**Notes:**

# 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 criteria 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.

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 4).*



## Overview Grades 5 to 8

Grade 5 forms a link between the strands for Initial to Grade Four and those of Grades 6 to 8.

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, react, analyse and synthesise ideas through language and action) are assessed in various modules.

**Discussion skills** are assessed within each module.

**Reading aloud** is not assessed at Grade 8.

Electronic books are not permitted.

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

	<b>Module 1</b> Compulsory	<b>Module 2</b> Compulsory	<b>Module 3</b> Optional Communication	<b>Module 3</b> Optional Literature
<b>Grade 6</b>	<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"> <li>works of writers</li> <li>short stories</li> <li>modulation, relaxation, breathing, voice production</li> </ul>	<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"> <li>works of the writer</li> <li>interpretation of role</li> <li>impromptu section</li> </ul>	<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, this may be scripted or original <i>4 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>aspects of section 1</li> </ul>	<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"> <li>aspects of sections 1 and 2</li> </ul>
<b>Grade 7</b>	<p>Speak two contrasting poems <i>5 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>works of the poets</li> <li>interpretation of the poems</li> <li>formation of speech sounds</li> </ul>	<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"> <li>works of the playwright</li> <li>interpretation of the role</li> <li>techniques used to highlight character intentions</li> </ul>	<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"> <li>aspects of the talk</li> <li>storytelling techniques</li> </ul> <p><i>or</i></p> <ul style="list-style-type: none"> <li>aspects of the theme</li> <li>elements and preparation of your programme</li> </ul>	<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"> <li>aspects of sections 1 and 2</li> </ul>
<b>Grade 8</b>	<p>Speak two contrasting poems <i>6 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>works of the writers, their styles and literary periods</li> <li>interpretation of poems</li> <li>voice and speaking in relation to poetry speaking</li> </ul>	<p>Present two contrasting characterisations <i>8 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>works of the writers, their plays and literary periods</li> <li>elements and conventions used in developing your performance</li> <li>use of voice, body and movement in performance</li> </ul>	<p>Give a critical appreciation of a play 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 or presentation <i>3 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>aspects of sections 1 and 2</li> </ul>	<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"> <li>aspects of sections 1 and 2</li> </ul>

**Notes:**

# Grade 5 Module 1

*Time: 12 minutes*

***N.B.: For candidates who have passed one module under the 2012 syllabus you must sit the second from that syllabus.***

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. Speak a poem from memory.

*Limit 3 minutes*

3. *i* Be prepared to discuss your poem and poetic devices within the poem.  
*ii* Be prepared to discuss modulation in relation to Sections 1 and 2.

# Learning Criteria

**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:**

Use content that shows evidence of research.

Explain a range of sources for research.

Explain and justify the selection of material for this talk and how it relates to your stated audience.

**2. In your poem:**

Perform with confidence.

Be true to the genre and the poet's intention.

**3. In discussion:**

*i* Show understanding of your poem and the way the poet uses poetic devices and word pictures.

*ii* Show understanding of the elements of **modulation** and give examples from the work presented.

Range: pitch, pace, pause, inflection, volume.

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*

***N.B.: For candidates who have passed one module under the 2012 syllabus you must sit the second from that syllabus.***

1. Present a characterisation from a book or play.

*Limit 4 minutes*

Be prepared to discuss the book or play from which your characterisation is taken.

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, storytelling, improvisation.

# Learning Criteria

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

## 1. In **characterisation**:

Perform with confidence.

Sustain your role throughout the performance.

Be familiar with the book or play from which your role is taken.

## 2. In **reading**:

Integrate the narration, description and dialogue to produce a well-shaped text.

Offer personal opinions on the book read and at least one other book by that writer or, where this cannot be found, on a book of a similar theme or style.

## 3. **Impromptu exercises**:

**In all of these** ensure the topic and relevant information are used.

### **Running Commentary:**

Visualise the event for the listener or the given audience.

Use language and description suited to the situation.

Structure ideas to set the scene, have a logical development appropriate to the event and bring to a firm ending.

*For the following, you should also refer to the Learning Criteria for Grade Four.*

- **Interview:** As the interviewer or interviewee, show awareness of the type of interview and the degree of formality required.
- **Storytelling:** Structure story soundly and share with confidence.
- **Improvisation:** Show an awareness of your audience and use the space confidently.  
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 Criteria

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

**1. Select and speak a poem** to reflect the maturity of the grade.

Use voice and speaking to support the poem's form, style, message and mood.

**2. In reading:** Engage and hold the attention of the audience.

Use voice and speaking to support the content and style of the extract.

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.

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.

**3. i** Understand the terminology and explain the processes and connections between each element.

*ii* 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.

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 4 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 Criteria

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

1. **Characterisation:** Use drama techniques such as voice, body, movement and space to be convincing within the context of the scene and the play.  
Support the integrity of the piece using vocal techniques.  
Sustain involvement to engage the imagination of the audience.  
Develop the scene towards achieving its dramatic shape.
  
2. **Impromptu Talk:** Structure the content of your talk to suit the topic given.  
Be audience-centred.  
Express ideas fluently and in language appropriate to the topic, audience and occasion.  
**Improvisation:** Develop a storyline and shape to a definite conclusion.  
**Impromptu storytelling:** Structure the storyline clearly.  
Be imaginatively involved in the telling of the story.
  
3. **In discussion**
  - i* Be familiar with the play or book from which your role is taken. 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.
  - ii* Convey knowledge of how the dramatic context informs your interpretation of the role and the motivation of your character.  
Convey knowledge of the processes and the techniques used to develop your performance and the motivation of your character within your scene.
  - iii* 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

*or*

give a talk demonstrating understanding of a significant play.

For your option 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. This may be scripted or original.

For your option state the audience for whom your story is prepared and why.

*Limit 4 minutes*

3. Be prepared to discuss

*i* aspects of your talk and the research involved

*ii* your storytelling and its purpose.

# Learning Criteria

**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:

**Relate** content to the stated audience.

Structure your talk to the stated purpose.

Include content that shows clear thinking and depth of enquiry or research.

Use visual aids that are neat, clear, prepared for the audience's benefit and are an integral part of the talk.

### **Informative talk:**

Choose content to extend the audience's knowledge.

Present aspects supported by relevant explanations and/or examples.

### **Report:**

Include the purpose, research method and scope.

Draw a clearly stated conclusion and/or recommendations from the research.

### **Significant Play:**

Make insightful connections between different aspects of the play and the time the play was first produced.

Come to a conclusion about what the play has to offer theatre today.

Consider how staging aspects would help an audience understand this.

## 2. In storytelling:

Suit the structure, content and style to your specified audience.

Sustain imaginative involvement throughout the story-telling.

Use voice and speaking to complement the story-telling.

Use visual aids, if appropriate, and integrate them into the story.

Meet the intention for your specified audience.

## 3. In discussion:

*i* Explain how you researched and selected the material for your talk.

Extend on information given in the talk.

*ii* Reflect on aspects of your storytelling in relation to its purpose.

### **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, 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, short story or genre of novel.  
The chosen option must relate to your talk and the audience stated in Section 1.

Provide a script for the prose extract or provide a statement of intention and a script or outline for the devised piece. *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 Criteria

**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:** Clearly define the chosen aspect.  
Include social and historical influences.
- 2. In your presentation** of either your extract or your performance:
  - Support an aspect of your talk
  - Memorise your work
  - Structure and shape the piece for meaning and development
  - Use voice and speaking to support the integrity of the piece
  - Show sustained involvement to 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.**

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

**3. In discussion:**

Extend information given in your talk and discuss the structure and elements used.

Reflect on and convey knowledge of the interpretation of your extract or the processes used to devise your performance to meet your statement of purpose.

**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. 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 Criteria

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

1. In your **poems**: Show contrasts in style.  
Use voice and speaking to support the demands of the contrasting styles.
2. *i* Be familiar with a range of poems by your poets.  
Discuss the contrasting features of the poems performed.
  - ii* Explain the approaches you used and the choices you made in developing each style of verse for performance.
  - iii* Define both consonants and vowels in general terms and be able to say what each contributes to language.  
Explain the formation of some specific consonants.  
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 scripted characterisation from a play. *Limit 4 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 of the playwright
  - ii* the interpretation of your role within the dramatic context of your play
  - iii* how you used specific dramatic techniques to highlight the intentions of your character in performance.

### Learning Criteria

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

1. Integrate drama techniques such as voice, body, movement and space to create a character that is convincing within the scene and the play.
2. **Impromptu talk:** Where appropriate, ensure ideas are supported with reasons and examples.  
**Improvisation:** Establish and sustain convincing characterisation and situation throughout the scene.  
**Impromptu storytelling:** Use voice and speaking, movement and gesture to complement the story.
3. *i* Be familiar with the play from which your role is taken.  
Compare and contrast your play 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.  
Relate your play and other works by the writer to the social and historical context in which they were written.
  - ii* Explain your character's motivation in the context of the scene and the play and your intentions in the role.
  - iii* Discuss how you used specific dramatic techniques to develop the intention of your performance.

**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*

**1A** Give an informative talk on an aspect of New Zealand

*or*

give an informative talk on a theatre form or the works of a playwright.

State the audience for whom your talk is prepared and its purpose. *Limit 5 minutes*

**and ...**

Tell a story that you have created.

State the audience for whom your story is prepared.

*Limit 4 minutes*

*Or*

**1B** 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

**1A** *i* ideas and opinions arising from your talk

*ii* storytelling techniques.

*or*

**1B** Use reflective discussion to show knowledge of the development of the programme and the range of performance skills used.

## Learning Criteria

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

### 1A In your talk:

Include content that shows clear thinking and depth of enquiry or research to meet the needs of your audience and the purpose of your talk.

Use visual aids that are neat, clear, prepared for the audience's benefit and integrated into the talk.

Choose content to extend the audience's knowledge.

Present aspects supported by relevant explanations and/or examples.

#### **For the theatre form:**

Place information within its social and historical context.

#### **For the works of a playwright:**

Analyse extracts from two or more texts.

Explore relevant features of the works of the playwright such as themes, ideas, style, structure, purpose, performance space and their connections.

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

### 1B In the thematic programme meet the purpose for your specified audience.

Introduce the theme of your programme.

Structure and shape the programme for meaning and development.

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.

Support the integrity of the piece using vocal techniques.

Show sustained involvement throughout.

*Continued...*

- 2. 1A** *i* Explain how you researched and selected the material for your talk in order to meet the stated purpose for your chosen audience.
- ii* Analyse and discuss storytelling techniques in relation to the work presented.  
Range: structure, language, voice, tension, gesture and movement.

*or*

- 1B** Analyse and discuss your presentation to show knowledge of the development of the thematic programme and the range of performance skills used.

**Notes:**

## 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 and clearly define the purpose of your talk. *Limit 5 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 a statement of intention and a script or outline for this devised drama. *Limit 3 minutes*

**NOTE:**

Sections 1 and 2 may be presented as an eight minute programme.  
This should be clearly stated before you start.

3. Be prepared to enter into reflective discussion on Sections 1 and 2.

## Learning Criteria

**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** clearly define the purpose of your talk and your intended audience. Include social and historical influences.
2. In your **presentation** of either your poem(s) or your performance:
  - Support an aspect of your talk.
  - Memorise your work and provide the text of the poem(s) or provide the text or an outline of your devised performance.
  - Structure and shape your presentation for meaning and development.
  - Use voice and speaking to support the integrity of the work.
  - Show sustained involvement.
  - Engage the imagination of the audience.
  - Be original and creative in your devised piece.

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

### 3. In reflective discussion:

Extend information given in your talk and analyse and discuss the structure, content and delivery.

Analyse and convey knowledge of the interpretation of your poem/s *or* the processes used to devise your performance to meet your statement of intention.

### 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 and reflect on:
  - 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.

### Learning Criteria

**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** use voice and speaking to support the demands of the poems to make an impact.
  
2. Discuss and reflect on
  - i* Aspects of other works by each poet.  
The broad social and historical context of literary periods to which poems belong.
  - ii* The contrasting aspects of the styles of each poem, the different approaches needed to speak each form or style of verse, and the use of metre, rhyme and rhythm.
  - iii* Aspects of vocal techniques in poetry speaking.  
Range: adjustments to meet the needs of the poem or the performance space, articulation, modulation, vocal energy and use of poetic devices.

**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, one of which must be a contemporary playwright. *Limit 8 minutes*
2. Be prepared to discuss
  - i* your play and the works of the playwrights within the context of their literary periods.
 And enter into reflective discussion on
  - i* the processes and techniques used in developing and rehearsing your performances
  - ii* the drama techniques used to highlight the intention of each performance and bring out layers of meaning
  - iii* the connection between style, movement and costume within the context of the plays presented.

### Learning Criteria

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

1. Support the integrity of your extracts using well-controlled vocal techniques. Integrate drama techniques in each performance to show the contrast in characters. Present scenes that have dramatic shape and make an impact.
2. *i* Be familiar with whole work from which each role is drawn and other works by the playwrights.  
Compare and contrast the works of the writers within the context of the broad social and historical aspects of their literary periods.
  - ii* Analyse and discuss the processes and techniques used in developing and rehearsing your roles and how the dramatic context informs those interpretations.
  - iii* Analyse and discuss the intentions of your characters and how drama techniques were used to highlight these and bring out layers of meaning.
  - iv* Analyse and discuss the styles of the roles performed and how each style is interrelated with movement and costumes.

**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 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 and your purpose. *Limit 5 minutes*
2. Give an impromptu talk on an aspect of preparing for performance or presentation.  
The examiner will select the topic, the audience and the purpose of the talk after discussion with you.  
Two minutes' preparation time. *Limit 3 minutes*
3. Be prepared to enter into reflective discussion on aspects related to Sections 1 and 2.

## Learning Criteria

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

1. Plan and present your **talk** to make an impact on your audience and meet the purpose.  
**Critical Appreciation:** State your personal opinion and set the parameters of your appreciation within your introduction.  
Support your personal impressions and preferences with reasons and examples.  
Take into account the nature of the medium.  
**Concept for a play:** Outline the concept for the play as a whole.  
Include at least two of the following: theme, staging, design, time, style, costume, lighting, sound.  
Justify your choice of concept with reference to the text.
2. **Impromptu speaking:** Support your delivery with appropriate body language, voice and speaking.  
Connect with the specified audience to meet the given purpose of your talk.  
Structure your talk to focus on the given topic.  
Support your points with specific examples to meet the given purpose of your talk.
3. **In reflective discussion** extend aspects covered in your talks.  
Analyse and discuss your presentations to show knowledge of the structure, content and delivery of your talks.  
Reflect on 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 drama form/period.

This may include a demonstration.

*or*

The work of a drama theorist. This may include a demonstration.

State the purpose of your talk and the audience for whom it is prepared.

*Limit 5 minutes*

2. Present a memorised characterisation.

*or*

Devise a performance using a stimulus from an aspect of your talk.

Either option must relate to your talk in Section 1.

Provide a statement of intention and script for the characterisation and a script or outline for the devised performance.

*Limit 3 minutes*

**NOTE:**

Sections 1 and 2 may be presented as an eight minute programme.

This should be clearly stated before you start.

3. Be prepared to enter into reflective discussion on Sections 1 and 2.

## Learning Criteria

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

1. In your **talk** clearly define the chosen aspect.

Show in-depth understanding of the topic.

Meet the purpose of the talk for your specified audience.

Include social and historical influences.

**Drama Form or Period:** Justify and define your choice of drama form or period. Any demonstration and/or text used must support and clarify your information.

**Drama Theorist:** 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:

- Support an aspect of your talk.
- Memorise your work.
- Structure and shape for meaning and development.
- Support the integrity of the piece with well controlled vocal and movement techniques.
- Show sustained involvement to engage the imagination of the audience and create impact.
- **In characterisation:** Use complex performance skills to create a convincing performance with layers of meaning.
- **In devised work:** Show creativity and originality.

**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 eight minutes.**

3. **In reflective discussion:**

Extend information given in your talk and analyse and discuss the structure, content and delivery.

Analyse and convey knowledge of the interpretation of your character(s) *or* the processes used to devise your performance to meet your statement of intention.

# Syllabus for Diploma examinations in Speech and Drama

The examinations offered are:

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

Advanced Associate of Speech New Zealand in Speech and Drama Performance  
(Adv. ASB Perf)

Advanced Associate of Speech New Zealand in Teaching Speech and Drama  
(Adv. ASB Tchg)

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.

**Associate, Advanced Associate, Licentiate and Fellowship** candidates 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 that 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.

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

Fellowship diploma requires candidates to complete all three modules.

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

# Associate Diploma of Speech New Zealand in Speech and Drama Performance

This diploma examination consists of **three** practical modules. *Time: 60 minutes*

The candidate may choose to sit this diploma as a one hour examination, or as separate modules.

***This examination is available in Performance only.***

**Associate Diploma** must be clearly shown on the entry form.

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

In order to gain the Advanced Associate Diploma candidates must also complete the four Performance Theatre Papers.

A fee for cross crediting applies.

## MODULE 1 Performance

*Time: 20 minutes*

An audience is optional for this examination.

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

*Limit 15 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:**

5 days prior to the examination provide the Local Secretary with:

- i* a programme sheet that 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.

## Learning Criteria

**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.** In **discussion** share understanding of:
  - i* Aspects related to elements in your programme.  
Range: purpose, audience, time, space, balance of material, links use of props ...
  - ii* The extracts chosen and their relation to the works as a whole.  
The writers within their social and historical context.  
Expression of original ideas supported by sound reasoning.

**In all discussion you should express personal opinion supported by reason and example.**

# Associate Diploma – Performance

## MODULE 2 Performance

*Time: 20 minutes*

1. Present a characterisation from a play by William Shakespeare. *Limit 5 minutes*
  
2. Give an impromptu talk on your choice of a published drama theorist. The examiner will select the aspect of your chosen theorist and the audience for your talk after discussion with you.  
Two minutes' preparation time. *Limit 4 minutes*
  
3. Be prepared to discuss
  - i* aspects of your characterisation
  - ii* use of voice in performance of Shakespeare's plays
  - iii* aspects of your impromptu talk.

## Learning Criteria

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

1. Display competency and impact in performance.  
Use your voice to support the integrity of the piece.
2. In **impromptu speaking**  
Ensure voice, speaking and body language support the delivery.  
Direct the talk to the specified audience.  
Structure the talk to focus on the given topic and support your points with specific examples.
3. In **discussion** share understanding of:
  - i* Your performance of your chosen Shakespearean characterisation.  
Shakespeare's use of language (including metre, poetic devices, verse, prose and blank verse).  
The social and historical context and features of Elizabethan theatre.
  - ii* Voice in relation to performance of Shakespeare's plays.  
Range: speaking of verse and prose; delivery of heightened language; substance of the language; safety of the voice in performance.
  - iii* Extending information given in the impromptu talk.  
Structure and delivery of impromptu speaking.

**In all discussion you should express personal opinion supported by reason and example.**

# Associate Diploma – Performance

## MODULE 3 Performance

*Time: 20 minutes*

1. Tell a prepared story using the stimulus of a poem or the stimulus of an historical event.  
You must specify the audience, occasion and purpose. *Limit 5 minutes*
2. Bring to the examination either a novel or an anthology of poems you have read by a New Zealand or Pasifika writer.  
The examiner will select a passage or poem for you to read aloud.  
Before reading, briefly introduce the book and the passage or the poem.  
Two minutes' preparation time.
3. Be prepared to discuss
  - i* the structure of storytelling, the stimulus chosen and the purpose of the story
  - ii* the works of the writer(s) in Section 2
  - iii* trends in New Zealand literature during the last 20 years.

# Learning Criteria

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

1. Structure the story and show a clear purpose.  
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 vocal and performance skills.
2. Develop and present a succinct introduction to the book and the passage of the poem.  
Use a reading delivery appropriate to the style of the writing.  
Use interpretive skills to make an impact and involve the listener.
3. In **discussion** show understanding of:
  - i* The structure and features of storytelling.  
Offering supported personal opinions as to why the stimulus was chosen and how it relates to the purpose of the story.
  - ii* Placing the writer(s) and their works within their social and historical context.  
Offering personal opinion supported by reasons and/or examples and references to the text.
  - iii* Trends in New Zealand literature over the last 20 years.  
Relating ideas to the social and historical influences on these trends.  
Supporting your opinions with reference to at least two writers from each genre.  
Range: poetry, drama, novels and short stories.

# Advanced Associate Diploma of Speech New Zealand in Speech and Drama – Performance

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

## Practical Examination

Three modules: *Time 60 minutes*

The candidate may choose to sit this as a one hour examination, or as separate modules.

**For theory paper details see page 74.**

Candidates who have gained Associate Diploma in Speech and Drama Performance may apply to cross credit practical modules towards the Advance Associate Diploma in Performance.

A fee for cross crediting applies.

## MODULE 1 Performance

*Time: 20 minutes*

An audience is optional for this examination.

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

*Limit 15 minutes*

- At least one work must be by a New Zealand writer.
- The programme must be based on a theme, performed as a 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:**

5 days prior to the examination provide the Local Secretary with:

- i* a programme sheet that 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.

## Learning Criteria

**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. In **discussion** share understanding of:**
  - i* Aspects related to elements in your programme.  
Range: purpose, audience, time, space, balance of material, links use of props ...
  - ii* The extracts chosen and their relation to the works as a whole.  
The writers within their social and historical context.  
Expression of original ideas supported by sound reasoning.

**In all discussion you should express personal opinion supported by reason and example.**

# Advanced Associate Diploma – Performance

## MODULE 2 Performance

*Time: 20 minutes*

1. Present a characterisation from a play by William Shakespeare. *Limit 5 minutes*
  
2. Give an impromptu talk on your choice of a published drama theorist. The examiner will select the aspect of your chosen theorist and the audience for your talk after discussion with you.  
Two minutes' preparation time. *Limit 4 minutes*
  
3. Be prepared to discuss
  - i* aspects of your characterisation
  - ii* use of voice in performance of Shakespeare's plays
  - iii* aspects of your impromptu talk.



## Learning Criteria

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

1. Display competency and impact in performance.  
Use your voice to support the integrity of the piece.
2. In **impromptu speaking**  
Ensure voice, speaking and body language support the delivery.  
Direct the talk to the specified audience.  
Structure the talk to focus on the given topic and support your points with specific examples.
3. In **discussion** share understanding of:
  - i* Your performance of your chosen Shakespearean characterisation.  
Shakespeare's use of language (including metre, poetic devices, verse, prose and blank verse).  
The social and historical context and features of Elizabethan theatre.
  - ii* Voice in relation to performance of Shakespeare's plays.  
Range: speaking of verse and prose; delivery of heightened language; substance of the language; safety of the voice in performance.
  - iii* Extending information given in the impromptu talk.  
Structure and delivery of impromptu speaking.

**In all discussion you should express personal opinion supported by reason and example.**

# Advanced Associate Diploma – Performance

## MODULE 3 Performance

*Time: 20 minutes*

1. Tell a prepared story using the stimulus of a poem or the stimulus of an historical event.  
You must specify the audience, occasion and purpose. *Limit 5 minutes*
2. Bring to the examination either a novel or an anthology of poems you have read by a New Zealand or Pasifika writer.  
The examiner will select a passage or poem for you to read aloud.  
Before reading, briefly introduce the book and the passage or the poem.  
Two minutes' preparation time.
3. Be prepared to discuss
  - i* the structure of storytelling, the stimulus chosen, and the purpose of the story
  - ii* the works of the writer/s in Section 2
  - iii* trends in New Zealand literature during the last 20 years.

**Theory papers for Advanced Associate Diploma – Performance follow on page 74.**

# Learning Criteria

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

1. Structure the story and show a clear purpose.  
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 vocal and performance skills.
2. Develop and present a succinct introduction to the book and the passage of the poem.  
Use a reading delivery appropriate to the style of the writing.  
Use interpretive skills to make an impact and involve the listener.
3. In **discussion** show understanding of:
  - i* The structure and features of storytelling.  
Offering supported personal opinions as to why the stimulus was chosen and how it relates to the purpose of the story.
  - ii* Placing the writer(s) and their works within their social and historical context.  
Offering personal opinion supported by reasons and/or examples and references to the text.
  - iii* Trends in New Zealand literature over the last 20 years.  
Relating ideas to the social and historical influences on these trends.  
Supporting your opinions with reference to at least two writers from each genre.  
Range: poetry, drama, novels and short stories.

# Advanced Associate of Speech New Zealand in Speech and Drama – Teaching

This Diploma examination consists of three practical modules plus four theory papers.

## Practical Examination

Three modules: *Time 60 minutes*

The candidate may choose to sit this as a one hour examination, or as separate modules.

**For theory paper details see page 74.**

Candidates who have gained Associate Diploma in Speech and Drama Performance may apply to cross credit relevant practical modules towards the Advanced Associate Diploma in Teaching.

A fee for cross crediting applies.

## MODULE 1 Teaching

*Time: 20 minutes*

An audience is optional for this examination.

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

*Limit 15 minutes*

- At least one work must be by a New Zealand writer.
- The programme must be based on a theme, performed as a 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:**

5 days prior to the examination provide the Local Secretary with:

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

**Theory papers for Advanced Associate Diploma – Teaching follow on page 74.**

## Learning Criteria

**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. In *discussion* share understanding of:**
  - i* Relating extracts chosen to the works as a whole.  
 Placing the writers within their social and historical context.  
 Expressing original ideas supported by sound reasoning.
  - ii* Using correct terminology to describe and explain voice production and speaking.  
 Expressing informed opinions on the use of good voice and speaking in a range of circumstances.

**In all discussion you should express personal opinion supported by reason and example.**

# Advanced Associate Diploma – Teaching

## 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:**

5 days 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.

**Theory papers for Advanced Associate Diploma – Teaching follow on page 74.**

# Learning Criteria

**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. In discussion:**
  - i* Evaluate and justify elements within your lesson and lesson plan.
  - ii* 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* 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.

# Advanced Associate Diploma – Teaching

## MODULE 3 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 Pasifika writer.

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

Before reading, briefly introduce the book and the page or the poem.

Two minutes' preparation time.

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 Criteria

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, organise material logically and meet the time limit.  
Use content relevant to the audience, occasion and purpose.  
Integrate any visual aids 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. Develop and present a succinct introduction to the book and the passage or the poem.  
Use a reading delivery appropriate to the style of the writing. Use interpretive skills to make an impact and involve the listener.

### 3. In discussion:

*i* 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* 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.

# THEORY PAPERS:

## Advanced Associate Diploma of Speech New Zealand in Speech and Drama Teaching and Performance

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

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

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

Thirty minutes of extra time will be allowed to read, receive/send the paper, to reference quotes and material that is from another author and to complete a declaration that the work submitted is the student's own work.

Alternative questions will be given for each paper.

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

Papers may be sat in any order.

Past papers are available on the Speech New Zealand website: [www.speechnz.co.nz](http://www.speechnz.co.nz).

Paper 1	Voice and Speech	(Teaching or Performance)
Paper 2	Teaching Material and Methods	(Teaching only)
Paper 3	Shakespearean Drama	(Teaching and Performance)
Paper 4	New Zealand and Pasifika Writing	(Teaching and Performance)
Paper 5	The use of conventions, elements, techniques and features in performance	(Performance only)

# Learning Criteria

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
- acknowledge the sources of published material within the essay (APA system recommended)

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

## Paper One – Voice and Speech

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

### Performance

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

### Teaching

- working with a range of school-aged students' needs
- methods/exercises used to teach that are appropriate for these students

## Paper Two – Teaching materials and methods (Teaching only)

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

*Continued...*

**Paper Three – Shakespearean drama**

- 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

**Paper Four – New Zealand and Pasifika writing**

- a range of writing by New Zealand or Pasifika 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 Pasifika writers or those who identify themselves as such)
- social and historical influences on content, style and themes
- your opinions about content, style and themes

**Paper Five – The use of conventions, elements, techniques and features on performance (Performance only)**

- conventions of characterisation that 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

**Candidates must study at least two contrasting plays**

## Process of change for Advanced Certificate/Diploma:

To ensure candidates who sat this examination during 2013 or in previous years are not disadvantaged the implementation process is as follows:

**For those candidates who have completed only one or two modules of an Advanced Certificate at the end of 2013:**

Completion of the required modules in 2014 or beyond will automatically earn them an Associate Diploma – ASB.

**For those candidates who have completed an Advanced Certificate during 2013:**

Payment of a cross-crediting fee of \$20 will mean their Advanced Certificate will be replaced with an Associate Diploma – ASB.

**For those candidates who have completed an Advanced Certificate prior to 2013:**

Payment of a cross-crediting fee of \$20 plus the provision of a copy of their Advanced Certificate, will mean their Advanced Certificate will be replaced with an Associate Diploma – ASB.

**For those candidates who have partially completed an Associate Diploma in either Performance or Teaching at the end of 2012:**

Completion of the required modules and/or theory papers in 2014 or beyond will automatically earn them an Advanced Associate Diploma – Adv ASB.

**For those candidates who have completed an Associate Diploma during or prior to 2013:**

Payment of a cross-crediting fee of \$20 plus the provision of a copy of their Associate Diploma, will mean their Associate Diploma will be replaced with an Advanced Associate Diploma – Adv ASB.

# Licentiate of Speech New Zealand in Speech and Drama – Performance

This examination consists of three practical modules plus eight theory papers.

## Practical Examination

Three modules: *Total time: 75 minutes*

## MODULE 1 Performance

*Total time: 25 minutes*

An audience is optional for this examination.

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:

5 days prior to the examination provide the Local Secretary with:

- i* a programme sheet that 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 Criteria

**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 Performance

*Total Time: 25 minutes*

An audience is optional for this examination.

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:

5 days prior to the examination provide the Local Secretary with:

For a programme for a young audience:

*i* a programme sheet that 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 that 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 Criteria

**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 Performance

*Total Time: 25 minutes*

An audience is optional for this examination.

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:**

5 days 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 Criteria

**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. Display mastery of vocal and performance skills throughout to create impact.  
Expand 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.

**Notes:**

# 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 papers:

Four COMPULSORY core papers and four OPTIONAL papers.

The requirements may be met in the following ways:

- online written examination
- research assignment on a set paper (Paper 13 offers the candidate the opportunity for an original research assignment. The topic for Paper 13 must be approved by the Moderator)
- cross crediting

## Written Examinations

Each paper for online examinations will be of ONE HOUR'S duration.

Thirty minutes of extra time will be allowed to read, receive/send the paper, to reference quotes and material that is from another author and to complete a declaration that the work submitted is the student's own work.

Alternative questions will be given for each paper.

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

Papers may be sat in any order.

Past papers are available on the Speech New Zealand website: [www.speechnz.co.nz](http://www.speechnz.co.nz).

## Assignments

1. Candidates wishing to undertake a written research assignment (approximately 5000 words) should apply to the Speech New Zealand National Office for details of the prescribed topic.
2. Candidates wishing to present original research, Paper 13, should apply to the Speech New Zealand National Office with their topic.
  - Candidates will choose an aspect of a topic for a research paper of approximately 5,000 words.
  - Candidates must state whether the paper is performance or knowledge based.
  - An outline of the topic and the proposed research method (not exceeding 300 words) will accompany the entry together with the full fee. Permission to undertake this research is subject to the Moderator's approval.

## Cross Crediting

Speech New Zealand will consider applications for cross crediting against relevant tertiary qualifications. Candidates should nominate the Paper and supply detailed information of the course content together with validating documents. This should include an explanation of how the tertiary qualification relates to the Speech New Zealand learning criteria.

# Licentiate – Performance

## Theory

### Compulsory Core Papers

- 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 Papers

(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 Pasifika playwrights
- 12 Contemporary Literature

### Original Research

- 13 An original research assignment (subject to Moderator's approval)

## Learning Criteria

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
- acknowledge the sources of published material included in the essay (APA referencing system is preferred)

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

### Compulsory Core Papers

#### **Paper 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

#### **Paper 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

#### **Paper 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...*

**Paper 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 Papers****Paper 5 Mime and improvisation**

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

**Paper 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 e.g: Grotowski, Stanislavski, Brecht, Artaud, Boal, Fo, Strasberg ...
- Their role in the development of theatre

**Paper 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

**Paper 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

**Paper 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

**Paper 10 Relaxation theory and techniques**

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

*Continued...*

**Paper 11 New Zealand and Pasifika playwrights**

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

**Paper 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

**Paper 13 An original research assignment (approved by the Moderator)**

Your assignment should:

- develop and extend the outline submitted
- demonstrate understanding of the chosen aspect
- show originality of thought
- draw valid conclusions



**Notes:**

# Licentiate of Speech New Zealand in Teaching Speech and Drama

This examination consists of three practical modules plus eight theory papers.

## Practical Examination

Three modules: *Total time: 75 minutes*

## MODULE 1 Teaching

*Total Time: 25 minutes*

An audience is optional for this examination.

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:

5 days prior to the examination provide the Local Secretary with:

- i* a programme sheet that 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 Criteria

**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 Teaching

*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:**

5 days 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 criteria
- 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 Criteria

**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 organisation.
  - 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 Teaching

*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
- storytelling

*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 Criteria

**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 papers:

Four COMPULSORY core papers and four OPTIONAL papers.

The requirements may be met in the following ways:

- online written examination
- research assignment on a set paper (Paper 13 offers the candidate the opportunity for an original research assignment. The topic for Paper 13 must be approved by the Moderator)
- cross crediting

## Written Examinations

Each paper for online examinations will be of ONE HOUR'S duration.

Thirty minutes of extra time will be allowed to read, receive/send the paper, to reference quotes and material that is from another author and to complete the declaration that the work submitted is the student's own work.

Alternative questions will be given for each paper.

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

Papers may be sat in any order.

Past papers are available on the Speech New Zealand website: [www.speechnz.co.nz](http://www.speechnz.co.nz).

## Assignments

1. Candidates wishing to undertake a written research assignment (approximately 5000 words) should apply to the Speech New Zealand National Office for details of the prescribed topic.
2. Candidates wishing to present original research, Paper 13, should apply to the Speech New Zealand National Office with their topic.
  - Candidates will choose an aspect of a topic for a research paper of approximately 5,000 words.
  - Candidates must state whether the paper is teaching or knowledge based.
  - An outline of the topic and the proposed research method (not exceeding 300 words) will accompany the entry together with the full fee. Permission to undertake this research is subject to the Moderator's approval.

## Cross Crediting

Speech New Zealand will consider applications for cross crediting against relevant tertiary qualifications. Candidates should nominate the paper and supply detailed information of the course content together with validating documents. This should include an explanation of how the tertiary qualification relates to the Speech New Zealand learning criteria.



# Licentiate – Teaching

## Theory

### Compulsory Core Papers

- 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 Papers

(Choose *FOUR*, of which at least one must be an *optional teaching* paper)

- 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 Pasifika Writing
- 8 Play production
- 9 Language acquisition and development

### Optional Teaching Papers

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

### Original Research

- 13 An original research assignment (approved by the Moderator) – either Teaching or Knowledge based

# Learning Criteria

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
- acknowledge the sources of published material included in the essay. (APA system is preferred)

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

## Compulsory Core Papers

### **Paper 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

### **Paper 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

### **Paper 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

*Continued...*

**Paper 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 Papers**

**Paper 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
- your opinions about style and themes
- specific examples to support your comments

**Paper 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
- Your opinions about style and themes
- Specific examples to support your comments

**Paper 7 New Zealand and Pasifika Writing**

A wide range of writing by New Zealand and Pasifika 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 Pasifika writers or those who identify themselves as such
- The development of New Zealand and Pasifika 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...*

**Paper 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
- Application of this knowledge and how it relates to your own observation

**Paper 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.

**Paper 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
- Application of these skills in your teaching programme

**Paper 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 e.g.: 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 your drama students

**Paper 12 The Creative Use of Teaching Resources**

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

**Paper 13 An original research assignment (approved by the Moderator)**

Your assignment should:

- develop and extend the outline submitted
- demonstrate understanding of the chosen aspect
- show originality of thought
- draw valid conclusions

**Notes:**

# 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](http://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 Performance

*Total time: 45 minutes*

### Public Performance

This examination must be conducted in the presence of an audience.

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:

5 days prior to the examination provide the Local Secretary with:

- i* a programme sheet that 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 Criteria

All Learning Criteria 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 Performance

### Recorded Performance

1. Prepare, perform and film your own solo performance 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 video must have a title and an introduction.

You may include your own original material.

2. With the video, submit:

- a short written critique of your work. (*Limit 3000 words*)
- written copies of material used.

## Learning Criteria

All Learning Criteria 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 Performance

### 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 Criteria

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](http://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 Teaching

*Total Time: 45 minutes*

### Master Class

This examination must be conducted in the presence of an invited audience.

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.

5 days 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 Criteria

All Learning Criteria 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.

**Notes:**

# Fellowship – Teaching

## MODULE 2 Teaching

### 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 YouTube or DVD.

#### 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 Criteria

**All Learning Criteria 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 Teaching

### 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 Criteria

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 for all Examinations

## 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.

**Contact details for your Local Secretary are available on the Speech New Zealand website: [www.speechnz.co.nz](http://www.speechnz.co.nz).**

## 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.

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 the refund policy is available on the Speech New Zealand website or is available on request from local secretaries or National Office.

**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 be 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 that 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**

For those parts of examinations where an audience is optional or required, candidates must provide their own audience.

If an examination requires a prepared lesson with a group, the candidates must provide their own group of students. The students must be age appropriate to the planned lesson. Any difficulties arising from these requirements 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.**

**Videoing**

**Videoing is NOT permitted during examinations unless it is for NCEA purposes and prior arrangements have been made with Speech New Zealand. National Office must be notified at time of entry.**

**Theory Examinations**

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

For details of examination times, also closing dates for entries, contact the Speech New Zealand National Office.

**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**

The website [www.speechnz.co.nz](http://www.speechnz.co.nz) contains articles relating to specific teaching points, examinations, Speech New Zealand policies and articles of general interest to teachers.

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. These are available for 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.

### Contemporary:

For the purpose of this syllabus **contemporary** refers to a writer, poet or playwright who is still living, OR, a work that was written within the last 20 years.

### 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 Teaching Resources: Drama 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 voice, movement, acting, dramatic composition and production
- b) with the value and social function of drama
- c) with the relationship 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: Teaching Resources: Drama 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.

*See SNZ website: Teaching Resources: Talks for more information.*

**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, comedy, farce, comedy of manners, black comedy, tragedy, physical theatre, epic, absurdist, melodrama etc. Sometimes a period may be defined: Greek, Shakespearean, Restoration etc.

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

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

*See SNZ website: Teaching Resources: Drama and Poetry for more information.*

**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 or reflecting on the choices made in developing a particular performance.

**Justify:**

To demonstrate or explain 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 **not** acceptable as a characterisation.*

**Pasifika [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.

**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, simile, metaphor, rhyme 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 the candidate's own philosophy on teaching, to 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.

**Reflective Discussion:**

Analyse work presented honestly and discuss elements of presentation and/or performance to show knowledge of choices made and to justify intentions.

**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 – the creation, interpretation and sustaining of a character in a dramatic action.

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

**Role-play:**

The assuming of a role in a 'real life' situation set by the examiner; playing out a 'real life' scene to explore social situations through using attitudes, stereotypes or given and predetermined points of view.

**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/or who produces a theoretical discourse that informs his or her practical work. A theatre practitioner may be a director, a dramatist, an actor, a voice or movement specialist 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.

*See SNZ website: Teaching Resources: Talks, for more information.*

**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.

**Notes:**

In addition Speech New Zealand offers other syllabuses

Speech and Drama  
Public Speaking and Communication  
Oral Communication Assessments  
Professional Speaking  
Theatre in Action  
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), Advanced Diploma (Adv 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 (ESOL) 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.

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are available on the website.**