

**Speech New Zealand**  
Founded 1964  
as New Zealand Speech Board  
Incorporated as a charitable trust

**Speech and Drama**

**Syllabus 2006**

## CONTENTS

- 2 Aims and objectives
- 3 Speech New Zealand Examinations
  - Scholarships
  - Assessments
  - Certificate of Attainment
- 6 General Information
  - Age Entry
  - Entries
  - Examination Centres
- 8 Procedures within Examinations
  - Examination Reports and Certificates
  - Complaints
  - Resources
- 11 Introduction to junior grade examinations
  - Junior syllabus and learning outcomes (Initial - Grade 4)
- 25 Introduction to senior grade examinations
  - Senior syllabus and learning outcomes (Grades 5 – 8)
- 49 Advanced Certificate of Speech and Drama
- 56 Introduction to Diploma examinations
- 58 Associate examinations
- 68 Licentiate examinations
- 90 Fellowship examinations
- 99 Fellowship guidelines
- 105 Glossary

## 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.

### **Speech New Zealand**

**P O Box 12 – 023  
Wellington**

**Tel: (04) 498 9660**

**Fax: (04) 498 9662**

**E-mail: [nzsbd@clear.net.nz](mailto:nzsbd@clear.net.nz)**

**Website: [www.nzspeechbd.co.nz](http://www.nzspeechbd.co.nz)**

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

**To contact your Local Secretary phone  
0800 SPEECH (800 773324)**

# Speech New Zealand Examinations Speech and Drama

## Initial and Grades 1 to 8

### Certificate and Diplomas:

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

### Scholarships

- Grades 6 — 8 Speech and Drama
- Grades 6 — 8 Public Speaking and Communication
- *Dunsmuir Scholarship* – ASB Speech and Drama
- *Founders Scholarship* – ASB Public Speaking and Communication
- *Lorimer Marshall Scholarship* – Senior Grades Public Speaking and Communication in the South Island
- *Todd Jubilee Prize* – Vocational Speaking, Introductory level
- *Jillian Carpenter Award* – Grade 5 Speech and Drama

The *Todd Jubilee* prize and the *Jillian Carpenter* award are nominated by the examiner.

All other scholarships are by application.

Full details are available from your Local Secretary.

## Grade Assessment

Speech New Zealand grade examinations are assessments of candidates' progress and not an end in themselves.

Marks are not awarded, but successful candidates will be assessed as follows:

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

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

The 'plus' will also appear on the certificate.

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

## Diploma assessment

Successful candidates will be assessed either as 'Pass' or 'Not Achieved.'

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

To achieve a 'Pass' in practical modules:

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

In theory examinations:

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

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

## **Certificate of Attainment (Initial to Grade 8)**

Special needs students are encouraged to sit grade examinations.

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

Certificates of Attainment will be assessed in the same way as grade examinations.

The entry form must have the words 'Certificate of Attainment' clearly noted on it and be accompanied by the form detailing the specific nature of the candidate's disability and any special requirements.

This form is available from the Local Secretary.

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

### **English for speakers of other languages**

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

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

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

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

This form is available from the Local Secretary.

# General Information

## 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

## Entries

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

**To contact your Local Secretary, phone 0800 SPEECH.**

## Inaccurate Entries

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

## Late Entries

Late entries carry a penalty of 50% of the examination entry fee. They will be accepted by the Local Secretary only during the seven day period following the notified closing date.

**Modular Entries**

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

Names are held in files for each centre.

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

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

**Completion of Modular and Diploma Examinations**

There is no time limit on the completion of these examinations

**Re-entry**

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

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

**Refunds**

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

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

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

**Examination Centres**

The Local Secretary will notify candidates of the place and time of attendance. Once notified these times are final.

**Attendance**

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

## Procedures within examinations

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

Order of presentation:

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

Visual Aids:

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

Equipment:

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

Reading:

- Books may be fiction or non-fiction.  
Sight reading may taken from **any** part of the book.

Talks:

- Talks which are memorised or read are not acceptable.

Texts:

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

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

### **Observers/Audience**

Parts of some examinations require the presence of an audience or a group of students. Candidates should provide their own audience or students. Any difficulties arising from this requirement should be discussed with the Local Secretary **at time of entry.**

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

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

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

### **Videoing**

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

### **Theory Examinations**

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

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

**Speech New Zealand no longer has an open book policy for examinations but the candidate may refer to the relevant Speech and Drama or Public Speaking syllabus booklet which will be provided by the Local Secretary or examination supervisor.**

### **Examination Reports and Certificates**

Examination reports will be distributed to teachers by local secretaries.

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

Reports and certificates are the property of the candidate.

The examiner's decision is final.

## Complaints Procedure

Complaints must be received **within 14 days** of the receipt of results of the examination. All complaints must be in writing and addressed to :

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

## Resources

*CLIPBOARD*, a regular newsletter distributed free to teachers, is available on request. It contains articles relating to specific teaching points, examinations, Speech New Zealand policies and is of general interest to teachers.

Other resource material, is available from time to time and advertised in *CLIPBOARD* or on the web-site, [www.nzspeechbd.co.nz](http://www.nzspeechbd.co.nz)

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

## Academic dress

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

The stole is deep blue and silver, embroidered with Speech New Zealand insignia. The stole for fellowship holders has an extra edging of silver braid.

These are available for purchase or hire – contact the National Office on 04 498 9660.

# Introduction to Junior grade examinations

## Learning Outcomes

The learning outcomes for candidates using this syllabus are:

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

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

## 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.

## Group Work

Learning outcomes are best developed and assessed in group environments.

Candidates are encouraged to enter in groups, although individual entries are accepted.

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

Each candidate must present all the work prescribed.

Each candidate must be given equal opportunity.

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

## Syllabus Overview

	<p><b>Section 1</b> Talking to people (Learning to communicate through personal and researched ideas)</p> <p>Tell the examiner about a personal possession or object (2 mins)</p>	<p><b>Section 2</b> Communication through poetry &amp; drama (Learning to communicate and interpret ideas through reading)</p> <p>Speak a poem you enjoy (1 min)</p>	<p><b>Section 3</b> Communication through reading and books (Learning to communicate and interpret ideas through reading)</p> <p>Bring a book you have enjoyed and talk about it with examiner</p>	<p><b>Section 4</b> Impromptu skills (Learning to listen, think, react and synthesise ideas through language and actions)</p> <p>Take part in a mime or Improvisation</p>
<b>Initial</b>				
<b>1</b>	<p>Speak about a personal experience or Explain a skill or an activity (3 mins)</p>	<p>Speak a poem or tell a familiar story or part of a story in your own words or act a character from a story (2 mins)</p>	<p>Bring a book you have read and enjoyed Give the title and author <b>and</b> read a prepared extract (Total time 1 min)</p>	<p>Improvisation</p>
<b>2</b>	<p>Speak about a personal discovery or Explain a skill or Explain the prepara- tion involved in taking part in an event (3 mins) State the audience for whom your talk is prepared</p>	<p>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 (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) <b>and</b> Read an extract selected by the examiner</p>	<p>Impromptu storytelling or Improvisation</p>

# Syllabus Overview

<p><b>3</b></p>	<p>Give an informative talk  <i>or</i>            Give a talk that includes a demonstration  <i>(3 mins)</i>            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  <i>(3 mins)</i></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  <i>(Total time 2 mins)</i>  <b>and</b>            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><b>4</b></p>	<p>Give a talk to instruct a peer group on any subject - include at least three elements of instruction  <i>or</i>            Give an informative talk on a topic of interest that you have researched  <i>(4 mins)</i>            State the audience for whom your talk is prepared</p>	<p>Speak a poem and be prepared to discuss, the language and word pictures  <i>(3 mins)</i>  <b>and</b>            act a characterisation from a book or a play  <i>or</i>            tell a story prepared for a specified audience  <i>(3 mins)</i></p>	<p>Bring a book you have read and discuss it with the examiner  <b>and</b>            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>

## Notes

## Initial

*Time: 10 minutes*

1. Tell the examiner about a personal possession or an object of interest that you have with you. *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.
4. Take part in an improvisation set by the examiner.  
Range: mime, improvisation.

## Learning Outcomes

**In order to achieve well at this level ...**

1. Your **talk** should have a simple order with an opening and closing statement.  
Your ideas should be presented in your own words – not read nor memorised.  
Your object or personal possession 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.
  
4. Take part in an improvisation set by the examiner.  
Range: Improvisation.

### Learning Outcomes

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

1. Your **talk** should have a simple order with an opening and closing statement.  
Your ideas should be presented in your own words and not memorised.  
Your visual aids should be used to support the topic and structure.  
Your **personal experience** should be shared with enthusiasm.  
Your **skill** or activity should be explained in appropriate terms.

*Continued ...*

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 **improvisation** you should use mime, voice and action to create a simple story.

You should have a simple structure including a way of starting, an 'event' and a way of ending.

You should show the size, weight and shape of any mimed object

You should show that you believe in the character(s) and the situation(s) that you create.

## Grade 2

*Time: 15 minutes*

1. Speak about a personal discovery  
*or*  
 explain a skill  
*or*  
 explain the preparation involved in taking part in an event.  
 State the audience for whom your talk is prepared. *Limit: 3 minutes*
  
2. Speak a poem  
*or*  
 tell a story or part of a story in your own words  
*or*  
 act a character from a book or play. *Limit: 2 minutes*
  
3. Give a prepared reading. Begin with the title and author and a brief introduction to the extract. *Total time: 1.5 minutes*  
 and ...  
 Read an extract selected by the examiner.
  
4. Take part in an impromptu exercises set by the examiner.  
 Range: storytelling, improvisation.

## Learning Outcomes

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

1. In your **talk** you should find ways to link your main points.  
 Your **personal discovery** should be stated and explained logically.  
 Your **skill** or your **preparation for 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.

*Continued ...*

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.  
 Give a prepared reading.  
 Begin with the title and author and a brief introduction to the book  
 and the extract. *Total time: 2 minutes*  
 and ...  
 Read an extract selected by the examiner.  
 Be prepared to discuss the book.
  
4. Take part in an impromptu exercises set by the examiner.  
 Range: role-play, storytelling, improvisation.

## Learning Outcomes

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

1. Your **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.

*Continued ...*

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.  
Your **story** should be original and shared with the audience in your own words.  
Your voice should show the mood and bring the story to life.  
Your **character** may be memorised or in your own words.  
You should think, feel, move and speak as your character to achieve their intention within the context of the scene.  
In group work you should listen, react to and work with the other characters throughout the scene.
3. Before **reading** you must give the title, author and a brief introduction.  
You should share the extract fluently with your listeners.  
In **sight reading** you should also show you can look ahead and respond to clues in the text.  
In **discussion** with the examiner you should be willing to add your own opinions and support them with reasons.
4. In **role-play** you should show a setting, characters and a situation “true to life.”  
You should find appropriate ways to resolve the problem or conflict.  
You should bring the role-play to a clear ending.  
Where appropriate you should show courtesy to others.  
In **storytelling** you should use both your voice and facial expression to involve yourself imaginatively in sharing the story with the audience.  
In **improvisation** you should clearly establish who you are, where you are and what you are doing.  
You should have a structure including a way of starting, an ‘event’ or problem, a climax and a way of ending.  
In group improvisation, you should both accept and make offers working as a team to progress the scene.

## Grade 4

*Time: 20 minutes*

1. Give a talk to instruct a peer group on any subject. Include at least three elements of instruction.  
*or*  
Give an informative talk on a topic of interest that you have researched.  
*Limit: 4 minutes*
2. Speak a poem and be prepared to discuss the language and word pictures.  
*Limit: 3 minutes*
3. Act a characterisation from a book or play  
*or*  
tell a story prepared for a stated audience.  
*Limit: 3 minutes*
4. Bring a book you have read and discuss it with the examiner.  
Read an extract selected by the examiner.
5. Take part in an impromptu exercise set by the examiner.  
Range: Interviewing, role-play, storytelling, improvisation.

## Learning Outcomes

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

1. In your **talk** your visual aids should be integrated and clarify the content for your audience.  
Your content should be relevant to your stated audience.  
Your **talk to instruct** must include at least three elements of instruction.  
Range: clearly stated objectives; repetition of key points; demonstration; logical progression of steps; use of verbs to indicate new steps; visual aid to support steps; summary of key points.  
Your **informative talk** should extend your audience's knowledge on the subject and show depth of inquiry into the topic.
2. In **poetry speaking** your voice and speaking skills should support your interpretation.  
In free verse you should use the line lengths to develop the rhythmic flow of the verse.  
In **discussion** you should share your understanding of the way the poet uses language and word pictures.  
*Continued ...*

3. Your **character** must be memorised.

You should show how your character changes or develops through the scene. In group work you should work together to shape the dialogue and achieve the objective of the scene.

Your **story** should be relevant to your stated audience and shared in your own words.

4. In **discussing** your book with the examiner you should be willing to offer your own opinions and support these with reasons and/or examples.

In **sight reading** you should be able to maintain fluency while turning to a new page.

5. In **interviewing**

As the **interviewer** you should make appropriate introductions, control the shape of the exercise and bring the interview to a logical conclusion.

You should ask open-ended questions, listen to the answers and probe for further information.

As the **interviewee** you should listen and respond to questions.

You should extend ideas and offer further information.

In **role-play** you should use clear, positive language in finding ways to resolve the problem or conflict.

Where appropriate you should show awareness of acceptable social behaviours.

In **storytelling** you should involve yourself imaginatively in sharing the story with the audience.

You should use your voice to create the mood/s and bring the story to life.

You should use a storyline with a clear beginning, a dramatic development and a clear ending.

In **improvisation** you should have a structure to support your storyline including an opening, a dramatic development and a clear ending.

In group improvisation, you should both accept and make offers to develop spontaneity and teamwork.

## 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 outcomes for each activity are listed after each syllabus prescription.

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

### Entries:

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

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

### SCHOLARSHIPS

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

## Overview Grades 5 to 8

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

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

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

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

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

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

**Note:**

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

**Discussion skills** are assessed at the end of each module.

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

	Module 1	Module 2
<b>Grade 5</b>	Speak a poem <i>3 mins</i>  Present a characterisation <i>3 mins</i>  Discuss: <ul style="list-style-type: none"> <li>• works of poet and writer</li> <li>• modulation</li> </ul>	Give a researched, informative talk <i>4 mins</i>  Sight read from a prepared book  Running commentary <i>or</i> interviewing <i>or</i> role-playing <i>or</i> storytelling <i>or</i> improvisation  Discuss: <ul style="list-style-type: none"> <li>• the book and another work of the author</li> <li>• aspects of section 1</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> a short story</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 <i>or</i> legend <i>or</i> an imaginative story <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>Sight read from an informative text</p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>• works of the poet</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>• basic acting and performance techniques</li> </ul>	<p>Give a developmental informative talk <i>5 mins</i></p> <p>Create and tell a story <i>5 mins</i></p> <p>Discuss:</p> <ul style="list-style-type: none"> <li>• aspects of the talk</li> <li>• storytelling techniques</li> </ul>	<p>Give a talk on a poet, group of poets <i>or</i> 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 aspects of sections 1 and 2</p>
<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>• processes used in developing performance</li> <li>• connection between style, movement and costume in the theatre</li> </ul>	<p>Give a critical appreciation of a play, video <i>or</i> film <i>or</i> explain a concept for a play <i>5 mins</i></p> <p>Give an impromptu talk <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 <i>or</i> genre of play <i>5 mins</i></p> <p>Present a characterisation related to talk on drama <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>

# Grade 5 Module 1

*Time: 12 minutes*

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

## Learning Outcomes

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

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

**NOTE:**

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

## Grade 5 Module 2

*Time: 12 minutes*

### 1. Research a topic relevant to your interests.

Give an informative talk based on this topic.

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

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

*Limit 4 minutes*

### 2. Bring a book you have read.

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

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

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

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

## Learning Outcomes

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

1. In your **talk** your content should show evidence of research.  
You should be able to explain a range of sources for research.  
You should be able to explain and justify the selection of material for this talk and how it relates to your stated audience.
2. In **reading** you should integrate the narration, description and dialogue to produce a well-shaped text.  
You should have read and be able to offer personal opinions on at least one other book by that writer or, where this cannot be found, on a book of a similar theme or style.
3. In all impromptu exercises you should ensure the topic and relevant information are used.

*Continued ...*

**Running Commentary:**

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

You should use language and description suited to the situation.

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

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

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

**NOTE:**

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

## Grade 6 Module 1 Compulsory

*Time: 12 minutes*

1. Speak a poem from memory. *Limit 3 minutes*
  
2. Bring to the examination a book you have read.  
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.  
Be prepared to discuss aspects of short stories.  
  
The examiner will select an extract for you to read aloud.
  
3. Be prepared to discuss
  - i* the connection between, relaxation, breathing, voice production and modulation
  - ii* bring at least three other poems by your poet and discuss these with the examiner.

### Learning Outcomes

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

1. Your choice of poem should reflect the maturity of the grade.  
Your voice and speaking should support the poem's form, style, message and mood.
  
2. In reading you should engage and hold the attention of the audience.  
You should use voice and speaking to support the content and style of the extract.  
You should have read and be able to offer personal opinions on at least one other book by that writer or, where this cannot be found, on a book of a similar theme or style.  
  
You should have read all of the short stories in your anthology and be able to discuss aspects of short stories with reference to these.  
Range: genre, structure, themes.

*Continued ...*

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

**NOTE:**

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

## Grade 6 Module 2 Compulsory

*Time: 12 minutes*

1. Present a characterisation from a play or a novel. *Limit 3 minutes*
2. Give an impromptu talk, improvisation or an impromptu storytelling set by the examiner. Two minutes preparation time. *Limit 3 minutes*
3. Be prepared to discuss
  - i* the play or novel from which your characterisation is taken and at least one other work by the same writer
  - ii* the interpretation of your characterisation
  - iii* the processes used in section 2.

### Learning Outcomes

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

1. Your **role** should be convincing within the context of the scene and the play. Your scene should be developed towards achieving its dramatic shape.
2. **Impromptu Talk:** You should structure the content of your talk to suit the topic given. Your talk should be audience centred. Your ideas should be expressed fluently and in language appropriate to the topic, audience and occasion.
 

**Improvisation:** Your story line should be developed and shaped to a definite conclusion.

**Impromptu storytelling:** Your story should be soundly structured. You should be imaginatively involved in the telling of the story.
3. *i* You should be familiar with the book or play from which your role is taken. You should be able to compare and contrast this with at least one other work by the same writer or where this cannot be found, a work of a similar theme.
 

Range: themes, plot, genre, characters. *Continued ...*

*ii* You should be able to explain your character's motivation in the context of the scene and the play.

*iii* You should be able to explain aspects of impromptu talks, impromptu stories and improvisations.

Range: structures, delivery.

In group work – making, accepting and extending offers.

**Note:**

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

## Grade 6 Module 3

**Communication** (Choose either Communication or Literature)

*Time: 12 minutes*

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

*or*

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

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

*Limit 4 minutes*

2. Tell a myth

*or*

a legend

*or*

an imaginative story which shows some elements of originality.

State the audience for whom your story is prepared. *Limit 4 minutes*

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

### Learning Outcomes

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

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

You should structure your talk to the stated purpose.

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

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

**Informative talk:**

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

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

**Report:**

You should include the purpose, research method and scope.

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

*Continued ...*

2. In story-telling you should suit the structure, content and style to your specified audience.  
You should sustain imaginative involvement throughout the story-telling.  
Your voice and speaking should complement the story-telling.  
If you use visual aids, you should integrate them into the story.
3. In discussion you should be able to explain how you researched and selected the material for your talk.  
You should be able to extend on information given in the talk.

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

## Grade 6 Module 3

**Literature** (Choose either Communication or Literature)

*Time: 12 minutes*

1. Give a talk on the works of a novelist, or a short story writer, or a genre of novel.

State the audience for whom your talk is prepared. *Limit 4 minutes*

2. Speak a passage of memorised prose

*or*

devise a performance using a novel, genre of novel or short story as a stimulus.

This must relate to your talk and the audience stated in Section 1.

Provide script for the prose extract or the devised text. *Limit 3 minutes*

**NOTE:**

Sections 1 and 2 may be presented as a seven minute programme.

This should be clearly stated before you start.

3. Be prepared to discuss sections 1 and 2.

### Learning Outcomes

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

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

*Continued ...*

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

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

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

**Note:**

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

## Grade 7 Module 1 Compulsory

*Time: 15 minutes*

1. Speak from memory two poems of contrasting style. *Limit 5 minutes*
2. Bring to the examination an informative text related to your speech and drama studies. This must be published material such as a magazine or text book. The examiner will select an extract for you to read aloud.  
One minute preparation time.
3. Be prepared to discuss
  - i* the works of your poets
  - ii* the interpretation of your poems
  - iii* the formation of speech sounds.

### Learning Outcomes

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

1. Your chosen **poems** should show contrasts in style  
Your voice and speaking should support the demands of the contrasting styles.
2. In **reading** you should point the key words and phrases to convey the information.  
Your informative text should relate to an aspect of your speech and drama studies.  
Your choice of text should reflect the maturity of the grade.
3. *i* You should be able to discuss the contrasting features of the poems performed. You should be familiar with a range of poems by your poets.  
*ii* You should be able to explain the approach you used in developing each style of verse.  
*iii* You should be able to define both consonants and vowels in general terms and can say what each contributes to language.  
You should be able to explain the formation of some specific consonants.  
You should be able to explain the different types of vowel sounds.

**NOTE:**

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

## Grade 7 Module 2 Compulsory

*Time: 15 minutes*

1. Present a characterisation from a play. *Limit 3 minutes*
  
2. You will choose to do either an impromptu talk or an improvisation or an impromptu storytelling.  
The examiner will give you the topic and other relevant information.  
Two minutes preparation time. *Limit 3 minutes*
  
3. Be prepared to discuss
  - i* the works of the playwright
  - ii* the interpretation of your role
  - iii* basic acting and performance techniques related to section 1.

### Learning Outcomes

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

1. Your voice and speaking should support demands of the role.
  
2. **Impromptu talk:** Where appropriate, you should ensure ideas are supported with reasons and examples.  
**Improvisation:** You should establish and sustain convincing characterisation and situation throughout the scene.  
**Impromptu storytelling:** Your voice and speaking, movement and gesture should complement the story.
  
3. *i* You should be familiar with the play from which your role is taken. You should be able to compare and contrast this with at least one other work by the same writer or where this cannot be found, a work of a similar theme. Range: themes, plot, genre, characters.  
You should also be familiar with other works by the writer.

- ii* You should be able to explain your character's motivation in the context of the scene and the play.
- iii* You should be able to discuss the staging and presentation of Section 1 using appropriate terminology.  
Range: blocking, masking, use of space, focus, angles, exits and entrances, thought processes, motivation, tension, movement and gesture ...

**NOTE:**

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

## Grade 7 Module 3

**Communication** (Choose either Communication or Literature)

*Time: 15 minutes*

1. Give an informative talk on an aspect of the development of New Zealand.  
*or*  
Give an informative talk on any aspect of the development of theatre.  
State the audience for whom your talk is prepared. *Limit 5 minutes*
2. Tell a story that you have created.  
State the audience for whom your story is prepared. *Limit 5 minutes*
3. Be prepared to discuss
  - i* ideas and opinions arising from Section 1
  - ii* storytelling techniques.

### Learning Outcomes

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

1. In your **talk** you should include content which shows clear thinking and depth of enquiry or research.  
You should highlight the developmental aspect in the structure so it is logical and clear.  
Your visual aids should support the content.
2. In **storytelling** you should use elements of tension to create the dramatic shape.
3. *i* You should be able to explain how you researched and selected the material for your talk.  
You should be able to extend the developmental aspects given in your talk.  
*ii* You should be able to discuss storytelling techniques in relation to the work presented. Range: structure, language, voice, tension, gesture and movement.

**NOTE:**

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

## Grade 7 Module 3

**Literature** (Choose either Communication or Literature)

*Time: 15 minutes*

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

2. Speak a poem or poems.

*or*

Devise a performance using a poem, or an aspect of your talk as a stimulus.

These must relate to your talk and the audience stated in Section 1.

Provide script for the poems or the devised text.. *Limit 3 minutes*

**NOTE:**

Sections 1 and 2 may be presented as a seven minute programme.

This should be clearly stated before you start.

3. Be prepared to discuss sections 1 and 2.

### Learning Outcomes

**In order to achieve well at this level you need to apply all the skills**

**developed for previous grade examinations AND ...**

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

*Continued ...*

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

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

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

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

**NOTE:**

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

# Grade 8 Module 1 Compulsory

*Time: 15 minutes*

1. Speak from memory two contrasting poems from different literary periods.  
*Limit 6 minutes*
2. Be prepared to discuss
  - i* the works of the writers, their styles and literary periods
  - ii* the interpretation of your poems
  - iii* voice and speaking in relation to your poetry speaking.

## Learning Outcomes

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

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

**NOTE:**

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

## Grade 8 Module 2 Compulsory

*Time: 15 minutes*

1. Present two contrasting characterisations from plays of different literary periods. *Limit 8 minutes*
2. Be prepared to discuss
  - i* the works of the writers, their plays and their literary periods
  - ii* the processes used in developing your performance
  - iii* the connection between style, movement and costume in the theatre.

### Learning Outcomes

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

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

**NOTE:**

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

## Grade 8 Module 3

**Communication** (Choose either Communication or Literature)

*Time: 15 minutes*

1. Give a critical appreciation of a play, video or film you have seen recently.  
*Or*  
Present a concept for a play.  
The concept may be your own or one you have seen.  
State the audience for whom your talk is prepared. *Limit 5 minutes*
2. Give an impromptu talk on a topic arising from your interests, knowledge or experience. The examiner will select the topic and the audience after discussion with you. *Limit 3 minutes*  
Two minutes preparation time.
3. Be prepared to discuss aspects of Sections 1 and 2.

### Learning Outcomes

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

1. Your talk should be presented to make an impact on your audience.  
**Critical appreciation:** You should state your personal opinion and set the parameters of your appreciation within your introduction.  
You should support personal impressions and preferences with reasons and examples.  
You should take into account the nature of the medium.  
**Concept for a play:** You should outline the concept for the play as a whole.  
You should include at least two of the following: theme, staging, design, time, style, costume, lighting, sound.  
You should justify your choice of concept with reference to the text.
2. In **impromptu speaking** your voice, speaking and body language should support the delivery.  
You should structure your talk to achieve the stated purpose.
3. In **discussion** you should be able to extend aspects covered in your talks.  
You should be able to discuss aspects you took into consideration in connecting with your audiences.

## Grade 8 Module 3

**Literature** (Choose either Communication or Literature)

*Time: 15 minutes*

1. Give a talk on the works of a dramatist, a group of dramatists or a genre of plays.  
State the audience for whom your talk is prepared. *Limit 5 minutes*
2. Present a memorised characterisation.  
*or*  
Devise a performance using a stimulus from the work of your dramatist or an aspect of your talk.  
These must relate to your talk in Section 1.  
Provide script for the characterisation or the devised text. *Limit 3 minutes*  
**NOTE:**  
Sections 1 and 2 may be presented as a seven minute programme.  
This should be clearly stated before you start.
3. Be prepared to discuss sections 1 and 2.

### Learning Outcomes

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

1. You should clearly define the chosen aspect.  
You should include social and historical influences.
2. In your presentation of either your characterisation or your performance:  
you must support an aspect of your talk
  - you must memorise your work
  - your presentation should be structured and shaped for meaning and development
  - your voice and speaking should support the integrity of the piece
  - you should show sustained involvement
  - you should engage the imagination of the audience

**In presenting a complete 'programme' you may choose to use shorter performance sections to illustrate aspects of your talk.  
However, the total balance of performance time must not exceed three minutes, nor must your programme exceed seven minutes.**
3. In discussion you should be able to extend information given in the talk.  
You should be able to discuss the interpretation of your role, or the devised performance.

# Advanced Certificate of Speech New Zealand in Speech and Drama Performance

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

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

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

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

A fee for cross crediting applies.

**Advanced Certificate** must be clearly shown on the entry form.

## **Practical Examination**

Three modules - 60 minutes

# Advanced Certificate Performance

## Module 1

*Time - 20 minutes*

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

1. Present a programme of poetry, drama and prose for an adult audience.  
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:** 72 hours prior to the examination provide the Local Secretary with:
- i* a programme sheet which includes the title, theme, intended audience and the type of performance venue for which you have prepared
  - ii* copies of all performance texts.
2. Be prepared to discuss
    - i* your programme
    - ii* the works of the writers
    - iii* what you consider to be the features of good voice and speaking.

## Learning Outcomes

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

1. Suit the content to the theme, audience, venue, and occasion.  
Introduce your theme, link your pieces and build to a clear conclusion.  
Display competency in a range of vocal and performance skills and styles.  
Develop a programme that has impact and power.
2. *i* Discuss and extend on aspects related to elements in your programme.  
Range: purpose, audience, time, space, balance of material, links, use of props ...  
*ii* Discuss and relate chosen extracts to the works as a whole.  
Place the writers within their social and historical context.  
Express original ideas supported by sound reasoning.  
*iii* Use correct terminology to describe and explain voice production and speaking.

Express informed opinions on the use of good voice and speaking in a range of circumstances.

## Advanced Certificate Performance

### Module 2

*Time: 20 minutes*

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

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

*Limit 10 minutes*

This must include story telling and at least one other genre.

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

The programme must be performed as a whole and the items linked.

No items may be read.

Give the programme a title.

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

**NOTE:**

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

- i* a programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared
  - ii* a copy of any text used.
2. Be prepared to discuss
    - i* the development of your programme
    - ii* voice, speaking and oral communication as a performer.

## Learning Outcomes

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

1. Show imaginative content, suited to the purpose, audience, venue and occasion.  
Shape and pace content to maintain audience involvement.  
Display competency and impact throughout performance using a range of vocal and performance skills and styles. Range: storytelling, poetry, drama, music, song, mime, clowning, dance, magic ...
2. *i* Discuss your programme with specific reference to factors involved in programme building for a young audience.  
  
*ii* Discuss voice production and speaking using correct terminology.  
Express informed opinions on the use of voice and speaking in a range of performance and oral communication situations as a performer.  
Express personal opinion with reference to examples from your own experience.

## Advanced Certificate: Performance

### Module 3

*Time - 20 minutes*

1. Give a prepared talk on the works of a writer, poet or dramatist  
*or*  
give a prepared talk on your concept for a play of your choice in a specific venue. *Limit 4 minutes*  
You must specify the audience, occasion and purpose.
2. Bring to the examination a New Zealand novel, which you have read.  
The examiner will select a passage for you to read aloud.
3. Be prepared to discuss
  - i* the works of the writers in sections 1 and 2  
*or*  
aspects of your concept for a play and your novelist in section 2
  - ii* trends in New Zealand literature during the last 20 years.

## Learning Outcomes

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

1. Use an extempore style of speaking, organise material logically and meet the time limit.

Use content relevant to the audience, occasion and purpose.

Integrate any visual aids used into the talk.

**Works of writer, poet or dramatist:**

Include personal opinion supported by relevant examples.

**Concept for a play:**

Show originality of concept.

Suit the concept to the chosen space.

Support your ideas by reference to the text.

Range: theme, staging, design, time, style, costume, lighting, sound ...

2. Use a reading delivery appropriate to the style of the writing.

Use interpretative skills to make an impact and involve the listener..

3. *i* Discuss and place the writers and their works within their social and historical context

*or*

Extend aspects of your concept for a play and aspects of the works of your novelist.

Offer personal opinion supported by reasons and/or examples and references to the text of the play.

- ii* Discuss and show understanding of recent trends in New Zealand literature.

Relate ideas to the social and historical influences on these trends.

Support your opinions with reference to at least two writers from each genre.

Range: poetry, drama, novels and short stories.

# Syllabus for Diploma examinations in Speech and Drama

The examinations offered are:

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

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

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

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

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

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

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

**Competence** is expected at Associate level

**Mastery** is expected at Licentiate level

**Professional** excellence is required at Fellowship level.

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

The candidate should:

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

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

Fellowship diploma requires candidates to complete all three modules.

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

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

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

## Practical Examination

Three modules: *Time: 60 minutes*

### Performance

- Module 1
- Module 2 (Performance)
- Module 3

### Teaching

- Module 1
- Module 2 (Teaching)
- Module 3

## MODULE 1 Performance and Teaching

*Time: 20 minutes*

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

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

*Limit 13 minutes*

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

### NOTE:

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

- i* a programme sheet which includes the title, theme, intended audience and the type of performance venue for which you have prepared
  - ii* copies of all performance texts.
2. Be prepared to discuss
    - i* your programme
    - ii* the works of the writers
    - iii* what you consider to be the features of good voice and speaking.

## Learning Outcomes

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

1. Suit the content to the theme, audience, venue, and occasion.  
Introduce your theme, link your pieces and build to a clear conclusion.  
Display competency in a range of vocal and performance skills and styles.  
Develop a programme that has impact and power.
2. *i* Discuss and extend aspects related to elements in your programme.  
Range: purpose, audience, time, space, balance of material, links, use of props ...  
*ii* Discuss and relate extracts chosen to the works as a whole.  
Place the writers within their social and historical context.  
Express original ideas supported by sound reasoning.  
*iii* Use correct terminology to describe and explain voice production and speaking.  
Express informed opinions on the use of good voice and speaking in a range of circumstances.

## Associate

# Module 2 Performance only

*Time: 20 minutes*

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

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

*Limit 10 minutes*

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

**NOTE:**

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

- i* a programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared
  - ii* a copy of any text used.
2. Be prepared to discuss
    - i* the development of your programme
    - ii* voice, speaking and oral communication as a performer.

## Learning Outcomes

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

1. Show imaginative content, suited to the purpose, audience, venue and occasion.  
Shape and pace content to maintain audience involvement.  
Display competency and impact throughout your performance using a range of vocal and performance skills and styles.  
Range: storytelling, poetry, drama, music, song, mime, clowning, dance, magic ...
2. *i* Discuss your programme with specific reference to factors involved in programme building for a young audience.  
*ii* Discuss voice production and speaking using correct terminology.  
Express informed opinions on the use of voice and speaking in a range of performance and oral communication situations as a performer.  
Express personal opinion with reference to examples from your own experience.

## Associate Module 2 Teaching only

*Time: 20 minutes*

1. Take a section of a prepared lesson with a group. *Limit 10 minutes*

We recommend at least three students.

The lesson may be on any aspect of the teaching of speech and drama.

**Note:**

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

- i* age, number and experience of students
- ii* a one hour lesson plan with the 10 minute lesson section clearly identified
- iii* a statement of specific objectives
- iv* the teaching methods to be used
- v* the methods of evaluating the outcomes
- vi* an outline of the preceding and following lesson.

2. Be prepared to discuss :

- i* the lesson given and your lesson plans
- ii* the principles and practice of teaching voice, speech, oral communication and drama
- iii* resource material for teaching young people.  
you may bring a varied selection of no more than six teaching resources.

## Learning Outcomes

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

1. Suit lesson plans, methods and material to the students chosen.  
Establish rapport with the students.  
Use strategies to maintain the flow of the lesson towards the stated objectives or adjust these as necessary.  
Ensure your voice and manner provide an appropriate role model for students.
- 2 *i* Discuss, evaluate and justify elements within your lesson and lesson plan.  
  
*ii* Discuss and show knowledge of the principles and practice of teaching voice, oral communication and drama.  
Use references based on your own teaching practice and experience.  
  
*iii* Discuss and show knowledge of a range of resources and materials for teaching young people.  
Discuss how these might be used creatively within your own teaching experience.

## Associate

### Module 3 Performance and Teaching

*Time: 20 minutes*

1. Give a prepared talk on the works of a writer, poet or dramatist  
*or*  
give a prepared talk on your concept for a play of your choice in a specific venue. *Limit 4 minutes*  
You must specify the audience, occasion and purpose.
2. Bring to the examination a New Zealand novel, which you have read.  
The examiner will select a passage for you to read aloud.
3. Be prepared to discuss:  
*i* the works of the writers in sections 1 and 2  
*or*  
aspects of your concept for a play and your novelist in section 2  
*ii* trends in New Zealand literature during the last 20 years.

## Learning Outcomes

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

1. Use an extempore style of speaking, organize material logically and meet the time limit.

Use content relevant to the audience, occasion and purpose.

Integrate any visual aids used, into the talk.

**Works of writer, poet or dramatist:**

Include personal opinion supported by relevant examples.

**Concept for a play:**

Show originality of concept.

Suit the concept to the chosen space.

Support your ideas by reference to the text.

Range: theme, staging, design, time, style, costume, lighting, sound ...

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

3. *i* Discuss and place the writers and their works within their social and historical context

*or*

extend aspects of your concept for a play and aspects of the works of your novelist.

Offer personal opinion supported by reasons and/or examples and references to the text.

- ii* Discuss and show understanding of recent trends in New Zealand literature.

Relate ideas to the social and historical influences on these trends.

Support your opinions with reference to at least two writers from each genre.

Range: poetry, drama, novels and short stories.

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

## Theory

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

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

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

Alternative questions will be given for each credit.

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

Credits may be sat in any order.

Past examination papers are available from the national office.

Credit 1 Voice and Speech (Teaching and Performance)

Credit 2 Teaching Material and Methods (Teaching only)

Credit 3 Shakespearean Drama (Teaching and Performance)

Credit 4 New Zealand Writing (Teaching and Performance)

Credit 5 Developing a Character for Performance (Performance only)

### Note:

Credits 3 and 4 are knowledge based for both performance and teaching options.

## Learning Outcomes

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

In written examinations you should:

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

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

**Credit One Voice and Speech**

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

**Teaching**

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

**Performance**

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

**Credit Two Teaching Material and Methods (Teaching only)**

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

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

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

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

- a range of New Zealand writing: novels, poetry, short stories and plays
- social and historical influences on content, style and themes of that writing
- your opinions about content, style and themes

**Credit Five Developing a Character for Performance  
(Performance only)**

- elements of characterisation
- genre as an integral part of characterisation
- a range of plays from which to draw examples
- an appropriate range of methods to develop characterisation
- the relationship between period, costume, movement, manners and performance

# Licentiate of Speech New Zealand in Speech and Drama Performance

**This examination consists of three practical modules plus eight theory credits**

## **Practical Examination**

Three modules: Total time : 75 minutes

## **Module 1**

*Total time: 25 minutes*

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

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

At least one work must be by William Shakespeare.

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

Give the programme a title.

All items must be memorised.

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

**Note:**

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

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

## Learning Outcomes

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

1. Suit the content of your programme to the theme, title, purpose, audience, venue and occasion.  
Introduce your theme, link your pieces and build to a clear conclusion.  
Include all the required elements.  
Develop your programme to have impact and power.  
Display mastery in a wide range of vocal and performance skills and styles.
2. *i* Discuss and analyse elements related to your programme.  
Range: purpose, audience, time, space, balance of material, links, use of props, voice and acting techniques .  
Show an understanding of interpretive and performance techniques.
- ii* Discuss your understanding of programme building for different media.  
Explain the different processes of building programmes for video and audio recording.  
Use appropriate technical terminology.  
Express informed ideas supported with reason and/or example.

## Licentiate : Performance

### Module 2

*Total Time: 25 minutes*

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

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

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

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

*Limit 15 minutes*

**Note:**

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

- i* A programme sheet which includes the title, intended audience and the type of performance venue for which you have prepared and the order of elements
  - ii* Copy of any text used and scenarios of any non-text pieces.
2. Be prepared to discuss
    - i* your entertainment and the processes used in devising material
    - ii* your philosophy of developing voice and speaking with particular reference to performance.

## Learning Outcomes

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

1. Suit the content to the title, audience, venue and occasion.  
Shape and pace the content to maintain audience involvement.  
Include all the required elements.  
Display mastery in a wide range of vocal and performance skills and styles.
  
2. *i* Justify your choices of material and elements used.  
Explain the processes used to create your devised element.  
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 ideas with sound reason and/or example.  
Formulate your philosophy in relation to accepted current writings and practices.  
Use accurate terminology to describe and explain voice production and speaking.  
Analyse and evaluate a range of approaches to voice production and speaking, with reference to your own needs in performance.

## Licentiate: Performance

### Module 3

*Total Time: 25 minutes*

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

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

**NOTE:**

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

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

### Learning Outcomes

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

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

# Licentiate of Speech New Zealand in Speech and Drama Performance

## Theory

The standard required for Licentiate Diploma is Bachelor degree equivalent

Candidates are required to complete EIGHT credits:

four COMPULSORY core credits and four OPTIONAL credits.

The requirements may be met in the following ways:

### Core Credits

By written examination

### Optional Credits

By written examination

research assignments

cross crediting

### Written Examinations

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

Alternative questions will be given for each credit.

Past papers are available from the national office.

### Assignments

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

### Cross Crediting

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

# Licentiate: Performance

## Theory

### Compulsory Core Credits

- 1 Voice and speech
  - 2 History of theatre
  - 3 Techniques of interpretation in drama, poetry and prose
  - 4 Acting in different genre
- Select **four** plays from different periods and genres on which to base your study

### Optional Credits

(Choose *FOUR*)

- 5 Mime and improvisation
- 6 Craft and training of actors
- 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 playwrights
- 12 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

## Learning Outcomes

In both written examination and research assignments:

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

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

### Compulsory Core Credits

#### Credit 1 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
- Current philosophies on the use of good voice and speech in performance

*Continued ...*

**Credit 2 History of theatre**

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

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

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

**Credit 4 Acting in different genres**

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

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

**Optional Credits****Credit 5 Mime and improvisation**

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

**Credit 6 Craft and training of actors**

- History and development of actor training from 1550 to the present day
- Modern training practices

**Credit 7 History of theatre in New Zealand**

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

**Credit 8 Play production**

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

**Credit 9 Costume, movement and manners in the theatre**

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

**Credit 10 Relaxation theory and techniques**

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

**Credit 11 New Zealand playwrights**

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

**Credit 12 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

# Licentiate of Speech New Zealand in Teaching Speech and Drama

This examination consists of three practical modules plus eight theory credits

## Practical Examination

Three modules: Total time: 75 minutes

## MODULE 1

*Total Time: 25 minutes*

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

### 1. Present a programme of poetry, prose and drama.

*Limit 15 minutes*

At least one work must be by William Shakespeare.

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

Give the programme a title.

All items must be memorised.

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

#### NOTE:

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

- i* a programme sheet which includes the title and theme, intended audience and the type of performance venue for which you have prepared
- ii* copies of the performance texts and, where possible, the complete original texts from which dramatic extracts have been taken.

### 2. Be prepared to discuss

- i* teaching programme building  
Range: purpose, audience, time, space, balance of material, links, use of props ...
- ii* the works of the writers and their literary periods.

## Learning Outcomes

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

1. Suit the content to the theme, title, audience, venue and occasion.  
Introduce your theme, link your pieces and build to a clear conclusion.  
Include all the required elements.  
Develop your programme to have impact and power.  
Display mastery in a wide range of vocal and performance skills and styles.
  
2. *i* Discuss the processes of teaching programme building for a variety of purposes.  
Use vocabulary that shows a knowledge of appropriate teaching terminology.  
Demonstrate knowledge and ability to match material with different age groups and for different audiences and purposes.
  
- ii* Show evidence of research into the writers whose works are used in the performance programme.  
Show understanding of the chosen extracts in relation to the works from which they are taken.  
Place the writers within their historical and social context.  
Make comparisons with other works of the writers and draw conclusions on their influences.  
Express original ideas and support them with sound reasoning.

## Licentiate: Teaching

### Module 2

*Total time: 25 minutes*

1. Plan a series of lessons to meet the needs of a group in any aspect of teaching speech and drama.  
These plans will form the basis for discussion with the examiner.

**NOTE**

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

- i* an analysis of student needs
  - ii* the overall aims of the series
  - iii* learning outcomes
  - iv* specific objectives and methods of assessment for each lesson
  - v* a range of teaching methods to cater for different learning styles
  - vi* resources and materials to be used.
2. Bring a varied selection of no more than six teaching resources.  
Give an impromptu talk on teaching materials and resources.  
The examiner will select the topic after discussion with you.  
Two minutes preparation time. *Limit 3 minutes*
  3. Be prepared to discuss
    - i* the professional responsibilities of the teacher of speech and drama
    - ii* your philosophy of teaching voice and speaking.

## Learning Outcomes

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

1. Demonstrate the ability to plan a series of lessons for specified students in an aspect of teaching speech and drama.
  - Ensure your plans are clear and easily followed.
  - Use current teaching terminology.
  - Show the desired outcomes and methods of evaluation.
  - Ensure teaching objectives take into account the different learning styles of students.
  - Suit the content to student needs, the time, resources and space available.
  - Justify and/or extend the theory behind your plans.
  
2. Use an extempore style and logical organization.
  - Ensure content is relevant to the aspect given.
  - Show an understanding of a wide range of resources and materials and their creative application.
  - Use the time appropriately.
  
- 3 *i* Show a knowledge of the professional responsibilities of the teacher of speech and drama.
  - Show understanding of the ethics of working in a solo teaching situation and within an educational institution.
  - Show understanding of the requirements of keeping records of students and finances.
  
- ii* Explain your own philosophy of teaching voice and speaking.
  - Formulate your philosophy in relation to accepted current writings and practices.
  - Give ideas supported by sound reasoning and/or examples from your own teaching.

## Licentiate: Teaching Module 3

*Total time: 25 minutes*

Bring a group of students to the examination.  
(Minimum three people)

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

## Learning Outcomes

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

1. Suit your lesson plan, methods and material to the students chosen.
  - Fit the lesson within the time limit.
  - Establish rapport with the students.
  - Use strategies that maintain the flow of the lesson towards the stated objectives and adjust these as necessary.
  - Ensure your voice and manner provide an appropriate role model for students.
  - Show evidence of good time management.
  
2. *i* Discuss, evaluate and justify elements within your lesson and lesson plan.
  - ii* Show a knowledge of the range of work of a teacher of speech and drama.
    - Use references based on a range of work from your own teaching practice and experience.
    - Show awareness of the range of work possible for a speech and drama teacher and the need to be innovative in developing that work.
    - Show awareness of the differences between working in an educational institution and private or freelance practice.

# Licentiate of Speech New Zealand in Teaching Speech and Drama

## Theory

The standard required for Licentiate Diploma is Bachelor degree equivalent. Candidates are required to complete EIGHT credits: Four COMPULSORY core credits and four OPTIONAL credits, of which at least one must be an OPTIONAL teaching credit.

The requirements may be met in the following ways:

### Core Credits

By written examination

### Optional Credits

By written examination  
research assignments  
cross crediting

### Written Examinations

Each Credit paper will be of ONE HOUR's duration. Alternative questions will be given for each credit. Past papers are available from the national office.

### Assignments

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

### Cross Crediting

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

## Licentiate: Performance

### Theory

#### Compulsory Core Credits

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

#### Optional Credits

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

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

#### Optional Teaching Credits

- 10 Teaching oral communication skills
- 11 Phonetics and their use in teaching
- 12 The creative use of teaching resources

#### NOTE:

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

## Learning Outcomes

In both written and research assignments:

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

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

### Compulsory Core Credits

#### **Credit 1 Teaching of 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 a range of students
- Current philosophies on the use of good voice and speech in performance in relation to own teaching practice

#### **Credit 2 New Zealand writing**

- A wide range of poetry, prose and drama
- The social and historical contexts in which they were written
- Important trends and influences

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

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

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

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

**Optional Credits**

**Credit 5      Literature**

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

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

**Credit 6      Children's literature**

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

**Credit 7      History of theatre**

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

*Continued ...*

**Credit 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
- Ways to teach play production

**Credit 9 Language Acquisition and Development**

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

**Credit 10 Teaching Oral Communication Skills**

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

**Credit 11 Phonetics in Teaching**

- IPA phonetics and their use in teaching
- Ear training methods
- Accents
- Pronunciation.

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

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

# Notes

# Fellow of Speech New Zealand in Speech and Drama Performance

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

The examination consists of three modules:

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

## Module 1

*Total time: 45 minutes*

### Public Performance

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

1. Devise and perform a programme which
  - demonstrates a range of performance skills
  - uses the physical space of the venue as an integral part of the performance
  - uses both scripted and self-devised material
  - is developed for a specific purpose and audience and given a title.
 Provide script of devised text. *Limit 30 minutes*
2. Answer questions from the audience. *Limit 5 minutes*
3. Discuss your programme, objectives, outcomes, material and performance techniques with the examiner. *Limit 10 minutes*

**NOTE:**

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

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

# Learning Outcomes

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

## **1. In your programme:**

Include all the required elements.

Suit the content to the specified purpose and audience.

Display professional excellence in performance.

## **2. Answering questions from the audience:**

Demonstrate the ability to manage a discussion with the audience within the given time.

Establish rapport with the audience.

Listen to and, if necessary, clarify the audience's questions.

Give informed answers supported by depth of knowledge.

## **3. In discussion with the examiner:**

Critically analyse both your performance and the processes involved in its preparation.

Ensure criticism is balanced and well reasoned.

Evaluate the effectiveness of your objectives and outcomes.

## Fellowship: Performance

### Module 2

#### Recorded Performance

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

**NOTE:**

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

Your recording must have a title and an introduction.

You may include your own original material.

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

## Learning Outcomes

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

### 1. In your recording:

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

Include all the required elements.

Suit the content to the specified audience and medium.

Demonstrate professional excellence throughout the performance.

Ensure your recording is of a professional standard.

### 2. In your critique:

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

Relate content directly to the recorded programme.

Present the critique clearly and logically.

Use balanced and well reasoned criticism.

Observe the word limit.

## Fellowship: Performance

### Module 3

#### Thesis

##### *Either*

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

**NOTE:**

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

*or*

2. Submit a published work you have written, related to any aspect of speech and/or drama.  
Full guidelines on definitions and preparation for Fellowship examinations follow on page 99

### Learning Outcomes

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

To achieve this:

Include all the required elements.

Demonstrate applied research.

Show depth and range of enquiry and content.

Show maturity of judgement in analysis.

Draw valid conclusions.

Show originality of thought.

Display professional excellence in presentation.

# Fellow of Speech New Zealand in Teaching Speech and Drama

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

The examination consists of three modules

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

## Module 1

*Total Time: 45 minutes*

### Master Class

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

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

#### NOTE:

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

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

The students for the class will be provided by Speech New Zealand, in consultation with the candidate, taking into account the aspect nominated. The audience is the prime responsibility of the candidate, but the Local Secretary may also invite audience members.

Full guidelines on definitions and preparation for Fellowship examinations follow on page 99

# Learning Outcomes

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

1. Your teaching should show professional excellence.

**Expected Outcomes:**

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

Improved or changed performance.

Clear indication of learning.

Mutual appreciation.

**Content:**

Suit the content to the students.

Polish the skills of the students.

Show depth of knowledge and experience.

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

Draw students beyond ordinary competence.

Bring a new dimension to aspects of the class.

Provide inspiration for greater achievement.

**Method:**

Suit method/s to Grade 8 level or above.

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

Communicate clearly and effectively.

**Management and Organisation:**

Show good time management skills.

Show that you are well prepared and organised.

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

Show the ability to deal with the audience.

Use appropriate teaching aids.

Show the ability to deal with the unexpected.

*Continued ...*

**Communication with the Students:**

- Establish rapport immediately.
- Use a manner suited to the individuals.
- Develop a manner that is flexible, adaptable and clear.
- Respect present achievement.
- Show a sense of appreciation of individual endeavour.
- Have a positive attitude.
- Use well judged interaction.
- Handle questions concisely with clarity, confidence and consideration,
- Show tact so as not to damage the student/s relationship with the teacher.

**Correction:**

- Be insightful giving clear direction for change.
- Be affirming and able to extend the student/s.

**Candidate's Personal Presentation:**

- Ensure voice and speech are clear, well modulated and grammatical.
- Provide an appropriate role model.
- Display a professional attitude and performance throughout.

**2. Answering questions from the audience:**

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

**3. In discussion with the examiner:**

- Demonstrate through critical analysis, professional command of objectives, methods and outcomes.
- Directly relate discussion to the class taken.
- Ensure criticism is balanced and well reasoned.

## Fellowship: Teaching Module 2

### Teaching Appraisal

Submit a written appraisal on the progress of an individual student or class you have taken through a planned course of work. (*Limit 3000 words*)  
This submission must be supported by clearly referenced recorded examples on an audiotape, video or CD.

#### NOTE:

It is expected that the recorded element will be no more than 20 minutes in duration. The written and recorded material presented must be accompanied by written permission from the student/s involved.

## Learning Outcomes

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

Your appraisal should show professional excellence.

Your written appraisal should:

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

Your recording:

Ensure your recording is of a professional standard.

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

## Fellowship: Teaching

### Module 3

#### Thesis

Either:

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

**NOTE:**

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

*or*

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

Full guidelines on definitions and preparation for Fellowship examinations follow on the facing page.

### Learning Outcomes

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

To achieve this :

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

## Guidelines and definitions for preparation of Speech New Zealand Fellowship examinations

### Taking a master-class

#### *Definition of a master-class*

The lesson itself cannot be prepared. The 'master' takes whatever is offered and works with it to extend the development of the student/s.

Only a 'master' has the experience to be able to do this – hence the enormous challenge of a master-class.

A key difference between a class/teaching and a master-class is that students bring work that is the fruit of their own exploration and development to that stage.

The 'master' offers ways to refine the work presented.

The students are being offered recourse to the wealth of experience and knowledge of the 'master' to help develop their performance and/or interpretation.

#### **Pre-task:**

The candidate may set a particular work to be presented and worked on, e.g. a poem or part of a poem, an extract from a play, or a reading.

The student works within this framework and brings this together with whatever she/he is currently working on.

#### **The Audience:**

Although the audience is an integral part of the master-class, candidates must focus their attention on the student with whom they are working at the time.

Once the students have left the room, at the conclusion of the master-class, the audience are expected to participate in the question time and to witness the subsequent 10 minute discussion time that the candidate has with the examiner.

#### **The students:**

Only mature students will be invited to participate in this examination.

The choice is not confined to students receiving tuition from a registered speech teacher.

There may well be students from other sectors who would like to participate.

Students should observe/listen to all the other students.

Much of the student learning is from observing the work of the candidate with the other students.

**Format:**

Opportunity will be given for the candidate to have exclusive use of the venue 30 minutes prior to the examination.

There will be an opportunity to meet with the students before the examination if the candidate so desires. This will occur 15 minutes prior to the examination.

The examiner will not be present.

The supervisor will be responsible for meeting both the audience and the examiner.

**Guidelines for the Examination:**

Students of an agreed accomplishment level seek the candidate's comment on their performance.

Students come with work that they have thoroughly prepared.

The candidate listens, offers comment, gives specific guidance on how to improve or overcome what has been heard/observed.

The student is guided to improve their understanding and performance.

The candidate should try to focus on different learning points for each student, so that the audience is exposed to a wide range of ideas/teaching approaches.

There may be some repetition, but the overall aim should be to introduce the students, and the observing audience, to many different ideas and techniques in the time available.

The candidate will be responsible for a contingency plan for students who have not done the pre-task.

It may be that the candidate does not handle the situation well and this will affect the results.

The amount of time allowed for each student will be determined by the number of students in the class.

As there is neither introduction, nor conclusion, to the class, the candidate is free to apportion the time as appropriate between the students.

The challenge lies with the candidate to identify the area of focus with each student and give meaningful input in the time available.

The prime concern of the candidate should be on developing the students.

The audience is the secondary consideration.

The candidate may choose to make a brief comment to the audience as whole at the end, though this is not a common approach.

The management of the question time with the audience is at the discretion of the examiner.

*Continued ...*

The candidate should regard this as a formal exercise, but may be asked to be seated.

The examiner will time the questioning and signal the conclusion of the five minutes to the audience.

From this point the discussion will continue for a further 10 minutes between the examiner and the candidate.

## Preparing a thesis

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

At this level there is no requirement that any research carried out should contribute to original knowledge. You are, however, required to bring some original thinking to the analysis of what is known already — and to present useful conclusions based on that analysis.

What is important is that the candidate's work must show a connection between theoretical knowledge and its application to teaching.

The research needs to be competently carried out according to standard research approaches.

The work is to be judged on the originality and depth of its contents, the maturity of any judgements made and the validity of its conclusions.

### Guidelines for preparation:

Choose a topic that will allow you to demonstrate applied research.

Think of areas that:

- you are interested in
- are relevant to you
- you can research easily
- you will enjoy
- will be useful to others.

*It is a good idea to think of two, or three, possible areas; do some thinking, reading and discussing about all three — and then decide which topic suits you best.*

**Content:**

The thesis should include:

- an introduction
- a review of current literature
- a description of the method/s of research used
- the results of the research
- your conclusion/s
- references and a bibliography.

The Board recognises that there are acceptable forms of presenting original work other than the methods-result-conclusion approach specified. It has therefore taken a less prescriptive approach to the type of work it will accept.

Provided you can justify your choice of a different structure and show that it is appropriate to your work, you will not be disadvantaged if your thesis does not conform exactly to the above model.

You may, for example, survey a considerable body of literature, identify some key ideas and directions and propose a programme of study.

While this could be forced into the method-results-conclusion structure, the body of the work might lie in the survey of the literature and there might be little to say about the method.

Equally, you may choose to explore an area you consider seriously neglected, for which there may be little or no research or published literature.

The resulting thesis might be heavily weighted towards your exploration of the reasons for that neglect and your proposals for appropriate research.

*The Board is willing to accept a thesis structured along these lines.*

**Word Limit:**

There is a limit of 9,000 words, excluding the bibliography and appendices.

You will not be penalised if you exceed the word limit by 10%, but a thesis will be returned for rewriting if it exceeds this limit.

You must indicate the number of words when you submit the thesis, as well as submitting an electronic copy so that the word limit can be checked.

**Process:**

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.

Your proposal will be assessed according to whether your thesis is likely to meet the outcomes specified in the syllabus.

If your proposal is satisfactory, you will receive approval to proceed.

The assessor may choose to give you some extra help by pointing out gaps and suggesting changes that will, in his or her opinion, improve your thesis.

If, in the assessor's opinion, the outline does not represent an acceptable thesis, you will receive specific advice and be invited to rework your outline for re-submission.

There will be a re-submission fee of \$35.00.

When you receive approval, you are free to proceed with your thesis.

You may wish to find a mentor to help you – the Board does not act in this capacity.

Minor departures from the outline are permitted, but if you depart from the approved outline to the extent that your thesis will differ significantly in either intention or method from your original proposal, you will need to submit a new outline, accompanied by another fee of \$35.00.

You have 18 months from the time of approval to the final date for submission.

Applications for extension will need to be accompanied by a medical certificate or other acceptable good faith evidence of inability to complete the work within the required time.

**Assessment:**

Your thesis must be presented, double-spaced, on one side only of A4 paper, in justified text, with clear presentation of tables and illustrations.

You are required to submit two unbound copies of the thesis, plus a copy in appropriate electronic form (CD or floppy disc).

One copy will later be bound and kept in the Board's offices; the other will be returned to you, along with the electronic copy.

The Board will appoint an assessor for your thesis who understands both the Board's requirements and the subject area you have chosen.

If the thesis is accepted, you will receive notification of this.

You may expect feedback on your work, but the actual amount is at the discretion of the assessor.

If the thesis is not approved, the assessor will indicate to you

what improvement is required.

You may then re-submit the thesis within 12 months, upon payment of a re-submission fee of half the original fee.

If the required improvements are very minor, such as the correction of an incomplete bibliography, the re-submission fee may, at the discretion of the Board, be waived.

Should your thesis again fail to meet the requirements, your eligibility to continue will expire. Further work on a thesis will then be treated as a new application.

## **Presenting a publication in lieu**

Such a work must meet the same criteria and standards as a thesis.

If you wish to have a published work considered, you must submit an outline justifying the publication, detailing the nature of the research underlying it and specifying the intended audience.

In addition, the following criteria will apply:

- The topic of the publication must be of immediate relevance to teaching Speech and Drama.

By definition, a 'published work' is one published by a recognised commercial publisher.

Material you have written for, or on behalf of, Speech New Zealand is not eligible.

- The outline can be submitted while the work is being written, but before submitting the finished work, you must provide evidence (such as listing in a publisher's catalogue) that it has already been published, or accepted for publication.
- With the exception of editorial assistance or minor co-writing, the finished work must be your own.

A maximum input of 10% from a co-writer is acceptable, and you must make it clear which parts of the work have been written by your co-writer.

- Stringent assessment will be made of books of student tasks and exercises. It must be clear that activities are based on your original thinking and that they bring new insights into problems being addressed. Such books must contain information for teachers that support and justify the proposed activities.

The published work will be assessed by a specialist in the content area.

# 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.

**Devise:**

Work to develop a performance text. This may evolve from an idea, a theme or another 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' examinations, 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.

**Elements:**

The essential components of the stated section.

**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 make suggestions for improvement or change. It is expected that opinions will be supported by reasoned statements.

**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 nor memorised.

**Genre:**

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

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

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

Poetry examples include lyric, free verse, ballad, narrative, sonnet, etc.

**Impromptu talks:**

While the topic may be familiar, or researched, impromptu talks have little or no preparation time. They should be broadly planned, but 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:**

The meaning of a text. This may include the process involved in explaining the artistic choices made in performance.

**Interpretation of selections:**

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

**Justify:**

To demonstrate the correctness of an assertion, statement, plan, point of view or action. In improvisation, to show valid reasons for the use of 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 grade 6 and above, a selection from a book of monologues written solely for one performer is unacceptable as a characterisation.*

**Performance:**

Performance should be interpreted to mean practical presentation for an audience; this includes talks.

**Personal Discovery:**

A candidate's own realisation, growing awareness, or specific discovery based upon personal experience.

**Philosophy:**

The candidate's attitudes and beliefs regarding the topic under discussion.

**Poetic Devices:**

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

**Principles and Practice:**

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

**Production:**

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

**Range:**

The various aspects that may be included in performance and/or discussion. Where a range is definitively stated, this confines the aspects for that section. However, where a range is followed by an ellipsis (...) the scope may be broader and is open to further interpretation and justification by the candidate.

**Research:**

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

**Role:**

Playing a character other than yourself.

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

**Role-play:**

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

**Running Commentary:**

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

**Social and historical context:**

The period in which a text was written. This includes the significant historical events and the major social influences of the period on the style, content and the 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.

**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: 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.

**Visual Aids:**

Objects, pictures and charts which reinforce 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.

# Notes

Speech New Zealand offers other syllabuses

Speech and drama  
 Public speaking and communication  
 Oral communication assessments  
 Vocational speaking  
 Theatre in action  
 Oral Communication in English for speakers of other languages  
 Communication in Leadership

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

Vocational speaking is directed to senior students and those in the workplace

Oral communication assessments are carried out in schools, recreational and community groups. There are 10 levels which support the oral communication curriculum in schools.

Theatre in Action supports the drama curriculum in schools

The Oral Communication in English for speakers of other languages (OCESOL) syllabus allows for the different needs of students and is examined by specialists in English as a second language

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

### **Speech New Zealand**

**P O Box 12 – 023  
 Wellington**

**Tel: (04) 498 9660**

**Fax: (04) 498 9662**

**E-mail: [nzsbd@clear.net.nz](mailto:nzsbd@clear.net.nz)**

**Website: [www.nzspeechbd.co.nz](http://www.nzspeechbd.co.nz)**

**To contact your Local Secretary  
 phone 0800 SPEECH (800 773324)**