

# The Royal Conservatory

## SPEECH ARTS AND DRAMA

RCM Examinations

2011 Edition

# Syllabus



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ISBN 978-1-55440-349-3

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# Message from the President

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The Royal Conservatory of Music (RCM) was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared artistic experience. More than a century later, we continue to build and expand on this vision.

Today, the RCM is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than one hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine artists, performers, and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the RCM's extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect the RCM's broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with the RCM in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of literature and drama. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The RCM will continue to be an active partner and supporter in your artistic journey of self-expression and self-discovery.

The image shows a handwritten signature in black ink. The signature is written in a cursive style and appears to read 'Peter C. Simon'. It is positioned to the left of a second, less legible handwritten mark.

Dr. Peter C. Simon  
President

# Preface

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*Drawing is speaking to the eye; talking is painting to the ear.*  
— Joseph Joubert

Everyone needs a voice. The ability to speak with power, clarity, and confidence is one of the best tools for success in today's world.

The study of speech arts and drama develops communication skills and nurtures creativity and artistic expression. The training provides enrichment in the arts and teaches skills that transfer to every aspect of life. Students learn to use their voices to speak clearly and with purpose. Training in speech arts and drama encompasses not only the art of speaking through the interpretation and performance of literature and drama, but also training in both public speaking and improvisational skills.

Speech arts and drama studies appeal to a broad spectrum of people. Many become involved because of a love of literature and a passion for acting, speaking, and performing. Many recognize the value of training the speaking voice and developing effective, confident communication skills.

As students progress through a carefully designed curriculum, they learn to communicate with confidence and artistic creativity. The appreciation of literature, words, and ideas that they develop is intensified by their concrete and physical involvement with language and literature through memorization, speaking, and performance.

The 2011 edition of the *Speech Arts and Drama Syllabus* presents an integrated and challenging program of study that is relevant to contemporary speech arts and drama training. The *Syllabus* is designed for ease of use and flexibility and represents the work of dedicated teachers, performers, and examiners whose assistance is gratefully acknowledged.

# Getting Started

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## WHAT'S NEW?

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New features of the *Speech Arts and Drama Syllabus, 2011 Edition* include:

- Improved, user-friendly layout
- At-a-glance grade summaries
- Clearly articulated examination and assessment criteria
- New repertoire lists with target skill elements
- Increased freedom of choice in repertoire selection
- New tasks in the Primary Level to prepare students for extemporaneous work
- Revised theory curriculum, with clear links to resources

## QUICK GUIDE TO ONLINE EXAMINATION REGISTRATION

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(see p. 81 for more information)

- Go to [www.rcmexaminations.org](http://www.rcmexaminations.org).
- Check deadlines and examination dates.
- Click on “Register for an Examination.”
- Enter the candidate’s RCME Number and date of birth.
- Follow the instructions to register.
- Enter payment information using a valid credit card.
- Print out the “Examination Program Form.”
- Confirm the date and time of the examination two weeks before the first day of the examination session by clicking on “Examination Scheduling.”

## Contact Us

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- Phone: 905-501-9553
  - Fax: 905-501-1290
- 5865 McLaughlin Road, Unit 4  
Mississauga, ON Canada L5R 1B8

The first time a candidate registers for an examination, the candidate will be assigned a permanent RCME Number. This number is eight characters long (for example, 07W12345).

The RCME Number:

- is a **permanent** identification number with RCM Examinations
- must be used each time the candidate registers for an examination
- enables RCM Examinations to maintain the integrity of the candidate’s academic record
- can be found on the Examination Schedule

Teachers may register students by logging into “Teacher Services” and using the “Student Registration” feature.

# About Us

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## THE ROYAL CONSERVATORY

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The Royal Conservatory is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises seven divisions:

- The Glenn Gould School
- The Royal Conservatory School
- Examinations
- Learning Through the Arts
- Young Artists Performance Academy
- Performing Arts
- The Frederick Harris Music Co., Limited

## RCM EXAMINATIONS

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RCM Examinations is the examination branch of The Royal Conservatory. It sets the standard for excellence in music and speech arts and drama education and reaches more than a quarter of a million candidates annually by providing:

- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

## THE COLLEGE OF EXAMINERS

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Examiners are highly trained professional artists and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards throughout North America.

Read about the College of Examiners, including examiner biographies, at [www.rcmexaminations.org](http://www.rcmexaminations.org).

## EXAMINATIONS OFFERED

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### Practical Examinations

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Accordion, Bassoon, Cello, Clarinet, Double Bass, Euphonium, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

### Theory Examinations

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Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis  
Speech Arts: Technical Theory, History and Literature Theory

### Musicianship Examinations

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Junior, Intermediate, Senior

### Piano Pedagogy Examinations

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Elementary, Intermediate, Advanced

## NOTABLE ALUMNI

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Notable alumni include:

- Isabel Bayrakdarian
- the Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- the St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

## EXCELLENCE SINCE 1886

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- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** The Conservatory establishes its first external examinations centers in Southern Ontario.
- 1904** Frederick Harris establishes a music publishing company in London, England.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
- 1950** Jon Vickers enrolls in The RCM Opera School. Lois Marshall receives an Artist Diploma.
- 1959** Teresa Stratas receives an Artist Diploma.
- 1963** The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
- 1979** The RCM's Orchestral Training Program and a program for musically gifted children (Young Artists Performance Academy) are established.
- 1991** The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 1995** Learning Through the Arts, launched as a pilot project in 1994, expands into a national initiative.
- 2002** The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2008** The Royal Conservatory's TELUS Centre for Performance and Learning opens.
- 2009** The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.



# Quick Reference

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## CERTIFICATE PROGRAM OVERVIEW

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### A progressive assessment program for every examination candidate

The *Speech Arts and Drama Syllabus, 2011 Edition* presents a program consisting of one preparatory practical examination, ten graded practical examinations, seven written theory examinations, and two diploma (ARCT) examinations.

Internationally recognized certificates and diplomas are awarded for successful completion of each practical level *and* the required co-requisite theory examinations. Candidates may enter the Certificate Program at any practical level from Preparatory to Grade 10. Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT Diploma Level examinations.

The following table summarizes the examinations required for each certificate.

Level	Speech Arts and Drama Certificates	Co-requisite Theory Examinations
<b>Preparatory</b>	Preparatory	
<b>Primary</b>	Grade 1	
	Grade 2	
	Grade 3	
<b>Junior</b>	Grade 4	
	Grade 5	
	Grade 6	
<b>Intermediate</b>	Grade 7	Technical Theory Level 1
	Grade 8	Technical Theory Level 2
	Grade 9	History and Literature Theory Level 1
<b>Senior</b>	Grade 10	Technical Theory Level 3
		History and Literature Theory Level 2
<b>Diploma</b>	ARCT in Speech Arts and Drama Performance	Technical Theory Level 4 History and Literature Theory Level 3
	Teacher's ARCT	Technical Theory Level 4 History and Literature Theory Level 3

## RECOMMENDED AGES AND GRADES

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Progression through the grades is linked not only to the development of technical skills but also to reading level, vocal development, and maturity. Most candidates should be working at a Speech Arts and Drama grade one year below their school grade. For example, candidates for the Grade 4 Speech Arts and Drama examination should normally be in Grade 5 at school. At the Intermediate and Senior levels, however, candidates may need more time to develop the skills and maturity necessary for the grade. The Grade 10 examination is recommended for students in their final year of high school.

Recommended approximate ages for examination grades are provided, but there may be exceptions, depending on the individual student's language skill, learning development, and age. Teachers should use discretion in matching student ability and grade.

Candidates entering the Speech Arts and Drama Certificate Program need not start at the Primary level, but should choose a level relative to their age and experience, and should take into account the knowledge and skills required in previous grades.

## PRACTICAL EXAMINATIONS

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Each practical examination includes the performance of at least two selections of poetry, prose, and/or drama. Candidates may choose repertoire selections from the lists given for each grade, or choose selections of a similar length and standard from other sources. All repertoire selections should be appropriate to the candidate's age, maturity, personality, and grade.

Candidates also perform extemporaneous studies, which are of the candidate's own creation, and may include mime scenes, public speaking, and storytelling. Improvisation skills in public speaking, acting, and storytelling are tested beginning at the Intermediate level (Grade 7). Sight-reading tests begin at the Junior level (Grade 4). Each examination includes a discussion with the examiner about the works performed.

## THEORY EXAMINATIONS

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Beginning at the Intermediate level (Grade 7), candidates for Speech Arts and Drama practical examinations must also complete specific written theory examinations. Speech Arts and Drama theory examinations are divided into two subject areas: Speech Arts Technical Theory and Speech Arts History and Literature Theory.

- The four Speech Arts Technical Theory examinations cover body and voice, prosody, phonetics, and performance and presentation skills.

- The three Speech Arts History and Literature Theory examinations cover literary and dramatic history, including biographies and works of significant poets and dramatists.

See "Theory Examinations" on pp. 70–80 for details and complete requirements for all Speech Arts and Drama theory examinations.

## DIPLOMA (ARCT) EXAMINATIONS

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Candidates applying for the ARCT in Speech Arts and Drama Performance or the Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.

Please see p. 63 for information on the ARCT in Speech Arts and Drama Performance examination and p. 66 for the Teacher's ARCT examination.

### Second ARCT Diplomas

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The Teacher's ARCT and ARCT in Speech Arts and Drama Performance examinations may not be attempted at the same examination session.

- Candidates who have passed the Teacher's ARCT examination may obtain an ARCT in Speech Arts and Drama Performance Diploma by taking the entire ARCT in Speech Arts and Drama Performance examination.
- Candidates for the Teacher's ARCT who have passed the ARCT in Speech Arts and Drama Performance examination will be exempt from Part 1: Performance Examination of the Teacher's ARCT examination.

# Guidelines for Examination Conduct and Performance

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## GENERAL GUIDELINES

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- Examinations begin with the performance of repertoire and studies. Candidates may perform repertoire selections and studies in any order. (The brief talk and conversation in Grades 1–3 comes before the discussion.)
- Repertoire and studies are not presented as a continuous program (except for the ARCT in Speech Arts and Drama Performance program). Candidates should use the short break after one selection to set up for the next.
- Candidates should announce the title and author of each repertoire selection. Titles of mime scenes should be spoken. Title announcements for extemporaneous studies and improvisations are left to the candidate's discretion.
- Candidates should hold the end of each selection for a beat to complete the performance. Bowing is not required.
- The candidate's performance may be curtailed, at the examiner's discretion, when an assessment has been reached or when the time limit has been exceeded.
- Clothing and footwear should be suitable for ease of movement, voice production, and presentation. The candidate's face should be clearly visible.
- Candidates may bring water into the examination room.
- Bags and coats must be left in the waiting area.

## THE PERFORMANCE SPACE

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- Candidates are responsible for using the performance space and any set pieces or properties safely.
- Candidates should perform behind an imaginary center line in the examination room, making sure that they are fully visible to the examiner. See "Appendix D: Performance Space" (p. 100).
- Candidates should be prepared to adapt movement and staging to the examination venue.
- Staging should be varied and meaningfully linked to each selection. Candidates are encouraged to utilize the performance space creatively.
- Eye focus should be appropriate to the style of the selection. When open focus is employed, the candidate should not focus exclusively on the examiner, but include the examiner as if part of a full audience.
- Candidates are responsible for the provision and use of set pieces (such as music stands, stools, chairs, benches, and tables).
- The examiner will not assist candidates with the set up of the performance space or any set pieces.
- The examination room may not support the use of audio-visual equipment.
- The following items must not be brought into the examination room or used during the examination:
  - dangerous or illegal items or substances (such as sharp knives or real guns)
  - animals
  - open flame (for example, candles or torches)
  - stopwatches or timers
  - mobile phones or pagers
  - recording devices

## COSTUMES, PROPERTIES, AND PRESENTATION AIDS

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- Candidates may use simple costume pieces and stage properties provided they can set up and utilize such items within the time allotted for the task.
- Stage weapons may be used as props, but such props must be toys or replicas. For blades or edged weapons, the tips must be rounded and the edges dulled. Real guns are not allowed.
- Full costume is not necessary. A suggestion of costume such as a hat, shawl, jacket, or vest, may be included. Nudity is not permitted.
- Candidates may use presentation aids for the brief talk (Primary level) and prepared speeches.
- Audio-visual devices such as computers, music players, or projectors are allowed. Candidates are responsible for the provision and use of such equipment and should be aware that the performance space may not be suitable for such equipment.
- The examiner will not assist candidates with costumes, properties, or presentation aids.

## DUOLOGUES

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- Candidates in Grades 7–10 and Teacher’s ARCT may include one duologue in their examination programs.
- Candidates must provide their own duologue partners.
- Duologue partners must be prepared to perform at least ten minutes before the scheduled examination time.
- Duologue partners are permitted in the examination room only for the duration of the duologue scene.

## EDITING OF SCENES AND PROSE SELECTIONS

---

Candidates may make slight revisions in prose selections or scenes only for the following reasons:

- to fit a scene into the prescribed time limit allowed for repertoire,
- to eliminate extra characters, or
- to dramatize a selection of prose.

The candidate’s editing should reflect sensitive and intelligent decisions regarding the author’s intentions. Candidates should prepare clean, typed, copyright-cleared copies of the edited selections for the purpose of the examination. These should be submitted along with the original published source.

## BOOKS, CLEAN COPIES, AND OUTLINES

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- Candidates must bring the books or other publications containing their repertoire selections, and selections must be clearly marked and legible.
- Candidates must also prepare clean, typed, copyright-cleared copies of each selection, whether or not the selection has been edited. Care must be taken to reproduce the typography, spelling, and punctuation with absolute accuracy.
- Outlines are required for mime scene, public speaking, and storytelling studies. Mime scene and storytelling outlines consist of a list of main events. A preparation or full-content outline is required for the speech (see “Appendix C: Sample Outlines for Mime Scenes, Public Speaking, and Storytelling,” p. 99).
- All books, typed copies, and outlines will be returned to the candidate at the end of the examination.

## COPYRIGHT AND PHOTOCOPYING

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Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal

copyright law is available online through the Copyright Board of Canada at [www.cb-cda.gc.ca](http://www.cb-cda.gc.ca).

Please note that photocopied material cannot be used for examination purposes.

# Grade-by-Grade Requirements

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## Overview of Practical Examination Tasks

### REPERTOIRE

---

Candidates are required to perform repertoire from memory. Scripts may not be used. Word accuracy is essential. The repertoire lists are intended to provide guidance and a range of choice; target skill elements provide consistency of approach and evaluation.

Own-choice selections, without special approval, are permitted and must be equivalent in length, type, and level of difficulty to syllabus selections. Substitutions from repertoire lists are not permitted. Candidates should choose repertoire that offers contrast and variety in tone and style.

#### List A: Verse Speaking

---

List A selections include a variety of lyric, narrative, and dramatic verse. The poems in List A of the repertoire section can be found in the “Poetry Anthologies” section on p. 89. In the repertoire lists they are referred to by the shortened form of the titles given in parentheses.

Verse speaking requires sensitivity, comprehension, and technical skill. The literal and emotional content of the selection must be effectively and artistically unified with the structural elements of rhyme, rhythm, and phrase, creating patterns of sound and image that are vivid for both the performer and the listener. Phrasing should be accurate and logical and must be based on the structure and meaning of the poem.

Rhythm is an important driving force in verse speaking, but it must be used skillfully. A sensitive and varied performance will focus on the meaning or the story rather than the metrical beat of the line. The use of movement and gesture should be carefully considered; in verse speaking there is no need to act out or demonstrate the text. Mimetic gestures—that is, gestures that simply repeat the meaning of words, such as rubbing the eyes to indicate fatigue or waving goodbye—are generally not necessary.

Lyric poetry is unified by the poet’s consistent response to an incident or idea. Imagery, emotion, and sound patterns may be important features. The presentation of a lyric is often reflective or contemplative; involvement in the poem is primary and the listener need not be directly addressed. Although a lyric may relate an incident or episode, the story is a secondary element. Movement and gesture, if used at all, should be restrained so as not to draw attention away from the language.

Narrative poetry tells a story or relates a series of events leading to a climax; the emphasis is on plot and action. The speaker takes the role of a storyteller, usually speaking directly to an audience. Dialogue may be used.

Dramatic poetry centers on a character that speaks directly to an audience, thinks aloud, or addresses other characters involved in a dramatic situation. Eye focus may be used to establish the presence of an “other” or to engage the audience. Dramatic poems vary in emphasis on character or situation and may include lyric or narrative elements.

#### List B: Prose

---

Prose selections include published works of both fiction and non-fiction. Candidates may choose a complete short work (such as a short story) or an excerpt from a longer work. Candidates should choose reliable editions that accurately reflect the author’s intentions. At least one publisher is given for most selections. Selections may be lyric, narrative, or dramatic; the style of presentation should suit the content. Characters can be distinguished vocally, physically, or with eye focus. Unlike scenes or monologues, prose works should not be fully staged.

#### Lists C and D: Scenes, Shakespeare Scenes, and Duologues

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List C consists of scenes from published plays or screenplays and published dramatized adaptations of prose works. List D consists of scenes from

## REPERTOIRE (continued)

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plays by William Shakespeare. Candidates should choose reliable editions that accurately reflect the author's intentions. At least one publisher is given for most selections. Recommended editions of Shakespeare include the *Oxford School Shakespeare*, the *Pelican Shakespeare*, and the *Riverside Shakespeare*. The candidate should play only one character. If necessary, candidates may edit or adapt a scene to eliminate additional characters. Candidates may choose to play a character of the opposite gender.

The character's motivations should be developed and believable, and the candidate should employ movement and staging to fully inhabit the imagined circumstances of the play. The illusion of spontaneity must be maintained. Minimal set pieces (such as a table, a chair, or bench), simple props, and a suggestion of costume may be included.

## STUDIES

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In Speech Arts and Drama examinations, a "study" is work created by the candidate. Prepared study tasks include mime scenes, public speaking, and storytelling; improvised tasks include storytelling, scenes, and impromptu speaking.

### Mime Scene

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The mime study is a silent scene that includes character and situation and is driven by physical communication. The target skills identified in Grades 1–6 are intended to encourage a developmental approach. These skills should be clearly demonstrated in the mime scene, and should be integrated into the story and/or the character. Mime scenes are created by the candidate and may be based on an idea, image, word, or theme from the candidate's examination program. The mime scene should begin with an announcement of the title and convey a story with a narrative line that progresses from beginning to end.

Examiners will evaluate the candidate's clear communication of character and situation. Candidates will also be assessed on their economy of movement, concentration and focus, and ability to consistently handle and position imaginary objects. Chairs may be used but no other set pieces are allowed. Candidates must submit a brief plot outline to the examiner (see "Appendix C: Sample Outlines for Mime Scenes, Public Speaking, and Storytelling," p. 99).

Beginning with Grade 7, candidates may include one duologue in their examination programs. This opportunity provides greater flexibility and gives the examiner an opportunity to evaluate the candidate's ability to react, respond, and communicate in a dramatic partnership.

Assessment of a duologue will be similar to that for a solo scene, but will include the candidate's interaction with the acting partner. Duologue partners need not be in the same grade, or be registered for an examination. However, duologue partners who are also taking an examination may use the same duologue provided the material is appropriate for the grade.

### Brief Talk and Conversation

---

At the Primary level (Grades 1–3) candidates are asked to give a brief talk about an object, a photograph, or a hobby of their choice. The talk will lead to a short conversation with the examiner about the chosen subject. This task is intended as an introduction to public speaking skills. Candidates will be evaluated on their ability to present ideas clearly, to show personal interest, and to listen and react in conversation. The candidate will sit at the examiner's desk for both the talk and the conversation.

### Public Speaking

---

Beginning in Grade 4, candidates may choose to present an original speech in an informative, persuasive, or entertaining style. The speech is given in the candidate's own words. The topic is chosen by the candidate and should arise from an area of interest or experience. The speech should have a defined purpose and a clear structure, and should be targeted to a particular audience (for example, fellow classmates, a group of senior citizens, etc.). The style of speaking is extemporaneous: well rehearsed, yet spontaneous and conversational.

Speaking from manuscript is not allowed. Keyword notes may be used but should be unobtrusive. Eye



## STUDIES (continued)

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contact should engage the audience. Announcing a topic or title is not required.

Presentation aids, if used, must be set up, utilized, and removed within the time allotted for the task. Candidates should be aware that the examination room might not support the use of audio-visual equipment. Candidates must submit a prepared outline to the examiner (see “Appendix C: Sample Outlines for Mime Scenes, Public Speaking, and Storytelling,” p. 99).

### Storytelling

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The storytelling study is the presentation of an original or adapted story, told in the candidate’s own words. Storytelling differs from prose speaking in that there is no set text to be memorized; the storyteller is free to create and/or revise the story at each telling, depending on the audience and the occasion. The candidate’s performance should be well rehearsed, but should not sound memorized. Spontaneity and a sense of sustained invention should be apparent.

Elements of successful storytelling include descriptive detail, dialogue, a creative and personalized approach, and a believable and interesting progression of events. Candidates may either create an original story or adapt a traditional story, folk tale, family tale, legend, fable, or myth. Appropriate

sounds, props, or movement may be incorporated into the performance, provided there is no disruption in the smooth delivery of the story. Eye contact should engage the audience, and the tone should be conversational. Notes may not be used. A title may be announced, at the candidate’s discretion. Candidates must submit a brief plot outline to the examiner (see “Appendix C: Sample Outlines for Mime Scenes, Public Speaking, and Storytelling,” p. 99).

### Improvisation

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Improvisation tests the candidate’s ability to invent and perform a scene, story, or speech within a given time limit. Improvisations are required in the Intermediate and Senior levels, and the candidate may choose the form of improvised performance: storytelling, acting, or public speaking. The examiner will suggest a topic or idea based on a theme or image arising from the candidate’s examination program. No notes may be used. The candidate does not need to announce a title.

Candidates will be evaluated on their involvement, their ability to maintain a flow of ideas, their creativity, and the cohesiveness and coherence of the presentation. The time allotted for the improvisation is *three* minutes: *one* minute for preparation *and two* minutes for presentation. Examiners may stop a performance that exceeds the time limit.

## SIGHT READING

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Sight-reading tests are included in the Intermediate, Senior, and Diploma levels. Candidates will be asked to read at sight selections of prose or verse appropriate for the grade. The text will include a title and author, which should also be spoken. Candidates will be evaluated on their ability to lift meaning from the page and share ideas with the audience.

Textual accuracy, eye contact, vocal variety based on meaning, and intelligent observation of punctuation will be expected. Candidates should stand in the performance space; stance should be balanced and the text held gracefully. Candidates will be given approximately thirty seconds to review the selection.

## DISCUSSION

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A discussion with the examiner is included in all Speech Arts and Drama examinations. Candidates are encouraged to share personal responses to the prepared work and background knowledge about the works and the authors. Candidates will be asked to discuss elements of technique in relation to the

preparation and performance of their repertoire. Responses should be conversational, intelligent, and insightful: rote presentations of information are not favored. No notes may be used. Here, as in all other areas of the examination, verbal and nonverbal communication skills will be assessed.



## CRITERIA FOR ASSESSMENT

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### Performance and Communication

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*Communication of text:* Candidates are to interpret and perform a variety of texts, both literary and devised, sharing them with an audience. Artistic and meaningful communication is of utmost importance. Candidates are expected to demonstrate facility with a variety of performance forms and styles, showing a balance and range of skills and a natural, authentic, and personal connection to text and the performance moment.

*Involvement:* Examiners will evaluate the candidate's level of involvement in all aspects of the examination, including choice of material, background preparation, and performance. Candidates are expected to enter into the sense and spirit of each selection with sustained concentration, energy, honesty, conviction, confidence, and spontaneity.

*Technical skills:* Candidates are expected to develop an appropriate technical approach for each repertoire selection so as to convey meaning and emotion in an unobtrusive and natural manner. Candidates should demonstrate sensitivity to language and ensure that the words make complete sense. Candidates should also demonstrate an ability to bring out the essence of each selection by reflecting its purpose, content, form, and style in their performance.

### Voice and Body

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*Voice:* Candidates are expected to develop their voices to their best potential, speaking with ease and clarity, demonstrating a free, healthy, natural sound that is supported and well placed. The voice should be free from tension, responsive to meaning and emotion, and flexible in range. Technical skills should be integrated naturally and unobtrusively in performance and discussion. Breath should support the voice, and volume should be appropriate for the size of the room. Speech should be clear and precise, without affectation. The goal is a natural and individual voice that is connected and authentic.

*Body:* Candidates are evaluated on their physical connection and involvement. The body should be poised, relaxed, aligned, balanced, and fully involved in supporting the performance. The candidate's involvement and understanding should animate the face and eyes as well as the physical response. Movements and gestures should be natural, focused, and motivated by the candidate's involvement in the selection.

# Preparatory Level

Recommended age: 5 to 6 years

The Preparatory examination provides an opportunity for young children to perform in an examination situation and is intended to encourage them in their speech arts and drama pursuits. Candidates explore the speaking and memorization of poetry, present a basic mime scene, and hold a brief conversation and discussion with the examiner. The focus is on the candidates' enjoyment of the work and their imaginative response.

## GENERAL GOALS

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### Performance and Communication

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- to share memorized texts with expression and confidence
- to communicate nonverbally with the presentation of a mime scene

### Voice and Body

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- to speak with sufficient clarity and volume to be understood
- to use movement and physical control to convey a mime scene based on animal movement

Preparatory Requirements	Marks
<b>Repertoire</b>	<b>50</b>
1st selection	25
2nd selection	25
<b>Studies</b>	<b>40</b>
Mime Scene	25
Brief Talk and Conversation	15
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

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Total Time: 2 minutes

Candidates must be prepared to perform *two* poems from the following list. Own-choice selections are allowed and should be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes.

Please see "Repertoire" on p. 14 for important information regarding this section of the examination.

## REPERTOIRE (continued)

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### Aldis, Dorothy

- Kick a Little Stone (in *Big Book of Poetry*)

### Asch, Frank

- Sunflakes (in *20th Century Poetry Treasury*)

### Chute, Marchette

- Spring Rain (in *Big Book of Poetry*)

### Farjeon, Eleanor

- Cats (in *20th Century Poetry Treasury*)

### Fisher, Aileen L.

- Caterpillars (in *Big Book of Poetry*)
- First Day of School (in *Big Book of Poetry*)

### Fyleman, Rose

- Mice (in *Big Book of Poetry*)

### Hillert, Margaret

- A Good Place to Sleep (in *20th Century Poetry Treasury*)

### Hopkins, Lee Bennett

- This Tooth (in *Big Book of Poetry*)

### Lee, Dennis

*Alligator Pie* (MacMillan)

- Alligator Pie (in *20th Century Poetry Treasury*; *Random House Poetry for Children*)

- Lying on Things

*Garbage Delight*

- Being Five

### Little, Jean

*Hey World, Here I Am!* (Kids Can)

- Parsnips

### Prelutsky, Jack

- I Am Running in a Circle (in *Big Book of Poetry*)
- Kitty Caught a Caterpillar (in *Big Book of Poetry*)

### Silverstein, Shel

- Magic (in *20th Century Poetry Treasury*)

### Stoppie, Libby

- Papa Says (in *Big Book of Poetry*)

### Viorst, Judith

- Some Things Don't Make Any Sense at All (in *Big Book of Poetry*)

### Waddington, Miriam

- Anxious (in *'Til All the Stars*)

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## STUDIES

Please see "Studies" on p. 15 for important information regarding this section of the examination.

### Mime Scene

---

Maximum Time: 90 seconds

Candidates should be prepared to present a mime scene based on an animal or the movement of an animal.

Candidates may either play the part of an animal (for example, a mouse waking up and searching for food) or interact with an animal (for example, taking a dog for a walk).

### Brief Talk and Conversation

---

Maximum Time: 1 minute

Candidates should bring a favorite toy to the examination. The examiner will ask questions and lead a conversation about the toy. Candidates will sit at the examination desk.

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## DISCUSSION

Please see "Discussion" on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to hold a short conversation with the examiner. Topics will include:

- the candidate's response to the selections chosen and the studies
- the meaning of words or phrases from the repertoire selections

# Primary Level: Grades 1–3

Candidates at the Primary level explore literary texts and mime skills. The repertoire lists offer contrast and variety, encouraging candidates to develop an imaginative and personal response to literature.

Selections of poetry (List A) and prose (List B) guide the candidate’s development of particular foundation skills, including conveying poetic or sound devices, working with figurative language, description, narration, and dialogue, and revealing emotion and mood. When working with these foundation skills, the aim is an authentic and personal response to the selections. Candidates should not attempt to “craft” poetic and sound devices and emotions artificially in their performance, but instead communicate their individual connection to the text.

The studies include a mime scene and a brief talk and conversation with the examiner. The mime scene accentuates the development of physical communication and provides a foundation for acting skills. The brief talk provides a foundation for extemporaneous speaking skills.

Candidates at the Primary level should be developing an awareness of good vocal and speech habits and a relaxed and expressive physical connection. Candidates should present examination tasks with reasonable confidence and clarity of thought and purpose, and should show enjoyment and pride in their work.

## GENERAL GOALS

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### Performance and Communication

---

- to share with an audience
- to communicate verbally and nonverbally using memorized texts and mime
- to communicate with meaning and understanding
- to demonstrate accurate memorization of the texts
- to develop an appreciation of language, including rhythm, sound patterns, and images
- to engage in the work, maintaining involvement and concentration
- to develop conversational ability in the prepared presentations and discussion

### Voice and Body

---

- to develop an awareness of good voice and speech, including adequate volume, clarity of articulation, and vocal variety
- to develop an awareness of nonverbal communication, reflected in use of appropriate facial expression, posture, gesture, and movement

# Grade 1

Recommended age: 7 years (school grade 2)

Candidates for the Grade 1 examination explore the speaking of poetry, playing with rhythms and sounds as a means of animating and energizing the written word. A focus on sound devices (alliteration, assonance, consonance, onomatopoeia, rhythm, and repetition) in the repertoire allows a linking of imagination, sound, and sense, and encourages clarity of articulation and vocal variety. Candidates also explore simple narrative prose selections (List B).

The mime scene introduces nonverbal storytelling, developing communication through the face and the body. The brief talk, in which candidates speak in an extemporaneous manner, is an introduction to storytelling and public speaking. The discussion allows candidates to discuss their work in a social conversation with the examiner.

Grade 1 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A	25
<i>one</i> selection from List B	25
<b>Studies</b>	<b>40</b>
Mime Scene	25
Brief Talk and Conversation	15
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

---

Total Time: 3 minutes

Candidates should be prepared to perform *two* selections.

- *one* poem from List A
- *one* prose selection from List B

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Selections chosen should feature elements of sound devices. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

**List A**  
**Poetry**

**Ciardi, John**

- Rain Sizes (in *20th Century Poetry Treasury*)

**Dotlich, Rebecca Kai**

- A Circle of Sun (in *20th Century Poetry Treasury*)

**Edwards, Richard**

- Oh, to Be... (in *20th Century Poetry Treasury*)

**Fitch, Sheree**

- The Sneeze (in *'Til All the Stars*)

**Heidbreder, Robert**

- Here Comes the Witch (in *'Til All the Stars*)

**Holman, Felice**

- Night Sounds (in *20th Century Poetry Treasury*)

**Hymes, Lucia M., and James L. Hymes, Jr.**

- Ears Hear (in *20th Century Poetry Treasury*)

**Kumin, Maxine**

- Sneeze (in *20th Century Poetry Treasury*)

**Lee, Dennis**

*Garbage Delight*

- The Muddy Puddle (in *'Til All the Stars*)
- The Swing

**Levy, Constance**

- When Whales Exhale (Whale Watching) (in *20th Century Poetry Treasury*)

**Merriam, Eve**

- Weather (in *20th Century Poetry Treasury*)

**Michelson, Richard**

- The Nightnoise Gladiator (in *20th Century Poetry Treasury*)

**Milne, A.A.**

- The More It Snows (in *20th Century Poetry Treasury*)

**Moore, Lilian**

- Scarecrow Complains (in *20th Century Poetry Treasury*)

**Mora, Pat**

- Desert Snow (in *20th Century Poetry Treasury*)

**Nash, Ogden**

- The Sniffle (in *20th Century Poetry Treasury*)

**Pape, Donna Lugg**

- The Click Clacker Machine (in *20th Century Poetry Treasury*)

**Reeves, James**

- Moths and Moonshine (in *20th Century Poetry Treasury*)

**Richards, Laura E.**

- Eletelephony (in *20th Century Poetry Treasury; Random Children's Poetry*)

**Tiller, Ruth**

- The Hunter (in *20th Century Poetry Treasury*)

**List B**  
**Prose**

**Bailey, Linda**

- *Stanley's Party* (Kids Can)  
*begin:* "That night, right after Stanley's people left..."  
*end:* "It was the best dog-gone party a dog ever had!"

**Brett, Jan**

- *Trouble With Trolls* (Putnam)  
*begin:* "As Tuffi and I squeezed..."  
*end:* "I can fly with these."

**Cannon, Janell**

- *Stellaluna* (Harcourt Brace)  
*begin:* "In a warm and sultry forest far, far away..."  
*end:* "Down, down again she dropped."

**Cronin, Doreen**

- *Click, Clack, Moo: Cows That Type* (Simon & Schuster)  
*begin:* "Farmer Brown has a problem..."  
*end:* "...Farmer Brown was furious."

**Hoban, Russell**

- *Bedtime for Frances* (Harper & Row)  
*begin:* "The window was open and the wind..."  
*end:* "'No,' said Father."

**Keats, Ezra Jack**

- *Whistle for Willie* (Puffin)  
*begin:* "Oh, how Peter wished he could whistle!"  
*end:* "So Willie just walked on."

## REPERTOIRE (continued)

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### Lawson, Julie

- *Bear on the Train* (Beach Holme)  
*begin*: “The train whistled at the crossings...”  
*end*: “So, Bear! Get off the train.”

### Lester, Helen

- *Tacky the Penguin* (Houghton Mifflin)  
*begin*: “There once lived a penguin...”  
*end*: “And get rich, rich, RICH!”

### Lobel, Arnold

- *Frog and Toad All Year* (Harper & Row)  
→ “Down the Hill”  
*begin*: “Frog and Toad went outside...”  
*end*: “...but bed is much better.”

### Munsch, Robert

- *Zoom* (Scholastic)  
*begin*: “Lauretta went way in the back...”  
*end*: “...as fast as she could.”

### Palatini, Margie

- *Piggie Pie* (Clarion)  
*begin*: “Gritch the Witch woke up grouchy, grumpy...”  
*end*: “‘PROBLEM!’ screeched Gritch.”

### Potter, Beatrix

- *The Tale of Squirrel Nutkin* (Frederick Warne; Penguin)  
*begin*: “Nutkin made a whirring noise to sound like the wind...”  
*end*: “Cuck-cuck-cuck-cur-r-r-cuck-k-k!”

### White, E.B.

- *The Trumpet of the Swan* (Harper & Row)  
→ chapter 9, “The Trumpet”  
*begin*: “You can imagine the noise in the music store...”  
*end*: “...the pain of having committed a crime.”

---

## STUDIES

Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene

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Maximum Time: 90 seconds

Candidates should be prepared to present a mime scene based on a nursery rhyme. The mime scene should convey a story that has a clear beginning, middle, and end. Candidates should submit a brief outline to the examiner.

### Brief Talk and Conversation

---

Maximum Time: 1 minute

Candidates should bring an object to the examination and be prepared to give a short talk about the object and the reason for their choice. The talk should be conversational in tone and informally presented, with the candidate sitting at the examination desk; the examiner will ask a few questions based on the presentation.

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## DISCUSSION

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- the candidate’s response to the selections chosen
- the meaning of words and phrases from the repertoire selections
- the candidate’s response to poetic and sound devices in the repertoire
- the nursery rhyme on which the mime scene is based

# Grade 2

Recommended age: 8 years (school grade 3)

Candidates for the Grade 2 examination explore description and imagery in order to develop the ability to relate to images and ideas and to describe them clearly. An imaginative response is needed. Skills include emphasis, inflection, and changes in tone. The mime scene continues the development of physical control and scene building. At this level, candidates develop precision in describing sensory details of their surroundings.

Grade 2 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A	25
<i>one</i> selection from List B	25
<b>Studies</b>	<b>40</b>
Mime Scene	25
Brief Talk and Conversation	15
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

---

Total Time: 4 minutes

Candidates should be prepared to perform two selections:

- *one* poem from List A
- *one* prose selection from List B

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Selections chosen should contain elements of description and image. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

### List A Poetry

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#### Brown, Margaret Wise

- Eyes in the Night (in *Big Book of Poetry*)
- So Many Nights (in *Big Book of Poetry*)

#### Chandra, Deborah

- Balloons (in *20th Century Poetry Treasury*)
- Bubble (in *20th Century Poetry Treasury*)

#### Corkett, Anne

- Unicorn (in *'Til All the Stars*)

#### Dawber, Diane

- Zeroing In (in *'Til All the Stars*)

#### Duggan, John Paul

- Licorice (in *'Til All the Stars*)

#### Hubbell, Patricia

- Flittermice (in *20th Century Poetry Treasury*)

#### O'Neill, Mary

- What is Black? (in *20th Century Poetry Treasury*)
- Wind Pictures (in *20th Century Poetry Treasury*)

#### Prelutsky, Jack

- Herbert Glerbett (in *Big Book of Poetry*)



## REPERTOIRE (continued)

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### Reeves, James

- Sky, Sea, Shore (in *20th Century Poetry Treasury*)

### Rossetti, Christina G.

- What is Pink? (in *Big Book of Poetry; Oxford Children's Poetry*)

### Simmie, Lois

- Jeremy's House (in *'Til All the Stars*)

### Updike, John

- March (in *20th Century Poetry Treasury*)

### Viorst, Judith

- Stanley the Fierce (in *20th Century Poetry Treasury*)

### Worth, Valerie

- Mosquito (in *20th Century Poetry Treasury*)

### Yolen, Jane

- Spells (in *20th Century Poetry Treasury*)

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## List B

### Prose

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### Bianchi, John

- *The Artist* (Bungalo)  
*begin*: "The old artist died that night..."  
*end*: "...good fortune to see some of his fine work."

### Bond, Michael

- *Parsley the Lion* (Collins; Young Lions)  
*begin*: "Parsley looked round and then did a large double-take."  
*end*: "Er...well, yes...and then again...no."

### Cleary, Beverly

- *Ramona Quimby, Age 8* (Dell; Morrow)  
→ "The Hard-Boiled Egg"  
*begin*: "The morning was so satisfactory..."  
*end*: "The gasps at her table turned to giggles."

### Gillmor, Don

- *Yuck, A Love Story* (Stoddart Kids)  
*begin*: "The night before Amy's birthday..."  
*end*: "He tied it to a tree and went in."

### Munsch, Robert

- *Boo* (Northwinds)  
*begin*: "On Halloween, Lance went to his father..."  
*end*: "KAAAAA-THUMP!"
- *The Make-Up Mess* (Scholastic)  
*begin*: "The man gave Julie an enormous box of makeup."  
*end*: "'Wow, I'm as pretty as TWO movie stars!'"
- *Purple, Green and Yellow* (Annick)  
*begin*: "So her mother went out and got her 500 super-indelible-never-come-off..."  
*end*: "Her hands still looked like mixed-up rainbows."

### Scieszka, Jon

- *The Not-So-Jolly Roger* (Puffin)  
*begin*: "The hold was noisy, but up on deck..."  
*end*: "Blackbeard shouted, 'No!'"

### Wilder, Laura Ingalls

- *Little House in the Big Woods* (Harper & Row)  
*begin*: "When Laura walked behind Ma..."  
*end*: "'Laura,' Ma said. It was a bear."

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## STUDIES

Please see "Studies" on p. 15 for important information regarding this section of the examination.

### Mime Scene

---

Maximum Time: 90 seconds

Candidates should be prepared to present a mime scene that incorporates an exploration of the sensory details of the setting and related objects, including shape, size, and texture. The idea for the mime scene may arise from the repertoire. The inspiration could be a word, a phrase, an image, or a theme.

## STUDIES (continued)

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### Brief Talk and Conversation

---

Maximum Time: 1 minute

Candidates will bring a picture or a photograph to the examination and should be prepared to give a short talk about the image and the reason for their choice. The talk should be conversational in tone and informally presented, with the candidate sitting at the examination desk; the examiner will ask a few questions based on the presentation.

### DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- the candidate’s response to the selections chosen
- the meaning of words and phrases from the repertoire selections
- the candidate’s response to descriptive language and images in the repertoire selections, and his or her use of those descriptions or images in performance
- the story and principal characters of the book from which the prose selection is taken

# Grade 3

Recommended age: 9 years (school grade 4)

Candidates for the Grade 3 examination explore poetry and prose selections that offer contrast and variety in mood, emotion, and tone, developing an imaginative and personal response to literature. Facial expressions and physical responses should naturally reflect changes in emotion and thought. An awareness of good vocal and speech habits, and a relaxed and balanced stance should be developing.

Grade 3 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A	25
<i>one</i> selection from List B	25
<b>Studies</b>	<b>40</b>
Mime Scene	25
Brief Talk and Conversation	15
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

---

Total Time: 4 minutes

Candidates should be prepared to perform *two* selections:

- *one* poem from List A
- *one* prose selection from List B

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Selections chosen should feature elements of mood, emotion and tone. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

### List A Poetry

---

#### Aiken, Conrad

- The Seal (in *20th Century Poetry Treasury*)

#### Bagert, Brod

- The Bad-Mood Bug (in *20th Century Poetry Treasury*)

#### Durston, Georgia Roberts

- The Wolf (in *Big Book of Poetry*)

#### Fox, Siv Cedering

- If a Bad Dream Comes (in *20th Century Poetry Treasury*)

#### George, Chief Dan

- And My Heart Soars (in *'Til All the Stars; 20th Century Poetry Treasury*)

#### Grimes, Nikki

- Genius (in *20th Century Poetry Treasury*)

#### Hoban, Russell

- Homework (in *20th Century Poetry Treasury*)

#### Hoberman, Mary Ann

- Vacation (in *Big Book of Poetry*)

## REPERTOIRE (continued)

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### Lee, Dennis

- *The Secret Place* (in *20th Century Poetry Treasury*)

### Little, Jean

*Hey World, Here I Am!* (Kids Can)

- Afternoon in March
- Cartwheels
- Hey World, Here I Am!
- My Own Day
- Today (in *20th Century Poetry Treasury*)
- Wars

### Millay, Edna St. Vincent

- Afternoon on a Hill (in *20th Century Poetry Treasury*)

### Norris, Leslie

- The Old Dog's Song (in *20th Century Poetry Treasury*)

### Prelutsky, Jack

- Be Glad Your Nose Is on Your Face (in *20th Century Poetry Treasury*)

### Spinelli, Eileen

- Moving (in *20th Century Poetry Treasury*)

### Stilborn, Myra

- A Mosquito in the Cabin (in *'Til All the Stars*)

### Waddington, Miriam

- Laughter (in *'Til All the Stars*)

## List B

### Prose

---

### Cleary, Beverly

- *Henry and Ribsy* (Morrow)  
→ chapter 6, "Ribsy Goes Fishing"  
*begin*: "The great fish flopped out of the water..."  
*end*: "He'll be carried out to sea."

### Dahl, Roald

- *The Enormous Crocodile* (Bantam)  
*begin*: "In the biggest brownest muddiest river in Africa..."  
*end*: "...they'll see you from miles away."

### Ellis, Sarah

- *A Prairie as Wide as the Sea: The Immigrant Diary of Ivy Weatherall* (Scholastic)  
*begin*: "I am mortified. It is all the fault..."  
*end*: "I think I'll stay here forever."

### Gillmor, Don

- *Yuck, A Love Story* (Stoddart Kids)  
*begin*: "Austin Grouper has a brown dog named Fresco..."  
*end*: "Why did they have to live anywhere?"

### Keller, Laurie

- *Arnie the Doughnut* (Holt)  
*begin*: "It was 6 A.M. ..."  
*end*: "That's what doughnuts are for—to eat!"

### Muller, Robin

- *The Nightwood* (Doubleday)  
*begin*: "Long ago there stood a forest..."  
*end*: "...the forest had become the home of the dreaded Elfin Queen."

### Oppel, Kenneth

- *Silverwing* (Simon & Schuster)  
→ Part 1, "Shade"  
*begin*: "Shade let his echo vision creep..."  
*end*: "...and into the safe darkness inside."

### Smith, Dodie

- *The Hundred and One Dalmatians* (Puffin)  
→ chapter 2, "The Puppies Arrive"  
*begin*: "Ladies and gentlemen,' she said dramatically..."  
*end*: "...You're upsetting Missis."

### White, E.B.

- *Charlotte's Web* (Harper & Row)  
→ chapter 4, "Loneliness"  
*begin*: "For a while he stood gloomily..."  
*end*: "Sadly, Wilbur lay down and listened to the rain."  
OR  
→ chapter 22, "A Warm Wind"  
*begin*: "Cries of 'Good-bye, good-bye, good-bye!' came weakly to Wilbur's ears."  
*end*: "Wilbur's heart brimmed with happiness."

## STUDIES

---

Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene

---

Maximum Time: 2 minutes

Candidates should be prepared to present a complete mime scene that includes a change and/or a development in emotion or mood. The idea for the mime scene may arise from the repertoire; the inspiration could be a word, a phrase, an image, or a theme.

### Brief Talk and Conversation

---

Maximum Time: 1 minute

Candidates will prepare a brief talk about an interest or a hobby. If appropriate, candidates may choose to bring an object as supporting material (for example, a piece of sporting equipment or a few items from a collection). The talk should be conversational in tone and informally presented. Candidates may sit at the examination desk. The examiner will ask a few questions based on the presentation.

## DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a short discussion with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- the candidate’s response to the selections chosen
- the meaning of words and phrases from the repertoire selections
- the candidate’s response to the emotional content and mood of the repertoire selections with respect to preparation and performance
- the story and principal characters of the book from which the prose selection is taken

# Junior Level: Grades 4–6

Candidates in the Junior level build on the foundation established through the Primary level. Candidates continue to explore the speaking of poetry and prose, moving into more complex forms and styles. The addition of scenes (List C) provides an opportunity to explore acting and dramatic texts.

Studies include a mime scene and a choice between public speaking and storytelling. The mime scene continues to build on elements of nonverbal scene work, with a specific focus for each grade. Extemporaneous delivery skills are formalized in public speaking and storytelling. These tasks demand active personal involvement and spontaneity in performance, clear organization of ideas, and creativity.

Sight-reading tests are introduced in which candidates explore basic prose narration and dialogue skills. The discussion includes a basic knowledge of the biography and works of one author from the candidate's program.

The discussion is expanded at this level to include knowledge of the biography and works of one of the authors in the candidate's program. Elements of performance technique and vocal variety in relation to the prepared selections are also included.

Candidates should present examination tasks thoughtfully and with purpose, conveying levels of meaning and emotion and demonstrating a good grasp of technical and presentation skills.

## GENERAL GOALS

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### Performance and Communication

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- to communicate memorized and extemporaneous texts to an audience
- to express meaning and levels of meaning
- to explore verse speaking, working with narrative and lyric forms
- to explore prose narration and dialogue in performance
- to build acting skills, including characterization and situation
- to integrate action and gesture effectively in performance
- to create clear images, actions, and stories through physical movement
- to demonstrate personal investment in the work, showing involvement and creativity

### Voice and Body

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- to demonstrate integration of voice and body with text
- to demonstrate awareness and control of technical aspects of voice and speech, including tone, support, and articulation
- to demonstrate ease and focus in the use of the body, including gesture, movement, and eye contact

# Grade 4

Recommended age: 10 years (school grade 5)

Grade 4, the first of the Junior grades, presents new challenges. The repertoire lists reflect the candidates' growing maturity and skill level. Dramatic scenes (List C) are introduced as an option.

Candidates continue to convey details of situation and setting in the mime scene, with a focus on depicting levels and heights. The studies section also includes a choice between storytelling and public speaking (a progression from the brief talk and discussion in the Primary level). These speaking styles demand direct and open communication with the audience, and give candidates an opportunity to express ideas in their own words through a simple story or a topical speech. The sight-reading test is a simple narrative passage.

Grade 4 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A: Poetry	25
<i>one</i> selection from List B <i>or</i> List C	25
<b>Studies</b>	<b>30</b>
Mime Scene	15
Speech or Storytelling	15
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

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Total Time: 5 minutes

Candidates should be prepared to perform *two* selections:

- *one* poem from List A
- *one* prose selection from List B *or one* scene from List C

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

**List A**  
**Poetry**

- Ahlberg, Allan**  
● Polite Children (in *Oxford Children's Poetry*)
- Ciardi, John**  
● Mummy Slept Late and Daddy Fixed Breakfast (in *Big Book of Poetry*)
- Field, Rachel**  
● Something Told the Wild Geese (in *Oxford Children's Poetry*; *20th Century Poetry Treasury*)
- Frost, Robert**  
● Stopping by Woods on a Snowy Evening (in *Big Book of Poetry*; *Broadview Anthology*; *Oxford Classic Poems*)
- Kay, Jackie**  
● New Baby (in *Oxford Children's Poetry*)
- Hoffman, Heinrich**  
● The Story of Fidgety Philip (in *Oxford Children's Poetry*)
- Holman, Felice**  
● Supermarket (in *Oxford Children's Poetry*)
- Lysyk, Joanne**  
● The North Wind (in *'Til All the Stars*)
- Martin, Bill, Jr., and Michael Sampson**  
● Once Upon a Time (in *Big Book of Poetry*)
- McNeil, Florence**  
● Squirrels in my Notebook (in *'Til All the Stars*)
- Nichol, bp**  
● A Path to the Moon (in *'Til All the Stars*)
- Patten, Brian**  
● Dear Mum (in *Oxford Children's Poetry*)
- Peters, Andrew Fusek**  
● California Skateboard Park, 1977 (in *Oxford Children's Poetry*)
- Rieu, E.V.**  
● Sir Smasham Uppe (in *Oxford Children's Poetry*)
- Swensen, May**  
● Painting the Gate (in *Big Book of Poetry*)
- Wadley, Jane**  
● My Toboggan and I Carve Winter (in *'Til All the Stars*)

**List B**  
**Prose**

- Dahl, Roald**  
● *James and the Giant Peach* (Puffin)  
→ chapter 15  
*begin*: "Outside in the garden, at that very moment..."  
*end*: "...paper dolls cut out of a picture book."
- DiCamillo, Kate**  
● *The Tale of Despereaux* (Candlewick)  
→ chapter 4, "Enter the Pea"  
*begin*: "Hidden in the wall of the princess' bedroom..."  
*end*: "...if a king played music for a bug?"  
OR  
→ chapter 20, "A View from a Chandelier"  
*begin*: "There was, in the banquet hall..."  
*end*: "...directly into the queen's bowl of soup."
- Little, Jean**  
● *Home from Far* (Little, Brown)  
→ chapter 9, "Please, Jenny, Jump"  
*begin*: "They went back for the chair..."  
*end*: "...into her father's arms."
- Mowat, Farley**  
● *Owls in the Family* (McClelland & Stewart)  
→ chapter 5  
*begin*: "The day Wol actually learned to fly..."  
*end*: "...You'll have to educate him, Billy."
- Richler, Mordecai**  
● *Jacob Two-Two Meets the Hooded Fang* (McClelland & Stewart)  
→ chapter 15  
*begin*: "Oscar pulled Pete, Pete pulled Jacob-Two-Two..."  
*end*: "...the Child Power boat struck out for the shore."
- Rowling, J.K.**  
● *Harry Potter and the Prisoner of Azkaban* (Raincoast; Bloomsbury)  
→ chapter 15, "The Quidditch Final"  
*begin*: "Professor Trelawney rustled past..."  
*end*: "...and climbed down the ladder out of sight."



**Snicket, Lemony**

- *The Wide Window* (HarperTrophy)  
→ chapter 12  
*begin*: “You made a grammatical error...”  
*end*: “All we can do is hope.”

**List C**  
**Scenes**

**Dahl, Roald**

- *Roald Dahl’s Charlie and the Chocolate Factory*,  
by Richard George (Puffin)  
→ Violet Beauregarde  
*begin*: “I’m a gum chewer normally...”  
*end*: “...a...bit...hard...at...first...maybe...”  
OR  
→ Veruca Salt  
*begin*: “Where’s my Golden Ticket? I want...”  
*end*: “...and we have a happy home...once  
again.”  
OR  
→ Charlie  
*begin*: “Mum! Dad! Grandpa Joe! Grandfolks!  
You’ll never believe it!”  
*end*: “...I really did! I found the fifth Golden  
Ticket!”

**Foon, Dennis**

- *Invisible Kids* (in *New Canadian Kid/Invisible Kids: Two Plays*, Playwrights Canada Press )  
→ Vince  
*begin*: “Yesterday, after school...walking home.  
There was the man...”  
*end*: “...I was afraid to go outside.”

**Gray, Nicholas Stuart**

- *Beauty and the Beast: A Play for Children*  
(Oxford University Press; Dobson)  
→ act 3, scene 3, Mikey  
*begin*: “I’ve brushed my wings twice, and I put a  
jug of roses...”  
*end*: “Dear Beast, don’t die!”

**Montgomery, L.M.**

- *Anne of Green Gables: A Musical in Two Acts*,  
by Joseph Robinette and Evelyn D. Swensson  
(Dramatic Publishing)  
→ act 1, Anne  
*begin*: “Apologize to Mrs. Lynde?”  
*end*: “...to purposely embarrass or hurt you and  
Matthew.”

**White, E.B.**

- *Charlotte’s Web: A Full-length Play*, by Joseph  
Robinette (Dramatic Publishing)  
→ Fern  
*begin*: “Where’s Papa going with that ax?”  
*end*: “I mean we’re coming. Fern and Wilbur!”  
OR  
→ Wilbur  
*begin*: “No, no. Please don’t. Stop!”  
*end*: “I won’t be bacon for anybody”

## STUDIES

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Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene

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Maximum Time: 2 minutes

Candidates should be prepared to present a complete mime scene that incorporates different physical levels; for example, setting up and launching a kite, or exploring an attic.

### Speech or Storytelling

---

Maximum Time: 2 minutes

Candidates should be prepared to present either an original speech or story.

The topic for the speech should arise from a personal experience, and should include two or three main points. Sample topics include: my trip to the zoo; my best/worst travel experience; my proudest/most embarrassing moment; my shopping adventure/disaster. Keyword notes may be used. Candidates must submit a prepared outline to the examiner.

The story should be a retelling of a simple folk tale or nursery rhyme, and should be limited to four or five key events. Notes may not be used. Candidates must submit a brief plot outline to the examiner.

## SIGHT READING

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Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a selection of prose at sight. Narration and description will be key elements of the passage.

## DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a short conversation with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of repertoire selections and response to the material
- the use of vocal variety including expression and volume in the performance repertoire
- study topics and the development of the mime scene and the speech or story
- the meaning of words and phrases from the repertoire selections and studies
- the complete work from which the prose selection or scene is taken
- the biography and works of *one* of the authors studied (candidate’s choice)

# Grade 5

Recommended age: 11 years (school grade 6)

Candidates for the Grade 5 examination encounter more varied forms. The poetry and literature (Lists A and B) present linguistic and structural challenges. The focus of the mime scene is conveying weight. The public speaking task is a simple speech based on a list of three items. The story is a retelling of a simple fable with a moral.

Grade 5 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A	25
<i>one</i> selection from List B <i>or</i> List C	25
<b>Studies</b>	<b>30</b>
Mime Scene	15
Speech or Storytelling	15
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

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Total Time: 5 minutes

Candidates should be prepared to perform *two* selections:

- *one* poem from List A
- *one* prose selection from List B *or one* scene from List C

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

### List A

#### Poetry

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##### Atwood, Margaret

- Snake Woman (in *Til All the Stars*)

##### Bodecker, N.M.

- Sing Me a Song of Teapots and Trumpets (in *Random House Poetry for Children*)

##### Carroll, Lewis

- Father William (in *Oxford Children’s Poetry*; *Oxford Classic Poems*; *Random House Poetry for Children*)
- Jabberwocky (in *English Victorian Poetry*; *Oxford Children’s Poetry*; *Oxford Classic Poems*; *Random House Poetry for Children*)

##### Causley, Charles

- Colonel Fazackerley (in *Random House Poetry for Children*)
- As I Went Down the Cat-Walk (in *Oxford Children’s Poetry*)

## REPERTOIRE (continued)

### Dahl, Roald

- Aunt Sponge and Aunt Spiker (in *Random House Poetry for Children*)
- Little Red Riding Hood and the Wolf (in *Oxford Children's Poetry*)

### Digance, Richard

- The Ants at the Olympics (in *Random House Poetry for Children*)

### Fanthorpe, U.A.

- Half-Past Two (in *Oxford Children's Poetry*)

### Hoffman, Heinrich

- The Story of Augustus Who Would Not Have Any Soup (in *Random House Poetry for Children*)

### Hughes, Ted

- My Brother Bert (in *Random House Poetry for Children*)
- My Grandpa (in *Oxford Children's Poetry*)

### Lear, Edward

- The Owl and the Pussy-Cat (in *Oxford Children's Poetry; Oxford Classic Poems; Random House Poetry for Children*)

### Leigh, Henry S.

- The Twins (in *Random House Poetry for Children*)

### Marty, Sid

- Too Hot to Sleep (in *'Til All the Stars*)

### Nash, Ogden

- Adventures of Isabel (in *Oxford Classic Poems; Random House Poetry for Children*)

### o huigan, sean

- yawn (in *'Til All the Stars*)

### Patten, Brian

- The Secret Rhyme for Orange (in *Oxford Children's Poetry*)
- The Terrible Path (in *Oxford Classic Poems*)

### Peake, Mervyn

- Sensitive, Seldom and Sad (in *Random House Poetry for Children*)

### Reeves, James

- Mr. Kartoffel (in *Random House Poetry for Children*)

### Richards, Michael

- The Magic Handbag (in *Oxford Children's Poetry*)

### Roethke, Theodore

- The Serpent (in *Random House Poetry for Children*)

### Sandburg, Carl

- Arithmetic (in *Random House Poetry for Children*)

### Scriven, R.C.

- The Marrog (in *Random House Poetry for Children*)

### Simmie, Lois

- Trip to the Seashore (in *'Til All the Stars*)

### Starbird, Kaye

- Eat-It-All-Elaine (in *Big Book of Poetry; Random House Poetry for Children*)

### Thomas, Dylan

- The Song of the Mischievous Dog (in *Oxford Children's Poetry*)

### Viorst, Judith

- That Old Haunted House (in *Oxford Children's Poetry*)

## List B

### Prose

### Atwood, Margaret

- *Bashful Bob and Doleful Dorinda* (Key Porter)  
begin: "One day a bewildered buffalo bounded over a barrier..."  
end: "And they did."

### Carroll, Lewis

- *Alice's Adventures in Wonderland* (Viking; Broadview)  
→ chapter 6, "Pig and Pepper"  
begin: "The Cat only grinned when it saw Alice."  
end: "I thought it would," said the Cat, and vanished again."

### Cushman, Karen

- *Catherine, Called Birdy* (HarperTrophy)  
→ "9th Day of October"  
begin: "Suddenly everything stopped—no singing..."  
end: "...for what I have saved myself from."

### Dahl, Roald

- *The BFG* (Viking; Penguin)  
→ "The Royal Breakfast"  
begin: "The BFG grabbed the garden spade and scooped..."  
end: "...whizzpopper that sounded as though a bomb had exploded in the room."

**Erickson, John R.**

- *The Case of the Raging Rottweiler* (Viking)  
→ chapter 3, “Slim Clips His Toenails”  
*begin*: “We dogs kind of enjoyed staying...”  
*end*: “...positioned myself so that he could see me.”

**Juster, Norton**

- *The Phantom Tollbooth* (G.K. Hall)  
→ chapter 7, “The Royal Banquet”  
*begin*: “Time for the speeches...”  
*end*: “...mumbled the earl indistinctly, his mouth full of food.”

**Korman, Gordon**

- *No More Dead Dogs* (Hyperion)  
*begin*: “So when Mr. Fogelman had us write book reviews...”  
*end*: “And you’re going to give it to me—during detention!”

**Scieszka, Jon**

- *The True Story of the Three Little Pigs* (Viking)  
*begin*: “This is the Real Story.”  
*end*: “Wolf’s honour.”

**Turner, Priscilla**

- *The War between the Vowels and the Consonants* (Farrar, Straus & Giroux)  
*begin*: “For as long as any letter could remember...”  
*end*: “On land, by sea, and in the air.”

**List C**  
**Scenes**

**Baum, L. Frank**

- *The Wizard of Oz: A Play in Three Acts*, by Elizabeth Fuller Chapman (Samuel French, Inc.)  
→ act 1, scenes 1–2, Scarecrow  
*begin*: “Good-day... Certainly. How do you do?... I’m not feeling...”  
*end*: “...and I quite agreed with him.”

**Burnett, Frances Hodgson**

- *The Secret Garden: A Musical*, by Marsha Norman and Lucy Simon (Warner)  
→ act 1, scene 7, Colin  
*begin*: “Get out!... Who are you? Are you a ghost?”  
*end*: “...And I have such terrible dreams.”

- *The Secret Garden* [play with music], by Pamela Sterling and Christopher Limber (Dramatic Publishing)  
→ act 1, scene 2, Mary  
*begin*: “I smell something nice and fresh and damp...”  
*end*: “I shall come back.”

**Carroll, Lewis**

- *Alice’s Adventures in Wonderland* (Viking; Broadview)  
→ chapter 1, “Down the Rabbit Hole,” Alice  
*begin*: “Dear, dear, how queer everything is today!”  
*end*: “I am so very tired of being all alone here.”

**Grahame, Kenneth**

- *Toad of Toad Hall: A Play from Kenneth Grahame’s Book*, by A.A. Milne (Samuel French, Inc.; Methuen)  
→ Prologue, Marigold  
*begin*: “Hallo, is that the Exchange?”  
*end*: “But it was all different.”  
OR  
→ act 1, Mole  
*begin*: “Ratty! What’s that? Pooh! It’s nothing!”  
*end*: “...and—and I think I want to go to sleep.”

**Reaney, James**

- *Colours in the Dark* (Talonplays)  
→ scene 13, Boy  
*begin*: “Dear Daddy, Our school went up June 6th...”  
*end*: “...I can’t get over it!”

**Sample, Peggy, Cynthia Grant, et al.**

- *Love and Work Enough* (Playwrights Press Canada)  
→ scene 4, Susanna  
*begin*: “‘Roughing it in the Bush’ by Susanna Moodie—that’s me.”  
*end*: “No thank-you...”

## STUDIES

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Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene

---

Maximum Time: 2 minutes

Candidates should be prepared to present a complete mime scene that incorporates the weight of an object (for example, a child, intending to run away, packs a suitcase that becomes too heavy to lift.)

### Speech or Storytelling

---

Maximum Time: 2 minutes

Candidates should be prepared to present either an original speech or a story.

The speech must be based on a list of three items in which each item is named, described, and explained. Sample topics include favorite foods or restaurants; free time or recreation activities; favorite gadgets or games; best/worst ways to spend a day. Keyword notes may be used. Candidates must submit a prepared outline to the examiner.

The story should be a retelling, in the candidate’s own words, of a simple fable ending with a moral. The candidate should focus on a single storyline, and should include five or six key events. Notes may not be used. Candidates must submit a brief plot outline to the examiner.

## SIGHT READING

---

Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a selection of prose at sight. Narration and description will be key elements of the passage.

## DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a short conversation with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of repertoire selections and response to the material
- study topics and the development of the mime scene and the speech or story
- the use of vocal variety, including emphasis and rate, in the performance repertoire
- the meaning of words and phrases from the repertoire selections and studies
- the complete work from which the prose selection or scene is taken
- the biography and works of *one* of the authors studied (candidate’s choice)

# Grade 6

Recommended age: 12 years (school grade 7)

The Grade 6 examination is the culmination of the Junior level and represents an important transitional step toward the Intermediate level. Candidates should have a good grasp of interpretive and technical skills and be developing a personal and internalized approach to their work. Repertoire choices offer more complex patterns of language, sound, feeling, and thought. The focus of the mime scene is conveying rate of movement. The public speaking study is a topical speech; the story is a retelling of traditional folk tale.

Grade 6 Requirements	Marks
<b>Repertoire</b>	<b>50</b>
<i>one</i> selection from List A	25
<i>one</i> selection from List B <i>or</i> List C	25
<b>Studies</b>	<b>30</b>
Mime Scene	15
Speech or Storytelling	15
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
None	

## REPERTOIRE

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Total Time: 6 minutes

Candidates should be prepared to perform *two* selections:

- *one* poem from List A
- *one* prose selection from List B *or one* scene from List C

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

**List A**  
**Poetry**

**Barker, George**

- They Call to One Another (in *Oxford Children's Poetry*)

**Blake, William**

- The Tiger [The Tyger] (in *English Romantic Poetry*; *Oxford Classic Poems*)

**Bourinot, Arthur S.**

- Paul Bunyan (in *'Til All the Stars*)

**Causley, Charles**

- Tell Me, Tell Me, Sarah Jane (in *Oxford Children's Poetry*)

**Daniells, Roy**

- Noah (in *Oxford Classic Poems*)

**Dehn, Olive**

- The Park (in *Oxford Children's Poetry*)

**Frost, Robert**

- The Road Not Taken (in *Broadview Anthology*; *Oxford Children's Poetry*; *Oxford Classic Poems*)

**Hughes, Ted**

- Hawk Roosting (in *Oxford Classic Poems*)
- Horrible Song (in *Oxford Children's Poetry*)

**Joseph, Jenny**

- Running and Catching (in *Oxford Children's Poetry*)

**Kipling, Rudyard**

- The Way through the Woods (in *Oxford Children's Poetry*; *Oxford Classic Poems*)

**MacCaig, Norman**

- An Ordinary Day (in *Oxford Children's Poetry*)

**Masefield, John**

- Sea-Fever (in *Oxford Children's Poetry*; *Oxford Classic Poems*)

**McGough, Roger**

- Waving at Trains (in *Oxford Classic Poems*)

**Reaney, James**

- Lake Superior (in *Oxford Children's Poetry*)
- The Royal Visit (in *'Til All the Stars*)

**Whitman, Walt**

- O Captain! My Captain! (in *Oxford Classic Poems*)

**Yeats, W.B.**

- The Cat and the Moon (in *Oxford Classic Poems*)

**List B**  
**Prose**

**Cassedy, Sylvia**

- *Behind the Attic Wall* (Crowell)  
→ chapter 24  
begin: "Barbara? Have you something to share?"  
end: "...and finally everybody could laugh."

**Korman, Gordon**

- *This Can't Be Happening at MacDonald Hall* (Scholastic)  
begin: "Once again Elmer's alarm went off..."  
end: "Don't move! You'll step on my ants!"

**Lawson, Julie**

- *White Jade Tiger* (Beach Holme)  
begin: "Something had changed."  
end: "Don't come back until you've found it!"

**Levine, Gail Carson**

- *Ella Enchanted* (HarperTrophy)  
→ chapter 1  
begin: "That fool of a fairy Lucinda..."  
end: "I was in danger at every moment."

**Mitchell, W.O.**

*According to Jake and the Kid: A Collection of New Stories* (McClelland & Stewart)

- *Jackrabbit Baby*  
begin: "Every once in a while the baby would cry, just like a hurt pup."  
end: "Every once in a while we gave them those pills."

**North, Sterling**

- *Rascal: A Memoir of a Better Era* (Dutton)  
→ chapter 4, "August"  
begin: "The bear spoke sharply to her cubs..."  
end: "...the tough return journey against the current."

**Sachar, Louis**

- *Holes* (Dell)  
→ chapter 3  
begin: "Stanley was not a bad kid..."  
end: "...every time their hopes were crushed."  
OR  
→ chapter 35  
begin: "Stanley watched Zero crawl back through his hole..."  
end: "'I'm not digging any more holes,' said Zero."



**List C**  
**Scenes**

**Gesner, Clark**

- *You're a Good Man, Charlie Brown* (Random House)
  - act 1, Charlie
  - begin*: "I think lunchtime is about the worst time..."
  - end*: "Only two thousand, eight hundred and sixty-three to go."
  - OR
  - act 1, Lucy
  - begin*: "Okay, switch channels."
  - end*: "I've decided to devote my life to cultivating my natural beauty."
  - OR
  - act 2, Snoopy
  - begin*: "Here's the World War One flying ace high over..."
  - end*: "Someday, someday I'll get you, Red Baron!"

**Gray, Nicholas Stuart**

- *The Princess and the Swineherd: A Play for Children* (Oxford University Press)
  - act 3, scene 2, Claire-de-Lune
  - begin*: "Why must it smoke so?"
  - end*: "I see nothing to enjoy in hard work."

**Martini, Clem**

- *Swimmers* (in *Playhouse: Six Fantasy Plays for Children*, Red Deer College)
  - scene 3, Lyle
  - begin*: "So what if people think she's weird."
  - end*: "Fight if I had to."
  - OR
  - scene 3, Wendy
  - begin*: "Oh, I forgot, you're new here. You want to float?"

*end*: "Maybe it's just water forever."

**McNair, Rick**

- *Dr. Barnardo's Pioneers* (Playwright's Union)
  - scene 2, Jim
  - begin*: "That's not quite right. I went to his school, where..."
  - end*: "...and I told him, that oi will, sir. I did too."

**Panych, Morris**

- *The Girl in the Goldfish Bowl* (Talonbooks)
  - act 1, Iris
  - begin*: "These are the last few days of my childhood."
  - end*: "It's a complete mystery. You just have to believe it."

**Shakespeare, William**

- *A Midsummer Night's Dream*
  - act 2, scene 1, Puck
  - begin*: "Fairy, thou speak'st aright;"
  - end*: "But, room, fairy! here comes Oberon."

**Wilde, Oscar**

- *The Canterville Ghost: A Full-length Play*, by Darwin Reid Payne (Dramatic Publishing)
  - Sir Simon
  - begin*: "She knows better than to threaten me."
  - end*: "...I'll stalk this bloomin' hall until doomsday..."

## STUDIES

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Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene

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Maximum Time: 2 minutes

Candidates should be prepared to present a complete mime scene that incorporates a change in rate of movement (for example, a struggle with equipment while learning a new workout routine at the gym).

### Speech or Storytelling

---

Maximum Time: 2 minutes

Candidates should be prepared to present either an original speech or a story.

The speech should be a topical, informative speech. Sample topics include: reasons to own a pet; advantages of living in a city, a small town, or the country; a favorite sport, hobby, or interest; strategies for studying. Keyword notes may be used. Candidates must submit a prepared outline to the examiner.

The story should be a retelling, in the candidate’s own words, of a traditional folk tale, fairy tale, myth, or legend. The story should include a situation that develops and characters that interact and speak. Notes may not be used. Candidates must submit a brief plot outline to the examiner.

## SIGHT READING

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Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a selection of prose at sight. Dialogue exchange will be a key element of the passage.

## DISCUSSION

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Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a short conversation with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of repertoire selections and response to the material
- study topics and the development of the mime scene and the speech or story
- elements of technique, including phrasing and pause, in relation to the performance repertoire
- the meaning of words and phrases from the repertoire selections and studies
- the complete work from which the prose selection or scene is taken
- the biography and works of *one* of the authors studied (candidate’s choice)

# Intermediate Level: Grades 7–9

The Intermediate level is an important developmental step for the speech arts and drama performer. Success at this level depends on personal ownership of skills as candidates mature and examination tasks increase in range and difficulty. Candidates explore a full range of spoken and dramatic arts with repertoire lists that include poetry, prose, scenes, and Shakespeare scenes.

Candidates may tailor their program through a choice of mime scene, public speaking, or storytelling for the prepared study, and are challenged with the introduction of improvisation. Sight reading of poetry is required. Candidates strive to communicate the meaning, mood, rhythm, and structure with clarity and expression. The discussion represents a greater challenge as candidates explore the biographies and works of all the authors in their program, discuss technical elements, and explain their interpretive and artistic choices.

Tasks should be presented with a level of involvement that reveals a sustained energy of thought, imagination, and emotional connection. Candidates will be assessed on their ability to bring out the essence of each selection by reflecting its purpose, content, form, and style in their performance. Physical and vocal skills should be developing well, demonstrating a refinement of technique and a natural and unaffected response. Co-requisite theory examinations begin at Grade 7.

## GENERAL GOALS

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### Performance and Communication

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- to convey intellectual, imaginative, and emotional qualities in order to evoke a response from an audience
- to recognize and use the particular performance demands of a variety of literary and devised texts
- to express meaning, including levels of meaning and subtext
- to demonstrate involvement, immediacy, and belief in the creation of character and situation
- to integrate action and gesture in performance
- to create clear images, actions, and stories through physical movement
- to demonstrate ownership of the work, showing sensitivity and sustained concentration

### Voice and Body

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- to demonstrate a free, healthy, and natural voice that is supported, responsive, and well placed
- to demonstrate motivated and natural movement

# Grade 7

Recommended age: 13 years (school grade 8)

The Grade 7 examination is an important transitional point in the candidate's development. Foundation skills should be firmly established in order to cope with examination tasks that demand more maturity and control. Candidates should begin to personalize and take ownership of the performance, showing thought and connection. List A focuses on poetry of the 20th and 21st centuries. The repertoire section now includes Shakespeare scenes, and improvisation is introduced as a study.

Grade 7 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
<i>one</i> selection from List A	20
<i>one</i> selection from List B <i>or</i> List C	20
<i>one</i> selection from List D	20
<b>Studies</b>	<b>20</b>
Mime Scene, Speech, <i>or</i> Storytelling	10
Improvisation	10
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
Technical Theory Level 1	

## REPERTOIRE

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Total Time: 9 minutes

Candidates should be prepared to perform *three* selections:

- *one* poem from list A
- *one* prose selection from List B *or one* scene from List C
- *one* Shakespeare scene from List D

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

**List A**

**20th- and 21st-century Poetry**

- Angelou, Maya**  
 ● Caged Bird (in *Broadview Anthology*)
- Atwood, Margaret**  
 ● You Begin (in *New Oxford Canadian Verse*)
- Belloc, Hilaire**  
 ● Matilda, Who Told Lies and Was Burned to Death (in *Oxford Children's Poetry*)
- Brownjohn, Alan**  
 ● We Are Going to See the Rabbit (in *Oxford Children's Poetry*)
- Chesterman, Hugh**  
 ● Noah and the Rabbit (in *Oxford Children's Poetry*)
- Cohen, Leonard**  
 ● A Kite is a Victim (in *New Oxford Canadian Verse*)
- de la Mare, Walter**  
 ● The Listeners (in *Oxford Children's Poetry; Oxford Classic Poems*)
- Duffy, Carol Ann**  
 ● Jamjar (in *Oxford Children's Poetry*)
- Nowlan, Alden**  
 ● The Execution (in *Broadview Anthology*)
- Serraillier, Ian**  
 ● Anne and the Field-Mouse (in *Oxford Children's Poetry*)
- Service, Robert**  
 ● Cremation of Sam McGee (in *New Oxford Canadian Verse*)  
 → approximately six stanzas
- Simpson, N.F.**  
 ● One of Our St. Bernard Dogs Is Missing (in *Oxford Children's Poetry*)
- Smith, A.J.M.**  
 ● The Lonely Land (in *Broadview Anthology; New Oxford Canadian Verse*)
- Smith, Stevie**  
 ● The Galloping Cat (in *Oxford Classic Poems*)
- Wright, Judith**  
 ● Legend (in *Oxford Children's Poetry; Oxford Classic Poems*)

**List B**

**Prose**

- Adams, Douglas**  
 ● *The Hitchhiker's Guide to the Galaxy* (Pan; Harmony)  
 → chapter 3  
*begin*: "A sudden silence hit the Earth..."  
*end*: "...coasted away into the inky starry void."  
 OR  
 → chapter 18  
*begin*: "Against all probability, a sperm whale..."  
*end*: "...the nature of the Universe than we do now."
- Adams, Richard**  
 ● *Watership Down* (Penguin)  
 → chapter 38, "The Thunder Breaks"  
*begin*: "Bigwig rubbed his nose quickly against Blackavar's..."  
*end*: "...What do you want us to do?' It was Silver."
- MacLachlan, Patricia**  
 ● *Sarah, Plain and Tall* (Harper & Row; Wings for Learning)  
 → chapter 9  
*begin*: "Outside, clouds moved into the sky and went away again."  
*end*: "And there will be Sarah, plain and tall."
- Rushdie, Salman**  
 ● *Haroun and the Sea of Stories* (Granta, Penguin)  
 → chapter 3, "The Dull Lake"  
*begin*: "Haroun had never seen blue hair before..."  
*end*: "It's an advanced technology."
- Smith, Alexander McCall**  
 ● *The Full Cupboard of Life* (Polygon)  
 → chapter 2, "How to Run An Orphan Farm"  
*begin*: "I should think that Mama Ramotswe makes you many cakes..."  
*end*: "...he simply could not."
- Thurber, James**  
 ● *The Thirteen Clocks* (in *The 13 Clocks and The Wonderful O*, Puffin)  
*begin*: "Once upon a time, in a gloomy castle on a lonely hill..."  
*end*: "...its pendulum disintegrating."

White, T.H.

- *The Sword in the Stone* (in *The Once and Future King*, Collins)
  - chapter 2
  - begin: “There was a clearing in the forest, a wide sward...”
  - end: “...and been after the Questing Beast ever since. Boring, very.”

**List C**

**Scenes**

Ayckbourn, Alan

- *Invisible Friends* (Faber)
  - Lucy
  - begin: “This is my room...”
  - end: “I get so lonely.”

Barrie, James

- *Peter Pan* (Samuel French, Inc.) (in *Peter Pan: The Complete Play*, Tundra)
  - act 5, Hook
  - begin: “How still the night is...”
  - end: “Which of you is it to be?”

Damashek, Barbara, and Molly Newman

- *Quilters* (in *Voicings: Ten Plays and a Scenario from the Documentary Theatre*, Ecco)
  - Annie
  - begin: “My ambition is to be a doctor...”
  - end: “It turned out real good.”

Gray, John, with Eric Peterson

- *Billy Bishop Goes to War* (Talonbooks)
  - Bishop
  - begin: “I’ll never forget my first solo flight...”
  - end: “Greatest day in a man’s life!”

Lowry, Lois

- *Number the Stars*, adapted by Douglas W. Larche (Dramatic Publishing)
  - act 1, scene 3, Annemarie
  - begin: “I miss you, Lise...”
  - end: “Good night.”
  - OR
  - act 2, scene 5, Annemarie
  - begin: “Run! Run! Keep running...”
  - end: “...I hope you choke!”

Montgomery, L.M.

- *Anne* (from the novel *Anne of Green Gables*), by Paul Ledoux (Playwrights Press Canada)
  - act 1, scene 11, Anne
  - begin: “I am sorry, Marilla, but...”
  - end: “... and making her my bosom friend.”

Nash, N. Richard

- *The Rainmaker: A Romantic Comedy* (Random House; Samuel French, Inc.)
  - act 2, Starbuck
  - begin: “The question I really wanted to ask you...”
  - end: “I knew I was one of the family!”

**List D**

**Shakespeare Scenes**

- *As You Like It*
  - act 2, scene 7, Jaques
  - begin: “All the world’s a stage...”
  - end: “Sans teeth, sans eyes, sans taste, sans everything.”
  - OR
  - act 3, scene 5, Phebe
  - begin: “I would not be thy executioner...”
  - end: “That can do hurt.”
- *The Merchant of Venice*
  - act 4, scene 1, Portia
  - begin: “The quality of mercy is not strained...”
  - end: “Must needs give sentence ‘gainst the merchant there.”
- *A Midsummer Night’s Dream*
  - act 2, scene 1, Titania
  - begin: “Set your heart at rest...”
  - end: “And for her sake I will not part with him.”
  - OR
  - act 2, scene 2, Helena
  - begin: “O, I am out of breath in this fond chase...”
  - end: “Lysander, if you live, good sir, awake.”
  - OR
  - act 5, scene 2, Puck
  - begin: “Now the hungry lion roars...”
  - end: “And Robin shall restore amends.”
- *The Tempest*
  - act 1, scene 2, Ariel
  - begin: “All hail, great master! grave sir, hail!”
  - end: “Some tricks of desperation.”

## REPERTOIRE (continued)

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### STUDIES

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Please see “Studies” on p. 15 for important information regarding this section of the examination.

#### Mime Scene, Speech, or Storytelling

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Maximum Time: 3 minutes

Candidates should be prepared to present *one* of the following:

- a prepared mime scene,
- an original extemporaneous speech on a subject chosen by the candidate and delivered to a specific audience,  
*or*
- an original story or a retelling of a traditional or folk tale in the candidate’s own words.

Candidates must submit a brief outline to the examiner. Notes may be used only for the speech.

#### Improvisation

---

Preparation Time: 1 minute

Presentation Time: 2 minutes

Candidates should be prepared to improvise a scene, story, or speech. Candidates will first choose the manner of improvisation, and then the examiner will choose a subject based on a word, phrase, theme, or image from the candidate’s examination program. Notes may not be used.

### SIGHT READING

---

Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a selection of 20th- or 21st-century poetry at sight.

### DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a discussion with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of selections
- performance decisions
- the biographies, works, and historical periods of the authors represented in the program
- study topics and the development of the mime scene, speech, or story
- the complete works from which the prose selections or scenes are taken

# Grade 8

Recommended age: 14 years (school grade 9)

Candidates who reach the Grade 8 level have been introduced to all the examination tasks in the *Syllabus*. Candidates continue to explain elements of style and theme in List A, Sonnet Sequence. From this examination onward, increased stylistic and technical refinement will help candidates meet the interpretive and artistic demands of the work through Grades 9 and 10.

Grade 8 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
<i>two</i> selections from List A	20
<i>one</i> selection from List B <i>or</i> List C	20
<i>one</i> selection from List D	20
<b>Studies</b>	<b>20</b>
Mime Scene, Speech, <i>or</i> Storytelling	10
Improvisation	10
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
Technical Theory Level 2	

## REPERTOIRE

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Total Time: 10 minutes

Candidates should be prepared to perform *four* selections:

- *two* sonnets from list A
- *one* prose selection from List B *or one* scene from List C
- *one* Shakespeare scene from List D

Own-choice selections are allowed and should be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.



**List A**

**Sonnet Sequence**

Candidates must choose *two* sonnets from the following list or from other sources. The sonnets must be related by theme, subject, literary period, or author. The sonnets must be performed in sequence, and brief commentary on the connection between the two poems may be included. Sample pairings within List A are Burns and Rossetti; Browning and St. Vincent Millay; Owen and Sassoon; Southey and Lampman; Wordsworth and Keats; and the two Shakespeare sonnets.

**Browning, Elizabeth Barrett**

- Sonnet 43: “How Do I Love Thee?” (in *Broadview Anthology*; *English Victorian Poetry*; *Great Sonnets*)

**Burns, Robert**

- A Sonnet upon Sonnets (in *Great Sonnets*)

**Keats, John**

- On First Looking into Chapman’s Homer (in *Broadview Anthology*; *English Romantic Poetry*; *Great Sonnets*)

**Lampman, Archibald**

- Winter Evening (in *Broadview Anthology*)

**Owen, Wilfred**

- Anthem for Doomed Youth (in *Broadview Anthology*; *Great Sonnets*)

**Rossetti, Dante Gabriel**

- A Sonnet (in *Broadview Anthology*; *English Victorian Poetry*; *Great Sonnets*)

**Sassoon, Siegfried**

- Dreamers (in *Great Sonnets*)

**Shakespeare, William**

- Sonnet 116: Let me not to the marriage of true minds (in *Broadview Anthology*; *Great Sonnets*)
- Sonnet 130: My mistress’s eyes are nothing like the sun (in *Broadview Anthology*; *Great Sonnets*)

**Southey, Robert**

- Winter (in *Great Sonnets*)

**St. Vincent Millay, Edna**

- Love Is Not All (in *Broadview Anthology*; *Great Sonnets*)

**Wordsworth, William**

- Composed upon Westminster Bridge, September 3, 1802 (in *Broadview Anthology*; *English Romantic Poetry*; *Great Sonnets*)

**List B**

**Prose**

**Adams, Douglas**

- *The Hitchhiker’s Guide to the Galaxy* (Pan; Harmony)  
→ chapter 7  
*begin*: “Vogon poetry is of course the third worst...”  
*end*: “Arthur lolled.”

**Choy, Wayson**

- *The Jade Peony* (Douglas & McIntyre)  
→ chapter 4  
*begin*: “Every day, between English and Chinese schools...”  
*end*: “By late October, I was famous for my turtle.”

**Craven, Margaret**

- *I Heard the Owl Call My Name* (Clarke Irwin)  
→ chapter 20  
*begin*: “In the morning after breakfast, he started back...”  
*end*: “She said, ‘Yes, my son.’”

**Garner, James Finn**

- Politically Correct Bedtime Stories* (MacMillan)
- *The Three Little Pigs*

**Juby, Susan**

- *Alice, I Think* (Thistledown)  
→ Gooseboy and the Good Hair Day  
*begin*: “Caught up in my horrible thoughts of how I was turning into...”  
*end*: “...every word Gooseboy said was fascinating.”

**Leacock, Stephen**

- Literary Lapses* (McClelland & Stewart)
- *My Financial Career* (in *My Financial Career and Other Follies*, McClelland & Stewart)  
*begin*: “When I go into a bank I get rattled.”  
*end*: “‘It is,’ said the accountant.”
  - *The Conjuror’s Revenge*  
*begin*: “It went on like that all through...”  
*end*: “...that are not done up the conjuror’s sleeve.”

**Montgomery, L.M**

- *Rilla of Ingleside* (McClelland & Stewart)
  - chapter 7, “A War Baby and A Soup Tureen”
  - begin: “Rilla drew the blanket down a little further.”
  - end: “...carrying one in a soup tureen on her lap!”

**Thurber, James**

- The Thurber Carnival* (Penguin)
- *The Unicorn in the Garden*

**List C**  
**Scenes**

**Glass, Joanna M.**

- *Play Memory* (Playwrights Press Canada)
  - act 2, Jean
  - begin: “I am fifteen now. On Saturdays...”
  - end: “...in the old days, when I was little.”
  - OR
  - act 2, Jean
  - begin: “Do you hate me?”
  - end: “You could make yourself a sandwich.”

**Rudnick, Paul**

- *I Hate Hamlet* (Dramatists Play Service)
  - act 2, scene 2, Paul
  - begin: “Last night, right from the start...”
  - end: “And only eight-thousand lines left to go.”

**Simon, Neil**

- *Fools: A Comic Fable* (Samuel French, Inc.)
  - Leon
  - begin: “Be firm, Leon.”
  - end: “...shall make Sophia Zubritsky’s wish come true.”
- *Lost in Yonkers* (Random House)
  - Jay
  - begin: “I hate coming here, don’t you?”
  - end: “...And real tough. He’s a bag man.”
- *The Star-Spangled Girl: A New Comedy* (Dramatists Play Service)
  - Sophie
  - begin: “Mr. Cornell. Ah have tried to be neighborly...”
  - end: “Leave me ay-lone!”

**Stoppard, Tom**

- *Rosencrantz and Guildenstern Are Dead* (Faber; Grove)
  - Rosencrantz
  - begin: “Do you ever think of yourself as actually dead?”
  - end: ““Eternity is a terrible thought. I mean, where’s it going to end?””

**Taylor, C.P.**

- *Operation Elvis* (in *Taylor: Live Theatre: Four Plays for Young People*, Methuen)
  - Malcolm
  - begin: “Michael, I got a book on how to play the guitar...”
  - end: “...lay off my blue suede shoes.”

**Truss, Jan**

- *Cornelius Dragon* (in *Eight Plays for Young People*, NeWest Press)
  - Cornelius
  - begin: “The first flower of springtime...”
  - end: “And everybody bursts out laughing.”

**List D**

**Shakespeare Scenes**

- *As You Like It*
  - act 3, scene 3, Rosalind
  - begin: “And why, I pray you? Who might be your mother...”
  - end: “So take her to thee, shepherd: fare you well.”
- *Henry V*
  - Prologue, Chorus
  - begin: “O for a muse of fire, that would ascend...”
  - end: “Gently to hear, kindly to judge, our play.”
  - OR
  - act 3, scene 2, Boy
  - begin: “As young as I am, I have observed these three swashers.”
  - end: “...and therefore I must cast it up.”
- *Julius Caesar*
  - act 3, scene 2, Antony
  - begin: “Friends, Romans, countrymen, lend me your ears...”
  - end: “And I must pause till it come back to me.”

## REPERTOIRE (continued)

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- *The Merchant of Venice*
  - act 2, scene 2, Launcelot Gobbo
  - begin*: “Certainly, my conscience will serve me to run...”
  - end*: “My heels are at your commandment, I will run.”
- *A Midsummer Night’s Dream*
  - act 2, scene 1, Oberon
  - begin*: “My gentle Puck, come hither.”
  - end*: “And I will overhear their conference.”
  - OR
  - act 3, scene 2, Puck
  - begin*: “My mistress with a monster is in love...”
  - end*: “Titania waked, and straightway loved an ass.”
  - OR
  - act 1, scene 1, Helena
  - begin*: “How happy some o’er other some can be!”
  - end*: “To have his sight thither and back again.”
- *Twelfth Night*
  - act 2, scene 2, Viola
  - begin*: “I left no ring with her: what means this lady?”
  - end*: “It is too hard a knot for me to untie.”
- *The Two Gentlemen of Verona*
  - act 1, scene 2, Julia
  - begin*: “This bauble shall not henceforth trouble me: —”
  - end*: “Now kiss, embrace, contend, do what you will.”

## STUDIES

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Please see “Studies” on p. 15 for important information regarding this section of the examination.

### Mime Scene, Speech, or Storytelling

---

Maximum Time: 4 minutes

Candidates should be prepared to present *one* of the following:

- a prepared mime scene,
- an original extemporaneous speech on a subject chosen by the candidate and delivered to a specific audience,  
*or*
- an original story or a retelling of a traditional or folk tale in the candidate’s own words.

Candidates must submit a brief outline to the examiner. Notes may be used only for the speech.

### Improvisation

---

Preparation Time: 1 minute

Presentation Time: 2 minutes

Candidates should be prepared to improvise a scene, story, or speech. Candidates will first choose the manner of improvisation, and then the examiner will choose a subject based on a word, phrase, theme, or image from the candidate’s examination program. Notes may not be used.

## SIGHT READING

---

Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a sonnet at sight.

## DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a discussion with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of selections
- performance decisions
- the biographies, works, and historical periods of the authors represented in the program
- study topics and development of the mime scene, speech, or story
- elements of sonnet form, style, and structure
- the complete works from which prose selections or scenes are taken

# Grade 9

Recommended age: 15 years (school grade 10)

The Grade 9 level is a considerable accomplishment that reveals the candidate's commitment and investment in the work. The repertoire brings a wide range of artistic challenges. List A is focused on the poetry of the 19th century. Maturity and skill are required to meet the emotional and intellectual demands of the texts and tasks convincingly.

Grade 9 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
<i>one</i> selection from List A	20
<i>one</i> selection from List B <i>or</i> List C	20
<i>one</i> selection from List D	20
<b>Studies</b>	<b>20</b>
Mime Scene, Speech, <i>or</i> Storytelling	10
Improvisation	10
<b>Sight Reading</b>	<b>10</b>
<b>Discussion</b>	<b>10</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
History and Literature Theory Level 1	

## REPERTOIRE

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Total Time: 12 minutes

Candidates should be prepared to perform *three* selections:

- *one* poem from list A
- *one* prose selection from List B *or one* scene from List C
- *one* Shakespeare scene from List D

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

**List A**

**19th-century Poetry**

**Arnold, Matthew**

- *Dover Beach* (in *Broadview Anthology*; *English Victorian Poetry*; *Oxford Classic Poems*)

**Bronte, Emily**

- *Remembrance* (in *Broadview Anthology*; *English Victorian Poetry*)

**Browning, Elizabeth Barrett**

- *A Musical Instrument* (in *Broadview Anthology*; *English Victorian Poetry*)

**Campbell, Wilfred**

- *How One Winter Came in the Lake Region* (in *New Oxford Canadian Verse*)

**Carroll, Lewis**

- *The Walrus and the Carpenter* (in *English Victorian Poetry*)

**Dickinson, Emily**

- *Because I Could Not Stop for Death* (in *Broadview Anthology*)

**Hardy, Thomas**

- *The Darkling Thrush* (in *Broadview Anthology*)

**Housman, A.E.**

- *To an Athlete Dying Young* (in *Broadview Anthology*)

**Keats, John**

- *La Belle Dame sans Merci* (in *Broadview Anthology*; *English Romantic Poetry*; *Oxford Classic Poems*)
- *To Autumn* (in *Broadview Anthology*; *English Romantic Poetry*)

**Kipling, Rudyard**

- *If—* (in *English Victorian Poetry*)

**Lampman, Archibald**

- *In November* (in *New Oxford Canadian Verse*)

**Rossetti, Christina**

- *Winter: My Secret* (in *English Victorian Poetry*)

**Scott, Sir Walter**

- *Lochinvar* (in *Oxford Classic Poems*)

**Tennyson, Alfred**

- *The Lady of Shalott* (in *Broadview Anthology*; *English Victorian Poetry*)  
→ any two parts

**Wordsworth, William**

- *Lucy Gray* (in *English Romantic Poetry*)
- *She was a phantom of delight* (in *English Romantic Poetry*)
- *The Solitary Reaper* (in *English Romantic Poetry*)

**Yeats, W.B.**

- *The Stolen Child* (in *Norton Anthology*)

**List B**

**Prose**

**Austen, Jane**

- *Pride and Prejudice* (Penguin Classics)  
→ chapter 19  
*begin*: “Really, Mr. Collins,’ cried Elizabeth...”  
*end*: “...coquetry of an elegant female.”

**Dickens, Charles**

- *Oliver Twist*  
→ chapter 2  
*begin*: “The room in which the boys were fed...”  
*end*: “I know that boy will be hung.”

**Jones, Lloyd**

- *Mister Pip* (Vintage Canada)  
*begin*: “I didn’t tell my mum that I had been to the Wattses’ house.”  
*end*: “I suppose you heard. Grace Watts is dead.”

**Martell, Yan**

- *Life of Pi* (Knopf Canada)  
→ chapter 37  
*begin*: “His head was barely above water.”  
*end*: “...threw myself overboard.”

**McCourt, Frank**

- *Angela’s Ashes* (Touchstone)  
→ chapter 6  
*begin*: “The next day there’s a great noise at our classroom door...”  
*end*: “...glad to be gone and never to be heard from again.”

**Parker, Dorothy**

- *The Waltz* (in *Complete Stories*, Penguin)  
*begin*: “What can you do when a man asks you to dance with him?”  
*end*: “...until hell burns out?”

**Tan, Amy**

- *The Joy Luck Club* (Vintage)  
begin: "For the talent show, I was to play a piece called..."  
end: "...her stricken face."

**Thurber, James**

- *The Secret Life of Walter Mitty* (in *The Secret Life of Walter Mitty and Other Pieces*, Penguin)  
begin: "We're going through!"  
end: "...and he began looking for a shoe store."

**Wilde, Oscar**

- *The Remarkable Rocket* (in *The Fisherman and His Soul and Other Fairy Tales*, Bloomsbury)  
begin: "Let the fireworks begin..."  
end: "...I am destined to make a great sensation in the world."

**List C**  
**Scenes**

**French, David**

- *Of the Fields, Lately* (Playwrights Co-op)  
→ Ben  
begin: "It takes many incidents..."  
end: "...just went to bed unusually early."

**Kurtti, Casey**

- *Catholic Schoolgirls* (Samuel French, Inc.)  
→ Maria Theresa  
begin: "Late at night when I'm lying..."  
end: "...when I get home anyway."  
OR  
→ Wanda  
begin: "My father comes home from work..."  
end: "Stop in the Name of Love."

**Luce, William**

- *The Belle of Amherst* (Houghton Mifflin)  
→ Emily  
begin: "I never knew how to tell time..."  
end: "See what I mean?"

**MacDonald, Anne-Marie**

- *Goodnight Desdemona, Good Morning Juliet* (Coach House Books; Vintage Canada)  
→ act 3, scene 1, Constance  
begin: "Thank God they think I am a man..."  
end: "...convent around here somewhere."

**Macleod, Joan**

- *The Hope Slide* (Coach House Books; Talonbooks)  
→ Irene  
begin: "First off, I want to make it perfectly clear..."  
end: "Take your pick."

**Nigro, Don**

- *Quint and Miss Jessel at Bly* (in *New Playwrights: The Best Plays of 2000*, Smith & Kraus)  
→ Quint  
begin: "Now Miles, I know that women..."  
end: "...believe I've actually caught something."

**Pollock, Sharon**

- *Blood Relations* (in *Blood Relations and Other Plays*, NeWest Press)  
→ act 2, Lizzie  
begin: "Where's papa?...Out."  
end: "It would be better that way."

**Shields, Carol, and Catherine Shields**

- *Fashion, Power, Guilt and the Charity of Families*, Blizzard (in *Thirteen Hands and Other Plays*, Vintage Canada)  
→ act 1, scene 7, Sally  
begin: "I worry because I have this hideous affliction..."  
end: "He's saying, help me, help me."

**Stoppard, Tom**

- *Rosencrantz and Guildenstern Are Dead* (Faber; Samuel French, Inc.)  
→ act 1, Tragedian  
begin: "Halt! An audience! Don't move! Perfect!"  
end: "For voyeurs, about average."

**Wilde, Oscar**

- *An Ideal Husband* (Methuen)  
→ Mabel Chiltern  
begin: "Well, Tommy has proposed to me again."  
end: "...that attracts some attention."  
● *The Importance of Being Earnest*  
→ act 3, Jack  
begin: "I beg your pardon for interrupting you..."  
end: "...myself yesterday afternoon."

**List D**

**Shakespeare Scenes**

- *Henry IV, Part 1*
  - act 1, scene 3, Hotspur
  - begin:* “My liege, I did deny no prisoners.”
  - end:* “Betwixt my love and your high majesty.”
- OR
- act 2, scene 3, Lady Percy
- begin:* “O, my good lord! why are you thus alone?”
- end:* “Nay, tell me if you speak in jest or no.”
- *Henry V*
  - act 1, scene 2, King Henry
  - begin:* “We are glad the Dauphin is so pleasant with us.”
  - end:* “When thousands weep more than did laugh at it.”
- OR
- act 4, Chorus
- begin:* “Now entertain conjecture of a time...”
- end:* “...by what their mock’ries be.”

- *The Merchant of Venice*
  - act 2, scene 7, Morocco
  - begin:* “The first, of gold, which this inscription bears.”
  - end:* “O hell! what have we here?”
- *Much Ado About Nothing*
  - act 3, scene 1, Hero
  - begin:* “Good Margaret, run thee to the parlour...”
  - end:* “Which is as bad as die with tickling.”
- *Romeo and Juliet*
  - act 4, scene 3, Juliet
  - begin:* “Farewell! God knows when we shall meet again.”
  - end:* “Romeo, I come! This do I drink to thee.”

**STUDIES**

Please see “Studies” on p. 15 for important information regarding this section of the examination.

**Mime Scene, Speech, or Storytelling**

Maximum Time: 4 minutes

Candidates should be prepared to present *one* of the following:

- a prepared mime scene,
- an original extemporaneous speech on a subject chosen by the candidate and delivered to a specific audience,  
*or*
- an original story or a retelling of a traditional or folk tale in the candidate’s own words.

Candidates must submit a brief outline to the examiner. Notes may be used only for the speech.

**Improvisation**

Preparation Time: 1 minute

Presentation Time: 2 minutes

Candidates should be prepared to improvise a scene, story, or speech. The candidate will first choose the manner of improvisation, and then the examiner will choose a subject based on a word, phrase, theme, or image from the candidate’s examination program. Notes may not be used.



## SIGHT READING

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Please see “Sight Reading” on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read a selection of 19th-century poetry at sight.

## DISCUSSION

---

Please see “Discussion” on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a discussion with the examiner on the selections chosen for their examination program. A thorough knowledge of the texts is expected. Topics will include:

- reasons for the choice of selections
- performance decisions
- the biographies, works, and historical periods of the authors represented in the program
- study topics and the development of the mime scene, speech, or story
- the complete works from which prose selections or scenes are taken

# Senior Level: Grade 10

Recommended age: 17 years (school grade 12)

The Senior level represents the goal of the graded examination curriculum: to develop performers with a solid grounding in all facets of the spoken and dramatic arts. Candidates for the Grade 10 examination should demonstrate a facility with all forms and styles introduced in previous grades, showing balance and range of skills and a natural, authentic, and personal connection to the text and the performance moment. Candidates are expected to present a high standard of performance, integrating technical and artistic elements in all the examination tasks.

## GENERAL GOALS

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### Performance and Communication

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- to communicate with artistry and meaning
- to engage in the spirit of each selection with sustained concentration, energy, conviction, and spontaneity
- to convey a personal connection to the work, showing sensitivity and involvement

### Voice and Body

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- to demonstrate integration of voice and body to text, responding naturally and expressively to changes in thought and emotion
- to demonstrate range, facility, and dexterity with technical aspects in a controlled and unobtrusive manner
- to move naturally, showing motivation and control

Grade 10 Requirements	Marks
<b>Repertoire</b>	<b>40 (28)</b>
<i>one</i> selection from List A	10
<i>one</i> selection from List B	10
<i>one</i> selection from List C	10
<i>one</i> selection from List D	10
<b>Studies</b>	<b>35 (24.5)</b>
Public Speech	10
Mime Scene	10
Storytelling	10
Improvisation	5
<b>Sight Reading</b>	<b>10 (7)</b>
<b>Discussion</b>	<b>15 (10.5)</b>
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b>	
Technical Theory Level 3	
History and Literature Theory Level 2	

Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent in each section of the examination.

## REPERTOIRE

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Total Time: 19 minutes

Candidates should be prepared to perform *four* selections.

- *one* poetry selection from list A
- *one* prose selection from List B
- *one* scene from List C
- *one* Shakespeare scene from List D

Own-choice selections are allowed and must be equivalent in length and level of difficulty to the listed selections. Candidates are encouraged to choose an examination program that offers contrast and variety in tone and style. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

Candidates may choose an examination program in which all the repertoire selections studies relate to a central theme. A thematic approach allows a deeper and more personal connection in both the performance and the discussion. The selections are not to be presented as a continuous program; introductions and transitions are not required.

Please see “Repertoire” on p. 14 for important information regarding this section of the examination.

### List A Poetry

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#### Birney, Earle

- Vancouver Lights (in *Broadview Anthology*)

#### Bishop, Elizabeth

- The Fish (in *Broadview Anthology*)

#### Browning, Robert

- My Last Duchess (in *Broadview Anthology*; *English Victorian Poetry*)

#### Coleridge, Samuel Taylor

- Kubla Khan (in *Broadview Anthology*; *English Romantic Poetry*; *Oxford Children’s Poetry*; *Oxford Classic Poems*)

#### Eliot, T.S.

- The Hollow Men (in *Broadview Anthology*)
- Preludes (in *Broadview Anthology*)

#### Frost, Robert

- Birches (in *Broadview Anthology*)

#### Keats, John

- Ode on a Grecian Urn (in *Broadview Anthology*; *English Romantic Poetry*)

#### Larkin, Philip

- Church Going (in *Broadview Anthology*)

#### Lawrence, D.H.

- Snake (in *Broadview Anthology*)

#### Pratt, E.J.

- Silences (in *New Oxford Canadian Verse*)

#### Scott, Duncan Campbell

- The Forsaken (in *New Oxford Canadian Verse*)

#### Shelley, Percy Bysshe

- Ode to the West Wind (in *Broadview Anthology*; *English Romantic Poetry*)

#### Tennyson, Alfred

- Ulysses (in *English Victorian Poetry*)

#### Thomas, Dylan

- Fern Hill (in *Broadview Anthology*; *Oxford Children’s Poetry*; *Oxford Classic Poems*)

### List B Prose

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#### Atwood, Margaret

- *Good Bones* (Coach House Books; McClelland & Stewart)  
→ Epauettes  
*begin*: “When war had finally become too dangerous...”  
*end*: “...the more extreme forms of riotous behavior are self-policed.”

#### Austen, Jane

- *Northanger Abbey*  
*begin*: “Mrs. Allan congratulated herself, as soon as they were seated...”  
*end*: “...and perfectly satisfied with her share of public attention.”

**Bronte, Charlotte**

- *Jane Eyre*  
→ chapter 4  
*begin*: “Sitting on a low stool, a few yards from her arm-chair...”  
*end*: “...I was left there alone – winner of the field.”

**Choy, Wayson**

- *All That Matters* (Doubleday)  
→ chapter 7  
*begin*: “By the end of July, the show Sekky and Poh-Poh had promised...”  
*end*: “...a time now more vivid to her than the coming end.”

**Coelho, Paulo**

- *The Alchemist* (HarperSanFrancisco)  
→ part 2  
*begin*: “They crossed the desert for another two days in silence.”  
*end*: “Because that’s what makes a heart suffer most, and hearts don’t like to suffer.”

**Dickens, Charles**

- *David Copperfield*  
→ chapter 2  
*begin*: “Peggotty and I were sitting one night by the parlour fire...”  
*end*: “...and in short we ran the whole crocodile gauntlet.”

**Doyle, Sir Arthur Conan**

- *The Adventures of Sherlock Holmes*  
→ chapter 2, “A Scandal in Bohemia”  
*begin*: “Holmes had sat up upon the couch, and I saw him motion...”  
*end*: “...A little precipitance may ruin all.”

**Hardy, Thomas**

- *Far From the Madding Crowd* (MacMillan; Harper)  
→ chapter 5, “Departure of Bathsheba – A Pastoral Tragedy”  
*begin*: “The experienced ear of Oak knew the sound...”  
*end*: “...and so hurled them over the edge.”

**Lightman, Alan**

- *Einstein’s Dreams* (Pantheon)  
→ 10 May 1905  
OR  
→ 28 June 1905

**Ondaatje, Michael**

- *The English Patient* (McClelland & Stewart)  
→ August  
*begin*: “The twelve sappers who remained behind in Naples...”  
*end*: “...mustard fields shine animated in the late afternoon.”

**Shields, Carol**

- *Dressing Up for the Carnival* (Random House)  
→ Stop!

**List C**

**Scenes**

**Anouilh, Jean**

- *Antigone* (trans. Lewis Galantière, Methuen)  
→ Antigone  
*begin*: “What kind of happiness do you foresee for me?”  
*end*: “You look it and you smell of it.”

**Chekhov, Anton**

- *The Three Sisters* (trans. Michael Frayn, Methuen)  
→ act 3, Irena  
*begin*: “The truth is that Andrey is getting...”  
*end*: “...why I haven’t killed myself.”  
OR  
→ act 3, Andrey  
*begin*: “I’ll just say what I have to say...”  
*end*: “...don’t believe me, don’t trust me...”

**Giraudoux, Jean**

- *The Madwoman of Chaillot* (Dramatists Play Service)  
→ act 1, Prospector  
*begin*: “You don’t know my dear sir, what treasures Paris conceals.”  
*end*: “...the flavour of – petroleum!”

**Nowlan, Alden, and Walter Learning**

- *The Incredible Murder of Cardinal Tosca* (Dramatic Publishing)  
→ act 2, Moriarty  
*begin*: “It is time that we talked of the great tasks that await us.”  
*end*: “They’ll march off to death with songs on their lips.”

**Shaw, George Bernard**

- *Candida* (Penguin)
  - act 2, Marchbanks
  - begin*: “I’m very sorry, Miss Garnett.”
  - end*: “It must, if you have a heart.”

**Sheridan, Richard Brinsley**

- *The Rivals*
  - Lydia
  - begin*: “So, then, I see I have been deceived...”
  - end*: “...something like being in love.”
- *School for Scandal*
  - Mrs. Candour
  - begin*: “My dear Lady Sneerwell...”
  - end*: “...that you know, is a consolation.”

**Synge, John M.**

- *Playboy of the Western World* (Methuen)
  - Christy
  - begin*: “The like of a king, is it?”
  - end*: “...into the banbhs and the screeching cows.”

**Williams, Tennessee**

- *The Glass Menagerie* (New Directions; Methuen)
  - Tom
  - begin*: “I’m going out!”
  - end*: “You ugly – babbling old – witch!”

**List D**

**Shakespeare Scenes**

- *Hamlet*
  - act 2, scene 2, Hamlet
  - begin*: “Now I am alone.”
  - end*: “Wherein I’ll catch the conscience of the king.”
- *Much Ado About Nothing*
  - act 2, scene 1, Beatrice
  - begin*: “How tartly that gentleman looks...”
  - end*: “Till he sink into his grave.”
- *Othello*
  - act 1, scene 3, Iago
  - begin*: “Virtue! A fig!”
  - end*: “Must bring this monstrous birth to the world’s light.”

OR

  - act 4, scene 3, Desdemona
  - begin*: “He says he will return incontinent.”
  - end*: “Not to pick bad from bad, but by bad mend!”
- *Twelfth Night*
  - act 2, scene 5, Malvolio
  - begin*: “What employment have we here?”
  - end*: “...everything thou wilt have me.”
- *The Winter’s Tale*
  - act 3, scene 2, Hermione
  - begin*: “Since what I am to say must be but that”
  - end*: “Apollo be my judge.”

**STUDIES**

Please see “Studies” on p. 15 for important information regarding this section of the examination.

**Public Speech**

Maximum Time: 4 minutes

Candidates should be prepared to present an original extemporaneous speech on a subject chosen by the candidate and intended for a specific audience. The topic should arise from the candidate’s personal interest and experience, and from the needs and expectations of the intended audience. Keyword notes may be used. Candidates must submit a prepared outline to the examiner.

**Mime Scene**

Maximum Time: 4 minutes

Candidates should be prepared to present a mime scene. Candidates must submit a prepared outline to the examiner.

## STUDIES (continued)

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### Storytelling

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Maximum Time: 4 minutes

Candidates should be prepared to present a story. Notes may not be used. Candidates must submit a brief outline to the examiner.

### Improvisation

---

Preparation Time: 1 minute

Presentation Time: 2 minutes

Candidates should be prepared to improvise a scene, story, or speech. The candidate will first choose the manner of improvisation, and then the examiner will choose a subject based on a word, phrase, theme, or image from the candidate's examination program. Notes may not be used.

## SIGHT READING

---

Please see "Sight Reading" on p. 16 for important information regarding this section of the examination.

Candidates will be asked to read *one* selection of verse *and one* selection of prose at sight.

## DISCUSSION

---

Please see "Discussion" on p. 16 for important information regarding this section of the examination.

Candidates should be prepared to engage in a discussion with the examiner on the selections chosen for their examination program. A comprehensive knowledge of the texts is expected. Topics will include:

- reasons for the choice of selections
- performance decisions
- knowledge of the biographies, works, and historical periods of the authors represented in the program
- study topics and the development of the mime scene, speech, or story
- the complete works from which prose selections or scenes are taken

# ARCT in Speech Arts and Drama Performance

Recommended age: at least 19 years

The ARCT in Performance Diploma is the culmination of the RCM examination system and is evaluated as a concert performance; a high standard of excellence is essential. For this examination, candidates prepare and present a fifty-minute program based on a theme and consisting of a variety of selections representing a range of performance styles and periods of literature. Candidates are expected to perform with confidence and artistry, to communicate the essence of each selection in the program, and to demonstrate an understanding of stylistic and structural elements. Technique should be internalized, and the voice and body should be responsive and controlled. Candidates must achieve Honors standing (70 percent) in order to be awarded an ARCT in Speech Arts and Drama Performance Diploma.

ARCT in Speech Arts and Drama Performance Requirements	Marks
<b>Repertoire</b> Concert Recital: Program of poetry (two selections), prose, drama (three scenes), and candidate's own selections (50 minutes maximum)	<b>75 (52.5)</b>
<b>Discussion</b>	<b>25 (17.5)</b>
<b>Total possible marks (pass = 70)</b>	<b>100</b>
<b>Theory Prerequisites</b> Technical Theory Level 3 History and Literature Theory Level 2	
<b>Theory Co-requisites</b> Technical Theory Level 4 History and Literature Theory Level 3	

Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent in each section of the examination.

## THE ARCT EXAMINATION

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Please see "Classification of Practical Marks" on p. 85 and "Supplemental Examinations" on p. 87 for important details regarding the ARCT Speech Arts and Drama Performance examination. Two years of preparation following Grade 10 is recommended before attempting the ARCT in Speech Arts and Drama Performance examination.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10

examination with a total mark of 75, or a minimum of 70 percent in each section of the examination, at least one session prior.

- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

It is recommended that candidates present their examination programs in a public recital at least once before the examination.

### Criteria for Pass and Failure

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A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be given for one or more of the following reasons:

- A lack of stylistic awareness and variety
- A lack of meaningful organization and structure
- An inability of skill level to support the demands of the repertoire and overall program
- An underdeveloped grasp of emotional and intellectual content of repertoire and theme
- Substantial omissions, textual inaccuracies, or repeated interruptions in continuity
- Repertoire that does not meet the minimum requirements, or that represents an inappropriate overall standard of difficulty
- A complete breakdown of performance

### REPERTOIRE GUIDELINES

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- The program should be built around a single, cohesive theme. The choice, arrangement, artistic balance, and literary quality of the repertoire will be considered in the final assessment.
- The minimum requirements for repertoire are outlined below. Once these minimum requirements are met, candidates may round out the recital with additional selections of their own choice.

*Poetry:* At least *two* poems of contrasting styles and periods.

*Prose:* At least *one* prose passage.

*Drama:* At least *three* scenes: *one* from a contemporary dramatic work (1970 and later); *one* from a play by Shakespeare or by one of his contemporaries, and *one* from a different period. At least *one* of the three scenes must be in verse.

- There are no lists of repertoire selections. Candidates should consider including repertoire of a high caliber to demonstrate their ability with a wide variety of performance styles.
- Canadian candidates are encouraged to include material by published Canadian authors; candidates in the USA or other countries are encouraged to include material by published authors of their own country.
- Selections from children's literature or repertoire listed for earlier grades in this *Syllabus* may be included, but candidates must consider the overall balance and complexity of their program.
- Candidates may include storytelling, public speaking, or mime, and such choices must contribute to the overall aesthetic and artistic flow of the program.

### PERFORMANCE GUIDELINES

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- Candidates must include introductions and transitions to link the selections into a complete and unified performance. Transitional material should not only serve a functional purpose but also contribute artistically to the performance.
- Properties, set pieces, and costume are permitted provided their use does not disrupt the performance.
- Focus should be appropriate to the style of the selection. When open focus is employed, candidates should not focus exclusively on the examiner, but rather include the examiner as if part of a full recital audience.
- Staging should be varied and meaningfully linked to the theme and the selections.
- Candidates should utilize the performance space creatively.
- Duologues are not permitted.

The duration of the performance must be no less than *forty* and no longer than *fifty* minutes. Please note that the examiner will stop a performance that exceeds the prescribed time limit.



## DISCUSSION

---

Candidates should be prepared to engage in a discussion with the examiner about their program. The focus will be on the candidate's concept for the program, including the purpose and intent, the choice of repertoire, the development of theme, the preparation and rehearsal process, the artistic decisions regarding arrangement and staging,

and technical considerations. Candidates will be expected to support their choices and decisions with knowledge of the biographies and works of the authors represented in the program, including a detailed knowledge of the texts and the complete works from which the excerpts are taken.

# Teacher's ARCT

Recommended age: 19 years

The Teacher's ARCT examination is designed to provide a solid grounding in the elements and practice of teaching speech arts and drama. This examination is intended to prepare candidates for teaching and to provide a solid foundation for continued development. Great importance is attached to the pedagogical aspect of this examination, but a high standard of performance is also expected.

Candidates for the Teacher's ARCT are strongly advised to study for at least two years after passing the Grade 10 examination, and must have at least one year of practical teaching experience. The Teacher's ARCT Diploma will be awarded only to candidates 18 years of age or older.

Candidates may choose to take Parts 1 and 2 of the Teacher's ARCT examination at the same practical session or they may take the two parts at different sessions. All three parts must be completed within a period of two years, but can be taken in any order.

Please see "Classification of Practical Marks" on p. 85 and "Supplemental Examinations" on p. 87 for important details regarding the Teacher's ARCT examination.

<b>Teacher's ARCT Requirements</b>	<b>Marks</b>
<b>Part 1: Practical Examination</b>	<b>50 (35)</b>
<b>Repertoire and Studies</b> Program of lyric verse, narrative verse, prose, dramatic scene, Shakespeare scene, and one study (mime scene or story) (25 minutes maximum)	<b>30 (21)</b>
<b>Sight Reading</b>	<b>10 (7)</b>
<b>Discussion</b>	<b>10 (7)</b>
<b>Part 2: Viva Voce Examination</b>	<b>50 (35)</b>
A: Prepared Speech	10
B: Applied Pedagogy	20
C: Pedagogical Principles	20
<b>Total possible marks (pass = 75 overall or 70 in each section)</b>	<b>100 (70)</b>
<b>Part 3: Written Examination</b>	<b>100 (70)</b>

<b>Theory Prerequisites</b> Technical Theory Level 3 History and Literature Theory Level 2	
<b>Theory Co-requisites</b> Technical Theory Level 4 History and Literature Theory Level 3	

Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

## PART 1: PRACTICAL EXAMINATION

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### Summary and Goals

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The Performance Examination consists of five repertoire selections and one study, plus a sight-reading test and a discussion with the examiner. Candidates are expected to perform with confidence, to communicate the essence of each selection, and to demonstrate an understanding of stylistic and structural elements. Technique should be internalized, and the voice and body should be responsive and controlled.

Candidates who have passed the ARCT in Speech Arts and Drama Performance examination are exempt from Part 1 of the Teacher's ARCT.

### Performance Selections

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Total Time: 25 minutes

Candidates must prepare six selections for performance:

- one selection of lyric verse
- one selection of narrative verse
- one selection of prose
- one scene
- one Shakespeare scene
- one study (original mime scene *or* original story)

### Performance Guidelines

---

- Candidates are responsible for choosing the selections. There are no set lists of repertoire. Candidates should consider including repertoire of a high caliber to demonstrate their ability with a wide variety of performance styles.

- The program should offer contrast and variety in both style and literary period.
- Canadian candidates are encouraged to include material by published Canadian authors; candidates in the USA or other countries are encouraged to include material published by authors of their own country.
- Selections are not to be presented as a continuous program; introductions and transitions are not required.
- Candidates may choose an examination program that is based on a single theme. A thematic approach allows a deeper and more personal connection in both the performance and the discussion.

### Sight Reading

---

Candidates will be asked to read *one* selection of verse and *one* selection of prose at sight.

### Discussion

---

Candidates should be prepared to engage in a discussion with the examiner about the selections chosen for their examination program. Topics will include:

- reasons for the choice of repertoire
- interpretive and technical decisions relating to performance selections
- knowledge of the biographies, works, and historical periods of the authors represented in the program
- the complete works from which the selections are taken

## PART 2: VIVA VOCE EXAMINATION

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### Summary and Goals

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This part of the examination will assess the candidate's teaching philosophy and methods. This examination is based on the curriculum elements presented in the *Speech Arts and Drama Syllabus, 2011 Edition*: verse and prose speaking, drama, mime and movement, public speaking, storytelling, improvisation, and sight reading. The candidate's knowledge should be personal and internalized, based both on relevant teaching experience and on current pedagogical approaches. Aspects of this examination include:

- theory and practice of teaching
- repertoire selection
- styles of performance
- lesson and program planning
- strategies for developing and incorporating technical elements

Candidates will begin the examination by presenting a prepared speech. The examination will also include the presentation and discussion of selections from the candidate's Teaching Repertoire Sample (see section B: Applied Pedagogy below), and a discussion of pedagogical principles.

## PART 2: VIVA VOCE EXAMINATION (continued)

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### A: Prepared Speech

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Maximum Time: 7 minutes

Candidates should be prepared to present an extemporaneous speech introducing themselves and outlining their teaching philosophy and goals. The speech should include the candidate's teaching knowledge and experience, the rationale behind their teaching methods, and future plans for both teaching and professional development. Notes may be used. Candidates must submit a prepared outline to the examiner.

### B: Applied Pedagogy

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For this section of the examination, candidates must prepare a balanced sample of ten contrasting repertoire selections chosen from the repertoire list for the Primary, Junior, and Intermediate levels of the *Speech Arts and Drama Syllabus, 2011 Edition*. The Teaching Repertoire Sample must include the following elements:

Level	Poetry	Prose	Scene	Shakespeare Scene
Primary	two selections	one selection	—	—
Junior	one selection	one selection	one selection	—
Intermediate	one selection	one selection	one selection	one selection

The Teaching Repertoire Sample should include a broad range of technical and artistic challenges. The selections must be typed. Clean, copyright-cleared copies must be presented to the examiner along with published originals.

The examiner will choose two or three selections from the Teaching Repertoire Sample for the candidate to perform. The performance should be convincing and should demonstrate adequate preparation and an understanding of the text. Memorization is not required.

Candidates should be prepared to identify the requirements for all the levels and grades in the *Syllabus* and to discuss teaching approaches and strategies related to the Teaching Repertoire Sample, including technical and artistic elements, rehearsal strategies, performance ideas, and evaluation.

### C: Pedagogical Principles

---

The discussion of the Teaching Repertoire Sample will lead to a broader discussion of pedagogical principles associated with all aspects of speech arts and drama training. Candidates will be expected to demonstrate competence with a range of performance styles and teaching methods appropriate to success with the integrated model of the *Speech Arts and Drama Syllabus, 2011 Edition*, and should be prepared to discuss the following topics:

- strategies for developing and nurturing creativity and imagination
- planning and structure of lessons, including activities and materials
- knowledge of teaching resources
- practice and motivation strategies
- preparation for performance in recitals, festivals, and examinations
- evaluation of student progress
- principles for developing a student's natural voice
- strategies for developing healthy vocal technique
- development of vocal and physical responsiveness and control

## PART 3: WRITTEN EXAMINATION

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Examination length: 3 hours

Passing mark: 70 percent

The Written Examination focuses on strategies of teaching speech arts and drama in a variety of situations. Candidates are expected to include relevant teaching experience whenever possible. Candidates will be expected to demonstrate

competence with a range of performance styles and teaching methods appropriate to success with the integrated model of the *Speech Arts and Drama Syllabus, 2011 Edition*, and should be prepared to discuss the following topics.

## PART 3: WRITTEN EXAMINATION (continued)

---

### Pedagogical Principles

---

Candidates will be required to discuss their approach and philosophy to the teaching of speech arts and drama:

- strategies for developing and nurturing creativity and imagination
- planning and structure of lessons, including activities and materials
- knowledge of teaching resources
- practice and motivation strategies
- preparation for performance in recitals, festivals, and examinations
- role of theoretical studies and examinations
- evaluation of student progress

### Performance Styles

---

The role of the following elements in speech arts and drama training for individuals and groups, including teaching strategies and goals, materials (repertoire and exercises), rehearsal and performance ideas, evaluation, and philosophy of approach:

- interpretation
- improvisation
- storytelling
- mime and movement
- acting
- public speaking
- readers' theater
- choral speech and choric drama

### Applied Pedagogy: Teaching Repertoire Sample

---

Reference to the Teaching Repertoire Sample described in section B of Part 2: *Viva Voce* Examination is required. Candidates should be prepared to discuss technical and artistic elements, rehearsal strategies, performance ideas, evaluation, and role of the selections in the context of a student-specific teaching program.

Technique: Aspects of voice production and physical training:

- development of vocal and physical responsiveness and control
- strategies
- goals
- exercises
- philosophy of approach

Causes of and solutions for non-pathological speech and voice faults as related to specific teaching situations:

- breathiness
- stridency
- harshness
- faulty pitch level
- nasality

# Theory Examinations

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Candidates should use the publications listed under “Theory Resources” on p. 89 when preparing for theory examinations. References to specific portions of these texts are given in square brackets in the examination requirements. Teachers and students may also consult additional books and other resources for examination purposes. Please see the “General Reference” section on p. 90 for further suggestions.

Speech Arts and Drama theory examinations are divided into two subject areas: Speech Arts Technical Theory and Speech Arts History and Literature Theory.

- The four Speech Arts Technical Theory examinations cover body and voice, prosody, phonetics, and performance and presentation skills.
- The three Speech Arts History and Literature Theory examinations cover literary and dramatic history, including biographies and works of significant poets and dramatists.

# Speech Arts Technical Theory – Level 1

Examination length: 3 hours

Co-requisite for Speech Arts and Drama Grade 7

The Speech Arts Technical Theory – Level 1 examination tests the candidate’s recognition and understanding of elementary prosody, phonetics, and basic elements of stage performance and presentation.

## BODY AND VOICE

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- Posture and relaxation [Rodenburg, chapter 7]
  - necessary and unnecessary tensions
  - effective posture for speech (alignment and the centered position; elements of stance)
- Articulation
  - articulation and the speech articulators [Mayer, chapter 5]
  - the importance of voice training and characteristics of a good voice [Mayer, chapter 1]

## PERFORMANCE AND PRESENTATION

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- Variety of expression in speech performance [Mayer, chapter 9]
  - phrasing and pause, including reasons for pausing
  - stress and emphasis
  - rate and duration
- Public speaking [Beebe and Beebe]
  - differences between public speaking and conversation [chapter 1]
  - the communication process [chapter 1]
  - overview of the speechmaking process [chapter 2]
  - delivery methods (manuscript, memorized, impromptu, extemporaneous) with advantages and disadvantages [chapter 16]
- Theater terms [Waincott and Fletcher, chapter 2]
  - stage areas and directions: stage left, right, center, up, down, off, on, cross

## PROSODY

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- Defining poetry and reading a poem [*Sound and Sense*, chapters 1, 2]
- Literary terms [*Literary Dictionary; Sound and Sense*]
  - lyric, narrative and dramatic forms of poetry
  - rhyme, rhythm, stanza, and refrain
  - rhyme schemes
  - caesura, run-on line
  - denotative and connotative meanings
  - figurative language: simile, metaphor, personification, apostrophe, metonymy
  - poetic devices: alliteration, onomatopoeia, imagery, assonance, consonance

## PHONETICS

---

- International Phonetic Alphabet [Mayer, chapter 5; *Speech Arts and Drama Syllabus*, “Appendix A”]
- Consonant sounds [Mayer, chapters 5, 6; *Speech Arts and Drama Syllabus*, “Appendix A”]
  - definition of consonant sounds
  - definition of voicing, manner, and placement
  - classification and IPA symbols for consonant sounds

NOTE: For examination purposes, candidates must use the IPA symbols in “Appendix A” (p. 93). See also “Transcription Guidelines” (p. 97).

# Speech Arts Technical Theory – Level 2

Examination length: 3 hours

Co-requisite for Speech Arts and Drama Grade 8

Pre-requisite for Speech Arts Technical Theory – Level 3

This examination builds on the concepts learned in Speech Arts Technical Theory – Level 1, and tests the candidate’s recognition, understanding, and application of elementary prosody, phonetics, and basic elements of oral interpretation, acting, and voice production.

## BODY AND VOICE

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- Inhalation, exhalation, efficiency, breath control [Mayer, chapter 2]
- Breath, natural breath, support, connection [Rodenburg, chapter 7]

## PERFORMANCE AND PRESENTATION

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- Variety of expression in speech performance [Mayer, chapter 4]
  - volume and appropriate loudness
- Public speaking [Beebe and Beebe]
  - ethics [chapter 3]
  - improving confidence [chapter 4]
  - listening [chapter 5]
  - nonverbal communication [chapter 17]: eye contact, gestures, movement, posture, facial expression, personal appearance
- Listening [Mayer, chapter 1]
- Interpretation [Gura and Lee]
  - basic principles [chapters 1, 2]
  - use of body and empathy [chapter 4]
  - physical focus [chapter 8]
- Theater [Wainscott and Fletcher, chapter 2]
  - the audience, empathy, and aesthetic distance
  - effect on the audience, catharsis

## PROSODY

---

[Resources: Adams, chapter 1; Gura and Lee; *Sound and Sense*; *Literary Dictionary*]

- Terms
    - free verse
    - meter
    - scansion
    - stress and accent
    - feet: iamb, trochee, anapest, dactyl, spondee, pyrrhic
    - extra-syllable (feminine) endings
  - Simple scansion of poetic lines, including identification of caesuras and run-on lines (enjambment)
- NOTE: For examination purposes, candidates must follow the Scansion Notation Guidelines in “Appendix B” (p. 98).
- Analysis of a poem with regard to poetic devices, rhythm, theme, imagery, and figurative language

## PHONETICS

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- International Phonetic Alphabet [Mayer, chapter 5; *Speech Arts and Drama Syllabus*, “Appendix A”]
    - simple transcription of words and phrases using IPA
  - Vowels, diphthongs, and vowel combinations [Mayer, chapters 5, 7, 8; *Speech Arts and Drama Syllabus*, “Appendix A”]
    - definition of vowel sounds
    - definition of placement, height, and tension of vowel sounds
    - classification and IPA symbols for vowels
    - definition and IPA symbols for diphthong sounds and vowel combinations
- NOTE: For examination purposes, candidates must use the IPA symbols in “Appendix A” (p. 93). See also “Transcription Guidelines” (p. 97).



# Speech Arts Technical Theory – Level 3

Examination length: 3 hours

Co-requisite for Speech Arts and Drama Grade 10

Prerequisite for ARCT in Speech Arts and Drama Performance and Teacher's ARCT

This examination builds on the concepts learned in the examinations for Speech Arts Technical Theory – Levels 1 and 2, and tests the candidate's knowledge of prosody, phonetics, voice production, acting, and interpretation in the context of speech arts and drama performances. The candidate's answers should reveal a depth of understanding and an ability to synthesize and apply information.

## BODY AND VOICE

---

- Producing sound (phonation or initiation of tone) [Mayer, chapter 2]
- Resonance and the resonators [Mayer, chapter 2]
- Pitch and inflection [Mayer, chapter 9]
- Freeing and placing the voice [Rodenburg, chapter 7]
- Tone color [Gura and Lee, chapter 9]
- Verbal communication [Beebe and Beebe, chapter 18]

## PERFORMANCE AND PRESENTATION

---

- Audience analysis [Beebe and Beebe, chapter 6]
- Speech development [Beebe and Beebe, chapter 8]
- Organization [Beebe and Beebe, chapter 11]
- Introductions and conclusions [Beebe and Beebe, chapters 12, 13]
- Outlining [Beebe and Beebe, chapter 14]
- Using presentation aids [Beebe and Beebe, chapter 22]
- The job of the actor, technique outline, physical action [Bruder et al.]
- Acting styles and methods [Wainscott and Fletcher, chapter 8]
  - rhetorical tradition (presentational)
  - contemporary realistic performance (representational)
  - contemporary presentational performance
- The actor's work [Wainscott and Fletcher, chapter 8]
  - actor training
  - actor in rehearsal
- From play to production [Wainscott and Fletcher, chapter 2]
  - the production collaborators
  - front-of-house personnel
- Theater space and types of stages [Wainscott and Fletcher, chapter 2]
  - proscenium
  - thrust, arena (theater in the round)
  - black box
  - found space

## PROSODY

---

- Identification of meter and line length in verse
- Scansion and analysis of a sonnet written in iambic pentameter [Adams, chapter 1; Gura and Lee, chapters 9, 10]

NOTE: For examination purposes, candidates must follow the Scansion Notation Guidelines in "Appendix B" (p. 98).

## PHONETICS

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- Transcription of a short prose passage into IPA symbols

NOTE: For examination purposes, candidates must use the IPA symbols in "Appendix A" (p. 93). See also "Transcription Guidelines" (p. 97).

# Speech Arts Technical Theory – Level 4

Examination length: 3 hours

Co-requisite for Speech Arts and Drama ARCT

This examination tests the candidate's ability to integrate and apply the skills and knowledge inherent in the three previous levels of Speech Arts Technical Theory examinations. Candidates should display a broad and integrated understanding based on knowledge and experience. All of the resource texts (except *Masterpieces of the Drama* and *Adventures in English Literature*) can be used as the basis of study for this examination. Candidates are well advised to also consult other sources in order to provide comprehensive answers. Proficiency in written communication is expected.

## BODY AND VOICE

---

- All aspects of voice development and training
- Current theories of voice training and practice [Rodenburg; Linklater]

## PERFORMANCE AND PRESENTATION

---

- Interpretation and performance of poetry and prose
- Acting and characterization, including principles of preparation, rehearsal, and performance
- Public speaking, including principles of preparation, rehearsal, and presentation

## PROSODY AND PHONETICS

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- Interpretation and analysis of a selection of dramatic verse
  - phonetic transcription
  - scansion
  - performance decisions

NOTE: For examination purposes, candidates must use the IPA symbols in “Appendix A” (p. 93) and the Scansion Notation Guidelines in “Appendix B” (p. 97).

# Speech Arts History and Literature Theory

## – Level 1

Examination length: 3 hours

Co-requisite for Speech Arts and Drama Grade 9

Pre-requisite for Speech Arts History and Literature Theory – Level 2

Recommended resources: *Adventures in English Literature*; *Literary Dictionary*

Candidates will be expected to demonstrate knowledge of the following terms and topics in relation to poetry from the Medieval, Renaissance, Romantic, and Victorian ages:

- the historical and cultural climate in relation to the development of poetic forms and styles
- the biographies and works of important poets
- poetic styles and forms
- representative poems, including details about the subject, theme, structure, meter, and style (poetic devices and figurative language)

### FORMS AND STYLES OF POETRY

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- romance (Medieval, chivalric, and 19th-century romances)
- ballad (Medieval, folk, and 19th-century literary ballads)
- sonnet (works by poets of the Renaissance, Romantic, and Victorian Ages)
- pastoral
- metaphysical poetry (17th century)
- “The Tribe of Ben” (Cavalier poets) (17th century)
- poetry of the Romantic Age
- poetry of the Victorian Age
- dramatic monologue

### LITERARY PERIODS AND POETS

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Candidates should be familiar with a variety of examples of each form in the following list of recommended poems for study. Poems marked with a bullet (●) are required for examination purposes.

#### The Medieval Period (1066–1485)

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##### Romances

###### Anonymous

- *Sir Gawain and the Green Knight*

##### Early English and Scottish ballads (folk ballads)

###### *Sir Patrick Spens*

- *Bonny Barbara Allan*

###### *Bonny George Campbell*

- *Get Up and Bar the Door*

#### The Renaissance (1485–1660)

---

##### Sonnets

###### Shakespeare, William

- *Sonnet 18: Shall I compare thee to a summer’s day?*

*Sonnet 29: When in disgrace with fortune and men’s eyes*

*Sonnet 30: When to the sessions of sweet silent thought*

- *Sonnet 130: My mistress’s eyes are nothing like the sun*

###### Sidney, Philip

*Sonnet 31: With how sad steps, O Moon, thou climb’st the skies!*

*Sonnet 39: Come Sleep! O Sleep, the certain knot of peace*

###### Spenser, Edmund

*Sonnet 67: Like as a huntsman after weary chase*

*Sonnet 75: One day I wrote her name upon the strand*

###### Wyatt, Sir Thomas

*Whoso List to Hunt, I know where is a hind*

##### Pastorals

###### Marlowe, Christopher

- *The Passionate Shepherd to his Love*

###### Raleigh, Walter

- *The Nymph’s Reply*

**The Jacobean Age: The Metaphysical Poets**

**Donne, John**

*The Bait*

*The Flea*

- *Holy Sonnet 6*: “Death be not proud...”

Song: “Sweetest love, I do not go...”

- *A Valediction Forbidding Mourning*

**Herbert, George**

*Virtue*

**Marvell, Andrew**

*To His Coy Mistress*

**The Jacobean Age: The Tribe of Ben (Cavalier poets)**

**Herrick, Robert**

- *To Daffodils*

*To the Virgins, To Make Much of Time*

**Jonson, Ben**

- Song: *To Celia* (“Drink to me only with thine eyes...”)

**Lovelace, Richard**

*To Lucasta, on Going to the Wars*

**Suckling, John**

*The Constant Lover*

*Why So Pale and Wan*

**The Romantic Age (1798–1832)**

---

**Coleridge, Samuel Taylor**

- *Kubla Khan*

**Keats, John**

- *La Belle Dame Sans Merci*

*Bright Star! Would I As Steadfast as Thou Art*

*The Eve of St. Agnes*

- *To Autumn*

**Shelley, Percy Bysshe**

*Ode to the West Wind*

*Ozymandias*

**Wordsworth, William**

- *Composed upon Westminster Bridge, September 3, 1802*

- *I Wandered Lonely As a Cloud*

*Lucy Gray*

*My Heart Leaps Up When I Behold*

*The Solitary Reaper*

*The World Is Too Much With Us*

**The Victorian Age (1832–1900)**

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**Arnold, Matthew**

- *Dover Beach*

**Browning, Elizabeth Barrett**

*Sonnets from the Portuguese*: 43, “How do I love thee?...”

**Browning, Robert**

*The Laboratory*

- *My Last Duchess*

**Hardy, Thomas**

*The Darkling Thrush*

**Housman, A.E.**

*Is my Team Ploughing*

- *To an Athlete Dying Young*

**Tennyson, Alfred**

*In Memoriam* (54, 55, 56, 106, 130)

*The Lady of Shalott*

- *Ulysses*

**Poet Study**

---

Candidates should choose one major poet for individual study. Candidates will be expected to demonstrate knowledge of the biography and work of the chosen poet, and to explain the poet’s contribution to the poetry of their time.

# Speech Arts History and Literature Theory

## – Level 2

Examination length: 3 hours

Co-requisite for Speech Arts and Drama Grade 10

Prerequisite for ARCT in Speech Arts and Drama Performance and Teacher's ARCT

Candidates will be expected to demonstrate a knowledge and understanding of the following terms and topics in relation to Classical, Medieval, and Elizabethan drama:

- the historical and cultural climate in relation to the development of dramatic literature
- the biographies and works of important dramatists
- dramatic styles
- dramatic forms: tragedy, comedy, history, melodrama, satire, farce
- elements of dramatic structure, including plot, characterization, and language
- the main characteristics of theater buildings, stages, and sets
- the conventions of theatrical production
- the form, style, structure, and characters of their chosen plays

### REPRESENTATIVE PLAYS

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Candidates must choose and read *five* plays: one from each of the following sections. Plays marked with a bullet (●) are included in *Masterpieces of the Drama*.

#### Classical Tragedies

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##### Aeschylus

- *Agamemnon*

##### Euripides

*The Bacchae*

##### Seneca

*Medea*

##### Sophocles

- *Oedipus Rex*

#### Classical Comedies

---

##### Aristophanes

*The Frogs*

- *Lysistrata*

##### Plautus

*The Twin Menaechmi*

#### Medieval Morality and Mystery Plays

---

##### Anonymous

*Abraham and Isaac*

*Everyman*

- *Second Shepherd's Play*

#### Elizabethan Tragedies

---

##### Marlowe, Christopher

*Dr. Faustus*

##### Shakespeare, William

*Hamlet*

*King Lear*

*Macbeth*

- *Othello*

*Romeo and Juliet*

#### Elizabethan Comedies

---

##### Jonson, Ben

- *Volpone*

##### Shakespeare, William

*As You Like It*

*A Midsummer Night's Dream*

*Much Ado About Nothing*

*Twelfth Night*

## THEATER HISTORY

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[Resource: Wainscott and Fletcher, chapters 11, 12]

- Classical Greece
- Classical Rome
- Medieval Europe
- Elizabethan England

## UNDERSTANDING AND INTERPRETING THE PLAY

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[Resources: Wainscott and Fletcher, chapters 4, 5;  
Literary Dictionary; Literary Glossary]

- Aristotle's *Poetics*
- Plot
- Character
- Thought
- Language
- Music
- Spectacle
- Dramatic genres: tragedy, comedy, tragicomedy, melodrama

# Speech Arts History and Literature Theory

## – Level 3

Examination length: 3 hours

Co-requisite for ARCT in Speech Arts and Drama Performance and Teacher's ARCT

Candidates will be expected to demonstrate a knowledge and understanding of the following terms and topics in relation to drama from the 17th century to the present day:

- the historical, social, and economic climate in relation to the development of dramatic literature
- the biographies and works of important dramatists
- dramatic styles
- the main characteristics of theater buildings, stages, and sets
- conventions of theatrical production
- the form, style, structure, and characters of their chosen plays

### REPRESENTATIVE PLAYS

---

Candidates must select and read *nine* plays selected from the following list:

- *one* from each of the first five sections
- *four* plays from the last section

Plays marked with a bullet (●) are included in *Masterpieces of the Drama*.

#### 17th- and 18th-century Comedies

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##### Molière

- *Tartuffe*

##### Sheridan, Richard Brinsley

- *The Rivals*

##### Wycherley, William

- *The Country Wife*

#### 19th-century Plays

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##### Chekhov, Anton

- *The Cherry Orchard*

##### Ibsen, Henrik

*A Doll's House*

##### Wilde, Oscar

- *The Importance of Being Earnest*

#### Early 20th-century Plays

---

##### Pirandello, Luigi

- *Six Characters in Search of an Author*

##### Shaw George, Bernard

- *Saint Joan*

##### Synge, John Millington

- *Riders to the Sea*

#### Postwar American Plays

---

##### Albee, Edward

*Who's Afraid of Virginia Woolf?*

##### Hansberry, Lorraine

- *A Raisin in the Sun*

##### Miller, Arthur

- *Death of a Salesman*

##### Williams, Tennessee

- *The Glass Menagerie*

#### Postwar British Plays

---

##### Beckett, Samuel

*Waiting for Godot*

##### Osborne, John

*Look Back in Anger*

##### Pinter, Harold

- *The Caretaker*

##### Stoppard, Tom

*Rosencrantz and Guildenstern Are Dead*

#### Contemporary Drama

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Select four full-length published plays written after 1970. For Canadian candidates, two of these plays should be contemporary Canadian plays; for candidates in the USA or other countries, two of these plays can be by published authors of their own country.

## THEATER HISTORY

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[Resource: Wainscott and Fletcher, chapters 12, 13]

- 17th-century France
- Restoration England
- 18th-century Europe and the Americas
- 19th-century realism and naturalism
- The avant-garde
- Modern and contemporary theater
- Recent avant-garde and postmodernism



# Register for an Examination

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Check the “Getting Started” section on p. 6.

## EXAMINATION SESSIONS AND REGISTRATION DEADLINES

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Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

<b>Winter Session</b> —register by early November
• theory examinations take place in December
• practical examinations take place in January
<b>Spring Session</b> —register by early March
• theory examinations take place in May
• practical examinations take place in June
<b>Summer Session</b> —register by early June
• theory examinations take place in August
• practical examinations take place in August








## ONLINE REGISTRATION

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All registrations should be submitted using the online registration process.

To register online, go to [www.rcmexaminations.org](http://www.rcmexaminations.org), click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:

- the candidate’s RCME Number and date of birth
- the teacher’s phone number or Teacher Number
- the examination center
- payment information—valid credit card

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered upon registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it may not be withdrawn.

*Need an RCME Number?* New candidates will receive an RCME Number when they register. The student’s full name must be entered as it should appear on certificates, along with their date of birth, address, telephone numbers, and email address.

## EXAMINATION FEES

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Examination fees must be paid at registration using a valid credit card. Fees for the current academic year are listed online under “Examination Information.”

## EXAMINATION CENTERS

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Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

To find the nearest examination center, look online under “Examination Information.”

## EXAMINATION SCHEDULING

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### Practical Examinations

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Speech Arts and Drama candidates may check for their Examination Schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ Examination Schedules by logging into “Teacher Services.”

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

All candidates must verify their Examination Schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination Schedules will not be mailed.

### Written Examinations

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All candidates must verify their Examination Schedules online two weeks before the examination day by visiting “Examination Scheduling.” Examination Schedules will not be mailed. Teachers may verify their students’ Examination Schedules by logging into “Teacher Services.”

Written examinations must be written at the scheduled times, dates, and locations. No changes are permitted, as these examinations are written concurrently in all examination centers.

Speech Arts and Drama written examinations are written according to the following timetable:

Examination Subject	Friday
Speech Arts Technical Theory – Levels 1, 2, 3, 4	9:30 A.M.–12:30 P.M.
Speech Arts History and Literature Theory – Levels 1, 2, 3	2:00 P.M.–5:00 P.M.
Teacher’s ARCT (Part 3: Written Examination)	9:30 A.M.–12:30 P.M.

# Examination Regulations

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## EXAMINATION PROCEDURES

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### Practical Examinations

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During the examination:

- photo ID may be requested before candidates are admitted to the examination room
- warm-up rooms are not guaranteed for Speech Arts and Drama candidates
- candidates should list all repertoire to be performed on the “Examination Program Form” and bring it to the examination
- candidates should bring the books containing their selections to the examination
- all parents, teachers, and assistants must wait in the designated waiting area
- recording devices are strictly prohibited in the examination room

### Written Examinations

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On the day of the examination, candidates must:

- arrive at the examination center fifteen minutes prior to the scheduled examination time
- bring a copy of the Examination Schedule
- present the schedule to the presiding officer for admittance to the examination room (photo ID may be requested)

- bring all pencils, pens (no red ink allowed), erasers, and rulers to the examination
- leave all electronic devices, books, notes, bags, and coats in the area designated by the presiding officer

Candidates arriving more than thirty minutes late will not be admitted to the examination room.

During the examination, candidates:

- must not communicate with other candidates
- may not leave the examination room before the first thirty minutes have elapsed
- may leave any time after the first thirty minutes when finished writing
- must stop writing when the end of the examination is announced
- must seal the examination paper and all rough work in the provided envelope and give it to the presiding officer
- may not remove any examination material from the room
- must sign out before leaving the examination room

Once candidates leave the examination room, they will not be re-admitted.

## CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

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Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on

school letterhead and the candidate’s Examination Schedule

- the Credits and Refunds Request Form, found at [www.rcmexaminations.org](http://www.rcmexaminations.org) under “Online Forms.”

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

All requests must be submitted by mail or fax by the submission deadline indicated on the Credits and Refunds Request Form. Requests received after this time will be denied.

## CREDITS AND REFUNDS FOR MISSED EXAMINATIONS (continued)

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### Examination Credit

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An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

### Fee Refund

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Candidates who cannot redeem an examination credit within a year should apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and be accompanied by the necessary documentation (see above). All requests must be submitted within two weeks following the examination by mail or by fax. Requests received after this time will be denied.

Candidates must indicate whether they are applying for an Examination Credit or a Fee Refund on the Credits/Refunds Request Form. Changes are not permitted after submission.

## CANDIDATES WITH SPECIAL NEEDS

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Candidates with special needs should submit a Special Needs Request Form—by mail or fax to RCM Examinations—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

Visually impaired candidates may request examination papers in enlarged print or Braille. Such candidates may also bring a reader or Braille machine at their own expense.

The Special Needs Request Form is available online under “Online Forms.”

## EXAMINATION RESULTS

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Candidates can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination.

- 1) Go to [www.rcmexaminations.org](http://www.rcmexaminations.org).
- 2) Click on “Examination Results.”
- 3) Click on the Examination Session you wish to view.
- 4) Enter the candidate’s RCME Number and date of birth.
- 5) Click on the mark to download and view the examiner’s comments.
- 6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Access examination results online at “Examination Results.”

Teachers may access their student’s examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to the RCM Examinations office and payment of the requisite fee. (Download the Official Transcript Request Form from the “Online Forms” section of the website.)

## EXAMINATION RESULTS (continued)

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### Interpreting Practical Examination Results

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The examiner's written evaluation of a practical examination is intended to explain, in general terms, how the final mark was calculated and to assist candidates in their individual development by making specific observations. Please note that examination mark reflects the examiner's evaluation of the candidate's performance during the examination. Examination results do not reflect a candidate's previously demonstrated abilities and skills or potential future development. *Appeals on practical examinations will not be considered.*

### Classification of Practical Marks

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First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Grades 1–10)	60
Pass (ARCT in Speech Arts and Drama Performance)	70
Pass (Teacher's ARCT)	75 percent overall <i>or</i> 70 percent in each section

### Classification of Theory Marks

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First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Fail	0–59

### Marking Criteria

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*First Class Honors with Distinction:* 90–100

Candidates in this category are truly exceptional and demonstrate an authentic and personal performance spark. Technique is completely internalized and the candidate speaks with a confident, masterful style.

*First Class Honors:* 85–89

The candidate presents a truly engaging and intelligent performance, displaying polish and finesse (relative to the grade), definite and apt characterization, and a sense of stylistic appropriateness. Internalization of technique is apparent.

*First Class Honors:* 80–84

The performance is technically solid and demonstrates sensitivity, intelligence, and talent. The candidate is well prepared and is able to execute the various examination requirements thoughtfully and confidently.

*Honors:* 70–79

The performance is thoroughly and carefully prepared and, in the upper range of this category, demonstrates intelligent interpretive skills. Selections are presented with reasonable command and accuracy. There is an awareness, but not a mastery, of technical elements.

*Pass:* 60–69

The candidate is fundamentally but not thoroughly prepared. The performance may be hesitant or inaccurate, lacking in interpretation, and generally uninspired.

*Fail:* 59 and below

Candidates in this category are insufficiently prepared and display inadequate work. There is serious doubt as to their ability to cope with the difficulties of the next higher grade.

## TABLE OF MARKS

	Preparatory	Primary Grades 1–3	Junior Grades 4–6	Intermediate Grades 7–9	Senior Grade 10	ARCT in Speech Arts and Drama Performance	Teacher's ARCT
<b>Repertoire</b>	50	50	50	60	40 (28)	75 (52.5)	30 (21)
List A	50 (25 + 25)	25	25	20	10	(no mark breakdown)	Repertoire and Studies: six selections (no mark breakdown)
List B	–	25	25 <i>or</i> 25	20 <i>or</i> 20	10		
List C	–	–	–	–	10		
List D	–	–	–	–	10		
<b>Studies</b>	40	40	30	20	35 (24.5)		
Mime scene	25	25	15	–	10	–	–
Brief talk	15	15	–	–	–	–	–
Prepared speech <i>or</i> story	–	–	15	–	–	–	–
Prepared speech, story, <i>or</i> mime scene	–	–	–	10	–	–	–
Improvised scene, story, <i>or</i> speech	–	–	–	10	5	–	–
Public speech	–	–	–	–	10	–	–
Storytelling	–	–	–	–	10	–	–
<b>Sight Reading</b>	–	–	10	10	10 (7)	–	10 (7)
<b>Discussion</b>	10	10	10	10	15 (10.5)	25 (17.5)	10 (7)
<b>Viva Voce</b>	–	–	–	–	–	–	50 (35)
A: Prepared speech	–	–	–	–	–	–	10 (7)
B: Applied Pedagogy	–	–	–	–	–	–	20 (14)
C: Pedagogical Principles	–	–	–	–	–	–	20 (14)
<b>TOTALS</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100 (70)</b>	<b>100 (70)</b>

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Speech Arts and Drama Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire and Studies sections of the ARCT in Speech Arts and Drama Performance examination or the Teacher’s ARCT examination.

## SUPPLEMENTAL EXAMINATIONS

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### Improve an Examination Mark

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Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination (taken during regular examination sessions). Supplemental Examinations must occur within two years of the original examination.

#### Grade 10

- Grade 10 candidates may repeat two sections (studies or sight reading) of a practical examination. Supplemental exams in repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the repertoire section.

#### Teacher's ARCT

- Teacher's ARCT candidates may repeat sight reading only from Part 1. For Part 2, candidates may repeat one section (either A: Prepared Speech, B: Applied Pedagogy, or C: Pedagogical Principles).
- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT, candidates must achieve at least 70 percent in the repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT, candidates must achieve at least 70 percent in either *Viva Voce* A, B, or C.

NOTE: Supplemental Examinations are not offered for the ARCT in Speech Arts and Drama Performance examination.

## EXAMINATION CERTIFICATES AND DIPLOMAS

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### Practical Examinations

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Practical examination certificates are awarded to candidates who successfully complete all the requirements for their practical grade. This includes successful completion of a practical examination and its theory co-requisites and prerequisites.

- Beginning in Grade 7, certificates are awarded after the theory co-requisites for that grade have been successfully completed.
- Candidates are strongly advised to complete their theory co-requisites and prerequisites before or at the same time as their practical examination.
- Theory co-requisites must be completed within *five years* of the original practical examination.
- Candidates in Grade 10 must complete the necessary theory co-requisites within five years of the original practical examination, not any subsequent supplemental examinations.

- Candidates for the ARCT in Speech Arts and Drama Performance Diploma or the Teacher's ARCT Diploma must complete all prerequisites at least one session prior to registering for the respective examinations. Candidates may not complete their ARCT prerequisites in the same session as their ARCT examination.
- ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

### Theory Examinations

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Candidates who successfully complete all the theory examinations for each level of study are awarded a theory certificate in the spring or the fall.

## TRANSFER CREDITS AND EXEMPTIONS

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Candidates who have taken theory examinations with other recognized examination systems may apply to transfer these credits for the equivalent RCM Examinations theory examinations. For more

information, please download a Transfer Credits and Exemptions Request Form from the "Online Forms" section of the website.



## SCHOOL CREDITS

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RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. The policies of provincial education ministries can be found online under “Academic Information, High School Accreditation.”

Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

## MEDALS

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Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

### Silver Medals

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Silver medals are awarded by province or region to the Speech Arts and Drama candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

### Gold Medals

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A gold medal is awarded to the graduating ARCT in Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Speech Arts and Drama Teacher’s ARCT candidate who receives the highest average for Teacher’s ARCT Parts 1 and 2, and 3 (Practical, *Viva Voce*, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher’s ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

## RESPS

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### Use of Education Funds for Speech Arts and Drama Studies

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Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to

support private studies at the Grade 9, Grade 10, and ARCT in Speech Arts and Drama Performance, and Teacher’s ARCT levels. Candidates should consult their RESP providers for more information.



# Resources

The following texts are useful for reference, teaching, and examination preparation. Teachers and students may also consult additional books and other resources for examination purposes.

## THEORY RESOURCES

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Candidates should use the following publications when preparing for theory examinations. Throughout the *Syllabus*, they are referred to by the shortened form of the titles given in square brackets.

- Abrams, Meyer Howard, and Geoffrey Harpham. *A Glossary of Literary Terms*. 10th ed. Boston, MA: Wadsworth, 2011. [Literary Glossary]
- Adams, Stephen. *Poetic Designs*. Peterborough, ON: Broadview Press, 1997. [Adams]
- Allison, Alexander W., Arthur J. Carr, and Arthur M. Eastman. *Masterpieces of the Drama*. 6th ed. New York: Prentice Hall, 1990. [Masterpieces of the Drama]
- Arp, Thomas R., and Greg Johnson. *Perrine's Sound and Sense: An Introduction to Poetry*. 12th ed. Boston, MA: Wadsworth, 2007. [Sound and Sense]
- Beebe, Steven, and Susan Beebe. *A Concise Public Speaking Handbook*. 2nd ed. Boston, MA: Pearson Education, 2009. [Beebe and Beebe]
- Bruder, Melissa, Lee Michael Cohn, Madeleine Olnek, Nathaniel Pollack, Robert Previto, and Scott Zigler. *A Practical Handbook for the Actor*. New York: Vintage, 1986. [Bruder et al.]
- Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Rev. C.E. Preston. 4th ed. Toronto, ON: Penguin Canada, 2004. [Literary Dictionary]
- Gura, Timothy, and Charlotte Lee. *Oral Interpretation*. 12th ed. Boston, MA: Pearson Education, 2009. [Gura and Lee]
- Keach, William, John Richetti, and Bruce Robbins. *Adventures in English Literature*, Pegasus edition. Chicago, IL: Harcourt Brace Jovanovich, 1989. [Adventures in English Literature]
- Linklater, Kristin. *Freeing the Natural Voice*. Rev. and expanded ed. New York: Drama Book Publishers, 2006. [Linklater]
- Mayer, Lyle Vernon. *Fundamentals of Voice and Articulation*. 14th ed. Boston, MA: McGraw Hill, 2008. [Mayer]
- Rodenburg, Patsy. *The Right to Speak: Working With the Voice*. London: Methuen Drama, 1992; New York: Routledge, 1992. [Rodenburg]
- Wainscott, Ronald, and Kathy Fletcher. *Theatre: Collaborative Acts*. 3rd ed. Boston: Pearson Education, 2009. [Wainscott and Fletcher]

## POETRY ANTHOLOGIES

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The poems in List A of the Repertoire section can found in the following anthologies. Throughout the *Syllabus*, they are referred to by the shortened form of the titles given in square brackets.

- The 20th Century Children's Poetry Treasury*. Ed. Jack Prelutsky. New York: Alfred A. Knopf, 1999. [20th Century Poetry Treasury]
- The Bill Martin Jr. Big Book of Poetry*. Ed. Bill Martin Jr. and Michael Sampson. Toronto, ON: Simon & Shuster books for Young Readers, 2008. [Big Book of Poetry]
- The Broadview Anthology of Poetry*. 2nd ed. Ed. Herbert Rosengarten and Amanda Goldrick-Jones. Peterborough, ON: Broadview Press, 1993. [Broadview Anthology]
- English Romantic Poetry: An Anthology*. Ed. Stanley Appelbaum. New York: Dover, 1996. [English Romantic Poetry]
- English Victorian Poetry: An Anthology*. Ed. Paul Negri. New York: Dover, 1999. [English Victorian Poetry]
- Great Sonnets*. Ed. Paul Negri. New York: Dover, 1994. [Great Sonnets]
- The New Oxford Book of Canadian Verse in English*. Ed. Margaret Atwood. Toronto, ON: Oxford University Press, 1983. [New Oxford Canadian Verse]

## GENERAL REFERENCE

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### Poetry Anthologies (continued)

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- The Norton Anthology of Poetry, Shorter Fourth edition.* Ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. New York: W.W. Norton and Company, 1997. [*Norton Anthology*]
- The Oxford Book of Children's Poetry.* Ed. Michael Harrison and Christopher Stuart-Clark. Toronto, ON: Oxford University Press, 2007. [*Oxford Children's Poetry*]
- The Oxford Treasury of Classic Poems.* Ed. Michael Harrison and Christopher Stuart-Clark. Oxford: Oxford University Press, 1996. [*Oxford Classic Poems*]

- The Random House Book of Poetry for Children.* Ed. Jack Prelutsky. New York: Random House, 1983. [*Random House Poetry for Children*]
- 'Til All the Stars Have Fallen: Canadian Poems for Children.* Ed. David Booth. Toronto, ON: Kids Can Press, 1989. [*'Til All the Stars*]

## GENERAL REFERENCE

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### Theater and Literature

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- Abrams, Meyer Howard and Geoffrey Galt Harpham. *A Glossary of Literary Terms.* 10th ed. Boston, MA: Wadsworth, 2011.
- Benson, Eugene, and William Toye, eds. *The Oxford Companion to Canadian Literature.* 2nd ed. Toronto, ON: Oxford University Press, 1997.
- Boyce, Charles. *Shakespeare A to Z: The Essential Reference to His Plays, His Poems, His Life and Times, and More.* New York: Delta, 1990.
- Brockett, Oscar G., and Franklin J. Hildy. *The History of the Theatre.* 8th ed. New York: Allyn & Bacon, 1998.
- Brown, John Russell, ed. *Oxford Illustrated History of Theatre.* New York: Oxford University Press, 1995.
- Eagle, Dorothy, ed. *The Concise Oxford Dictionary of English Literature.* 2nd ed. London: Oxford University Press, 1970.
- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare.* New York: Norton, 2004.
- , M. H. Abrams, Alfred David, et al., eds. *The Norton Anthology of English Literature.* 8th ed. 2 vols. New York: Norton, 2006.
- Hartnoll, Phyllis, ed. *The Oxford Companion to the Theatre.* 4th ed. Oxford: Oxford University Press, 1983.
- . *The Theatre: A Concise History.* 3rd ed., updated by Enoch Brater. New York: Thames and Hudson, 1998.
- Hollander, John. *Rhyme's Reason: A Guide to English Verse.* 3rd ed. New Haven, CT: Yale University Press, 2001.
- Keach, William, John Richetti, and Bruce Robbins. *Adventures in English Literature.* Pegasus ed. Chicago, IL: Harcourt Brace Jovanovich, 1989.
- Laroque, François. *The Age of Shakespeare.* New York: Abrams, 1993.
- Leacroft, Richard. *The Development of the English Playhouse: An Illustrated Survey of Theatre Building in England from Medieval to Modern Times.* London: Methuen, 1988.
- Murphy, Bruce, ed. *Benet's Readers Encyclopedia.* 4th ed. New York: Harper Collins, 1996.
- Packard, William. *The Poet's Dictionary: A Handbook of Prosody and Poetic Devices.* New York: Harper, 1989, 1994.
- Shapiro, Karl, and Robert Beum. *A Prosody Handbook.* Mineola, NY: Dover Thrift Publications, 2006.
- Tillyard, Eustace Mandeville Watenhall. *The Elizabethan World Picture.* London: Penguin, 1990.

## GENERAL REFERENCE (continued)

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### Voice Production

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- Anderson, Virgil Antris. *Training the Speaking Voice*. 3rd ed. New York: Oxford, 1977.
- Berry, Cicely. *Voice and the Actor*. London: Harrap, 1973.
- . *Your Voice and How to Use It Successfully*. London: Harrap, 1975.
- Jones, Chuck. *Make Your Voice Heard: An Actor's Guide to Increased Dramatic Range through Vocal Training*. 2nd ed. Washington, DC: Backstage Books, 2005.
- King, Robert G., and Eleanor DiMichael. *Voice and Diction Handbook*. Prospect Heights, IL: Waveland Press, 1991.
- Linklater, Kristin. *Freeing Shakespeare's Voice*. New York: Theatre Communications Group, 1992.
- Martin, Stephanie, and Lyn Darnley. *The Voice Sourcebook*. Bicester, Oxon: Winslow Press, 1992.
- McEvenue, Kelly. *The Actor and the Alexander Technique*. Foreword by Patsy Rodenburg. New York: Palgrave Macmillan, 2002.
- Morrison, Malcolm. *Clear Speech: Practical Speech Correction and Voice Improvement*. 4th ed. Portsmouth, NH: Heinemann Drama, 2001.
- Rodenburg, Patsy. *Speaking Shakespeare*. New York: Palgrave Macmillan, 2004.
- Rogers, Janet. *The Complete Voice and Speech Workout*. Milwaukee, WI: Hal Leonard, 2002.
- Turner, James Clifford. *Voice and Speech in the Theatre*. 6th ed. Rev. Malcolm Morrison. London: A. & C. Black, 2007.
- Wells, Lynn K. *The Articulate Voice: An Introduction to Voice and Diction*. 4th ed. New York: Allyn & Bacon, 2003.

### Interpretation and Acting

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- Barton, John. *Playing Shakespeare*. London: Methuen, 1984.
- Benedetti, Jean. *The Art of the Actor: The Essential History of Acting from Classical Times to the Present Day*. New York: Routledge, 2007.
- Berry, Cicely. *The Actor and His Text*. Rev. ed. London: Virgin, 1992.
- Booth, David and Bill Moore. *Poems Please! Sharing Poetry with Children*. Markham, ON: Pembroke, 1988.
- Elsam, Paul. *Acting Characters: 16 Simple Steps from Rehearsal to Performance*. London: A. & C. Black, 2006.
- Linklater, Kristin. *Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text*. New York: Theatre Communications Group, 1992.
- McGaw, Charles, and Larry D. Clark. *Acting is Believing: A Basic Method*. 6th ed. Fort Worth, TX: Harcourt Brace Jovanovich, 1992.
- Rodenburg, Patsy. *The Need for Words: Voice and Text*. New York: Methuen Drama/Routledge, 1993.
- Shurtleff, Michael. *Audition: Everything an Actor needs to Know to Get the Part*. New York: Walker and Company, 1978.
- Yordon, Judy E. *Roles in Interpretation*. 5th ed. Boston, MA: McGraw-Hill, 2001.

### Phonetics

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- Jones, Daniel. *English Pronouncing Dictionary*. Ed. Peter Roach, James Hartman, and Jane Setter. 16th ed. Cambridge: Cambridge University Press, 2003.
- Rogers, Henry. *Theoretical and Practical Phonetics*. Toronto, ON: Copp Clark Pitman, 1991.
- Wall, Joan. *International Phonetic Alphabet for Singers: A Manual for Foreign Language Diction*. Dallas, TX: Pst. Inc., 1989.

## GENERAL REFERENCE (continued)

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### Improvisation and Storytelling

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- Bauer, Caroline Feller. *Caroline Feller Bauer's New Handbook for Storytellers*. Chicago, IL: American Library Association, 1993.
- Booth, David, and Charles J. Lundy. *Improvisation: Learning Through Drama*. New York: Harcourt Brace Jovanovich; Don Mills, ON: Academic Press, 1985.
- Johnstone, Keith. *Improv: Improvisation and the Theatre*. London: Methuen Drama, 1991.
- Jones, Justine, and Mary Ann Kelley. *Improv Ideas: A Book of Games and Lists*. Colorado Springs, CO: Meriwether, 2006.
- Kemp, David. *A Different Drummer: An Ideas Book for Drama*. Toronto, ON: McClelland and Stewart, 1990.
- Spolin, Viola. *Theater Games for the Classroom: A Teacher's Handbook*. Evanston, IL: Northwestern University Press, 1986.
- . *Theater Games for the Lone Actor*. Evanston, IL: Northwestern University Press, 2001.
- Trelease, Jim. *The New Read-aloud Handbook*. New York: Penguin, 1989.
- Wason-Ellam, Linda. *Start with a Story: Literature and Learning in Your Classroom*. Markham, ON: Pembroke, 1991.

### Public Speaking and Oratory

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- Fujishin, Randy. *The National Speaker*. 6th ed. Toronto, ON: Pearson, 2008.
- Rolls, Judith A. *Public Speaking Made Easy*. Toronto, ON: Nelson, 2003.

### Mime and Movement

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- Pecknold, Adrian. *Mime, The Step beyond Words: For The Actors of Dance and Drama*. Toronto, ON: NC Press, 1982.
- Rolfe, Bari. *Movement for Period Plays*. Oakland, CA: Personabooks, 1985.
- Sabatine, Jean, with David Hodge. *The Actor's Image: Movement Training for Stage and Screen*. Englewood Cliffs, NY: Prentice Hall, 1983.
- Stolzenberg, Mark E. *Exploring Mime*. New York: Sterling, 1980.
- Straub, Cindie, and Matthew Straub. *Mime: Basics for Beginners*. Boston, MA: Plays Inc., 1984.

### Readers' Theater and Choral Speech

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- Booth, David, and Bill Moore. *Poems Please! Sharing Poetry with Children*. Markham, ON: Pembroke, 1988.
- Coger, Leslie, and Melvin R. White. *Readers Theatre Handbook: A Dramatic Approach to Literature*. Glenview, IL: Scott, Foresman, 1967.
- Konrad, Shirley. *A Vocal Invitation to Readers Theatre: Using Readers Theatre to Develop the Child's Voice*. Spruce Grove, AB: U-Otter-Read-It Educational Resources, 2001.
- Tanner, Fran Averett. *Readers Theatre Fundamentals: A Cumulative Approach to Theory and Practice*. 2nd ed. Topeka, KS: Clark, 1993.
- Tarlington, Carole, and Patrick Verriour. *Offstage: Elementary Education through Drama*. Toronto, ON: Oxford University Press, 1983.

# Appendices

## Appendix A: International Phonetic Alphabet (IPA) Symbols and Transcription Guidelines

### INTERNATIONAL PHONETIC ALPHABET (IPA) SYMBOLS

Candidates for Speech Arts and Drama theory examinations will be asked to transcribe English words or passages into phonetic script. The expected transcription style is broad and need not include fine-grained, predictable phonetic detail such as aspiration, vowel length, stress, secondary articulation, or syllabicity. The following charts list all the phonetic symbols needed for examination purposes. The phonetic alphabet used by RCM Examinations for Speech Arts and Drama theory examinations primarily comprises symbols from the International Phonetic Alphabet (IPA), but it also includes a number of alternative symbols that are widely accepted variants of IPA symbols. Examination candidates should use these preferred symbols.

#### Consonants

		Bilabial	Labio-Dental	Dental	Alveolar	Alveo-Palatal	Palatal	Velar	Glottal
Stops	voiceless	p			t			k	
	voiced	b			d			g	
Fricatives	voiceless		f	θ	s	ʃ			h
	voiced		v	ð	z	ʒ			
Affricates	voiceless					tʃ			
	voiced					ɟ			
Nasals	voiced	m			n			ŋ	
Glides	voiceless	ʍ							
	voiced	w			l (lateral) ɭ (retroflex)		j		

## INTERNATIONAL PHONETIC ALPHABET (IPA) SYMBOLS (continued)

Articulatory Description	Phonetic Symbol		Sample Words
	Preferred	Variant	
Voiceless bilabial stop	p		<u>pie</u> , <u>nap</u> , <u>zipper</u>
Voiced bilabial stop	b		<u>boy</u> , <u>grab</u> , <u>rubber</u>
Voiced bilabial nasal	m		<u>my</u> , <u>cram</u> , <u>glimmer</u>
Voiceless bilabial glide	ɱ	hw	<u>whether</u> , <u>white</u> , <u>which</u>
Voiced bilabial glide	w		<u>wet</u> , <u>cow</u> , <u>wild</u>
Voiceless labiodental fricative	f		<u>fun</u> , <u>laugh</u> , <u>after</u>
Voiced labiodental fricative	v		<u>very</u> , <u>crave</u> , <u>over</u>
Voiceless (inter)dental fricative	θ		<u>think</u> , <u>moth</u> , <u>ether</u>
Voiced (inter)dental fricative	ð		<u>those</u> , <u>breathe</u> , <u>mother</u>
Voiceless alveolar stop	t		<u>tie</u> , <u>cat</u> , <u>after</u>
Voiced alveolar stop	d		<u>dog</u> , <u>bad</u> , <u>ladder</u>
Voiceless alveolar fricative	s		<u>so</u> , <u>hiss</u> , <u>missing</u>
Voiced alveolar fricative	z		<u>zoo</u> , <u>buzz</u> , <u>razor</u>
Voiced alveolar nasal	n		<u>no</u> , <u>can</u> , <u>dinner</u>
Voiced alveolar lateral glide	l		<u>late</u> , <u>call</u> , <u>Sally</u>
Voiced alveolar retroflex glide	ɭ	r	<u>red</u> , <u>car</u> , <u>hair</u>
Voiceless alveopalatal fricative	ʃ	š	<u>she</u> , <u>cash</u> , <u>issue</u>
Voiced alveopalatal fricative	ʒ	ž	<u>measure</u> , <u>vision</u> , <u>azure</u>
Voiceless alveopalatal affricate	tʃ	č	<u>chew</u> , <u>switch</u> , <u>itching</u>
Voiced alveopalatal affricate	dʒ	ǰ	<u>juice</u> , <u>badge</u> , <u>judging</u>
Voiced palatal glide	j	y	<u>yes</u> , <u>boy</u> , <u>playing</u>
Voiceless velar stop	k		<u>king</u> , <u>sock</u> , <u>kicking</u>
Voiced velar stop	g		<u>go</u> , <u>bag</u> , <u>sagging</u>
Voiced velar nasal	ŋ		<u>sing</u> , <u>hang</u> , <u>ringing</u>
Voiceless glottal fricative	h		<u>hot</u> , <u>him</u> , <u>happy</u>

## INTERNATIONAL PHONETIC ALPHABET (IPA) SYMBOLS (continued)

### Vowels

		Front	Central	Back
<b>High</b>	tense	i		u (Rounded)
	lax	ɪ		ʊ (Rounded)
<b>Mid</b>	tense	e*		o* (Rounded)
	lax	ɛ	ə (Reduced) ʌ (Unreduced)	ɔ* (Rounded)
<b>Low</b>	tense			ɑ
	lax	æ	a*	

\*In Canadian English, these symbols appear only in combination with other symbols. See “Diphthongs” and “Combinations of Symbols” below.

Articulatory Description	Phonetic Symbol		Sample Words
	Preferred	Variant	
High front tense	i		see, read, grief
High front lax	ɪ		sit, listen, pill
Mid front lax	ɛ		set, feather, red
Low front lax	æ		sat, granny, after
Low back tense	ɑ		hot, saw, lobster
High back (rounded) lax	ʊ		book, could, sugar
High back (rounded) tense	u		do, lose, loose
Mid central (unreduced) lax	ʌ		but, sudden, above
Mid central (reduced) lax	ə		away, sofa, control
In Canadian English, the following vowel sounds are only used in combination with other sounds.			
Mid front tense	e		See “Diphthongs” and “Combinations of Symbols” below
Low central lax	a		
Mid back (rounded) tense	o		
Mid back (rounded) lax	ɔ		

## INTERNATIONAL PHONETIC ALPHABET (IPA) SYMBOLS (continued)

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### Diphthongs

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Because diphthongs consist of sequences of sounds that can be described individually, no articulatory descriptions of diphthongs are provided.

Phonetic Symbol		Sample Words
Preferred	Variant	
aj	aɪ / aɪ	<u>e</u> ye, r <u>i</u> de, b <u>i</u> ke, b <u>y</u>
aw	aʊ / aʊ	<u>c</u> ow, l <u>o</u> ud, s <u>o</u> uth, <u>o</u> utfit
ɔj	ɔɪ	<u>b</u> oy, n <u>o</u> ise, v <u>o</u> ice, F <u>l</u> oyd
ej	eɪ	s <u>a</u> y, g <u>r</u> avy, <u>p</u> ain, <u>a</u> ngel
ow	ou	<u>g</u> o, h <u>o</u> me, t <u>o</u> ast, <u>o</u> ak
ju	yu	<u>y</u> ou, c <u>u</u> te, b <u>e</u> autiful

### Combinations of Symbols

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Phonetic Symbol		Sample Words
Preferred	Variant	
əɪ	ɜ / ɜr	<u>b</u> ird, d <u>i</u> rty, th <u>i</u> nker, <u>e</u> arly, w <u>e</u> stern
ɛɪ	ɛr	<u>b</u> ear, <u>c</u> are, <u>p</u> arent, d <u>e</u> s <u>p</u> air, <u>p</u> rayer
aɪ	ɑr	<u>c</u> ar, <u>f</u> ar, <u>m</u> arch, <u>a</u> rt, b <u>i</u> zar <u>r</u> e
ɔɪ	ɔr	<u>o</u> r, <u>m</u> ore, <u>d</u> oor, t <u>o</u> m <u>o</u> r <u>r</u> ow, <u>b</u> oard
uɪ	ʊr	<u>s</u> ure, <u>p</u> oor, <u>b</u> oor, <u>g</u> ourd, ab <u>j</u> ured
iɪ	ɪr	<u>e</u> ar, <u>b</u> eer, <u>n</u> ear, s <u>i</u> ncere, <u>i</u> rritate



## TRANSCRIPTION GUIDELINES

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- Write symbols clearly and legibly, noting the precise size and shape of each symbol. Many errors are due to incorrect or careless calligraphy. Common errors include: /ə/ for /a/, /s/ for /ʃ/, /ʊ/ for /u/, /θ/ for /θ/, and /l/ for /r/.
- Do not use punctuation.
- Do not capitalize proper nouns or the first word of a sentence.
- Print each symbol separately, and do not join them together cursively.
- Note the relative height of phonetic symbols. Almost all phonetic symbols sit or hang from the baseline (see “Calligraphy” below).

### Calligraphy

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The following symbols sit on the baseline and are the same height as a normal lowercase *x*.

v s z m n ɪ ʌ w ɪ e æ u ʊ o ɔ ɑ ʌ ə

The following symbols sit on the baseline and ascend. They are the same height as a normal lowercase *b*.

b t d k f θ ð h l

The following symbols sit on the baseline and have a tail that descends. They are the same size as a normal lowercase *y*.

p ɡ ŋ ʒ j

The following symbol both ascends and descends. It is the same height as a normal lowercase letter *b*, and has a tail that descends from the baseline in the same way as a normal lowercase *y*.

ʃ

# Appendix B:

## Scansion Notation Guidelines

Candidates for Speech Arts and Drama theory examinations will be asked to scan and identify poetic meter in words, single lines of verse, and short poems. Candidates should use the accentual-syllabic method of scansion (as described by Stephen Adams in *Poetic Designs*), in which every syllable and accent is marked. Candidates should also indicate metrical feet, caesuras, extra-syllable (feminine) endings, and run-on lines or enjambments.

The following metrical feet will be used: iamb, trochee, anapest, dactyl, spondee, and pyrrhic. Lines may be from one to eight feet in length. For examination purposes, candidates should use the following scansion symbols:

unstressed syllable	U
stressed syllable (accent)	/
secondary accent	\
separation of feet	
caesura	
run-on line (enjambment)	→
extra-syllable ending	(U)

### Scansion Sample

The following representative sample includes the symbols and the notation method that candidates should use in theory examinations. Variations due to interpretation are possible.

#### Evening on Calais Beach

William Wordsworth

U / U / U / U / U /  
 It is |a beau|teous eve|ning,||calm |and free,  
 U / U / U / U \ U /  
 The ho|ly time| is qui|et as |a Nun →  
 / U U \ U / U U / /  
 Breathless| with a|dora|tion;||the |broad sun →  
 U / U / U / U / U \  
 Is sin|king down| in its|tranquil|lity;  
 U / U \ U / / / U /  
 The gen|tleness |of heaven |broods o'er| the sea:  
 / U U / U / U \ U /  
 Listen!||the migh|ty Be|ing is| awake,  
 U / U / U / U / U /  
 And doth |with his| eter|nal mo|tion make →

U / U / U \ U / U \  
 A sound| like thun|der—e|verlas|tingly.  
 / / / / U / U / U /  
 Dear Child!||dear Girl!||that wal|kest with| me here,  
 U / U / U / U / U /  
 If thou |appear |untouch'd |by sol|emn thought,  
 U / U / U / U / U /  
 Thy na|ture is|not there|fore less|divine:  
 U / U / U / U / U /  
 Thou liest |in A|braham's bo|som all |the year;  
 U / U \ U / U / U /  
 And wor|shipp'st at| the Tem|ple's in|ner shrine,  
 / / U / / / U / U /  
 God be|ing with |thee||when| we know |it not.

# Appendix C:

## Sample Outlines for Mime Scenes, Public Speaking, and Storytelling

### MIME SCENE

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Title: "A Bad Day at the Gym"

- A young man confidently enters a gym
- He flexes his muscles and shows off
- He tries to lift weights
- They are too heavy and he drops them on his foot
- He limps to the treadmill, trying to save face
- He has trouble starting treadmill
- He begins walking, but the treadmill starts speeding up
- He loses control and falls
- He leaves the gym, embarrassed and defeated

### PUBLIC SPEAKING

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Purpose: By the end of my speech, the audience will realize that color plays diverse roles in our lives and has throughout history.

Central Idea: Color has an interesting history and affects people in diverse ways.

Intended audience: a high-school art class

#### Introduction

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- Color is everywhere
- What is color?
- Color has an interesting history and vocabulary
- Color has powerful physical effects
- Color is connected to health and nutrition

#### Body

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- I. History of color and vocabulary
  - A. Scarlet – origins
  - B. Medieval dyes
- II. Physical effects of color
  - A. Health and nutrition
  - B. Synesthesia
  - C. Psychological effects

#### Conclusion

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- Color has an interesting history and diverse effects on people
- Appreciate color!

### STORYTELLING

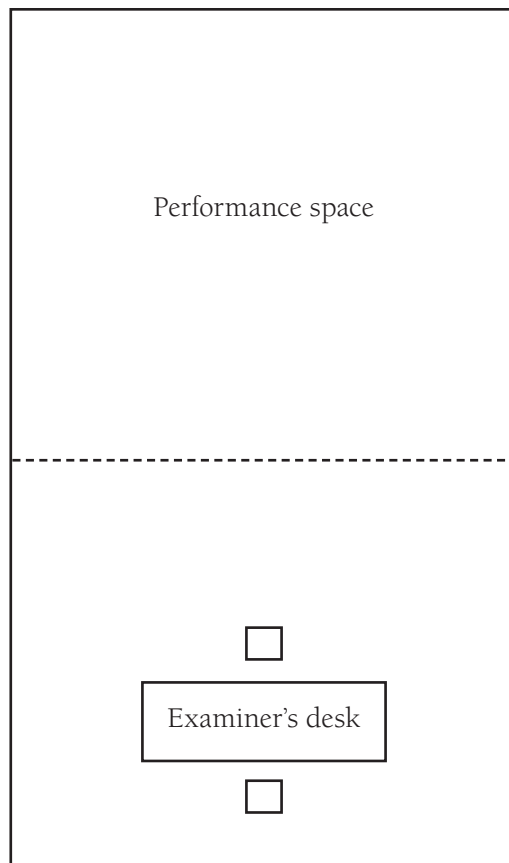
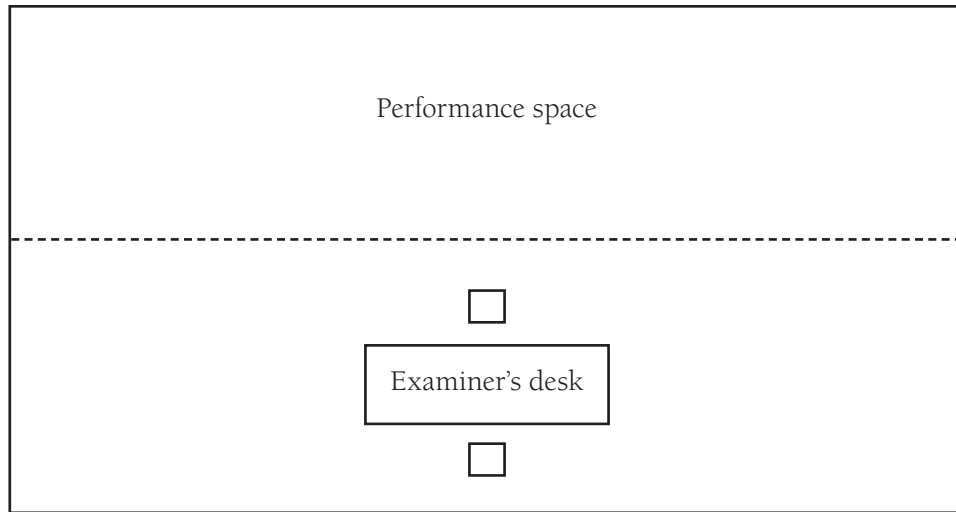
---

Title: "The Monkey and the Pea"

- A great king and his adviser were hunting in the forest
  - They stopped to rest
  - They fed the horses bags of peas
  - A monkey scampered down the tree and grabbed a handful of peas
  - The monkey dropped one pea
  - The monkey tried to catch the falling pea and so dropped all the peas
- Moral: "When far too greedy you may be, recall the monkey and the pea."

# Appendix D: Performance Space

Candidates should perform behind an imaginary center line in the examination room, and use the performance space so that they are fully visible to the examiner at all times.



# Frequently Asked Questions

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## PRACTICAL EXAMINATIONS

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### **What is a practical examination?**

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A practical examination is the test of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

### **Why are teachers and parents not allowed in the room during practical examinations?**

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Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

### **What do I do if I have an emergency situation on the day of my examination and I need to cancel?**

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Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.

## THEORY CO-REQUISITES

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### **What is a theory co-requisite?**

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A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

### **Do I have to take theory examinations if I don't need a Speech Arts and Drama examination certificate?**

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You may take a Speech Arts and Drama examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the Speech Arts and Drama examination to fulfill the theory requirements.

# Practical Examination Day Checklist for Candidates

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## BEFORE YOU LEAVE HOME

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- \_\_\_ Plan to arrive 15 minutes early.
- \_\_\_ Complete your “Examination Program Form.”
- \_\_\_ Bring original copies and clean, typed, copyright-cleared copies of all repertoire being performed in the examination. Bring outlines for all studies being performed.
- \_\_\_ Mark the selections being performed with a paper clip or a “sticky note.”

## POINTS TO REMEMBER

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- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied materials will not be permitted in the examination room.
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

## WHAT TO EXPECT FROM A SPEECH ARTS AND DRAMA EXAMINATION

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- A friendly yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, studies, sight reading, and discussion.
- The examiner’s written evaluation online within six weeks of the examination.

## AFTER THE EXAMINATION

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Access your examination marks and marked theory paper through the “Examination Results” link on the RCM Examinations website ([www.rcmexaminations.org](http://www.rcmexaminations.org)) approximately 6–8 weeks after the examination.