Speech Arts

Performance & Communication

Syllabus / 2026 Edition

The Royal Conservatory®
The finest instrument is the mind.



The Royal Conservatory®
The finest instrument is the mind.


Stuart Lowe

Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum over the past 140-plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music and the arts to change lives.

All of this stems from a structured and progressive system of study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional artists and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music and the arts are wonderful gifts—I hope that they will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

Alexander Brose

Michael and Sonja Koerner President & CEO
The Royal Conservatory

Contents

Introduction

The RCM Speech Arts Program 4
About Us 4
Getting Started 5
What's New? 6
Certificate Program Overview 7
Guidelines for Examination Conduct and Performance 9

RCM Speech Arts Examination Requirements

Literary Repertoire 10
Original Repertoire 12
Sight Reading 14
Discussion 14

Level-by-Level Requirements

Elementary Certificates

Preparatory 15
Level 1 17
Level 2 20
Level 3 23
Level 4 26

Intermediate Certificates

Level 5 30
Level 6 35
Level 7 40
Level 8 46

Advanced Certificates

Level 9 52
Level 10 58

Diplomas

Associate Diploma (ARCT) in Speech Arts, Performer 65
Associate Diploma (ARCT) in Speech Arts, Teacher 73
Licentiate Diploma (LRCM) in Speech Arts, Performer 77

Reference

Examination Procedures 81
Certificates 82
Examination Results 82
Criteria for Assessment 83
Table of Marks 84
Supplemental Examinations 85
Practical Examination Guidelines 86
Theory Examination Guidelines 88
Resources 99
Preparing for Your Exam Experience 101

Introduction

The RCM Speech Arts Program

The RCM Speech Arts program provides unique training in all aspects of speech performance and communication and has been setting a standard of excellence and transforming the lives of students across North America for over 100 years.

The RCM Speech Arts program offers an internationally recognized pathway to earn certificates and diplomas (Preparatory–Level 10 certificates; Associate and Licentiate diplomas). The program is suitable for young children, teens, adults, and advanced learners.

Program components include the interpretation and performance of literature, the creation and presentation of original speeches and stories, development of the speaking voice, movement and mime, improvisation, conversation, and sight reading. A unique program of theoretical studies integrated into the practical experience meaningfully supports students, empowering them with technical knowledge of vocal technique, performance styles, and the history of literature.

Diverse repertoire lists from classical to 21st-century works allow appreciation of the powerful language and voices of poets, novelists, and playwrights. Flexible own-choice and substitution options allow thematic and personalized program-building at all levels.

Student-created works are prioritized, encouraging students to take ownership of all aspects of their work as they learn the tools of public speaking and storytelling, exploring fundamental elements of communication that have delighted, instructed, and connected listeners across generations and cultures.

Speech arts training provides opportunities to boost academic success, build a foundation for stage careers, and improve English-language proficiency. Students build confidence, strengthen public-speaking and performance skills, explore dramatic arts, and develop transferable communication skills to enrich personal and career development. Essential universal skills including empathy, comprehension, critical thinking, and autonomy are gained through speech arts training.

Students are evaluated through examinations, offered in either in-person or remote settings. Examinations are conducted by qualified members of the RCM College of Examiners who are dedicated to creating a positive atmosphere and engaging with the student as an active listener and audience. Examination reports provide thorough, encouraging commentary and guidance to support ongoing learning and development.

With a focus on diverse voices, contemporary relevance, and thematic program-building, the RCM Speech Arts program empowers authentic, versatile communication and commanding performance skills in any setting.

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

Randy Bachman
Isabel Bayrakdarian
Russell Braun
Martin Beaver
Measha Brueggergosman
Kim Catrall
Adrienne Clarkson
Bruce Cockburn
David Foster
Glenn Gould
Angela Hewitt
Norman Jewison
Diana Krall
Gordon Lightfoot
Jan Lisiecki
Lois Marshall
Sarah McLachlan
Oscar Peterson
Adrianne Pieczonka
Gordon Pinsent
Paul Shaffer
St. Lawrence String Quartet
Teresa Stratas
Shania Twain
Jon Vickers

✶ Visit **rcmusic.com** to learn more about the history of The Royal Conservatory.

The RCM Certificate Program

The RCM Certificate Program provides a standardized and guided path for study and achievement available for more than twenty instruments, voice, theoretical subjects, and speech arts. Sequenced from Elementary to Advanced levels, our globally recognized program is based on a comprehensive curriculum of repertoire, technique, aural skills, reading skills, and theory, supported by print resources and digital-learning tools, all designed to develop well-rounded musicians and artists.

✶ Visit **rcmusic.com/certificate-program** for more information.

The RCM College of Examiners

RCM examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the RCM College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

✶ Read about the RCM College of Examiners, including examiner biographies, at **rcmusic.com**.

RCM Publishing

RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, theoretical subjects, and speech arts.

✶ Visit **rcmpublishing.com** to view a complete list of available titles.

RCM Digital Learning

RCM Digital Learning products offer students and teachers online courses and resources to use during and in-between lessons. Created by some of the best musical minds and leading educators, these digital resources foster engagement, ensuring that learning with The Royal Conservatory is available and accessible to all.

✶ For more information, visit **rcmusic.com/learning/digital-learning**.

Additional Programs

- **The Glenn Gould School** (GGS) is one of the foremost postsecondary music schools in the world, dedicated exclusively to performance training for exceptional artists. Learn more at rcmusic.com/ggs.
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides advanced young classical musicians (ages 8 to 18) with unique access to superior musical training, performance opportunities, and exceptional mentorship. Learn more at rcmusic.com/tayloracademy.
- **The Marilyn Thomson Early Childhood Education Centre** develops and delivers innovative early childhood education programs supported by digital products for use in the home and classroom by parents, children, and teachers. Learn more at rcmusic.com/mtc.
- **The Oscar Peterson School of Music** offers music classes and private lessons with our acclaimed faculty in a wide variety of disciplines for people of all ages and musical abilities. Learn more at rcmusic.com/opsm.
- **RCM Smart Start** is an early childhood music education program designed to develop the four cognitive skills of attention, memory, perception, and cognitive flexibility in young children (ages 0–6) through music-making. Learn more at smartstartprogram.org.
- The Royal Conservatory's Performing Arts Division offers outstanding performances and events in The Conservatory's three acclaimed venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.
- The Grammy Award-nominated **ARC Ensemble** (Artists of The Royal Conservatory) focuses on the research, recovery, and performance of works that were suppressed and marginalized under the 20th century's repressive regimes. Learn more at rcmusic.com/arcensemble.

Getting Started

Examinations Offered

Practical Examinations

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

Theory Examinations

Theory, Harmony & Counterpoint, History, Analysis, ARCT Teacher (Written), Speech Arts Theory

Contact Us

Canada

- Email: candidateservices@rcmusic.ca
- Phone: 1-800-461-6058

273 Bloor Street West

Toronto ON M5S 1W2

United States

- Email: USaccountservices@rcmusic.ca
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882

Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

In-person Examination Registration

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America. Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Centers

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

Practical Examination Schedule Confirmation

All students must verify their examination schedules online *prior* to two weeks before the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account. Prior to two weeks before the beginning of the examination session, practical examinations may be rescheduled through the student's MyRCM account. Within two weeks of the examination session, students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time, subject to availability.

Written Examination Schedule Confirmation

All students must verify their examination schedules online two weeks before the examination day. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account. Theory examinations must be written at the scheduled times, dates, and locations. No changes are permitted, as theory examinations are written concurrently in all examination centers.

Remote Examination Registration

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Remote examinations can be scheduled at any time throughout the year and can be completed from any location within North America.

* For detailed information about remote examinations, visit **rcmusic.com.**

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Program Form

The Program Form is available in the student's MyRCM account. Students should list all literary and original repertoire on the Program Form and submit it online no later than 24 hours prior to their scheduled examination. For in-person examinations, students may also print out the form and bring it to the examination center for presentation to the examiner.

What's New?

- The levels of the RCM Certificate Program have been organized into four progressive stages of development: Elementary (Preparatory–Level 4), Intermediate (Levels 5–8), Advanced (Levels 9–10), and Diploma (Associate and Licentiate).
- Literary repertoire lists have been updated and expanded to showcase 21st-century works and writers as well as diverse voices. In the syllabus lists, 21st-century works are preceded by [21c] for Levels 6 and up.
- Substitution and own-choice policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the syllabus.
- Works of the student's own invention, previously designated as Studies, have been renamed as Original Repertoire.
- Theoretical studies have been revised to closely align with practical studies and integrate technical and literary elements. Topics for concurrent study have been introduced starting with Preparatory. Theory requirements have been expanded to include corequisite examinations at Levels 5 and 6.
- Level 10 and ARCT requirements have been revised to provide manageable goals for a broader range of students.
- A Licentiate Diploma (LRCM) program has been introduced, providing an opportunity to advanced students exploring the art of speech and drama performance.

Certificate Program Overview

Internationally recognized certificates are awarded for successful completion of each practical examination from Preparatory through Level 4 and at Levels 5 through 10 for successful completion of both the practical and corequisite theory examinations. Associate Diplomas (ARCT) are awarded to candidates for successful completion of both the practical and corequisite theory examinations. The Licentiate Diploma, Performer (LRCM) is awarded to candidates for successful completion of the Licentiate Diploma practical examination.

Recommended Ages and Grades

Progression through the grades is linked not only to the development of technical skills but also to reading level, vocal development, and maturity, and students may enter the program at various levels.

Students entering the RCM Speech Arts program need not start at the elementary level but should choose a level relative to their age and experience, considering the knowledge and skills required in previous levels.

- The Preparatory examination is designed for young children (ages 4–6) and reading skills are not necessary. The Preparatory level is an appropriate introductory experience for young children who are non-readers.
- The elementary-level examinations for Levels 1 to 4 are designed to suit the interests, experience, reading ability, and vocal maturity of students in approximately corresponding school grades, and literary repertoire lists have been shaped to appeal to young students. Levels 1 and 2 offer an appropriate introductory experience for young children (ages 5–8) who are beginning to read. Level 3 or 4 would be an appropriate first exam experience for young beginners (ages 7–12).
- The intermediate-level examinations for Levels 5 to 8 are designed to suit the interests, experience, reading level, and vocal maturity of students in approximately corresponding school grades or older and adult beginners. Level 6 would be an appropriate first exam experience for older beginners (ages 10–adult). Level 7 or 8 would be an appropriate first exam experience for older students with previous experience (ages 12–adult).
- The advanced-level examinations are appropriate for high-school age or adult students. Prior study and established skills in speech arts are recommended. Level 9 may be an appropriate first exam experience for older students with significant previous experience (ages 14–adult) and may require more than one year of study. The Level 10 examination is intended for students with an established foundation of experience in the RCM Speech Arts program (ages 15–adult) and more than one year of study is recommended for completion.

Recommended approximate ages for examination levels 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 level.

Practical Examinations

Each practical examination includes the performance of at least two selections of literary repertoire, including poetry, prose, and/or drama. Students may choose literary repertoire selections from the lists given for each level or choose selections of a similar length and standard from other sources. All literary repertoire selections should be tuned to the student's age, maturity, personality, background, and experience.

Students also perform original repertoire selections, which are of their own creation and may include physical storytelling (mime), public speaking, and oral storytelling. Improvisation skills in public speaking, acting, and storytelling are tested beginning at Level 7.

Sight-reading tests begin at Level 4. Each examination includes a discussion with the examiner about the student's connection and understanding of the works performed, along with ideas and knowledge of the selections and preparation process.

Speech Arts Theory

Students are strongly encouraged to include the study of theory at every level, with examinations required as corequisites for certificates from Level 5 and up.

Topics for Concurrent Study (Preparatory–Level 4)

Study topics have been proposed at the elementary levels to help teachers enrich students' appreciation of literature and the elements of speech arts performance. They support practical learning and lay the groundwork for theoretical studies at the intermediate levels. These topics are not formally assessed in written or practical examinations; they are intended to be integrated into learning throughout the year to build a well-rounded program and foster lifelong speaking skills.

Theory Examinations (Levels 5 and up)

Corequisite theory examinations begin at Level 5. Theory exams integrate technical studies in voice production, prosody, phonetics, and speech arts performance conventions, with the study of literature, including the history of poetry and drama. The theory concepts are strongly recommended for concurrent study at each practical level.

Certificates

The following table summarizes the examinations required for each certificate:

Certificate	Practical Examination Requirement	Theory Examination Corequisites
Elementary Certificates		
Preparatory	Preparatory	none
Level 1	Level 1	none
Level 2	Level 2	none
Level 3	Level 3	none
Level 4	Level 4	none
Intermediate Certificates		
Level 5	Level 5	Speech Arts Theory 5
Level 6	Level 6	Speech Arts Theory 6
Level 7	Level 7	Speech Arts Theory 7
Level 8	Level 8	Speech Arts Theory 8
Advanced Certificates		
Level 9	Level 9	Speech Arts Theory 8 Speech Arts History & Literature 9
Level 10	Level 10	Speech Arts Theory 8 Speech Arts History & Literature 9 Speech Arts Technique & Theory 10 AND Speech Arts History & Literature 10

Diplomas

The following table summarizes the examinations required for each diploma:

Diploma	Examination Requirements	Prerequisites	Corequisites
ARCT, Performer	ARCT, Performer	Level 10 Certificate	Speech Arts Technique & Theory ARCT AND Speech Arts History & Literature ARCT
ARCT, Teacher	ARCT, Teacher Interactive (*Viva Voce*) ARCT, Teacher, Written ARCT, Teacher Practical	Level 10 Certificate	Speech Arts Technique & Theory ARCT AND Speech Arts History & Literature ARCT
LRCM, Performer	LRCM, Performer	ARCT, Performer Diploma	none

Associate Diploma (ARCT)

- Candidates for the Associate Diploma (ARCT) in Speech Arts, Performer or the Associate Diploma (ARCT) in Speech Arts, Teacher must have completed a Level 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 Level 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.
- Candidates must successfully complete all required examinations to be awarded the Associate Diploma (ARCT).

* For detailed requirements of the Associate Diploma (ARCT), Performer, see p. 65.

* For detailed requirements of the Associate Diploma (ARCT), Teacher, see p. 73.

Earning a Second Associate Diploma

- Candidates who have passed the ARCT, Teacher examinations may obtain an ARCT, Performer diploma by passing the entire ARCT, Performer examination.
- Candidates for the ARCT, Teacher diploma who have passed the ARCT, Performer examination will be exempt from the ARCT, Teacher Practical Examination. The remaining exams of the ARCT, Teacher program—the Interactive (*Viva Voce*) Examination and the Written Examination—must be taken within five years of the date of the ARCT, Performer examination.
- The ARCT, Performer and the ARCT, Teacher Speech Arts examinations may not be attempted during the same in-person session.

Licentiate Diploma (LRCM), Performer

The Licentiate Diploma (LRCM), Performer is intended for students who wish to further refine their artistry and seek additional performance and evaluation opportunities beyond the Associate Diploma (ARCT).

✶ For more information on applying for the Licentiate Diploma (LRCM), Performer examination, visit **rcmusic.com**.

✶ For detailed requirements of the Licentiate Diploma (LRCM), Performer, see p. 77.

Guidelines for Examination Conduct and Performance

General Guidelines

- Examinations begin with the performance of literary and original repertoire. Students may perform these selections in any order. (The prepared talk in Levels 1–4 will come before the discussion.)
- Literary and original repertoire selections are not presented as a continuous program (except for the ARCT, Performer and LRCM, Performer programs). Students should use the short break after each selection to set up for the next component.
- Students should announce the title and author of each literary repertoire selection and each mime scene. For the prepared talk, prepared speech, oral storytelling, and improvisation, a title may be announced, at the student's discretion.
- Students should hold the end of each selection for a beat to complete the performance. Bowing is not required.
- The student's performance may be curtailed, at the examiner's discretion, when an assessment has been reached or when the time limit has been exceeded.
- Formal performance attire is not required. Attire should allow for ease of movement, voice production, and presentation.
- Students may bring water into the examination room.
- Bags and coats must be left in the waiting area.

The Performance Space

- Students are responsible for using the performance space and any set pieces or properties safely.
- Students should perform behind an imaginary center line in the examination room, making sure that they are fully visible to the examiner (see "Performance Space" on p. 87).
- Students should be prepared to adapt movement and staging to the examination venue.
- Staging should be varied and meaningfully linked to each selection.
- Eye focus should be appropriate to the style of the selection. When open focus is employed, the student may engage directly with the examiner.
- Students are responsible for the provision and use of set pieces (such as music stands, stools, chairs, benches, and tables).
- The examiner will not assist students 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
  - animals
  - open flame (for example, candles or torches)
  - stopwatches or timers
  - mobile phones
  - recording devices

Costumes, Properties, and Presentation Aids

- Students 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 edge weapons, the tips must be rounded and the edges dulled.
- Full costume is not necessary. A suggestion of costume, such as a hat, shawl, or jacket may be included. Students should dress appropriately for evaluation in an examination setting; complete costume changes are not allowed.
- Students may use presentation aids for the prepared talk (elementary levels) and prepared speech (intermediate, advanced, and diploma levels).
- Audio-visual devices are allowed. Students 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 students with costumes, properties, or presentation aids.

Editing of Scenes and Prose Selections

- List A selections should not be edited or altered, except in the case of lengthy verse selections that have been listed with a suggested number of lines or stanzas to be presented. In this case, students may create their own edit or selection.
- Students may choose to edit List B, C, or D syllabus selections in most levels for length, as needed in the scope of their program. List D selections at Level 7 and 8 should not be shortened.
- Students are permitted to expand the listed selections beyond the given boundaries as needed and within the theme and scope of their program.

Books, Clean Copies, and Outlines

- Students must prepare and bring to the examination clean, typed copies of each selection, whether or not the selection has been edited. Care must be taken to accurately reproduce the spelling and punctuation of the original text.
- For in-person examinations, students should bring the books or other publications containing their literary repertoire selections for examiner reference.
- Digital sources are permitted. If a student uses material from an online source, the website link should accompany the typed copy. If a student has purchased a digital book or accessed the text online, proof of purchase or the website link should accompany the typed copy.
- Outlines are required for physical storytelling (all levels), oral storytelling (Levels 5 and up), and the prepared speech (Levels 5 and up). Physical and oral storytelling outlines consist of a list of main events. A preparation or full-content outline is required for the prepared speech (see “Sample Outlines for Original Repertoire” on p. 86).
- All books, typed copies, and outlines will be returned to the student at the end of the examination.

Editions

For many literary repertoire selections, the syllabus listing includes a suggested edition and publisher. These editions have been chosen for their quality or for their availability in North America. For translated works, students may use the recommended edition or the best edition available.

Copyright and Photocopying

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 and in Title 17 of the United States Code. Additional information about federal copyright law is available online through the Copyright Board of Canada at cb-cda.gc.ca and the US Copyright Office at copyright.gov.

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

RCM Speech Arts Examination Requirements

Literary Repertoire

At each level, students are encouraged to choose a balanced examination program that offers contrast and variety in tone and style.

Guidelines for Choosing Literary Repertoire

Students should select literary repertoire suitable to their experience, age, and stage. Reading level should be considered in elementary levels. The literary repertoire lists offer a range of voices, styles, and eras, allowing students to tailor their examination programs to reflect their unique interests, backgrounds, and perspectives. Students are encouraged to select material that resonates personally and enables authentic expression with honesty and integrity. In composing their programs, they should aim for a thoughtful balance of range, contrast, and thematic connection among selections, using the lists as a foundation to explore varied experiences and build stylistic breadth.

Literary Repertoire Lists

At all levels, literary repertoire is divided into lists, according to genre.

Preparatory
List A: Nursery Rhymes
List B: Poetry

Levels 1 to 3
List A: Poetry
List B: Prose

Levels 4 to 6
List A: Poetry
List B: Prose
List C: Scenes

Level 7
List A: Poetry
List B: Prose
List C: Scenes
List D: Shakespeare Scenes

Level 8
List A: Sonnet Sequence
List B: Prose
List C: Scenes
List D: Shakespeare Scenes

Levels 9, 10, Associate Diploma (ARCT), and Licentiate Diploma (LRCM)
List A: Poetry
List B: Prose
List C: 18th-century to Contemporary Scenes
List D: Classical to Renaissance Scenes

For the Associate Diploma (ARCT) in Speech Arts, Teacher, see p. 73.

* For further details on examination requirements for literary repertoire, please consult the listings for each level.

Poetry

Poetry selections include a variety of lyric, narrative, and dramatic verse. Verse speaking requires sensitivity, comprehension, and technical awareness. 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, based on artistic choices reflecting both the structure and meaning of the poem.

Rhythm is an important driving force in verse speaking. A sensitive and varied performance will balance the meaning with the metrical beat of the line. Involvement in the rhythm, meaning, and emotion should be naturally conveyed in facial expression and physical response. Movement and gestures may be incorporated and should be natural and subtle, enhancing the meaning rather than demonstrating or acting it out.

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 poem is often reflective or contemplative; involvement in the world and experience of the poem is primary. Although a lyric poem may relate an incident or episode, the story is a secondary element. Movement and gesture, if used at all, should be subtle so as not to draw attention away from the language.

In lyric poetry, inner or closed eye focus may be used to allow imaginative and thoughtful connection with the ideas and experience of the poem. Open focus may be used as needed, to draw the audience into the experience.

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. Dramatic poems vary in emphasis on character or situation and may include lyric or narrative elements.

In narrative and dramatic poetry, open focus may be used to connect with the audience in narrative elements; closed focus and character placement may be used to support dramatic elements and dialogue and to create character. Movement and gesture may be incorporated.

Prose

Prose selections include published works of both fiction and non-fiction. Students may choose a complete short work (such as a short story) or an excerpt from a longer work. Students should choose reliable editions that accurately reflect the author's intentions. Selections may be lyric, narrative, or dramatic; the style of presentation should suit the content. Open eye focus may be used to connect to the audience in narration sections and closed focus or character reference points may be used in dialogue. Characters can be distinguished vocally, physically, and/or with eye focus. Unlike scenes or monologues, prose works should not be fully staged.

Scenes

Scenes from published plays or screenplays and published dramatized adaptations of prose works are presented in Lists C and D. Excerpts from prose works that are sustained speeches by a character have also been included; for example, Alice's speech from *Alice's Adventures in Wonderland* beginning "Dear, dear!" and ending with "…all alone here!" is a Level 6 List C selection. List D for Levels 7 and 8 consists of scenes from plays by William Shakespeare. At Levels 9 and above, List D consists of scenes from the European Classical Era and Renaissance. Students should choose reliable editions that accurately reflect the author's intentions (for recommended Shakespeare editions, see "Shakespeare Resources" on p. 99). The student should play only one character. If necessary, students may edit or adapt a scene to eliminate additional characters.

Students may choose to play characters of any gender. The character's motivations should be developed and believable, and the student should employ movement, eye focus, 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.

Memorization

Students are required to perform literary repertoire from memory. Scripts may not be used. Word accuracy is essential. A substantial mark deduction will be applied to repertoire selections not presented from memory.

Substitutions

Students have the option of substituting pieces at each examination with selections of their own choice. Official approval of substitute-piece selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Own Choice substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations.

Syllabus Substitutions

Students in Levels 1 to 10 may substitute selections from the corresponding list of the level immediately above their examination level. For example, a Level 7 List A selection may be performed in place of a Level 6 List A selection.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the identified skill element, genre or era intended for the list in the level to be examined. The requirements for the level to be examined must be preserved.
- Syllabus substitutions are not permitted for Level 8 List A. A sonnet sequence must be presented.

Own Choice Substitutions

Students in all levels may substitute works not listed in the syllabus. Own Choice substitutions must be of comparable length, difficulty, style category, and quality to selections in the specified list.

- The mark for the performance of an Own Choice substitute selection will include an assessment of the appropriateness of the choice.
- Students performing an Own Choice selection that exceeds the expected length of a repertoire selection for the student's level may be stopped by the examiner once an assessment has been reached.

Original Repertoire

In Speech Arts examinations, original repertoire is created by the student. Original repertoire includes prepared tasks (physical storytelling, prepared talk, prepared speech, oral storytelling) and improvised tasks.

Original repertoire tasks provide meaningful opportunities for students to share works of their own creation. There is a focus on building clear thinking, creativity, confidence, and ownership through developing speeches, stories, and mime scenes using outlines, narrative structures, and organization patterns.

Delivery of original repertoire is distinguished from performance of literary repertoire by the absence of a script that is memorized. Students are encouraged to rehearse their works from a prepared outline, developing facility with the content while allowing for ongoing development and freedom to adapt to their audience.

Elements of evaluation include the structure of the works and use of narrative, storytelling, and public speaking conventions, and the ability to actively engage with the material and audience.

Physical Storytelling

Physical storytelling involves the presentation of a silent mime scene that includes character and situation and is driven by physical communication. The focus elements described for each mime scene task in Levels 1–7 are intended to encourage a developmental approach. These elements 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 student and may be based on an idea, image, word, or theme from the student'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 student's clear communication of character and situation. Students will also be assessed on their use of the performance space, economy of movement, concentration and involvement, expression, eye focus, and ability to consistently handle and position imaginary objects. Chairs may be used but no other set pieces are allowed. Students must submit a brief plot outline to the examiner (see "Sample Outlines for Original Repertoire" on p. 86).

Prepared Talk

At the elementary levels (Preparatory–Level 4), students are asked to give a brief prepared talk. 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 and storytelling skills and is not scripted or memorized but shared in an extemporaneous manner.

Students will be evaluated on their ability to select and organize prepared information in a logical, meaningful way, present ideas clearly, show personal interest, and listen and react in conversation. For Preparatory–Level 3, the student will sit at the examiner's desk for this task (or at their own desk for a remote exam); for Level 4, the student will present from the performance space.

Prepared Speech

The prepared speech (Level 5 and up) provides students with the opportunity to organize and share ideas in a meaningful, effective presentation. The topic is chosen by the student and may arise from an area of interest or experience or from a connection to a theme or idea in their literary repertoire. Conventions of speech organization and outlining are expected, and the purpose of the speech may be to inform, persuade, or entertain. The speech should be designed with a specific audience (for example, fellow classmates or a group of senior citizens) in mind.

The style of presentation is extemporaneous: maximizing impact and connection with the audience through advance planning and rehearsal in balance with spontaneity and in-the-moment decision making. The speech is developed and shared from an outline, rather than scripted, memorized, or read. The speech should be shared in the student's own words, in a manner that is both conversational and poised. An open, responsive connection with the audience should be established through direct eye contact.

Evaluation criteria includes elements of content, structure, and delivery. Keyword notes may be used but should be unobtrusive. A title may be announced, at the student's discretion. Presentation aids, if used, must be set up, utilized, and removed within the time allotted for the task. Students should be aware that the examination room might not support the use of audio-visual equipment. Students must submit an outline of the prepared speech to the examiner (see "Sample Outlines for Original Repertoire" on p. 86).

Oral Storytelling

Oral storytelling provides students with the opportunity to explore the art and tradition of sharing as a storyteller. Oral storytelling involves the presentation of an original tale or a retelling of an existing or traditional story, such as a fable, legend, or folk tale. Students are encouraged to select stories that resonate with their own interests and experience.

Oral storytelling differs from prose speaking in that there is no set text to be memorized; rather, the storyteller devises an outline of key events and shares in an extemporaneous manner, balancing planning and rehearsal with spontaneity and creativity in the performance moment. The story may change at every telling and should not be fully scripted, memorized, or read. The story should be shared in the student's own words, in a manner that is conversational, poised, and shows imaginative, personalized involvement. An open, responsive connection with the audience should be established through direct eye contact.

Evaluation elements of effective storytelling include the use of concrete description, dialogue, active language, and a narrative structure that includes development to a satisfying conclusion. A focus on animating the action rather than listing plot points is encouraged. Appropriate sounds, props, or movement may be incorporated into the performance, provided there is no disruption in the smooth delivery of the story. Notes are not permitted. A title may be announced, at the student's discretion. Students must submit a brief plot outline to the examiner (see "Sample Outlines for Original Repertoire" on p. 86).

Improvisation

Improvisation tests the student's ability to invent and perform a scene, story, or speech within a given time limit. Improvisations are required starting at Level 7, and the student may choose the form of improvised performance: acting, storytelling, or public speaking. The examiner will suggest a topic or idea based on a theme or image arising from the student's examination program.

The time allotted for the improvisation is 3 minutes: 1 minute for preparation and 2 minutes for presentation. A performance that exceeds the time limit may be stopped by the examiner.

Students will be evaluated on their involvement, their ability to maintain a flow of ideas, their creativity, and the cohesiveness and coherence of the presentation. Elements of evaluation related to dramatic performance, prepared speech, and oral storytelling will be considered. Notes are not permitted. A title may be announced, at the student's discretion.

* For further details on examination requirements for original repertoire, please consult the listings for each level.

Sight Reading

Sight-reading tests begin at Level 4. Students will be asked to read at sight selections of prose or verse appropriate for the level. The text will include a title, which should be announced. Students should stand in the performance space; stance should be balanced and the text held comfortably, at chest height. Students will be given approximately 1 minute to review the selection.

Students will be evaluated on their ability to lift meaning from the page and share with the audience. The reading should be sensitive and accurate, showing artistry based on the structure and meaning of the selection.

- For remote examinations, the sight-reading excerpts will be provided 22 hours in advance of the examination for student preparation. Prepared reading excerpts may be slightly longer than examples provided for in-person examinations, but will conform to all other requirements listed for each level.
- Students are encouraged to review prepared reading excerpts to prepare for their remote examination, but are not permitted to add markings.

* For further details on examination requirements for Sight Reading, please consult the requirements for each level, starting at Level 4.

Discussion

A discussion with the examiner is included in all Speech Arts examinations. Students are encouraged to share personal responses to the prepared work and background knowledge about the works and the authors. Students will be asked to discuss elements of technique in relation to the preparation and performance of their repertoire. Notes are not permitted.

Evaluation of the discussion encompasses both preparation and delivery. Students are encouraged to share knowledge, ideas, and insights in a conversational manner. Here, as in all other areas of the examination, verbal and nonverbal communication skills will be assessed.

* For further details on examination requirements for the discussion, please consult the requirements for each level.

Level-by-Level Requirements

Preparatory

The Preparatory level provides a playful introduction to speech arts performance through exploration of the elemental patterns of poetry. Students explore sound, stories, and rhythms through nursery rhymes and children's verse.

Recommended for ages 4–6.

Preparatory Requirements	Marks
Literary Repertoire	**50**
One List A selection	25
One List B selection	25
Original Repertoire	**40**
Physical Storytelling	25
Prepared Talk	15
Discussion	**10**
Total possible marks (pass = 60)	**100**

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* contrasting literary repertoire selections: *one* from List A and *one* from List B. Literary repertoire selections must be presented from memory.

Time limit: 2 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Nursery Rhymes

Traditional
A Child's Treasury of Nursery Rhymes (Kids Can)
- **All the Chi Chi Birds They Sing till Dawn**
- **Chook, Chook, Chook, Chook, Chook**
- **Down at the Station, Early Every Morning**
- **The Heaven Is Bright**
- **Here We Go Round the Mulberry Bush**
- **Listen to the Tree Bear**
- **Little Miss Tuckett**
- **Sleep Brings Pearl Necklaces, Do Not Cry, Baby**
- **What Are We Gonna Do with the Baby-o?**

My Very First Mother Goose (Candlewick)
- **Hey Diddle, Diddle**
- **Jack Be Nimble**
- **Pat-a-cake, Pat-a-cake, Baker's Man**
- **Wash the Dishes, Wipe the Dishes**
- **Wee Willie Winkie**

Pick and Mix Poetry (Macmillan)
- **I'm Glad the Sky Is Painted Blue**

A Treasury of Nursery Rhymes and Poems (Nosy Crow)
- **Hickory, Dickory, Dock**
- **Old Mother Hubbard**
- **Teddy Bear, Teddy Bear**
- **To the Magpie**

Church, Caroline Jayne
- **Ten Tiny Toes** (Scholastic)

Kelly, Masiana
- **Bannock in a Hammock (Inhabit)**

begin: Bubbly with holes
end: it always tastes right

Lansky, Bruce
Mary Had a Little Jam (Running Press)
- **Diddle Diddle, Dumpling, My Girl June**
- **Hickory, Dickory, Dock**
- **Little Miss Muffet**
- **Mary Had a Little Jam**
- **Old Mother Hubbard**
- **Pat a Pie, Pat a Pie, Baker Dan**

Rossetti, Christina
Sing-Song: A Nursery Rhyme Book (Macmillan)
- **Mix a Pancake** (in *Pick and Mix Poetry*, Macmillan)

List B

Poetry

Aldis, Dorothy
- **Kick a Little Stone** (in *Read-Aloud Rhymes for the Very Young*, Penguin Random House)

Bloom, Valerie
- **Octopus** (in *A Whale of a Time*, Nosy Crow)
- **Water Everywhere** (in *A Whale of a Time*, Nosy Crow)

Coelho, Joseph
Poems Aloud (Quarto)
- **Tickle Breath** (in *A Whale of a Time*, Nosy Crow)
- **Try** (in *A Whale of a Time*, Nosy Crow)

Farjeon, Eleanor
- **Cats** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Fisher, Aileen
- **Caterpillars** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Fitch, Sheree
Fitch & Smith Treasury (Nimbus)
- **Crunching My Lunch**
- **When Your Sucker Sticks**

Florian, Douglas
Comets, Stars, the Moon, and Mars (HarperCollins)
- **Mercury**

Insectlopedia (Clarion)
- **The Army Ants**
- **The Inchworm**

Hoberman, Mary Ann
Yellow Butter, Purple Jelly, Red Jam, Black Bread (Viking)
- **Yellow Butter** (in *Read-Aloud Rhymes for the Very Young*, Penguin Random House)

Katz, Alan
- **Friends on the Menu** (in *One Minute till Bedtime*, Little, Brown and Company)

Livingston, Myra Cohn
Whispers and Other Poems (Harcourt)
- **Just Watch** (in *Read-Aloud Rhymes for the Very Young*, Penguin Random House)

McGough, Roger
An Imaginary Menagerie (Otter-Barry)
- **Catapillow** (in *Pick and Mix Poetry*, Macmillan)

Ridlon, Marci
- **Hamsters** (in *Alphabestiary*, Wordsong)

Rosen, Michael
Ready for Spaghetti (Candlewick)
- **Soft-Boiled Egg**

Wong, Janet S.
Good Luck Gold (Aladdin)
- **Noodles**
- **Ox and Snake**

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections: physical storytelling *and* prepared talk.

Physical Storytelling

The student will be asked to present a mime scene featuring a simple scenario inspired by the List A selection. The student will create an imagined circumstance, conveying a sequence of events or simple story using physical movement and actions.

Time limit: 1.5 minutes

Prepared Talk

The student will be asked to participate in a conversation with the examiner. The student will introduce a favorite toy or simple game (as simple as "rock, paper, scissors"), provide a brief description or demonstration of the game, and engage in a conversation about the toy or game. A natural, conversational manner is encouraged, and the talk should not be scripted or memorized.

Time limit: 1.5 minutes

Discussion

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

The examiner will engage the student in a conversation. Topics will include the student's response to the selections, including their understanding of the basic (literal) meaning and personal or imaginative connections. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Topics for Concurrent Study

The following concepts support development and are recommended for exploration at the Preparatory Level:

- elements of rhythm and rhyme in poetry.

Level 1

Level 1 provides young students with the opportunity to develop expressive speaking skills through playful and imaginative response to sound devices. Throughout their spoken performances, they are encouraged to activate elements of sound through repetition, onomatopoeia, alliteration, rhythm, and rhyme.

Recommended for ages 5–7.

Level 1 Requirements	Marks
Literary Repertoire	**50**
One List A selection	25
One List B selection	25
Original Repertoire	**40**
Physical Storytelling	25
Prepared Talk	15
Discussion	**10**
Total possible marks (pass = 60)	**100**

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B. Literary repertoire selections must be presented from memory.

Time limit: 3 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Bevan, Clare
- **Tarantula** (in *Pick and Mix Poetry*, Macmillan)

Boynton, Sandra
- **Moo, Baa, La La La!** (Boynton Books)

Budd, Robert (Lucky)
- **Raven Squawk, Orca Squeak** (Harbour)

Carter, James
Hey, Little Bug! (Quarto)
- **Bubbles** (in *Pick and Mix Poetry*, Macmillan)

Dakos, Kalli
Recess in the Dark (DC Canada)
- **Icy Slide**
- **Marilyn's Moon Question**

De Fina, Allan A.
When a City Leans Against the Sky (Wordsong)
- **Riding the Subway Train** (in *A World Full of Poems*, DK)

Downey, Shirley
- **The Balloon Man** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Farjeon, Eleanor
- **There Are Big Waves** (in *Pick and Mix Poetry*, Macmillan)

Fisher, Aileen
- **My Puppy** (in *Pick and Mix Poetry*, Macmillan)

Fitch, Sheree
Toes in My Nose and Other Poems (Nimbus)
- **The Sneeze** (in *Fitch & Smith Treasury*, Nimbus)

Fyleman, Rose
- **Mice** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Greenfield, Eloise
- Rope Rhyme (in *Honey, I Love*, HarperCollins)

Hoberman, Mary Ann
- **Fish** (in *Pick and Mix Poetry*, Macmillan)

Holman, Felice
- **Night Sounds** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Larkin, Eric-Shabazz
A Moose Boosh: A Few Choice Words About Food (Readers to Eaters)
- **If I Had My Own Cooking Show**

Lawson, JonArno
Black Stars in a White Night Sky (Wordsong)
- **He Laughed with a Laugh** (in *A Whale of a Time*, Nosy Crow)

Lee, Dennis
Garbage Delight (HarperCollins)
- **The Muddy Puddle**
- **The Swing**

McCord, David
A Foot in the Mouth (Candlewick)
- **The Pickety Fence**

Mitton, Tony
- **Rickety Train Ride** (in *A World Full of Poems*, DK)

Plum (Barn Owl Books)
- **My Ball** (in *Pick and Mix Poetry*, Macmillan)

Pape, Donna Lugg
The Book of Foolish Machinery (Scholastic)
- **The Click Clacker Machine** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Pee, Tao Lang
- **Sampan** (in *Can I Buy a Slice of Sky?*, Blackie & Son)

Richards, Laura E.
- **Eletelephony** (in *The 20th Century Children's Poetry Treasury*, Knopf; *Pick and Mix Poetry*, Macmillan)

Stevenson, Robert Louis
A Child's Garden of Verses
- **Windy Nights**

Waters, Charles
- **Laughter** (in *Dictionary for a Better World*, Carolrhoda)

List B
Prose

Benjamin, A.H.
- ***Shark's Big Surprise*** (in *The Great Big Storytime Collection*, Quarto)

begin: Shark had sharp pointy teeth.
end: "He slipped into a deep hole"

Cronin, Doreen
- ***Click, Clack, Moo: Cows That Type*** (Simon & Schuster)

begin: Farmer Brown has a problem…
end: Closed. No milk. No eggs.

Durant, Alan
- ***Snake Supper*** (Collins)

begin: A snake slithered slowly through the forest, looking for supper.
end: …and the elephant stuck the log in it.

Halsey, Jacqueline, and Carrie Muller
- ***The Terrible, Horrible, Smelly Pirate*** (Nimbus)

begin: "Yes," said the mermaid with a chuckle
end: "WASH," said the mermaid, matter-of-factly

Hargreaves, Roger
- ***Mr. Bump and the Knight*** (Egmont)

begin: Mr. Bump was thoroughly fed up.
end: That someone was a Knight in shining armour, riding by on his horse.

Hoban, Russell
- ***A Baby Sister for Frances*** (HarperCollins)

begin: It was a quiet evening.
end: And she ran away.

Lester, Helen
- ***Tacky the Penguin*** (HarperCollins)

begin: There once lived a penguin.
end: And get rich, rich, RICH!"

London, Jonathan
- ***Froggy Learns to Swim*** (Penguin)

begin: It was hot.
end: …right smack into the pond—SPLASH!

Lovell, Patty
- ***Stand Tall, Molly Lou Melon*** (Penguin)

begin: Molly Lou Melon stood just taller than her dog
end: "Believe in yourself and the world will believe in you too." So she did.

Munsch, Robert
- ***Bear for Breakfast*** (Scholastic)

begin: Donovan went into the woods.
end: Donovan ran all the way home and slammed the door.
- ***Mmm, Cookies*** (Cartwheel)

begin: Christopher walked down into the basement…
end: …Christopher got himself another piece of red play clay.

Zia, Farhana
- ***Lali's Feather*** (Candlewick)

begin: Lali found a feather in the field.
end: "Feather and I will do one hundred things!" Lali said.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections: physical storytelling *and* prepared talk.

Physical Storytelling

The student will be asked to present a mime scene featuring a simple storyline focused on interaction with a toy or animal. The student will work in an imagined circumstance, conveying a sequence of events or a simple story. The presence of an animal or toy should be established through physical actions and focus, and interaction with the animal or toy should provide the foundation for the story.

Time limit: 1.5–2 minutes

Prepared Talk

The student will be asked to present a brief talk and participate in a conversation with the examiner about a toy or animal. The student will introduce the toy or object, share their reason for choosing it, and present a key fact, highlight, or story about it. The talk should be based on a list of key points that may be selected, embellished, or expanded upon in the moment. A natural, conversational manner is encouraged, and the talk should not be scripted or memorized. Students may bring a toy or image as a visual aid.

Time limit: 1–1.5 minutes

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 1 students should be prepared to discuss:

- key context/background elements of the prose selection, and
- their response to and understanding of sound devices in literary repertoire selections.

Topics for Concurrent Study

Building on the Preparatory Level, the following concepts support development and are recommended for exploration at Level 1:

- the importance of sound and sound devices to the effect and meaning of poetry,
- sound devices including alliteration, onomatopoeia, and repetition, and
- the role of articulation in clear speech and effective performance.

Level 2

Level 2 focuses on the importance of structure and shape in communicating impactful messages and ideas. Repertoire selections provide opportunities to shape meaning through careful sequencing of ideas, progressing through a defined arc to its resolution, climax, or punch line. Throughout their spoken performance, students are encouraged to employ skills such as pause, pace, and volume to highlight elements of development, suspense, and surprise.

Recommended for ages 6–8.

Level 2 Requirements	Marks
Literary Repertoire	**50**
One List A selection	25
One List B selection	25
Original Repertoire	**40**
Physical Storytelling	25
Prepared Talk	15
Discussion	**10**
Total possible marks (pass = 60)	**100**

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B. Literary repertoire selections must be presented from memory.

Time limit: 4 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Baskwill, Jane
Pass the Poems Please (Wildthings Press)
- **Pass the Poems Please** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Brantley-Newton, Vanessa
Just Like Me (Penguin Random House)
- **Feelings**

Burgess, Matthew
Words with Wings and Magic Things (Tundra)
- **Voice**

Coelho, Joseph
Werewolf Club Rules! (Frances Lincoln)
- **Make It Bigger, Eileen** (in *The Big Amazing Poetry Book*, Macmillan)

Donaldson, Julia
- **The Terrible Tickle** (in *Pick and Mix Poetry*, Macmillan)

Hajdusiewicz, Babs Bell
- **Skyscraper** (in *More! Phonics Through Poetry*, Good Year)

Hubbell, Patricia
- **The Sun and the Marigold Talk to Each Other** (in *A Foot in the Mouth*, Candlewick)

Latham, Irene, and Charles Waters
Can I Touch Your Hair? (Carolrhoda)
- **Shoes**

Lee, Dennis
Alligator Pie (HarperCollins)
- **Tricking**

McGrath, Jennifer
- **Wordalicious** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Mitton, Tony
Fluff and Other Stuff (Orchard)
- **The Key** (in *Pick and Mix Poetry*, Macmillan)

Mucha, Laura
Dear Ugly Sisters (Otter-Barry)
- **Wanted: Wizard's Assistant**
- **What's the Point of Eyebrows?**

Pittman, Al
Through One More Window (Breakwater)
- **Street Cleaning** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Rosen, Michael
Even My Ears Are Smiling (Bloomsbury)
- **The Park** (in *Pick and Mix Poetry*, Macmillan)

Rossetti, Christina
Sing-Song: A Nursery Rhyme Book (Macmillan)
- **What Is Pink?** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Viorst, Judith
If I Were in Charge of the World and Other Worries (Atheneum)
- **Stanley the Fierce** (in *The 20th Century Children's Poetry Treasury*, Knopf)

What Are You Sad About? What Are You Mad About? (Atheneum)
- **Shivery Winter Song**
- **Sorry?**

Warren, Celia
- **The Green Hedgehog** (in *Pick and Mix Poetry*, Macmillan)

Wright, Kit
The Magic Box (Macmillan)
- **The Man Who Invented Football** (in *Pick and Mix Poetry*, Macmillan)

List B
Prose

Adams, Georgie
A Year Full of Stories (Doubleday)
- ***Princess Bossy Boots***

begin: Priscilla was bossy
end: …and has never been bossy again.

Blue, Beatrice
- ***Once Upon a Dragon's Fire*** (Clarion)

begin: Once upon a magic kingdom,
end: and set off up the high, windy mountain.

Cleary, Beverly
- ***Ramona Quimby, Age 8*** (HarperCollins)

begin: The morning was so satisfactory that it passed quickly.
end: The gasps at her table turned into giggles.

Gillmor, Don
- ***The Fabulous Song*** (Fitzhenry and Whiteside)

begin: On Frederic's seventh birthday
end: no one knew where it had come from or where it had gone.
- ***Yuck, A Love Story*** (Fitzhenry and Whiteside)

begin: Austin Grouper had a brown dog named Fresco
end: Why did they have to live anywhere?

Lee, Lyla
- ***Mindy Kim and the Yummy Seaweed Business*** (Aladdin)

begin: The more I thought about going to school,
end: that didn't mean I felt any better about it.

Min, Cat
- ***Shy Willow*** (Levine Querido)

begin: There once was a rabbit named Willow
end: she knew it had to be her.

Morgan, Allan
- ***The Magic Hockey Skates*** (Fitzhenry and Whiteside)

begin: With twenty seconds to go in the game
end: The crowd went wild!

Munsch, Robert
- ***Smelly Socks*** (Cartwheel)

begin: Tina wore her socks for a long time.
end: and acted like they were dead.

Rosenthal, Amy Krouse
- ***Little Pea*** (Chronicle)

begin: This is the story of Little Pea
end: And they lived hap-pea-ly ever after.

Thaler, Mike
- ***Fang the Dentist*** (Troll)

begin: I have to go to the dentist.
end: I can't wait to go to the dentist again!

Uegaki, Chieri
- ***Hana Hashimoto, Sixth Violin*** (Kids Can)

begin: Hana swallowed her nerves like medicine
end: Then she took a great big bow.

Willems, Mo
- ***Hooray for Amanda and Her Alligator!*** (HarperCollins)

begin: Amanda was reading her new library book
end: After that, Alligator felt better. (And that's the truth.)

Yahgulanaas, Michael Nicoll
- ***The Little Hummingbird*** (Greystone)

begin: Here is the story of the great forest that caught on fire.
end: She said, "I am doing what I can."

Zhang, Kat
- ***Amy Wu and the Perfect Bao*** (Simon & Schuster)

begin: Amy watches her mom make a perfect bao.
end: And there it is! AMY'S PERFECT BAO!

Zolotow, Charlotte
- ***Someday*** (Harper & Row)

begin: Someday I'm going to go to school
end: it's bedtime.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections: physical storytelling *and* prepared talk.

Physical Storytelling

The student will be asked to present a mime scene featuring a storyline with a defined beginning, middle, and end. The student will work in an imagined circumstance, conveying a story that develops to a climax and may include elements of conflict, tension, or surprise. Simple objects should be established and used within the context of the story.

Time limit: 2 minutes

Prepared Talk

The student will be asked to present a brief talk and participate in a conversation with the examiner about a photograph or image. The student will introduce the image, explain their reason for sharing it, and relate key highlights and descriptive details. The talk should be based on a list of key points that may be embellished or expanded upon in the moment and may be shared in a narrative style. A natural, conversational manner is encouraged, and the talk should not be scripted or memorized. The student should bring the photo or image to the examination.

Time limit: 2 minutes

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 2 students should be prepared to discuss:

- key context/background elements of the prose selection, and
- their response to and understanding of elements of suspense, surprise, development, and climax in their selections.

Topics for Concurrent Study

Building on the previous levels, the following concepts support development and are recommended for exploration at Level 2:

- recommended posture for speech performance,
- pause, rate, and volume as techniques of expressive communication, and
- elements of narratives including basic structure (beginning, middle, and end), build, tension, and climax.

Level 3

Level 3 emphasizes bringing emotional connections into communication and performance, encouraging students to explore vocal and physical expression in both literary and original repertoire selections. Repertoire selections and original repertoire tasks feature opportunities to develop layers of emotion, mood, and tone in communication and performance. Students are encouraged to explore a range of vocal and physical expressions in performance, focusing on natural, fluid responses to meaning, emotion, and mood.

Recommended for ages 7–11.

Level 3 Requirements	Marks
Literary Repertoire	**50**
One List A selection	25
One List B selection	25
Original Repertoire	**40**
Physical Storytelling	25
Prepared Talk	15
Discussion	**10**
Total possible marks (pass = 60)	**100**

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B. Literary repertoire selections must be presented from memory.

Time limit: 4 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Abiade, Folami
- **In Daddy's Arms** (in *In Daddy's Arms I am Tall*, Lee & Low)

Adams, Georgie
- **Colourful Moods** (in *Pick and Mix Poetry*, Macmillan)

Ashworth, Donna
Words Can Fly (Templar)
- **Snow in Summer**
- **Talking**

Bagert, Brod
- **The Bad-Mood Bug** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Brantley-Newton, Vanessa
Just Like Me (Penguin Random House)
- **Weird**

Burgess, Matthew
Words with Wings and Magic Things (Tundra)
- **Feeling the Colors**

Dean, Jan
- **Colouring In** (in *She'll Be the Sky*, Nosy Crow)

Duffy, Carol Ann
- **Don't Be Scared** (in *A World Full of Poems*, DK)

Durston, Georgia Roberts
- **The Wolf** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Edwards, Richard
- **The Alleyway** (in *Pick and Mix Poetry*, Macmillan)

George, Chief Dan
My Heart Soars (Hancock House)
- **And My Heart Soars** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Giovanni, Nikki
- **The Reason I Like Chocolate** (in *A Whale of a Time*, Nosy Crow)

Grimes, Nikki
A Dime a Dozen (Penguin Random House)
- **Genius** (in *The 20th Century Children's Poetry Treasury*, Knopf)

Heard, Georgia
- **What Kind of Word Is If?** (in *If I Could Choose a Best Day*, Candlewick)

Hoban, Russell
Egg Thoughts and Other Frances Songs (HarperCollins)
- **Homework** (in *Random House Book of Poetry for Children*)

Hoberman, Mary Ann
- **Changing** (in *Pick and Mix Poetry*, Macmillan)

Viorst, Judith
If I Were in Charge of the World and Other Worries (Atheneum)
- **Since Hanna Moved Away** (in *Pick and Mix Poetry*, Macmillan; *Random House Book of Poetry for Children*)

What Are You Sad About? What Are You Mad About? (Atheneum)
- **Far Away**

List B
Prose

Arnaldo, Monica
- ***Mr. S.*** (HarperCollins)

begin: The kindergarten kids in room 2B could tell something was wrong.
end: Everyone got straight to work.

Augustine, Kesi
- ***Faith Takes the Train*** (HarperCollins)

begin: It's the same old train ride home
end: I say a silent goodbye.

Barrows, Annie, and Sophie Blackall
- ***Ivy + Bean*** (Chronicle)

begin: "She's lazy," Ivy agreed
end: They looked at each other and began to laugh.
- ***Ivy + Bean: What's the Big Idea?*** (Chronicle)

begin: When school was over, Ivy and Bean slumped like two sacks of potatoes
end: felt a little better.

Chung, Arree
- ***Mixed: A Colorful Story*** (Henry Holt)

begin: In the beginning, there were three colors
end: But it was home.

Cleary, Beverly
- ***Ramona and Her Mother*** (HarperCollins)

begin: As Ramona sat on the hard edge of the tub,
end: until not another speck of toothpaste could be squeezed out.

Dyckman, Ame
- ***Boy and Bot*** (Knopf)

begin: A boy was collecting pinecones in his wagon
end: Boy nodded. "Affirmative!" And the friends did.

Fang, X.
- ***Dim Sum Palace*** (Tundra)

begin: Liddy was excited for bedtime
end: Then she curled up on a warm bun and fell right to sleep.

Haig, Matt
- ***A Mouse Called Miika*** (HarperCollins)

begin: Sitting on the branch above them
end: But it was too late.

Kinney, Jeff
- ***Diary of a Wimpy Kid*** (Amulet)

begin: For the past week or so, Manny has been getting out of bed every night
end: which probably explains why he keeps getting up after they put him to bed.

Kovalski, Maryann
- ***Omar on Ice*** (Fitzhenry and Whiteside)

begin: Soon the whole class was quietly working away.
end: "You just needed a different kind of pencil."

Lee, Honest, and Matthew J. Gilbert
- ***The Fantastic and Terrible Fame of Classroom 13*** (Little, Brown and Company)

begin: One kid in Classroom 13 knew TV better
end: Needless to say, Jacob wasn't happy.

Long, Melinda
- ***How I Became a Pirate*** (Harcourt)

begin: Pirates have green teeth
end: And then we set sail.

Milne, A.A.
- ***Winnie the Pooh***

begin: Eeyore, the old grey Donkey, stood by the side of the stream
end: "I'm not complaining, but There It Is."

Najjar, Taghreed
- ***Watermelon Madness*** (Chouette)

begin: Noura is a little girl who loves to eat watermelon.
end: this whole watermelon is all for me!

Rao, Kritika H.
- ***Shivi's Big Leap*** (Macmillan)

begin: Every Saturday, Shivi's family came to the rec center.
end: Just like Hanuman, Shivi said.

Tsang, Katie & Kevin
- ***Sam Wu Is Not Afraid of Ghosts*** (Union Square)

begin: It was dark inside the Astro Blast simulator.
end: I'M GOING TO DIE.

White, E.B.
Charlotte's Web (HarperCollins)
- **Chapter 4**

begin: At six-thirty
end: Sadly, Wilbur lay down and listened to the rain.
- **Chapter 22**

begin: Cries of "Good-bye, good-bye, good-bye!"
end: Wilbur's heart brimmed with happiness.

Yee, Sennah
- ***My Day with Gong Gong*** (Annick)

begin: Gong Gong and his friends are playing cards
end: We take our time.

Yep, Laurence
- ***To the Stars, Isabelle*** (American Girl)

begin: At one point in the choreography,
end: I was beginning to think I was never meant for ballet.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections: physical storytelling *and* prepared talk.

Physical Storytelling

The student will be asked to present a mime scene featuring a storyline that includes a change in emotion. The student will maintain focus in an imagined circumstance, conveying a situation that develops and prompts emotional development and change. Elements of setting and simple objects should be established and used within the context of the story. Facility with skills from previous levels is expected.

Time limit: 2 minutes

Prepared Talk

The student will be asked to present a brief prepared talk and participate in a conversation with the examiner about a hobby or special interest. The talk should be based on a simple plan in which the student introduces the topic, shares their interest or connection to it, and relates relevant highlights, challenges, and successes. A natural, conversational manner is encouraged, and the student may embellish and expand their points in the moment. The talk should not be scripted or memorized. The student may bring an object or visual aid to support the talk.

Time limit: 2 minutes

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 3 students should be prepared to discuss:

- key context/background elements of the prose selection, and
- their ideas about and responses to the emotional content/dynamics of the literary and original repertoire selections.

Topics for Concurrent Study

Building on the previous levels, the following concepts support development and are recommended for exploration at Level 3:

- vocal expression in speech performance, including pitch,
- the importance of facial expression and body language to convey meaning and mood, and
- connecting with the audience through open focus in the performance of poetry and prose.

Level 4

Level 4 focuses on bringing imaginative connections into communication and performance. Repertoire selections and original repertoire tasks feature opportunities to explore imaginative layers of meaning and sensory experience in communication and performance. Students are encouraged to bring imaginative involvement and detailed connection to the meaning, employing tools including tone quality, sound value, and phrasing. Scenes are introduced in List C and sight reading is a required examination component.

Recommended for ages 9–12.

Level 4 Requirements	Marks
Literary Repertoire	**40**
One List A selection	20
One List B selection	20
Original Repertoire	**40**
Physical Storytelling	20
Prepared Talk	20
Sight Reading	**10**
Discussion	**10**
Total possible marks (pass = 60)	**100**

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B *or* List C. Literary repertoire selections must be presented from memory.

Time limit: 5 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Bilston, Brian
- **Penguin Awareness** (in *The Big Amazing Poetry Book*, Macmillan)

Bramer, Shannon
Robot, Unicorn, Queen (Groundwood)
- **Sewing a Starling**

Brantley-Newton, Vanessa
Just Like Me (Penguin Random House)
- **I Am a Canvas**

Brown-Wood, JaNay
- **The Gift of If** (in *If I Could Choose a Best Day*, Candlewick)

Choonara, Ismail M.
- **The Upside-Down Cake** (in *A Whale of a Time*, Nosy Crow)

Ciardi, John
You'll Read to Me, I'll Read to You (HarperCollins)
- **Mummy Slept Late and Daddy Fixed Breakfast** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Coelho, Joseph
Poems Aloud (Quarto)
- **Something Wondrous**

Smile Out Loud (Wide Eyed Editions)
- **The Laugh**

Field, Rachel
Branches Green
- **Something Told the Wild Geese**

Frost, Helen
- **Best Friends** (in *The Proper Way to Meet a Hedgehog*, Candlewick)

Frost, Robert
- **Stopping by Woods on a Snowy Evening** (in *The Bill Martin Jr. Big Book of Poetry*, Simon & Schuster)

Giovanni, Nikki
Black Feeling, Black Talk/Black Judgment (HarperCollins)
- **Knoxville, Tennessee**

Joe, Rita
Song of Eskasoni (Ragweed)
- **I Lost My Talk**

Katz, Bobbi
- **The Runaway** (in *Random House Book of Poetry for Children*)

Kay, Jackie
Red Cherry Red (Bloomsbury)
- **The Moon at Knowle Hill** (in *The Big Amazing Poetry Book*, Macmillan)

Latham, Irene
- **How to Catch a Poem** (in *The Proper Way to Meet a Hedgehog*, Candlewick)

Lewis, J. Patrick
- **A Tomcat Is** (in *A Foot in the Mouth*, Candlewick)

McGough, Roger
- **Sky in the Pie** (Penguin)

Montgomery, L.M.
- **Buttercups** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Nesbitt, Kenn
My Cat Knows Karate (Purple Room)
- **Opposite Day**

Patten, Brian
- **Dear Mum** (in *The Big Amazing Poetry Book*, Macmillan)

Rooney, Rachel
My Life as a Goldfish (Frances Lincoln)
- **Liar**

Tanikawa, Shuntarō
Naked (Stone Bridge)
- **Tree**

Yolen, Jane
In and Out the Window (Penguin)
- **Crayons: A Rainbow Poem**
- **Patter of Rain**

Zephaniah, Benjamin
- **Nature Trail** (Hachette)

List B
Prose

Ahn, Angela
- ***Peter Lee's Notes from the Field*** (Tundra)

begin: Ryan looked shocked
end: Mr. Costa 1, Ryan 0.

Blume, Judy
- ***Superfudge*** (Penguin)

begin: "I'm going to sit down at my easel,"
end: "as fast as I could.

Brown, Peter
- ***The Wild Robot*** (Little, Brown and Company)

begin: The robot was about to settle into her own kind of sleep
end: "But I have a wide dramatic range, believe me."

Dahl, Roald
- ***James and the Giant Peach*** (Penguin)

begin: Outside in the garden, at that very moment
end: lifeless as a couple of paper dolls cut out of a picture book.

Davies, Jacqueline
- ***The Lemonade War*** (Clarion)

begin: Evan lay on his back in the dark.
end: Evan caught the ball and froze.

Delaney, Rachelle
- ***Alice Fleck's Recipes for Disaster*** (Tundra)

begin: "Kids do not belong on my show!"
end: and brace herself for whatever was about to happen.

DiCamillo, Kate
- ***The Tale of Despereaux*** (Candlewick)

begin: Despereaux lay on his back at the bottom of the steps
end: And for the second time that day, the mouse fainted.

Goade, Michaela
- ***Berry Song*** (Little, Brown and Company)

begin: On an island at the edge of a wide, wild sea
end: "I have so much to show you."

Ho, Joanna
- ***Eyes That Kiss in the Corners*** (HarperCollins)

begin: Some people have eyes like sapphire lagoons
end: And they are beautiful.

Hunter, Erin
- ***Warriors: Into the Wild*** (HarperCollins)

begin: It was very dark.
end: Rusty had been dreaming.

Maclear, Kyo
- ***Noodles on a Bicycle*** (Random House)

begin: When the delivery men set off in the morning
end: All night long?
- ***Spork*** (Kids Can)

begin: Spork was neither a spoon nor a fork
end: Just a bit pointy. Just right.

Milne, A.A.
- ***Winnie the Pooh***

begin: Of course as soon as Kanga unbuttoned her pocket
end: You don't want to grow up small and weak like Piglet, do you?"

Parry, Rosanne
- ***A Whale of the Wild*** (Greenwillow)

begin: In the early morning before the wind of the day
end: my hunger comes roaring back like a winter storm.

Pennypacker, Sara
- ***Clementine*** (Little, Brown and Company)

begin: Lying on the sink
end: send me to the principal's office.

Robertson, David A.
- ***When We Were Alone*** (HighWater)

begin: Today I helped my Nókom in her flower garden.
end: "I always wear my hair very long."

Romulo, Liana
- ***The Deer and the Snail*** (in *Filipino Children's Favorite Stories*, Tuttle)

begin: Bembol the snail was peacefully napping inside his shell
end: the deer was making him say crazy things.

Sutherland, Tui T.
- ***Wings of Fire: The Dragonet Prophecy*** (Scholastic)

begin: Clay didn't think he was the right dragon for a Big Heroic Destiny.
end: The SkyWing lifted her claws and he wriggled free.

Tamaki, Jillian
- ***They Say Blue*** (Anansi)

begin: They say blue is the colour of the sky.
end: Tiny inkblots on a sea of sky.

Timberlake, Amy
- ***Skunk and Badger*** (HarperCollins)

begin: Badger lifted an ear from the pillow
end: pumping his paws in the air.

Yang, Kelly
- ***Front Desk*** (Arthur A. Levine)

begin: I've got this, I told myself
end: and treated myself to a cream soda.

List C
Scenes

Ayckbourn, Alan
The Boy Who Fell into a Book (Faber)
- **Kevin**

begin: Rockfist Slim, ace detective fought like a crazed tiger.
end: Where am I? What is this place?

Chandler, Elizabeth, and Richard LaGravenese
A Little Princess (Cartwheel)
- **Sara**

begin: I don't have a mother either
end: just in case you missed them.

Colfer, Chris
The Land of Stories: The Wishing Spell (Little, Brown and Company)
- **Magic Harp**

begin: Hello, children!
end: the giant was the best fertilizer their farms had ever used.

George, Richard R.
Charlie and the Great Glass Elevator, Roald Dahl's Fantasy Adventure for Children (Dramatic Publishing)
- **Shuckworth**

begin: Attention all passengers, friends, relatives and countrymen
end: I can see it now about a mile ahead.
James and the Giant Peach (Dramatic Publishing)
- **James**

begin: Gee, it really is dark out here tonight.
end: What's this light…? Oh no! No!
- **Little Old**

to me, little boy.
end: Now's the time! Hurry!

Monk, Ed
Cinderella and the Substitute Fairy Godmother (Playscripts)
- **Lucretia**

begin: Hellooooooo! Did someone call for a substitute fairy godmother?
end: now I know it has to be here someplace…

Murphy, Jill
A Bad Spell for the Worst Witch (Penguin Random House)
- **Magician Frog**

begin: Good gracious me!
end: I must admit I get very glum sometimes.

Pridham, Robert
Coaster (Playscripts)
- **Emmie Lou**

begin: Um, I just thought I ought to warn y'all
end: It sounds like that. Just so you know

Robinette, Joseph
Charlotte's Web (Dramatic Publishing)
- **Fern**

begin: Where's papa going with that axe?
end: I mean we're coming. Fern and Wilbur!
- **Wilbur**

begin: No, no. Please don't. Stop!
end: I won't be bacon for anybody!!

Watt, Mélanie
Have I Got a Book for You (Kids Can)
- **Alex**

begin: Now that I have your attention
end: Quantities are limited.

Wood, David
The BFG (Big Friendly Giant) (Samuel French)
- **BFG**

begin: That, little Sophie, is a squelching tricky problem.
end: you will be disappearing into thick ear.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections: physical storytelling *and* prepared talk.

Physical Storytelling

The student will be asked to present a mime scene featuring a storyline focused on establishing and exploring sensory details such as texture, temperature, scent, and brightness of objects and setting in a specific imagined environment. The student should visualize, define, and use objects with consistency within the context of the story. Facility with skills from previous levels is expected.

Time limit: 2 minutes

Prepared Talk

The student will be asked to present a brief prepared talk about a notable personal experience. The student will relate a personal experience or memory in an organized manner, employing a basic narrative structure (beginning, middle, end). Unique details of the setting, circumstances, and events should be shared with concrete descriptive detail. A natural, conversational manner is encouraged, and the student may embellish, adapt, and comment in the moment. The talk should not be scripted or memorized. The student should be prepared to present the talk from the performance space. The student may bring an object or visual aid to support the talk.

Time limit: 2 minutes

Sight Reading

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

Students will be asked to read at sight a selection of prose in which narration and description are key elements.

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 4 students should be prepared to discuss:

- key context/background elements of the prose selection, and
- their responses to imagery and descriptive elements in the selections, including ideas for activating them in performance.

Topics for Concurrent Study

Building on the previous levels, the following concepts support development and are recommended for exploration at Level 4:

- imaginative connection to poetry and prose through imagery and sensory details,
- basic characteristics of lyric poetry,
- using focus to show imaginative involvement, create and place characters, and maintain the fourth wall,
- the importance of movement and gesture in speech performance.

Level 5

Level 5 provides a focus on narrative structures and storytelling in communication and performance. Repertoire selections and original repertoire tasks feature opportunities to explore foundational story tropes, shape satisfying narratives, and employ logical organization patterns. Students are encouraged to bring clarity and shape to communication, employing elements of narrative development, logical progression, narration, and dialogue. Original repertoire includes structured oral storytelling and public-speaking presentations.

Recommended for ages 10–adult.

Level 5 Requirements	Marks
Literary Repertoire	**40**
One List A selection	20
One List B or List C selection	20
Original Repertoire	**40**
Physical Storytelling	20
Prepared Speech or Oral Storytelling	20
Sight Reading	**10**
Discussion	**10**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisite	
Speech Arts Theory 5	

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B *or* List C. Literary repertoire selections must be presented from memory.

Time limit: 5 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Bevan, Clare
Princess Poems (Macmillan)
- **The Tale of Princess Raven Wing**

Bramer, Shannon
Robot, Unicorn, Queen (Groundwood)
- **Three Hearts and No Bones at All**

Carroll, Lewis
Alice's Adventures in Wonderland
- **You are Old, Father William** (in *The Big Amazing Poetry Book*, Macmillan)

Through the Looking-Glass
- **Jabberwocky** (in *The Big Amazing Poetry Book*, Macmillan)

Causley, Charles
Figgie Hobbin (Macmillan)
- **Colonel Fazackerley Butterworth-Toast** (in *The Random House Book of Poetry for Children*)

Coelho, Joseph
Overheard in a Tower Block (Otter-Barry)
- **The Dueling Duo**

Collins, Billy
- **Wolf** (in *Poetry Speaks to Children*, Sourcebooks)

Dahl, Roald
- **Aunt Sponge and Aunt Spiker** (in *The Random House Book of Poetry for Children*)

Fletcher, Ralph
A Writing Kind of Day (Wordsong)
- **How to Make a Snow Angel** (in *The Proper Way to Meet a Hedgehog*, Candlewick)

Grimes, Nikki
- **Stomp (in *Poetry*, March 2021)**

Thanks a Million (Greenwillow)
- **A Lesson from the Deaf** (in *The Proper Way to Meet a Hedgehog*, Candlewick)

Harley, Avis
Fly With Poetry: An ABC of Poetry (Wordsong)
- **Zoophabet: Ants to Zorillas**

Harris, Chris
I'm Just No Good at Rhyming (Little, Brown and Company)
- **The Latest Bedtime of All**
- **What Happened to Us Monsters** (A Mummy's Lament)

Harrold, A.F.
Things You Find in a Poet's Beard (Burning Eye)
- **Troll Song** (in *The Big Amazing Poetry Book*, Macmillan)

Joseph, Jenny
- **Another Story of Red Riding Hood** (in *The Big Amazing Poetry Book*, Macmillan)

Mora, Pat
- **How to Say a Little Prayer** (in *The Proper Way to Meet a Hedgehog*, Candlewick)

Riddell, Chris
- **This Is an Incitement** (in *Poems to Save the World With*, Macmillan)

Sandburg, Carl
- **Arithmetic** (in *The Random House Book of Poetry for Children*)

Scriven, R.C.
- **The Marrog** (in *The Random House Book of Poetry for Children*)

Senior, Nancy
The Mushroom Jar (Thistledown Press)
- **St. George**

Sitwell, Edith
- **The Sleeping Beauty** (Knopf)

begin: The wicked fay descended
end: And all was night again.

Yolen, Jane
In and Out the Window (Penguin)
- **In My Locker**

List B
Prose

Barnhill, Kelly
- ***The Girl Who Drank the Moon*** (Little, Brown and Company)

begin: At the center of the forest was a small swamp
end: before rolling both toward the sky.

Barrie, J.M.
- ***Peter Pan***

begin: There was another light in the room now
end: she replied with some satisfaction. "What is your name?"

Carroll, Lewis
- ***Alice's Adventures in Wonderland***

begin: "Get to your places!"
end: the great wonder is, that there's any one left alive!"

Colfer, Chris
- ***The Land of Stories: The Wishing Spell*** (Little, Brown and Company)

begin: Alex was no longer in her bedroom.
end: She had never been so happy to see him.

DiCamillo, Kate
- ***Flora & Ulysses*** (Candlewick)

begin: Flora was too far away
end: "I think I've killed a squirrel."

Fawcett, Heather
- ***The Grace of Wild Things*** (HarperCollins)

begin: The witch thumped a book onto the table
end: Give up her magic.

Fowler, Aisling
Fireborn: Phoenix and the Frost Palace (HarperCollins)
- **Chapter 3**

begin: "PHOENIX!" Six yelled.
end: His voice trembled.
- **Chapter 13**

begin: Five made a strangled, high-pitched sound
end: dawn was still hours away.

Gidwitz, Adam
- ***A Tale Dark and Grimm*** (Penguin Random House)

begin: Soon the prince was crowned as the new king
end: none of the horrible, bloody events to follow would ever have happened.

Han, Jenny
- ***Clara Lee and the Apple Pie Dream*** (Little, Brown and Company)

begin: Then Max looked over his shoulder
end: Maybe I had gone too far.

Harrison, Michelle
A Tangle of Spells (Clarion)
- **Chapter 15: Hubble, Bubble, Trouble**

begin: Betty just had time to take one silent, painful step
end: another voice cut through the silence.
- **Chapter 16: Cobwebs**

begin: Betty glanced around the rest of the room
end: her tummy flipping like a pancake as she fell.

Hughes, Alison
- ***Kasey & Ivy*** (Orca)

begin: Fussbudget fumbled with her supplies
end: what on earth we were going to do.

Kemp, Anna
- ***The Hollow Hills*** (Simon & Schuster)

begin: Before them was the black mouth of a cave
end: She couldn't answer.

Korman, Gordon
The Superteacher Project (Scholastic)
- **Big Wheels**

begin: We don't have to worry about being quiet.
end: It looks like justice.
- **Spitballs**

begin: Spitballs are an art form.
end: No one has ever deserved a spitball more.

L'Engle, Madeleine
- ***A Wrinkle in Time***

begin: Below them the town was laid out in harsh angular patterns.
end: and rolled out into the street.

Levine, Gail Carson
- ***Ella Enchanted*** (HarperCollins)

begin: "I hate when she's bossy,"
end: I had learned caution.

Mook-Sang, Jennifer
- ***Speechless*** (Scholastic)

begin: Lots of people tell us why we shouldn't play video games
end: That kind of attention felt awkward but nice.

List C
Scenes

Blakeman, Dustin Robert
Jack vs. Jill (Playscripts)
- **Defense**

begin: Thank you, your honor. Ladies and gentlemen of the jury, you have seen many things here in this courtroom today
end: I see a shadow, and its name is doubt!

Bradford, Wade
CSI Neverland (Heuer)
- **Brenda Brooks**

begin: Is this the new library?
end: Such nonsense!

Gerstenberg, Alice
Alice in Wonderland
- **Alice**

begin: Sometimes when I'm all alone
end: Won't there ever be any way of our getting through, Uncle?

Guyton, Daniel
The Boy Who Cried Werewolf
- **Chris (in *Male Monologues from Published Plays*, Pioneer Drama)**

begin: I saw one last night
end: …it was a werewolf.

Hatcher, Jeffrey
Miss Nelson Is Missing (Playscripts)
- **Detective McSmogg**

begin: Somebody looking for me?
end: but I lost it.

Ledoux, Paul
Anne (Playwrights Guild of Canada)
- **Anne**

begin: I'm sorry, Marilla.
end: I expect something will happen to my nose next.

Mitchell, Adrian
The Lion, The Witch, and the Wardrobe (Methuen)
- **Edmund**

begin: A lion!
end: Could I have some Turkish Delight?

Nanus, Susan
The Phantom Tollbooth (Samuel French)
- **The Terrible Trivium**

begin: Perhaps I can be of some assistance to you?
end: things to pick up and things to put down
- **Kakofonus A. Discord**

begin: Have you ever heard a whole set of dishes
end: Here, try some.
- **The Whether Man**

begin: My, my, my, my, my welcome
end: Goodbye, goodbye, goodbye, good… Oh dear!

Pridham, Robert
Coaster (Playscripts)
- **Marty**

begin: Okay, lesson number one
end: the more she'll try

Rand, Jonathan
Law and Order: Fairy Tale Unit (Playscripts)
- **Humpty Dumpty**

begin: All right… You wanna know
end: Or maybe a futon.

Supple, Tim, and David Tushingham
Haroun and the Sea of Stories (Faber)
- **Cultmaster Khattam-Shud**

begin: These are the Poison Blenders.
end: my victory will be complete.

Taylor, Brian D.
Dr. Evil and the Pigeons with Lasers
- **Dr. Evil** (in *Male Monologues from Published Plays*, Pioneer Drama)

begin: Distinguished members of the International Council of Evil
end: Coo, coo-coo, cooooo!
The Thirty-Three Little Pigs
- **Bunker Pig** (in *Male Monologues from Published Plays*, Pioneer Drama)

begin: Ya heard the news about that wolf
end: I have nothing to be afraid of down here!

Wood, David
The See-Saw Tree (Samuel French)
- **Jay**

begin: What music fills my ears?
end: Give a bird a chance!

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections:

- physical storytelling *and* prepared speech, *or*
- physical storytelling *and* oral storytelling.

Physical Storytelling

The student will be asked to present a complete mime scene that incorporates depiction of the weight of objects in the development of the story. The student should show consistency and control in conveying size, weight, and resistance as they use and interact with objects and elements of the setting. Facility with skills from previous levels is expected.

Time limit: 2 minutes

Prepared Speech

The student will be asked to present an original informative speech based on a topic of their own interest and experience. The speech should employ standard speech structure (introduction, body, conclusion) and follow a topical organization pattern. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 2 minutes

Oral Storytelling

The student will be asked to present their own retelling of a simple fable or folk tale. The story should follow basic narrative structure (beginning, middle, end) and conclude with a moral or lesson. The student should share the story in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 2 minutes

Sight Reading

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

Students will be asked to read at sight a selection of prose featuring elements of action, narration, and dialogue.

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, the characters and situations played, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 5 students should be prepared to discuss:

- key context/background elements of the prose or scene selection, and
- their responses to narrative elements in the selections, including ideas for activating them in performance.

Speech Arts Theory 5

The Speech Arts Theory 5 examination tests students' knowledge of the concepts listed below. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

Speech Sounds

- vowels
- consonants
- fundamental elements of production and characteristic elements of vowel and consonant sounds

Articulation

- movement and position of articulators to create vowels and consonants

Speech Articulators

- moveable articulators: tongue, lips, soft palate (velum), jaw
- immoveable articulators: teeth, hard palate, alveolar ridge

Physical Alignment (Posture)

- stance and position of feet, knees, arms, hands, head, eyes
- posture and physical alignment with respect to confidence, audience connection, and vocal power and quality

Eye Focus in Performing Prose

- closed focus: character placement in dialogue
- open focus: narration

Technique and Artistry

Pause

- pause in speech performance and effective communication
- pause for emphasis, breathing, clarity, and to observe punctuation
- guidelines for effective use of pause

Volume

- volume in speech performance and effective communication
- volume for emphasis, emotion, and meaning
- guidelines for effective use of volume

Rhyme and Rhythm in Poetry

- rhythm as the heartbeat of poetry
- the nature of rhythm: patterns of strong and weak beats
- rhyme as a sound device in poetry
- rhyme scheme
- end rhyme and internal rhyme

Poetic Devices

- sound elements: onomatopoeia, alliteration, repetition
- sensory details: imagery

Presentation and Performance

- defining elements of poetry: the poetic line, stanzas, rhythm
- defining elements of prose: structured in sentences and paragraphs; narration and dialogue
- defining elements of a public speech outline: introduction, body, conclusion; main and supporting ideas
- public speaking purpose: inform, persuade, entertain; intended audience

Comprehension and Analysis

Students may be asked to identify and respond to the above concepts in examples, including passages of text.

Level 6

Level 6 provides a focus on 21st-century works, allowing students the opportunity to explore current themes, writers, and styles.

Recommended for ages 11–adult.

Level 6 Requirements	Marks
Literary Repertoire	**40**
One List A selection	20
One List B or List C selection	20
Original Repertoire	**40**
Physical Storytelling	20
Prepared Speech or Oral Storytelling	20
Sight Reading	**10**
Discussion	**10**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisite	
Speech Arts Theory 6	

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *two* literary repertoire selections: *one* from List A and *one* from List B *or* List C. At least *one* selection must be from the 21st century; in the syllabus lists, 21st-century works are preceded by [21c]. Literary repertoire selections must be presented from memory.

Time limit: 6 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Alexander, Kwame
[21c] *The Crossover* (HarperCollins)
- **Josh's Play-by-Play**

begin: The team's in trouble

Bramer, Shannon
[21c] *Nightmare Jones* (Groundwood)
- **Poor Things**

[21c] *Robot, Unicorn, Queen* (Groundwood)
- **I Did What the Toad Toad Me to Do**
- **I Like the Word Iris**

Deal, Laura
- [21c] **In the Sky at Nighttime** (Inhabit)

Doherty, Berlie
Walking on Air (HarperCollins)
- **Circus School**

Farjeon, Eleanor
- **It Was Long Ago** (in *She'll Be the Sky*, Nosy Crow)

Frost, Robert
- **The Road Not Taken**

Gorman, Amanda
- [21c] **Change Sings** (Penguin Random House)

Grimes, Nikki
- [21c] **Poems** (in *Poetry*, March 2021)

Harmer, David
- **The Bubble Between Two Buildings** (in *The Big Amazing Poetry Book*, Macmillan)

Kay, Jackie
- [21c] **The Kindness of Trees** (poetrysociety.org.uk)

Kipling, Rudyard
Rewards and Fairies
- **The Way Through the Woods**

Korman, Gordon
D- Poems of Jeremy Bloom (Scholastic)
- **No Boring Parts Allowed**

Morgan, Michaela
- [21c] **Malala** (in *The Big Amazing Poetry Book*, Macmillan)

Nichols, Grace
- **Tabby** (in *She'll Be the Sky*, Nosy Crow)

Nye, Naomi Shihab
[21c] *Everything Comes Next* (HarperCollins)
- **Shoulders**
- **The Mind of Squash**

Osman, Hibaq
- [21c] **Dancing Disk in the Sky** (in *Poems from a Green and Blue Planet*, Hodder)

Plath, Sylvia
The Colossus and Other Poems
- **Mushrooms**

Weil, Zaro
[21c] *Cherry Moon* (ZaZaKids)
- **Hide and Seek** (in *The Big Amazing Poetry Book*, Macmillan)

Wentworth, Marjory
- [21c] **In Every Season** (in *Out of Wonder*, Candlewick)

List B

Prose

Barrie, J.M.
- *Peter Pan*

begin: His sobs woke Wendy
end: How exactly like a boy!

Baum, L. Frank
- *The Wonderful Wizard of Oz*

begin: Dorothy, fearing Toto would be killed,
end: my heart begins to beat fast.

Burnett, Frances Hodgson
- *The Secret Garden*

begin: Mary skipped round all the gardens
end: She was standing inside the secret garden.

Dashner, James
- [21c] *The Maze Runner* (Penguin Random House)

begin: Thomas landed against the wall
end: Then, finally, came the tears.

DiCamillo, Kate
- [21c] *Flora & Ulysses* (Candlewick)

begin: A waitress came and stood over them.
end: in the middle of the monstrous hair.

Feagan, Robert
[21c] *Arctic Thunder* (Dundurn Press)
- **Chapter 1**

begin: Mike stood at centre floor
end: They were going to win this
- **Chapter 1**

begin: The noise was unbelievable.
end: proud of their players at the same time.

Jordan-Fenton, Christy, and Margaret Pokiak-Fenton
- [21c] *Fatty Legs* (Annick)

begin: The other children were dismissed
end: something was wrong.

Gibbs, Stuart
- [21c] *Spy School* (Simon & Schuster)

begin: So as I arrived at the Academy of Espionage
end: "Please don't kill me."

Hart, Kevin, and Geoff Rodkey
- [21c] *Marcus Makes a Movie* (Crown)

begin: He had the laptop open by then
end: Kill. Me. Now.

Juster, Norton
- *The Phantom Tollbooth* (Penguin Random House)

begin: Into the cavern rushed eight of the strongest miners
end: what he'd eaten twenty-three bowls of.

Korman, Gordon
[21c] *The Superteacher Project* (Scholastic)
- **Mr. Aidact**

begin: Watching somebody who doesn't move a muscle
end: "Our teacher isn't human."
- **Rosalie**

begin: When your school is full of weirdos
end: Nathan owes me a bag of chips!"

Lin, Grace
- [21c] *Where the Mountain Meets the Moon* (Little, Brown and Company)

begin: Magistrate Tiger's most coveted wish
end: "I won't allow it!"

McKinnon, Kate
- [21c] *Millicent Quibb School of Etiquette for Young Ladies* (Little, Brown and Company)

begin: I'm so glad you decided
end: or a tunnel or a trapdoor!

Narsimhan, Mahtab
- [21c] *Genie Meanie* (Orca)

begin: I raced into my room
end: I'm starving!"

Oppel, Kenneth
- [21c] *Airborn* (HarperCollins)

begin: Well, gentlemen, we've not much time,
end: he trusted me with the job.

Rhodes, Jewell Parker
- [21c] *Black Brother, Black Brother* (Little, Brown and Company)

begin: My opponent is tall, long-limbed.
end: (That's how it's supposed to be.)

Robertson, David A.
- [21c] **The Barren Grounds** (Tundra)

begin: The attic was cold.
end: Coming right at them.

Stone, Tamara Ireland
- [21c] *Every Last Word* (Little, Brown and Company)

begin: Lane three
end: I just found a good rhythm.

Warga, Jasmine
- [21c] *A Rover's Story* (Storytide)

begin: The sky crane lifts us down.
end: Wow.

Yang, Kelly
- [21c] *Front Desk* (Arthur A. Levine)

begin: My grandmother used to say
end: It was kind of like that

Yeh, Kat
- [21c] ***The Way to Bea*** (Little, Brown and Company)

begin: We're cautious at first.
end: "It's a maze."

Yousafzai, Malala (with Patricia McCormick)
- [21c] ***Malala: My Story of Standing Up for Girls' Rights*** (abridged and adapted by Sarah J. Robbins, Little, Brown and Company)

begin: At school, we wrote speeches
end: I spoke out to anyone who would listen.

List C
Scenes

Baranovsky, Yuri
[21c] ***Back to Eden*** (Playscripts)
- **Andy**

begin: Hello, my name is Andy Corvell
end: what could be easier?

Carroll, Lewis
Alice's Adventures in Wonderland
- **Alice**

begin: Dear, dear! How queer
end: I am so very tired of being all alone here!

Chandler, Elizabeth, and Richard LaGravenese
A Little Princess (Cartwheel)
- **Sara**

begin: There isn't any party left
end: Papa, I have a friend, I have a friend!

Chapman, Elizabeth Fuller
The Wizard of Oz (Samuel French)
- **Scarecrow**

begin: Good-day.
end: A lighted match!

DePiano, Hillary
[21c] *The Love of Three Oranges* (Playscripts)
- **Narrator**

begin: Ladies and gentleman!
end: like you've never heard before.

Dorf, Jonathan
[21c] *After Math* (Playscripts)
- **Shaking Student**

begin: Mrs. Parks has this thing about tests
end: I swear her hands are shaking.

Foote, Horton
To Kill a Mockingbird (Grove)
- **Jem**

begin: There goes the meanest man
end: running out with his scissors and stab us all.

Goodrich, Frances, and Albert Hackett
The Diary of Anne Frank (Heinemann)
- **Anne**

begin: Look, Peter, the sky
end: that people are really good at heart.

Haehnel, Alan
[21c] *18 More Reasons Not to Be in A Play* (Playscripts)
- **Julie**

begin: Because you're a fast talker.
end: you couldn't stop racing and racing until finally you just…
[21c] *The 1st Annual Achadamee Awards* (Playscripts)
- **Norman**

begin: I ain't afraid of you, man.
end: you'd be dead meat.

Karasik, Daniel Sarah
[21c] *The Remarkable Flight of Marnie McPhee* (Playwrights Canada)
- **Marnie**

begin: Yes, I do want to build a spaceship.
end: I'll be back someday.
- **Marnie**

begin: This is what I like to call a
end: If you're nice.

Kisling, Jeremy
[21c] *The Princess Who Lost Her Hair* (Dramatic Publishing)
- **Muoma**

begin: Yes. You see, I am a beggar.
end: Let it be for the women…

Panych, Morris
[21c] *Girl in the Goldfish Bowl* (Talonbooks)
- **Iris**

begin: These are the last few days of my childhood.
end: You just have to believe it.

Paterson, Katherine, and Stephanie S. Tolan
Bridge to Terabithia (Samuel French)
- **Leslie**

begin: A bunch of animals?
end: Come on!

Pridham, Robert
[21c] *Coaster* (Playscripts)
- **Sean**

begin: You know any freaks?
end: I'm a freak.
[21c] *What Andy Warhol Never Told Me* (Playscripts)
- **Shawanda**

begin: Andy Warhol was a famous American artist
end: it'll be perfect!

Smith, Noble Mason
Sparks in the Park (Samuel French)
- **Barry**

begin: Alright. God… give me a break.
end: No more plays for me.

Sterling, Pamela
The Secret Garden (Dramatic Publishing)
- **Mary**

begin: I smell something nice
end: I shall come back.

Wilson, Lanford
Fifth of July (Dramatists Play Service)
- **Shirley**

begin: I'm going to be the greatest artist
end: have raised to my heights before me!

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections:

- physical storytelling *and* prepared speech, *or*
- physical storytelling *and* oral storytelling.

Physical Storytelling

The student will be asked to present a mime scene that includes variety in rate of movement and action in a complete storyline. Both locomotor (gross) and fine motor movements should reflect changes in rate. Facility with skills from previous levels is expected.

Time limit: 2 minutes

Prepared Speech

The student will be asked to present an original informative speech based on a topic of their own interest and experience. The speech should employ standard speech structure and follow a topical, chronological, or spatial organization pattern. Supporting materials such as examples, illustrations, definitions, opinions, and statistics should be included and used effectively. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 2 minutes

Oral Storytelling

The student will be asked to present their own retelling of a traditional story or folk tale in which descriptive and sensory details are key elements. Unique elements of the story, including its circumstances, setting, and characters, should be clearly related using concrete detail, visual cues, and description. The student should share the story in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 2 minutes

Sight Reading

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

Students will be asked to read at sight a selection of 21st-century poetry.

Discussion

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

The examiner will engage the student in a conversation about their work and selections. Topics will include the student's personal and imaginative connections to the literary and original repertoire, the overall meaning of the selections, the characters and situations played, and meaning of words and phrases. The student will also be encouraged to share ideas and reflections about choosing, learning, and rehearsing their exam program.

Level 6 students should be prepared to discuss:

- key context/background elements of the prose or scene selection,
- highlights from the life and work of the author of (*one* of) the 21st-century selection(s) presented, and
- key characteristics of free verse such as lack of regular meter and rhyme scheme; creation of rhythm and meaning through variations in line length; and use of elements such as repetition, poetic devices, imagery, and figurative language.

Speech Arts Theory 6

The Speech Arts Theory 6 examination tests students' knowledge of the concepts listed below, in addition to those covered in Level 5. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

Speech Sounds

- production and characteristic elements of consonant sounds
- classification elements for consonants (voicing, place and manner of articulation)
- voicing of speech sounds
- basic definition of the International Phonetic Alphabet (IPA)

Stop and Nasal Consonants

- characteristic sound elements and production of stop and nasal consonants
- places of articulation and voicing for stop and nasal consonants
- IPA symbols for stop and nasal consonants

Relaxation and Tension (Readiness)

- necessary and unnecessary tension
- exercises to reduce physical tension and achieve body readiness for speech performance
- posture: position of feet, knees, hips, abdomen, spine, neck, chin (jaw), shoulders, arms, hands, head, eyes

Eye Focus

- inner focus: in performing poetry
- fourth wall: focus in performing scenes

Technique and Artistry

Rate

- rate in performance and effective communication; measurement in words per minute
- rate for emphasis, emotion and meaning; for different types of material
- guidelines for effective use of rate

Emphasis

- emphasis in speech performance and effective communication
- emphasis to convey meaning, emotion, and speaker's intention
- use of pause, volume, rate, and vocal colour for emphasis
- guidelines for effective use of emphasis

Stress

- stressed and unstressed syllables in words

Figurative Language

- metaphor, simile, apostrophe, personification

Presentation and Performance

- defining characteristics of narrative poetry
- basic narrative structure of prose: beginning, middle, end
- narration, dialogue; setting, conflict (tension), climax
- organization patterns in public speaking: chronological, topical, spatial
- stage areas relative to audience: up, down, centre, left, right

Comprehension and Analysis

Students may be asked to identify and respond to the above concepts in examples, including passages of text.

Level 7

Level 7 expands literary repertoire performance to include the presentation of a scene from a play by Shakespeare. Improvisation is introduced at this level as part of original repertoire performance.

Recommended for ages 12–adult.

Level 7 Requirements	Marks
Literary Repertoire	**45**
One List A selection	15
One List B or List C selection	15
One List D selection	15
Original Repertoire	**30**
Physical Storytelling, Prepared Speech, or Oral Storytelling	15
Improvisation	15
Sight Reading	**10**
Discussion	**15**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisite Speech Arts Theory 7	

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *three* literary repertoire selections: *one* from List A, *one* from List B *or* List C, and *one* from List D. Literary repertoire selections must be presented from memory.

Time limit: 9 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Adoff, Jaime
- [21c] ***You Wanted to Pitch*** (in *The Mistakes That Made Us*, Carolrhoda)

Alexander, Kwame
[21c] *Out of Wonder* (Macmillan)
- **Majestic**

Alexie, Sherman
- **Indian Education** (in *Poetry Speaks Who I Am*, Sourcebooks)

Allen, Lillian
- **I Saw a Perfect Tree Today** (in Heartwood: *Poems for the Love of Trees*, League of Canadian Poets; poetryinvoice.ca)

Alveraz, Julia
- **How I Learned to Sweep** (in *Poetry Speaks Who I Am*, Sourcebooks)

Angelou, Maya
Shaker, Why Don't You Sing? (Penguin Random House)
- **Caged Bird** (in *The Broadview Anthology of Poetry*, 2nd ed.)

Awolola, Ruth
- [21c] **On Forgetting I Am a Tree** (in *Big Amazing Book of Poetry*, Macmillan)

Bruce, Charles
- **Nova Scotia Fish Hut** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Collins, Billy
[21c] *Sailing Alone Around the Room* (Random House)
- **On Turning Ten**

Dempsey, Kristy
- [21c] **Immortal** (in *A Poem for Every Night of the Year*, Macmillan)

Dharker, Imtiaz
[21c] *The Terrorist at My Table* (Bloodaxe)
- **How to Cut a Pomegranate** (in *She'll Be the Sky*, Nosy Crow)

Harmer, David
- **[21c] One Moment in Summer** (in *The Big Amazing Poetry Book*, Macmillan)

Harrold, A.F.
- **Poetry and the Dragon** (in *Heroes and Villains*, Macmillan)

Henley, William Earnest
Book of Verses
- **Invictus** (in A P*oem for Every Night of the Year*, Macmillan)

Kogawa, Joy
Woman in the Woods (Mosaic)
- **Where There's a Wall**

Laméris, Danusha
[21c] *Bonfire Opera* (University of Pittsburgh Press)
- **Small Kindnesses**

Legaspi, Joseph O.
- [21c] **Amphibians** (in ***The Quarry: A Social Justice Poetry Database***, Split This Rock)

Limón, Ada
[21c] *Bright Dead Things* (Milkweed)
- **We Are Surprised**

McLachlan, Dawn
- **Yet, I** (in *Heroes and Villains*, Macmillan)

Mali, Taylor
[21c] *What Learning Leaves* (Write Bloody)
- **On Girls Lending Pens**

Mare, Walter de la
The Listeners and Other Poems
- **The Listeners**

Nye, Naomi Shihab
[21c] *Everything Comes Next* (HarperCollins)
- **Famous**
- **Mediterranean Blue**
- **Sifter**

[21c] *Grace Notes* (Greenwillow)
- **Duets**

Pastan, Linda
- **Blizzard** (in *She'll Be the Sky*, Nosy Crow)

Poe, Edgar Allen
- **Alone** (in *Poetry Speaks Who I Am*, Sourcebooks)

Pratt, E.J.
Newfoundland Verse
- **The Shark** (in *Whispers of Mermaids and Wonderful Things*, Nimbus)

Reese-Jones, Deryn
- **Making for Planet Alice** (in *Staying Alive: Real Poems for Unreal Times*, Bloodaxe)

Serraillier, Ian
- **After Ever Happily** (in *Oxford Book of Story Poems*)

Smith, A.J.M.
- **The Lonely Land**

Warga, Jasmine
[21c] *Other Words for Home* (HarperCollins)
- **Part II: Arriving**

begin: From the window of the jet plane
end: The man stamps our paperwork. Welcome to America.

Wayman, Tom
- **Did I Miss Anything?** (in *Poetry 180*, Random House)

Wright, Kit
[21c] *The Magic Box* (Macmillan)
- **The Magic Box** (in *The Big Amazing Poetry Book*, Macmillan)

Yee, Paul
- **Kamloops Chinese Cemetery** (in *Swallowing Clouds*, Arsenal Pulp)
- **Last Words II** (in *Swallowing Clouds*, Arsenal Pulp)

List B
Prose

Adams, Douglas
The Hitchhiker's Guide to the Galaxy (Macmillan)
- **Chapter 11**

begin: "I think this ship's brand new,"
end: "Come on," he said.
- **Chapter 18**

begin: Against all probability a sperm whale
end: more about the nature of the universe than we do now.

Barnhill, Kelly
[21c] ***The Girl Who Drank the Moon*** (Little, Brown and Company)
- **Chapter 3**

begin: And she would have gone straight to the Free Cities.
end: things were more complicated than they had been before.
- **Chapter 9**

begin: The journey home was a disaster.
end: It was, as it turned out, an impossible task.

Barry, Dave
- ***The Far Side Comes to Life in Oregon*** (*Miami Herald*, 1990)

begin: I am absolutely not making this incident up
end: who had no doubt permanently relocated in Brazil.

Benjamin, Ali
- [21c] ***The Thing About Jellyfish*** (Little, Brown and Company)

begin: My dad turned to me
end: And in the four weeks that had passed since then, I hadn't.

Carroll, Lewis
- ***Alice's Adventures in Wonderland***

begin: "Who are you talking to?"
end: while the rest of the party went back to the game.

Chan, Gillian
- [21c] ***An Ocean Apart: The Golden Mountain Diary of Chin Mei-Ling*** (Scholastic)

begin: It is very early, still dark.
end: That helped.

Choi, Annie
- [21c] ***Shut Up, You're Welcome*** (Gallery)

begin: Dear Camping,
end: a bottle of Tide will never smell like fresh air.

Ellis, Deborah
[21c] ***Sit*** (Groundwood)
- **The Singing Chair**

begin: Jafar was sitting on a work bench
end: and he knew that he would never know.

Gilbert, Elizabeth
- [21c] ***Big Magic*** (Penguin Random House)

begin: There comes a day when you're open and relaxed
end: blessed you with a charmed, interesting, passionate existence.

Grahame, Kenneth
- ***The Wind in the Willows***

begin: Filled full of conceited thoughts
end: reckless of what might come to him.

John-Kehewin, Wanda
[21c] *Seven Sacred Truths* (Talonbooks)
- **Coyote Crying**

begin: The day she called
end: Sweetgrass and a coyote crying

Lim, Elizabeth
[21c] *Spin the Dawn*
- **Chapter 1**

begin: Smoke. Not from the kitchens
end: Then everything went black.
- **Chapter 3**

begin: I held my breath
end: "Do not disappoint me."

Mowat, Farley
- ***Lost in the Barrens*** (McClelland & Stewart)

begin: The month of June was growing old.
end: Angus Macnair had been his idol.

Oh, Ellen
- [21c] ***You Are Here: Connecting Flights*** (Allida)

begin: Look at him.
end: as loud as the tiny speaker would go.

Pearson, Kit
- ***The Sky Is Falling*** (Penguin Random House)

begin: Norah, armed to the teeth,
end: and the dull knife lying in the dirt.

Rushdie, Salman
- ***Haroun and the Sea of Stories*** (Penguin)

begin: Haroun had never seen blue hair before
end: It's an advanced technology.

Shusterman, Neal
- [21c] ***Scythe*** (Simon & Schuster)

begin: Citra's father arrived
end: she knew he was right.

Sloan, Holly Goldberg
- [21c] ***Counting by 7s*** (Penguin)

begin: I've got some toddler memories
end: Plants can't talk back.

Yee, Paul
Tales from Gold Mountain (Groundwood)
- **Rider Chan and the Night River**

begin: Late one afternoon
end: "May you both rest in peace."

Zhao, Xiran Jay
- [21c] ***Iron Widow*** (Tundra)

begin: Slowly I meet his eyes
end: I have taken control of the Fox.

List C
Scenes

Brooks, Mel, and Thomas Meehan
[21c] *The Producers* (Miramax)
- **Leo Bloom**

begin: I would like to say something your honor
end: That's all I have to say.

Clements, Marie
[21c] *Iron Peggy* (Talonbooks)
- **Peg**

begin: Granddaughter, I am thinking of you now
end: Love, your granddaughter, Peg.

Davidson, Jody J.
Anne of Green Gables
- **Anne** (in *Female Monologues from Published Plays*, Pioneer Drama)

begin: Well, that is another hope gone.
end: You must love it so…
- **Anne** (in *Female Monologues from Published Plays*, Pioneer Drama)

begin: Did I tell you what happened last Sunday?
end: A mouse drowned in the pudding sauce!
- **Marilla** (in *Female Monologues from Published Plays*, Pioneer Drama)

begin: Oh, no. I'm quite well.
end: So, Matthew went to Bright River to meet him.

Freeman, Matthew
[21c] *The Death of King Arthur* (Playscripts)
- **Page**

begin: Today my trusty blade lay
end: I will be the Child of the Round Table.

Haehnel, Alan
[21c] *The 1st Annual Achadamee Awards* (Playscripts)
- **Nigel**

begin: Before I begin my oral presentation
end: I am good!

Hischak, Thomas S.
[21c] *The Genuine Genie* (Pioneer Drama)
- **Rug Merchant**

begin: At last!
end: Do you think you can help me out?

Morley, Jill
[21c] *The Interview*
- **Laura** (in *Even More Monologues for Women by Women*, Heinemann Drama)

begin: Don't you have a scene for me to read?
end: can I do a monologue?

Ouchi, Mieko
[21c] *I Am for You* (Playwrights Canada)
- **Caddell**

begin: Mrs. Lee…um… do you have a minute?
end: It's your call.

Paterson, Stuart, after the novel by Michael Morpurgo
[21c] *Kensuke's Kingdom* (Nick Hern)
- **Michael**

begin: Sand… Water…
end: Back to the beach! Quickly!

Payne, Darwin Reid
The Canterville Ghost (Dramatic Publishing)
- **Sir Simon**

begin: What a strange lot of people
end: I'll stalk this bloomin' hall until doomsday…

Pinero, Arthur Wing
His House in Order
- **Nina**

begin: You ask me whether I intend
end: You watch! You watch!

Pridham, Robert
[21c] *Coaster* (Playscripts)
- **Mel**

begin: Okay, here's the thing.
end: So don't tell anyone I told you.

Quan, Betty
Mother Tongue
- **Mimi** (in *Love and Relasianships*, 1, Playwrights Canada)

begin: Sometimes when I dream
end: And then, I wake up.

Sugiura, Misa
[21c] *This Time Will Be Different* (HarperCollins)
- **C.J.**

begin: If there's one thing I'm learning
end: embrace writing horrible punny promposal cards for all eternity.

Taylor, Don
Retreat from Moscow (First Writes)
- **Asma**

begin: You see… my father has always intended to go back home.
end: But for me, I must get my grades, because it's my only chance.

Tracz, Joe
[21c] *The Lightning Thief: The Percy Jackson Musical* (Concord Theatricals)
- **Luke**

begin: Pro tip.
end: she'd be in…

Zolodis, Don
[21c] *The Audition* (Playscripts)
- **Carrie**

begin: When I was ten years old
end: I was really good, too.

List D
Shakespeare Scenes

As You Like It
- **act 3, scene 5: Phebe**

begin: I would not be thy executioner
end: That can do hurt.
- **act 2, scene 7: Jaques**

begin: All the world's a stage
end: sans everything.

Macbeth
- **act 4, scene 1: Witches**

begin: Round about the cauldron go;
end: Fire burn and cauldron bubble.

A Midsummer Night's Dream
- **act 2, scene 1: Puck**

begin: Thou speak'st aright
end: A merrier hour was never wasted there.
- **act 2, scene 2: Helena**

begin: O, I am out of breath
end: Lysander if you live, good sir, awake.
- **act 5, scene 1: Puck**

begin: If we shadows have offended
end: And Robin shall restore amends.

Twelfth Night
- **act, 1, scene 1: Duke Orsino**

begin: If music be the food of love
end: That it alone is high fantastical.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections:

- physical storytelling *and* improvisation, *or*
- prepared speech *and* improvisation, *or*
- oral storytelling *and* improvisation.

Physical Storytelling

The student will be asked to present a mime scene featuring a complete storyline in which performance space is defined and explored through use of different physical levels and staging. Facility with skills from previous levels is expected.

Time limit: 3 minutes

Prepared Speech

The student will be asked to share an original persuasive speech based on a topic of their own interest and experience. The speech should follow a problem–solution structure. The speech should be constructed with a clearly defined goal and sound persuasive strategies. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 3 minutes

Oral Storytelling

The student will be asked to present an original story or their own retelling of a traditional story or folk tale. The story should focus on exploring the problem or conflict and building tension to a satisfying conclusion/climax. The student should share the story in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 3 minutes

Improvisation

The student will be asked to improvise a scene, story, or speech. The student will first choose the manner of the improvisation (acting, storytelling, or public speaking) and then the examiner will choose a subject based on a word, phrase, theme, or image from the student's examination program. Notes are not permitted.

Preparation time: 1 minute

Presentation time limit: 2 minutes

Sight Reading

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

Students will be asked to read at sight a selection of a monologue (or speech by one character) written in prose.

Discussion

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

The examiner will engage the student in a conversation about their work and selections, exploring their knowledge, understanding, connection, and interpretation.

Topics will include:

- the student's connections to the literary and original repertoire,
- comprehension and understanding of the selections, including the student's interpretation of meaning and theme, language and vocabulary, and features of style,
- development of the original repertoire selections, including topic or story choice, relevant elements of structure, organization, and technical skills required for performance, and
- reflections on learning, developing, and rehearsing the exam program, including staging ideas.

Level 7 students should be prepared to discuss:

- context of the prose and scene selections within the complete work,
- characters included in prose selections or played in scene selections, including their development, role, and significance in the work, and
- highlights from and significance of the life and work of William Shakespeare.

Speech Arts Theory 7

The Speech Arts Theory 7 examination tests students' knowledge of the concepts listed below, in addition to those covered in previous levels. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

Fricatives, Affricates, and Glides

- characteristic sound elements and production of fricative, affricative, and glide consonant sounds
- places of articulation and voicing of fricative, affricative, and glide consonant sounds
- IPA symbols for fricative, affricative, and glide consonant sounds

Breathing

- inhalation and exhalation process (in life and speech)
- diaphragmatic breathing, including the role of the diaphragm, ribs, abdominal muscles, and lungs
- exercises to achieve diaphragmatic breathing, breath capacity and control

Non-verbal Communication

- physical response to text, meaning, and emotion: facial expression, physical response, gesture

Technique and Artistry

Strategies for Improving Confidence

- preparation and practice, positive mindset, visualization, breathing, relaxation

Presentation and Performance

- defining characteristics of lyric poetry
- defining characteristics of free verse
- delivery styles in public speaking: characteristics, advantages and suitable situations for extemporaneous, impromptu, memorized, manuscript delivery
- steps and guidelines for developing an extemporaneous presentation
- elements of effective speech introductions: gain attention, establish credibility, preview main points, establish purpose, acknowledge introductions and territory
- methods for gaining attention in speech introductions: startle, questions, anecdote, quotation, presence
- elements of effective speech conclusions: memorable statement, reference to introduction, summary of main points

The Globe Theatre

- basic elements of the playhouse and stage: round shape, three stories of seats, open roof, thrust stage, trapdoor, balcony, heavens, the yard (for groundlings to watch)
- application of stage design to dramatic situations (for example, using the trapdoor to depict an open grave)

Comprehension and Analysis

Students may be asked to identify and respond to the above concepts in examples, including passages of text.

Level 8

Level 8 provides an opportunity for students to build thematic links and connections among performance selections, establishing program-building skills required in the advanced levels.

Students share a sonnet sequence in List A.

Recommended for ages 13–adult.

Level 8 Requirements	Marks
Literary Repertoire	**45**
Two List A selections (Sonnet Sequence)	15
One List B or List C selection	15
One List D selection	15
Original Repertoire	**30**
Physical Storytelling, Prepared Speech, or Oral Storytelling	15
Improvisation	15
Sight Reading	**10**
Discussion	**15**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisite Speech Arts Theory 8	

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *three* literary repertoire selections: *one* sonnet sequence (comprising two sonnets) from List A, *one* selection from List B *or* List C, and *one* selection from List D. Literary repertoire selections must be presented from memory.

Time limit: 10 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Sonnet Sequence

Students will be asked to present a sonnet sequence: a continuous, themed performance shaped around *two* sonnets. The unifying idea of the sequence, and/or elements of connection or contrast in theme, subject, style, era, or author should be noted in a brief spoken introduction and optional transition.

Addonizio, Kim
The Philosopher's Club (BOA Editions)
- **Aquarium**

Brooks, Gwendolyn
Annie Allen (Harper)
- **First Fight, Then Fiddle**

Cope, Wendy
[21c] *Anecdotal Evidence* (Faber)
- **My glass can't quite persuade me I am old**

Cullen, Countee
- **Karenge ya Marenge**

Didriksen, Erik
[21c] *Pop Sonnets* (Quirk Books)
- **My Mem'ry**

Doescher, Ian
[21c] *William Shakespeare's Star Wars: Book One* (Quirk)
- **Star Wars Prologue Sonnet**

Donne, John
Holy Sonnets
- **Death, Be Not Proud**

Irie, Kevin
[21c] *Evacuations* (University of Alberta Press)
- **R.C.M.P. File #10349** (Sonnet for a Grandmother)

Keats, John
- **Sonnet VII** (To Solitude)

Kreiling, Jean L.
- [21c] **Telling Time** (in *Extreme Sonnets*, Rhizome Press)

Lampman, Archibald
- **A Thunderstorm**
- **To a Millionaire**
- **Winter Uplands**

MacLeish, Archibald
Streets in the Moon
- **End of the World**

Magee Jr., John Gillespie
- **High Flight**

McKay, Claude
- **America**

Meinke, Peter
Trying to Surprise God (University of Pittsburgh Press)
- **Sonnet on the Death of the Man Who Invented Plastic Roses** (in *Extreme Sonnets*, Rhizome Press)

Merwin, W.S.
[21c] *Migration* (Copper Canyon Press)
- **Sonnet**

Meub, Eric
- [21c] **Surprise Party** (in ***Extreme Sonnets***, Rhizome Press)

Millay, Edna St. Vincent
The Buck in the Snow
- **On Hearing a Symphony of Beethoven**

Nelson, Marilyn
- [21c] **First Alzheimer's Sonnet** (in *Obsidian*, Spring/Summer 2004)

Neruda, Pablo
One Hundred Love Sonnets (trans. Gustavo Escobedo, Exile Editions)
- **Sonnet 17**

Rossetti, Christina
Goblin Market and Other Poems
- **Remember**

A Pageant and Other Poems
- **Sonnets Are Full of Love**

Sarah, Robyn
Questions About the Stars (Brick Books)
- **On Closing the Apartment of My Grandparents…** (in *Jailbreaks*, Biblioasis)

Shakespeare, William
- *one* **of Sonnet nos. 18, 22, 29, 30, 65, 73, 116, 130**

Shelley, Percy Bysshe
- **Ozymandias** (in *Poetry Speaks Who I Am*, Sourcebooks)

Wilson, Alan R.
- [21c] **Orion the Hunter** (in *Jailbreaks*, Biblioasis)

Wordsworth, William
Poems, 1
- **Composed upon Westminster Bridge, September 3, 1802**

List B
Prose

Carroll, Lewis
- ***Through the Looking-Glass***

begin: At this moment her thoughts were interrupted
end: she managed to shake him out of it at last.

Coelho, Paulo
- ***The Alchemist*** (Harper)

begin: They were strange books.
end: Coded instructions, and obscure texts.

Collins, Suzanne
- [21c] ***The Ballad of Songbirds and Snakes*** (Scholastic)

begin: Coriolanus went rigid with fear.
end: He was in the monkey house at the zoo.

Ellis, Deborah
[21c] *Sit* (Groundwood)
- **The Freedom Chair**

begin: Mike is sitting on his heels on the floor of his cell.
end: Sixty-seven days. Sixty-seven days. Sixty-seven days.

Grahame, Kenneth
Dream Days
- **The Reluctant Dragon**

begin: The Boy bit off a stalk of grass
end: but he didn't seem to want to intrude.

Lee, Y.S.
- [21c] ***The Agency: A Spy in the House*** (Candlewick)

begin: It was odd how her senses shifted.
end: And then the sky went black.

Leung, Carrianne
- [21c] ***The Wondrous Woo*** (Inanna)

begin: Apart from Kung Fu Films
end: Is Hong Kong where all the toys are made?

Lewis, C.S.
The Voyage of the Dawn Treader (HarperCollins)
- **The Adventures of Eustace**

begin: What woke him was a pain in his arm.
end: he had become a dragon himself.

Lu, Marie
- [21c] ***The Kingdom of Back*** (Penguin)

begin: My father locked Woferl and I together in the music room
end: But I left it anyway.

McClean, Stuart
[21c] *Secrets from the Vinyl Café* (Viking)
- **Dave the Dentist**

begin: Okay, so he bit into the chocolate harder than he should have
end: something he hadn't done for almost ten years.

Murakami, Haruki
[21c] *Kafka on the Shore* (trans. Philip Gabriel, Penguin Random House)
- **The Boy Named Crow**

begin: Sometimes fate is like a small sandstorm
end: That's what this storm's all about.

Novak, B.J.
- [21c] ***One More Thing: Stories and Other Stories*** (Knopf)

begin: The principal called everyone into the auditorium.
end: The students and many teachers cheered.

Tan, Amy
- [21c] ***The Bonesetter's Daughter*** (Ballantine)

begin: By using Chinese words
end: And in her amazement, Ruth forgot her pain.
[21c] *The Opposite of Fate: A Book of Musings* (Penguin)
- **Fish Cheeks**

begin: I fell in love with the minister's son
end: she had chosen all my favorite foods.

Tolkien, J.R.R.
- ***The Hobbit*** (HarperCollins)

begin: "I tell you," he said, in an effort to remain loyal
end: and that was pretty true as well.

Uehashi, Nahoko
[21c] *The Beast Player* (trans. Cathy Hirano, Henry Holt)
- **The Beekeeper**

begin: A huge saloh tree stood on the lakeshore
end: She closed her eyes and fell back into a deep sleep.

Van Pelt, Shelby
- [21c] ***Remarkably Bright Creatures*** (HarperCollins)

begin: Darkness suits me.
end: one hundred and sixty days remain until my sentence is complete.

Yee, Paul
Tales from Gold Mountain (Groundwood)
- **Spirits of the Railway**

begin: Late one afternoon, the gang reached a mountain
end: When Chu looked up, his father had vanished.

Zhao, Xiran Jay
- [21c] ***Zachary Ying and the Dragon Emperor*** (Margaret K. McElderry Books)

begin: His senses retreated into himself
end: The ground water swirled up like a twister around him.

List C
Scenes

Aureus, Leon
[21c] *Banana Boys* (Playwrights Canada)
- **Dave**

begin: Look, I understand.
end: For that, you get a Coke!

Baker, Annie
[21c] *The Flick* (Samuel French)
- **Avery**

begin: Oh! I finally remembered one of my dreams.
end: was like the best feeling I've ever had. Yeah. Yeah.

Calarco, Joe
[21c] 17 (Playscripts)
- **Fish**

begin: Well. So. Like a month ago I guess
end: So. that's a thing you probably need to practice, right?
- **Robbie**

begin: See, see? This is why I can't talk to you guys about
end: I'm sorry but that's what I've been thinking.

Chekhov, Anton
The Three Sisters (trans. Michael Frayn, Methuen)
- **act 3, Audrey**

begin: I'll just say what I have to say
end: My own dear sister don't believe me, don't trust me.
Uncle Vanya (trans. Michael Frayn, Methuen)
- **act 3, Yelena**

begin: Is there anything worse than knowing the secrets
end: weeping and begging to forgive me.

Da Costa, Simon Mendes
[21c] *Losing Louis* (Methuen)
- **Sheila**

begin: This is a really great one.
end: I didn't mean anything by it!

Foon, Dennis
Skin (Playwrights Canada)
- **Tuan**

begin: Sometimes late at night
end: And live as best I can.

Funkhouser, Kathryn
[21c] *Double Double* (Playscripts)
- **Emily**

begin: I feel like I didn't sleep at all.
end: Maybe this is how I drown. Onstage.

Gabbard, Terry
[21c] *Our Place* (Dramatic Publishing)
- **Liberty**

begin: Sorry I was just thinking about something I read.
end: I guess I won't know who I am for at least six or seven years.

Haehnel, Alan
[21c] *30 Reasons NOT to Be in a Play* (Playscripts)
- **Kim**

begin: Because if you're in a play
end: And that will definitely not be okay!

Milner, Arthur
Learning to Live with Personal Growth (in *Five Political Plays* (iUniverse)
- **Jeff**

begin: Whatever the problem was,
end: or why I wasn't as excited about her birthday as I used to be.

Quan, Elyne
Surface Tension (Playwrights Guild of Canada)
- **Woman**

begin: I've always wanted to be taller.
end: But hair isn't everything.

Stewart, Victoria
[21c] *Blaster* (Playscripts)
- **Cynthia**

begin: The first rule of Fight Club is
end: So leave us alone. Thank you.

Thomas, Kendra Ann
[21c] *A Bowl of Soup*
- **Milly** (in ***Female Monologues from Published Plays***, Pioneer Drama)

begin: My mom always had to get creative with food.
end: but I still make chicken soup every single Friday.

Wilde, Oscar
An Ideal Husband
- **Mabel**

begin: Well, Tommy has proposed to me again.
end: but his methods of proposing are quite out of date.

Williams, Allison
[21c] *Drop Dead Juliet* (Theatrefolk)
- **Juliet**

begin: Where is my Romeo
end: I'm going to show up in every other play you write!

Yee, Lauren
[21c] *The Lost Girl, or First Chair* (Samuel French)
- **Katie**

begin: To whomever receives this message.
end: And wait for the sky to change color.

Zolidis, Don
[21c] *The Staggering Heartbreak of Jasmine Meriweather* (Playscripts)
- **Jasmine**

begin: I mean… okay I'm all nervous now
end: Tell me we're not in trouble.

List D
Shakespeare Scenes

As You Like It
- **act 1, scene 3: Celia**

begin: O my poor Rosalind!
end: I'll go along with thee.
- **act 2, scene 1 Duke Senior**

begin: Now, my co-mates and brothers in exile,
end: and good in everything.
- **act 2, scene 7: Jaques**

begin: A fool, a fool!
end: If they will patiently receive my medicine.
- **act 3, scene 5: Phebe**

begin: Think not I love him
end: wilt thou, Silvius?
- **act 3, scene 5: Rosalind**

begin: And why, I pray you?
end: shepherd: fare you well.
- **act 4, scene 3: Oliver**

begin: When last the young Orlando parted from you
end: That he in sport doth call his Rosalind.

Julius Caesar
- **act 3, scene 1: Marc Antony**

begin: O, pardon me
end: groaning for burial.

The Merchant of Venice
- **act 4, scene 1: Portia**

begin: The quality of mercy is not strain'd,
end: Must needs give sentence 'gainst the merchant there.

A Midsummer Night's Dream
- **act 2, scene 1: Oberon**

begin: My gentle Puck, come hither.
end: And I will overhear their conference.
- **act 3, scene 1: Titania**

begin: Out of this wood do not desire to go
end: and do him courtesies.

Romeo and Juliet
- **act 1, scene 1: Prince**

begin: Rebellious subjects, enemies to peace,
end: all men depart.
- **act 2, scene 2: Juliet**

begin: Thou know'st the mask of night is on my face
end: Which the dark night hath so discovered.
- **act 2, scene 2: Romeo**

begin: He jests at scars
end: That I might touch that cheek!

Twelfth Night
- **act 2, scene 2: Viola**

begin: I left no ring with her
end: It is too hard a knot for me to untie!
- **act 4, scene 3: Sebastian**

begin: This is the air
end: …here the lady comes.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections:

- physical storytelling *and* improvisation, *or*
- prepared speech *and* improvisation, *or*
- oral storytelling *and* improvisation.

Physical Storytelling

The student will be asked to present a mime scene with a storyline inspired by a subject, theme, or character in their literary repertoire selections. Facility with skills from previous levels is expected.

Time limit: 4 minutes

Prepared Speech

The student will be asked to present an original special-occasion speech. Examples of special-occasion speeches include toasts, valedictory addresses, presentations, and tributes. The event or occasion should be identified in the prepared speech outline. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 4 minutes

Oral Storytelling

The student will be asked to present an original story or their own retelling of a traditional story or folk tale. The story should focus on action and dialogue as drivers of the narrative and should employ active voice. The student should share the story in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 4 minutes

Improvisation

The student will be asked to improvise a scene, story, or speech. The student will first choose the manner of the improvisation (acting, storytelling, or public speaking). and then the examiner will choose a subject based on a word, phrase, theme, or image from the student's examination program. Notes are not permitted.

Preparation time: 1 minute

Presentation time limit: 2 minutes

Sight Reading

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

Students will be asked to read a sonnet at sight.

Discussion

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

The examiner will engage the student in a conversation about their work and selections, exploring their knowledge, comprehension, connection, and interpretation.

Topics will include:

- the student's connections to the literary and original repertoire,
- comprehension and understanding of the selections, including the student's interpretation of meaning and theme, language and vocabulary, and features of style,
- characters included in prose selections or played in scene selections, including their development, role, and significance in the work,
- development of the original repertoire selections, including topic or story choice, relevant elements of structure, organization, and technical skills required for performance, and
- reflections on learning, developing, and rehearsing the exam program, including staging ideas.

Level 8 students should be prepared to discuss:

- the works presented, including the complete story, theme, and style,
- the role and significance of the prose and scene selections within the context of the complete work,
- characteristics of sonnet form, including the metre, structure, and rhyme scheme of Italian and English sonnets,
- the structure and form of each sonnet presented,
- composition of the sonnet sequence presented, including thematic links, and
- the life and works of two authors from different eras included in the program.

Speech Arts Theory 8

The Speech Arts Theory 8 examination tests students' knowledge of the concepts listed below, in addition to those covered in previous levels. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

Vowel, Diphthong, and ɹ-coloured Vowel Sounds

- production of vowel, diphthong, and ɹ-coloured vowel sounds
- position (front, central, back), height, tension, rounding of vowel sounds
- IPA symbols for vowel, diphthong, and ɹ-coloured vowel sounds

Voice Production

- vocal tract, trachea, larynx, vocal folds, glottis
- process of phonation/tone initiation
- exercises to relax and warm up the vocal folds for smooth onset of voice
- vocal (glottal) fry and strategies for avoiding vocal fry

Resonance

- resonators (chest, mouth, nasal cavities, throat) and their role in vocal production and sound
- the connection of balanced resonance and forward placement to vocal quality and power
- exercises to reduce tension and optimize the resonators
- exercises and strategies to achieve balanced resonance and forward placement

Non-verbal Communication

- movement, gesture, eye contact, stance in speech communication and performance
- guidelines for effective use of movement, gesture, eye contact and stance in speech communication and performance

Technique and Artistry

Pitch

- connection between pitch and pitch range to the condition and vibration of vocal folds
- pitch and pitch range for expression, meaning, emphasis, and tone colour
- exercises to achieve flexibility and range in pitch

Intonation and Inflection

- intonation and inflection in speech performance and effective communication
- intonation and inflection (rising and falling) to convey emotion and meaning
- strategies and guidelines for effective use of intonation and inflection

Tone

- timbre: unique quality or character of an individual's voice
- tone: reflection of meaning, mood, and emotion, impact on expression and communication

Presentation and Performance

- verse forms in poetry: blank verse, sonnets, quatrain, couplet
- structure in poetry: scansion, metre, line, caesura, enjambment (run-on), foot, anapest, dactyl, iamb, pyrrhic, spondee, extra-syllable ending
- attention and focus strategies in public speaking: the vital appeal, novelty, humour, startling appeal, movement, intensity
- types of supporting material in public speaking: statistics, examples and illustrations, visual aids, testimony, quotes
- communication and the communication model: channel or situation, sender, receiver, noise, feedback
- aesthetic distance and empathy in the experience of theatre
- catharsis in the experience of theatre

Comprehension and Analysis

Students may be asked to respond to the above concepts in examples and to analyze passages of text.

Level 9

Level 9 is the first of the advanced levels. Proficiency within a range of styles and eras is assessed and students are expected to incorporate thematic links or ideas in the composition of their examination program.

Recommended for ages 14–adult.

Level 9 Requirements	Marks
Literary Repertoire	**45**
One List A selection	15
One List B or List C selection	15
One List D selection	15
Original Repertoire	**30**
Physical Storytelling, Prepared Speech, or Oral Storytelling	15
Improvisation	15
Sight Reading	**10**
Discussion	**15**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisites Speech Arts Theory 8 Speech Arts History & Literature 9	

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *three* literary repertoire selections: *one* from List A, *one* from List B or List C, and *one* from List D. At least *one* selection must be from the 19th century; in the syllabus lists, 19th-century works are preceded by [19c]. Literary repertoire selections must be presented from memory.

Time limit: 12 minutes

Each bulleted item (●) represents one selection for examination purposes.

List A

Poetry

Adewale, Abdulmueed Balogun
- [21c] **On Clarity, Fear, Perfidy, and the Illusion of Hope** (*Mid Atlantic Review*, June 25, 2025)

Alexander, Kwame
[21c] *Booked* (Clarion)
- **Busted** (in *A Poet for Every Day of the Year*, Macmillan)

Atwood, Margaret
[21c] *Paper Boat: New and Selected Poems* (McClelland & Stewart)
- **Whales**

Blaeser, Kimberly
[21c] *Apprenticed to Justice* (Salt Publishing)
- **Haiku Journey**

Brontë, Emily
- [19c] **The Night-Wind**

Browning, Robert
- [19c] **Prospice**

Byron, George Gordon
- [19c] **When We Two Parted**

Carman, Bliss
- [19c] **Low Tide on Grand Pré**

Coleridge, Mary
- **The Other Side of a Mirror**

Da', Laura
[21c] *Tributaries* (University of Arizona Press)
- **Passive Voice**

Derricotte, Toi
- [21c] **Fears of the Eighth Grade** (in *Poetry Speaks Who I Am*, Sourcebooks)

Dharker, Imtiaz
[21c] *Over the Moon* (Bloodaxe)
- **Night Shift**

[21c] *Shadow Readers* (Bloodaxe)
- **The Welcome**

[21c] *The Terrorist at My Table* (Bloodaxe)
- **Tissue**

Gorman, Amanda
- [21c] **Earthrise**

begin: On Christmas Eve, 1968,
end: We will fail you not.

Goss, Theodora
- [21c] **A Walk in Autumn** (Mythic Delirium)

Harjo, Joy
- [21c] **Remember** (Penguin Random House)

Housman, A.E.
A Shropshire Lad
- [19c] **To an Athlete Dying Young**

Keats, John
- [19c] **Endymion** (A thing of beauty is a joy forever)
- [19c] **La belle dame sans merci**

Kipling, Rudyard
Rewards and Fairies
- **If**

Komunyakaa, Yusef
[21c] *Pleasure Dome* (Wesleyan University Press)
- **Slam, Dunk, & Hook**

Koyczan, Shane
[21c] *A Basement in My Attic* (Stickboy Press)
- **The Wound We Risked**

Lee, Li-Young
Rose (BOA Editions)
- **Eating Alone**
- **From Blossoms**

Limón, Ada
[21c] *The Carrying* (Milkweed)
- **Dead Stars**

Marlowe, Christopher
- **The Passionate Shepherd to His Love**

Nye, Naomi Shihab
[21c] *Grace Notes* (Greenwillow)
- **In Morning**

[21c] *Everything Comes Next* (HarperCollins)
- **So Much Happiness**

Raleigh, Sir Walter
- **The Nymph's Reply to the Shepherd**

Ramanujan, A.K.
- **Snakes** (in *Poetry*, July 1961)

Sexton, Anne
The Awful Rowing Toward God (Houghton Mifflin)
- **Courage**

Song, Cathy
- **Christmas Eve** (in *Poetry*, December 1991)

Tennyson, Alfred
Poems
- [19c] **The Lady of Shalott**
  → selection of approximately 4–6 stanzas

Weatherford, Carole Boston
- [21c] **Lullaby of Jazz Land** (in *Poetry*, January/February 2025)

Wordsworth, William
[19c] *Lyrical Ballads*
- **The Tables Turned**

[19c] *Poems*
- **The Solitary Reaper**

Yau, John
- [21c] **Music from Childhood** (poets.org)

Yeats, W.B.
The Wanderings of Oisin and Other Poems
- [19c] **The Stolen Child**

Yee, Paul
- **The Grass Dragon** (in *Swallowing Clouds*, Arsenal Pulp)

List B
Prose

Brontë, Charlotte
- [19c] ***Jane Eyre***

begin: I thought Mr. Reed's spirit,
end: unconsciousness closed the scene.

Chevalier, Tracey
- ***Girl with a Pearl Earring*** (Penguin Random House)

begin: As the house grew still, I remained in my chair.
end: I have always wanted to wear pearls.

Coelho, Paulo
- ***The Alchemist*** (Harper)

begin: They crossed the desert for another two days in silence
end: and will know how to deal with them.

Collins, Suzanne
- [21c] ***The Ballad of Songbirds and Snakes*** (Scholastic)

begin: The real horror was a pair of cameras
end: This is the show, he thought.

Goldman, William
- ***The Princess Bride*** (Harcourt Brace)

begin: I'm going to tell you something once
end: it's up to you: Drop your sword!"

Grahame, Kenneth
[19c] *Dream Days*
- **The Reluctant Dragon**

begin: Presently from the far-away end of the line
end: I leave it entirely to you.

Shelley, Mary
- [19c] ***Frankenstein***

begin: When I placed my head on my pillow
end: I announced that I had thought of a story.

Shusterman, Neal
- [21c] ***Scythe*** (Simon & Schuster)

begin: Once, when hiking with his family,
end: because he'd probably never survive to adulthood.

Steinbeck, John
- ***The Grapes of Wrath*** (Penguin)

begin: Then the grapes—we can't make good wine.
end: growing heavy for the vintage.

Thammavongsa, Souvankham
- [21c] ***How to Pronounce Knife*** (McClelland & Stewart)

begin: Almost twenty years ago now.
end: and waited for a clearing.

Walls, Jeannette
- [21c] ***The Glass Castle*** (Scribner)

begin: The next time they visited, Brian's head was wrapped
end: Dad said, "You're safe now."

Wilde, Oscar
[19c] *The Happy Prince and Other Tales*
- **The Remarkable Rocket**

begin: The next day the workmen came to put everything tidy
end: "no good at all, for he has gone away."

List C
18th-century to Contemporary Scenes

Chan, Marty
Maggie's Last Dance (Playwrights Guild of Canada)
- **Maggie**

begin: Francis Langley High School. First dance of the year.
end: I'm alone and my bladder hurts.

Chekhov, Anton
Three Sisters (trans. Michael Frayn, Methuen)
- **Masha**

begin: There's something I've got to tell you both.
end: silence… silence…

Gellott, Rebecca
[21c] *Pride and Prejudice* (Pioneer Drama Service)
- **Elizabeth**

begin: Lady Catherine, when I was your guest
end: Least of all you.

Gogol, Nikolai
Marriage
- **act 2: Agafya** (trans. Stepen Mulrine in *The Methuen Book of Classical Monologues for Women*, Methuen)

begin: Honestly, this choosing business is so difficult.
end: Let fate decide.

Kam, Winston Christopher
Bachelor Man
- **Queenie** (in *Love + Relasianships*, 1 Playwrights Canada Press)

begin: I ran, I walked.
end: I wanted to die…

Kops, Bernard
Dreams of Anne Frank (Methuen)
- **Anne**

begin: Morning star, evening star, yellow star.
end: I shall confide my secrets. Only to you.

MacDonald, Ann-Marie
Goodnight Desdemona (Good Morning Juliet) (Random House)
- **Constance**

begin: Boy, Shakespeare really watered her down, eh?
end: O Vengeance!

Nguyen, Qui
[21c] *She Kills Monsters* (Samuel French)
- **Agnes**

begin: Miles need to mind his own business.
end: It all just definitely sucks.

Orlando, Dominic
[21c] *Nevermore* (Playscripts)
- **Poe**

begin: Very funny.
end: I will have it!

Panych, Morris
Seven Stories (Talonbooks)
- **Lillian**

begin: Oh. Now I remember!
end: to live by this philosophy the rest of his life.

Reade, Simon
[21c] *An Elephant in the Garden* (Oberon)
- **Lizzie**

begin: We stopped listening to the propaganda on the radio.
end: and all I could think to do about it was to juggle!

Shelley, Percy Bysshe
[19c] *The Cenci*
- **act 2: Lucretia**

begin: So, daughter, our last hope has failed.
end: Shall be remembered only as a dream.

Sheridan, Richard Brinsley
The Rivals
- **Lydia**

begin: O Julia, I have come to you
end: that was something like being in love.

Shields, Carol, and Catherine Shields
Fashion, Power, Guilt, and the Charity of Families (Vintage)
- **Sally**

begin: I worry because I have this hideous affliction.
end: He's saying help me, help me.

List D
Classical to Renaissance Scenes

Marlowe, Christopher
Edward II
- **act 5, scene 1: King Edward**

begin: Ah, Leicester, weigh how hardly I can brook
end: to wear it yet awhile.

Shakespeare, William
As You Like It
- **act 3, scene 2: Rosalind**

begin: But are you so much in love as your rhymes speak?
end: Will you go?

Cymbeline
- **act 3, scene 6: Imogen**

begin: O rare instinct!
end: so we'll hold thee ever.

Henry IV, Part 1
- **act 4, scene 2: Falstaff**

begin: If I be not ashamed of my soldiers,
end: they'll find linen enough on every hedge.
- **act 1, scene 3: Hotspur**

begin: My liege, I did deny no prisoners.
end: Betwixt my love and your high majesty.

Henry IV, Part 2
- **act 2, scene 3: Lady Percy**

begin: O yet, for God's Sake
end: Have talk'd of Monmouth's grave.

Henry V
- **act 3, scene 1: Henry**

begin: Once more unto the breach
end: Cry "God for Harry, England, and Saint George!"
- **act 3, scene 2: Boy**

begin: As young as I am
end: I must cast it up.

Henry VI, Part 1
- **act 3, scene 3: Joan la Pucelle**

begin: Look on thy country,
end: will take thee in their arms.

Julius Caesar
- **act 1, scene 2: Cassius**

begin: I know that virtue
end: And bear the palm alone!

Love's Labour's Lost
- **act 3, scene 1: Berowne**

begin: And I, forsooth, in love!
end: Some men must love my lady, and some Joan.

Macbeth
- **act 2, scene 1: Macbeth**

begin: Is this a dagger which I see before me,
end: That summons thee to heaven or to hell.

Much Ado About Nothing
- **act 2, scene 2: Hero**

begin: Good Margaret,
end: die with tickling.

The Tempest
- **act 5, scene 1: Prospero**

begin: Ye elves of hills
end: I'll drown my book.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *two* original repertoire selections:

- physical storytelling *and* improvisation, *or*
- prepared speech *and* improvisation, *or*
- oral storytelling *and* improvisation.

Physical Storytelling

The student will be asked to present a mime scene that conveys character, situation, and setting within a satisfying storyline. The scene may be constructed around an original idea, or a theme, idea, or image connected to their literary repertoire selections and should incorporate mime skills and techniques including focus, expression, staging, and representation and manipulation of objects. Facility with skills from previous levels is expected.

Time limit: 4 minutes

Prepared Speech

The student will be asked to present an original speech on a topic of their choice. The purpose of the speech may be to inform, persuade, or entertain, and the construction, content, and delivery style should suit the aim and intended audience. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 4 minutes

Oral Storytelling

The student will be asked to present an original story or their own retelling of a traditional story or folk tale. The story should include a defined setting, characters, and situation. The story should develop and advance through use of image, language, and action, and be shared in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 4 minutes

Improvisation

The student will be asked to improvise a scene, story, or speech. The student will first choose the manner of the improvisation (acting, storytelling, or public speaking) and then the examiner will choose a subject based on a word, phrase, theme, or image from the student's examination program. Notes are not permitted.

Preparation time: 1 minute

Presentation time limit: 2 minutes

Sight Reading

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

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

Discussion

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

The examiner will engage the student in a conversation about their work and selections, exploring their knowledge, comprehension, connection, and interpretation.

Topics will include:

- the student's connections to the literary and original repertoire,
- comprehension and understanding of the selections, including the student's interpretation of meaning and theme, language and vocabulary, and features of style,
- characters included in prose selections or played in scene selections, including their development, role, and significance in the work,
- development of the original repertoire selections, including topic or story choice, relevant elements of structure, organization, and technical skills required for performance, and
- reflections on learning, developing, and rehearsing the exam program, including staging ideas.

Level 9 students should be prepared to discuss:

- the unifying idea of the exam program, including relevant connections among the selections and their contribution to the overall theme or concept,
- full knowledge of works presented, including the complete story, theme, and style,
- the role and significance of the prose and scene selections within the context of the complete work,
- the life and works of the authors of literary repertoire selections, including their unique contributions to the literature of their time, and
- 19th-century literature, including prominent themes and styles, with specific references to the 19th-century works presented.

Speech Arts History & Literature 9

The Speech Arts History & Literature 9 examination tests students' knowledge of the concepts listed below. See "Preparing for History and Literature Examinations" on p. 92, "Glossary" on p. 93, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Ballad

Form and Style	poetry (narrative mode)
Era	Medieval (1066–1485)
Representative Works	*Bonny Barbara Allen* *Get Up and Bar the Door*
Era	Romantic (1798–1832)
Representative Work	*La belle dame sans merci*, John Keats

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of historical context: development of folk ballads in the Medieval Age, revival in the Romantic Age
- development and transmission of folk ballads: unknown authorship, role of common folk, minstrels, oral tradition (and resulting variations)
- rhythmic elements, including metre, repetition, incremental repetition, and refrain
- ballad stanza form
- conventions of narrative structure including beginning with the climax, use of dialogue and action to advance the story, gaps and jumps in the action
- conventions of style including language, direct and impersonal tone
- typical themes and subjects: tragic or disappointed love, sudden disaster, jealousy, revenge, adventure, common life

Romance

Form and Style	poetry (narrative mode)
Era	Medieval (1066–1485)
Representative Works	*Sir Gawain and the Green Knight*, the Pearl Poet
Era	Victorian (1832–1900)
Representative Work	(recommended) *The Lady of Shalott*, Alfred Lord Tennyson

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of historical context:
  - development of the romance in the Medieval Age, revival in the Romantic Age
  - emergence of chivalry and the chivalric code in the Medieval Age
- typical themes and subjects: chivalry, courtly love, heroic adventures and quests, Arthurian legend
- conventions of style: courtly setting, use of supernatural elements, idealized and imaginative tone

Sonnet

Form and Style	poetry (narrative mode)
Era	Renaissance (1485–1660)
Representative Works	*Sonnet 18*, William Shakespeare *Sonnet 130*, William Shakespeare
Era	Romantic (1798-1832) and Victorian (1832–1900)
Representative Works	*Bright Star*, John Keats *How Do I Love Thee*, Elizabeth Barrett Browning

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of historical context: development of the sonnet form in the Renaissance, including origins in Italy, popularity and use by English poets
- structure of the sonnet form: fourteen lines, iambic pentameter, octave, sestet, volta, quatrains, couplet
- English sonnet rhyme scheme: use of quatrains and couplet to develop the ideas, argument, or theme
- Italian sonnet rhyme scheme: use of octave, sestet, and volta to develop the ideas, argument, or theme
- notable variants in the form
- sonnet sequence
- typical themes and subjects:
  - Elizabethan Age: courtly love tradition
  - Romantic Age and Victorian Age: nature, imagination, emotional expression

Pastoral

Form and Style	poetry (lyric mode)
Era	Renaissance (1485–1660)
Representative Works	*The Passionate Shepherd to His Love*, Christopher Marlowe *The Nymph's Reply to the Shepherd*, Sir Walter Raleigh
Representative Works (continued)	*As You Like It*, William Shakespeare • act 2, scene 1: Duke Senior *begin*: "Now, my co-mates and brothers in exile," *end*: "good in everything." • (recommended) act 3, scene 5: Sylvius, Phebe, Rosalind

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of historical context: Classical origins, popularity and use in Renaissance England
- typical themes and subjects: idyllic natural landscapes, shepherds, sheep; simple, uncomplicated rural existence in contrast with urban life; expression of longing for the simplicity of (idealized) shepherds' lives; love lyrics and love complaints

Romantic Poetry

Form and Style	poetry (narrative mode)
Era	Romantic (1798–1832)
Representative Works	*I Wandered Lonely as a Cloud*, William Wordsworth *The Solitary Reaper*, William Wordsworth

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of literary historical context:
  - collection and publication of folk ballads in the 18th century; collaboration of William Wordsworth and Samuel Taylor Coleridge; publication of *Lyrical Ballads* (1798 and 1800); Wordsworth's "Preface" to *Lyrical Ballads*
  - revival of Medieval styles (ballad and romance); rejection of 18th-century themes and conventions; interest in sonnet form
  - French revolution, industrial revolution (including urbanization and industrialization)
- typical themes and subjects: personal lyrics; emphasis on imagination and emotion; connection to nature and the natural world; glorification of common life; rebellion against authority; interest in the individual
- typical elements of style: use of "the real language of men," craftsmanship

Representative Authors

Students' knowledge of the following authors should include the details outlined in "Representative Authors" on p. 92.

- William Shakespeare
- William Wordsworth

Level 10

Level 10 represents the culmination of the advanced levels and proficiency within a range of styles and eras is expected. Students design and present a cohesive examination program with thematic links or ideas. Artistry, ownership, and command in interpretation, performance, and technique is expected. The program should be meaningfully shaped and ordered but is not presented as a continuous performance.

Recommended for ages 15–adult.

Level 10 Requirements	Marks
Literary Repertoire	**48 (33.5)**
One List A selection	12
One List B selection	12
One List C or List D selection	12
One List A, B, C, or D selection	12
Original Repertoire	**30 (21)**
Two of: Physical Storytelling, Prepared Speech,	10
Oral Storytelling	10
Improvisation	10
Sight Reading	**10 (7)**
Discussion	**12 (8.5)**
Total possible marks (pass = 60)	**100**
Theory Examination Corequisites	
Speech Arts Theory 8	
Speech Arts History & Literature 9	
Speech Arts Technique & Theory 10	
Speech Arts History & Literature 10	

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see "Classification of Marks" on p. 82 and "Supplemental Examinations" on p. 85 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *four* literary repertoire selections: *one* from List A, *one* from List B, *one* from List C *or* List D, and *one* from List A, B, C, *or* D. Diverse voices are encouraged, and at least two different eras must be represented in the repertoire choices. Literary repertoire selections must be presented from memory.

Time limit: 19 minutes

Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

List A
Poetry

Arnold, Matthew
- **Dover Beach**

Atwood, Margaret
- **Morning in the Burned House** (McClelland & Stewart)

Baker, Harry
[21c] *Unashamed* (Burning Eye)
- **A to Z of Time and Space**

Barot, Rick
[21c] *Moving the Bones* (Milkweed)
- **The Singing**

Birney, Earle
- **Bear on the Delhi Road** (Chattus)

Bishop, Elizabeth
North and South (Houghton Mifflin)
- **The Map**

Brontë, Emily
- **Remembrance**

Browning, Robert
Bells and Pomegranates
- **The Laboratory**
- **My Last Duchess**

Byron, George Gordon
- **The Prisoner of Chillon**
  → stanzas 2 and 3

Clay, Adam
Circle Back
- [21c] **Darkling I Listen** (in *You Are Here*, Milkweed Editions)

Collins, Billy
[21c] *Sailing Alone Around the Room* (Random House)
- **Lines Composed Over Three Thousand Miles from Tintern Abbey**
- **Marginalia**

Cook, Eliza
Melaia and Other Poems
- **The Old Arm-chair**

Crawford, Isabella Valancy
- **Love Me, Love My Dog**

Drake, Nick
[21c] *Out of Range* (Bloodaxe)
- **The Future** (in *A Poet for Every Day of the Year*, Macmillan)

Eliot, T.S.
Ariel Poems
- **Journey of the Magi**

Prufrock and Other Observations
- **Preludes**

Frost, Robert
- **Mending Wall**

Johnson, Emily Pauline Tekahionwake
Flint and Feather: The Complete Poems of E. Pauline Johnson (Tekahionwake)
- **Flight of the Crows**

Keats, John
- **Ode to Autumn**

Koyczan, Shane
[21c] *Barely Amazing* (Write Bloody)
- **The Student**

Lam, Fiona Tinwei
[21c] *Odes and Laments* (Caitlin Press)
- **Ode to a Crow**

Lim, Natalie
- [21c] **Arrythmia** (Rahila's Ghost Press)

Lorde, Audre
The Black Unicorn (W.W. Norton)
- **A Litany for Survival**

Moore, Marianne
- **Poetry** (poetryinvoice.ca)

Neruda, Pablo
The Poetry of Pablo Neruda (Farrar, Straus and Giroux)
- **Ode to Numbers**

Oliver, Mary
[21c] *Owls and Other Fantasies* (Beacon Press)
- **Starlings in Winter**

Pickthall, Marjorie
- **For All Prisoners and Captives**

Porter, Peter
- **A Consumer's Report** (in *Songs of Ourselves*, 1, Cambridge)

Pratt, E.J.
The Fable of the Goats and Other Poems
- **Silences**

Roberts, Charles G.D.
- ***The Iceberg*** (Ryerson)

begin: Day dragged on day
end: And men sprang, stumbling, for the boats.

Stickney, Trumbull
Dramatic Verses
- **Mnemosyne**

Szymborska, Wisława
[21c] *Miracle Fair* (trans. Joanna Trzeciak, W.W. Norton)
- **In Abundance**

Tempest, Kae
- [21c] **Icarus** (in *A Poet for Every Day of the Year*, Macmillan)

Tennyson, Alfred
The Princess
- **Tears, Idle Tears**

Wordsworth, William
[19c] *Lyrical Ballads*, 2nd ed., 1
- **Lines Written a Few Miles above Tintern Abbey**

begin: Five years have passed
end: We see into the life of things
[19c] *Lyrical Ballads*, 2nd ed., 2
- **Strange Fits of Passion I Have Known**

Wright, James
The Branch Will Not Break (Wesleyan University Press)
- **A Blessing** (in *Poetry Unbound* Canongate)

List B
Prose

Atwood, Margaret
- [21c] ***The Penelopiad*** (Penguin Random House)

begin: I was looking in on your world
end: It's as tawdry as ever.

Austen, Jane
- ***Sense and Sensibility***

begin: Mrs. Dashwood, who could not think a man five years younger than herself
end: and quick pulse of a fever?"

Bradbury, Ray
- ***The Martian Chronicles*** (Doubleday)

begin: Whoever was knocking at the door didn't want to stop.
end: All the men could hear was their own breathing.

Brontë, Charlotte
- ***Jane Eyre***

begin: Sitting on a low stool
end: and I enjoyed my conqueror's solitude.

Green, Michael
- *The Art of Coarse Acting* (Hutchinson)

begin: I shall not easily forget a production…
end: which as far as I know is a world record.

Haig, Matt
- [21c] *The Humans* (HarperCollins)

begin: I ate some capers
end: And then we went and sat on the sofa in the living room.

Kimmerer, Robin Wall
- [21c] *Braiding Sweetgrass* (Milkweed)

begin: She fell like a maple seed
end: many came to live with her on Turtle Island.

Ng, Celeste
- [21c] *Little Fires Everywhere* (Penguin)

begin: Back in the courtroom, Ed Lim paced a few steps.
end: what took you so long?

Poe, Edgar Allen
- *The Tell-Tale Heart*

begin: I smiled, –for what had I to fear
end: it is the beating of his hideous heart."

Shaffer, Mary Ann, and Annie Barrows
[21c] *The Guernsey Literary and Potato Peel Society* (Dial)
- **Part 2: 22nd July, 1946**

begin: Dear Sophie, Burn this letter
end: Love, Juliet

Shelley, Mary
- *Frankenstein*

begin: It was on a dreary night of November
end: the overthrow so complete!

Yoshimoto, Banana
- *Kitchen* (trans. Megan Backus, Grove)

begin: The place I like best in this world is the kitchen.
end: Aside from that, I just drifted, listless.

List C
18th-century to Contemporary Scenes

Anderson, Jane
Defying Gravity (Samuel French)
- **Elizabeth**

begin: I remember a reporter asked me
end: I didn't get all the lint off the Life-Saver

Bond, Edward
[21c] *Eleven Vests* (Methuen)
- **Head**

begin: Why? D'you know why?
end: Please close the door as you go.

Carter, Michelle
Hillary and Soon-Yi Shop for Ties (Dramatic Publishing)
- **Soon-Yi**

begin: Late March, or early April.
end: I will never forget the night I am bright with fire.

Choi, Ins
[21c] *Kim's Convenience* (Anansi)
- **Janet**

begin: Do I have a what?
end: Give me my money, Appa!

Doust, Paul
Cold Comfort Farm
- **Flora** (in *National Youth Theatre Monologues*, Nick Hern)

begin: Yes, you see—I can do it too
end: My victory is a splendid deer stepping haughtily over a ploughed field!

Hansberry, Lorraine
A Raisin in the Sun (Random House)
- **Asagai**

begin: In my village at home it is the exceptional man
end: Say that you'll come.
- **Walter**

begin: You wouldn't understand yet, son
end: You just name it, son… and I hand you the world!

Hill, Amy
Tokyo Bound (Hill)
- **Amy**

begin: I flashed to my childhood.
end: And I'm glad I went to Tokyo.

Ibsen, Henrik
[19c] *A Doll's House* (Dover)
- **Nora**

begin: Sit down there, Torvald.
end: That's why I'm leaving you.

Koncan, Frances
Women of the Fur Trade (Playwrights Canada Press)
- **Marie-Angelique**

begin: Louis Riel would never let that happen
end: Prophet! Moustache!
→ omit lines spoken by Cecilia and Eugenia

Kushner, Tony
Angels in America (20th anniversary ed., Theatre Communications Group)
- **Harper**

begin: I feel better, I do.
end: That's what we'll do; we'll mend.

Rebellato, Dan
[21c] *Outright Terror Bold and Brilliant*
- **Simone** (in *National Youth Theatre Monologues*, Nick Hern)

begin: Yesterday I'm at home and I hear my dad calling me
end: and I go down to the trains.

Shaw, George Bernard
Saint Joan
- **Joan**

begin: Perpetual Imprisonment?
end: I know that your counsel is of the devil, and that mine is of God.
- **Joan**

begin: Ah! if, if, if, if
end: is it commonsense?

Stoppard, Tom
Rosencrantz and Guildenstern are Dead
- **Guildenstern**

begin: It must be indicative of something
end: I have heard the sounds of drums and flute…
- **Rosencrantz**

begin: Do you ever think of yourself as actually dead
end: I mean, where's it going to end?

Storey, Raymond
The Last Bus
- **Robert** (in *The Perfect Piece: Monologues from Canadian Plays*, Playwrights Canada Press)

begin: You were standing on the other side of the highway.
end: Why did you hold us here?

Wilde, Oscar
The Importance of Being Earnest
- **act 1: Algernon**

begin: What you really are is a Bunburyist.
end: has a very tedious time of it.
- **act 1: Gwendolen**

begin: Ernest, we may never be married.
end: I will communicate with you daily.

List D
Classical to Renaissance Scenes

Aeschylus
The Persians (trans. Frederick Raphael and Kenneth McLeish, Methuen)
- **Atossa**

begin: Dreams haunt me.
end: Long as he lives, this land is his.

Shakespeare, William
Cymbeline
- **act 3, scene 2: Imogen**

begin: Who, thy lord that is my lord,
end: 'Twixt hour and hour?

Hamlet
- **act 1, scene 3: Polonius**

begin: Yet here, Laertes?
end: Farewell—my blessing season this in thee.

Julius Caesar
- **act 2, scene 1: Portia**

begin: Nor for yours neither.
end: Make me acquainted with your cause of grief.

King John
- **act 2, scene 1: Philip**

begin: Mad world, mad Kings, mad composition!
end: Gain, be my lord, for I will worship thee!

Macbeth
- **act 3, scene 5: Hecate**

begin: Have I not reason, beldams as you are
end: Sits in a foggy cloud and waits for me.

Measure for Measure
- **act 2, scene 2: Angelo**

begin: What's this? What's this?
end: When men were fond, I smil'd and wonder'd how.
- **act 3, scene 1: Duke**

begin: Be absolute for death;
end: That makes these odds all even.

Richard III
- **act 1, scene 2: Lady Anne**

begin: Set down, set down your honourable load,
end: lament King Henry's corpse.
- **act 1, scene 2: Richard**

begin: Was ever woman in this humor wooed?
end: That I may see my shadow as I pass.
- **act 1, scene 4: Clarence**

begin: O, I have pass'd a miserable night,
end: Such terrible impression made the dream.

Romeo and Juliet
- **act 3, scene 2: Juliet**

begin: Shall I speak ill of him that is my husband?
end: no words can that woe sound.
- **act 4, scene 3: Juliet**

begin: Farewell. —God knows when we shall meet again.
end: I drink to thee.

The Two Noble Kinsmen
- **act 2, scene 4: Jailer's Daughter**

begin: Why should I love this gentleman?
end: tomorrow he shall love me.

Sophocles
Antigone
- lines 891–928: **Antigone** (in *The Classical Monologue: Women*, Methuen)

begin: I go to my tomb
end: equal to mine.

Electra
- **Electra** (in *The Classical Monologue: Women*, Methuen)

begin: If it appears to you that I am constantly mourning
end: unless she hears a rumour that Orestes is coming.

Webster, John
The Duchess of Malfi
- **act 3, scene 5: Duchess**

begin: I prithee who is greatest
end: but near some great hill.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Students must present *three* original repertoire selections:

- physical storytelling, prepared speech, *and* improvisation, *or*
- physical storytelling, oral storytelling, *and* improvisation, *or*
- prepared speech, oral storytelling, *and* improvisation.

Physical Storytelling

The student will be asked to present a mime scene that conveys character, situation, and setting within a satisfying storyline. The scene may be constructed around an original idea, or a theme, idea, or image connected to their literary repertoire selections, and should incorporate mime skills and techniques including focus, expression, staging, and representation and manipulation of objects. Facility with skills from previous levels is expected.

Time limit: 4 minutes

Prepared Speech

The student will be asked to present an original speech on a topic of their choice. The purpose of the speech may be to inform, persuade, or entertain, and the construction, content, and delivery style should suit the aim and intended audience. The student should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Time limit: 4 minutes

Oral Storytelling

The student will be asked to present an original story or their own retelling of a traditional story or folk tale. The story should include a defined setting, characters, and situation. The story should develop and advance through use of image, language, and action, and be shared in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Time limit: 4 minutes

Improvisation

The student will be asked to improvise a scene, story, or speech. The student will first choose the manner of the improvisation (acting, storytelling, or public speaking) and then the examiner will choose a subject based on a word, phrase, theme, or image from the student's examination program. Notes are not permitted.

Preparation time: 1 minute

Presentation time limit: 2 minutes

Sight Reading

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

Students will be asked to read *one* selection of verse *or one* selection of prose at sight.

Discussion

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

The examiner will engage the student in a conversation about their work and selections, exploring their knowledge, comprehension, connection, and interpretation. Students at this level should take ownership of their work, reflecting on artistic, thematic, and technical elements of their exam program.

Topics will include:

- the student's connections to the literary and original repertoire,
- comprehension and understanding of the selections, including the student's interpretation of meaning and theme, language and vocabulary, and features of style relative to the era,
- development of the original repertoire selections, including topic or story choice, relevant elements of structure, organization, and technical skills required for performance, and
- reflections on learning, developing, and rehearsing the exam program, including staging ideas and technical skills.

Level 10 students should be prepared to discuss:

- the unifying theme and concept of the examination program, including relevant connections among the selections, authors, and eras,
- full knowledge of works presented, including the complete story, theme, and style,
- the role and significance of the prose and scene selections within the context of the complete work,
- understanding of characters, including their development and role within the context of the complete play or prose work,
- the life and works of the authors of literary repertoire selections, including their unique contributions to the literature of their time, and
- unique style features of the different eras and diverse voices included in the program.

Speech Arts Technique & Theory 10

The Speech Arts Technique & Theory 10 examination tests students' knowledge of the concepts listed below, in addition to those covered in previous levels. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

All Speech Sounds

- production and identification of consonant, vowel, diphthong, and ɹ-coloured vowel sounds
- use of IPA symbols in transcription of words and phrases

Voice Production

Knowledge of the mechanics and structures of the voice production system, including connections among the following elements in the development of a healthy and effective speaking voice:

- physical tension and readiness, posture
- diaphragmatic breathing and breath support
- phonation
- resonance, balanced resonance and forward placement
- tone
- shaping of sounds: vowels
- shaping of speech: articulation
- exercises and strategies to maximize vocal health and effectiveness for speakers in various settings

Technique and Artistry

Acting

- the actor's tools: mind, body, voice
- preparing a role, rehearsal techniques, bringing a character to life
- identifying obstacles, objectives, tactics, and status
- actioning/intentions: choosing verbs to maintain connection with each moment, achieve spontaneity, and establish relationships

Interpretation

- the interpreter's tools: critical thinking/analysis, imagination, emotional capacity, voice, body
- creativity in the analysis, interpretation, and performance of text
- the interpreter's connection and responsibility to the author, text, and audience
- the art of interpretation, including choosing literature for performance and text analysis (author's intention, content, craftsmanship, structure; imagination, emotion, and artistry in performance)

Presentation and Performance

- ethics in public speaking
- persuasion in public speaking
- Monroe's motivated sequence
- organization patterns for persuasive speaking
- audience analysis: age, gender, ethnicity and culture, group affiliations, diversity; adapting to the audience
- theatre stages, including proscenium, arena stage, thrust stage, found space, black box
- Aristotle's elements of theatre: plot, character, thought, dialogue/diction, melody (rhythm and flow), spectacle

Comprehension and Analysis

Students will be asked to respond to the above concepts in examples and to analyze and scan a sonnet.

Speech Arts History & Literature 10

The Speech Arts History & Literature 10 examination tests students' knowledge of the concepts listed below. See "Preparing for History and Literature Examinations" on p. 92, "Glossary" on p. 93, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Elizabethan Drama

Form and Style	drama (dramatic mode)
Era	Renaissance (1485–1660)
Representative Works	*Romeo and Juliet*, William Shakespeare *Twelfth Night*, William Shakespeare

Students should be prepared to apply their knowledge of the following topics to the representative works:

- tragedy as a dramatic form
- elements of tragedy including structure, tragic hero, hamartia, and catharsis
- characteristics of Renaissance tragedies
- comedy as a dramatic form
- elements of comedy including amusing content and situations, tone, happy ending
- characteristics of Shakespearean romantic comedies

- farce as a form of comedy
- blank verse and its use in Renaissance drama
- the Elizabethan stage including the Globe Theatre, staging conventions, and the audience

Soliloquy

Form and Style	drama (dramatic mode)
Era	Renaissance (1485–1660)
Representative Works	*Romeo and Juliet*, William Shakespeare • act 4, scene 3: Juliet *begin:* "Farewell. – God knows when we shall meet again." *end:* "I drink to thee." *Twelfth Night*, William Shakespeare • act 2, scene 2: Viola *begin:* "I left no ring with her…" *end:* "too hard a knot for me t'untie." • act 2, scene 5: Malvolio *begin:* "Daylight and champian…" *end:* "that thou wilt have me." • act 4, scene 3: Sebastian begin: "This is the air…"

Students should be prepared to apply their knowledge of the following topics to the representative works:

- soliloquy in drama
- soliloquy as means of providing information to the audience, revealing a character's state of mind, expressing motive and intention

Dramatic Monologue

Form and Style	poetry
Era	Victorian (1832–1900)
Representative Works	*The Laboratory*, Robert Browning *My Last Duchess*, Robert Browning

Students should be prepared to apply their knowledge of the following topics to the representative works:

- relevant elements of literary historical context:
  - rise in the study of psychology in the Victorian Age
  - contribution of Robert Browning to the development of the form
- characteristic elements of structure and design, including:
  - the poem is a continuous speech by one character in a specific situation at a critical moment
  - the presence of a listener or audience who remains silent
  - the speaker addresses a listener or audience whose presence and responses are implied by clues in the speech
  - the speech reveals the speaker's true nature or character

Social Theatre/Comedy of Manners

Form and Style	drama (dramatic mode)
Era	Victorian (1832–1900)
Representative Works	*The Importance of Being Earnest*, Oscar Wilde

Students should be prepared to apply their knowledge of the following topics to the representative work:

- comedy of manners as a dramatic form
- 19th-century comedy and satire
- elements of satire and wit: commentary and criticism of Victorian upper-class society
- elements of farce

Victorian Poetry

Form and Style	poetry
Era	Victorian (1832–1900)
Representative Works	*Dover Beach*, Matthew Arnold *In Memoriam A.H.H.*, Alfred Lord Tennyson • 55: "The wish, that of the living whole," *and* 56: "So careful of the type?"

Students should be prepared to apply their knowledge of the following topics to the representative works:

- typical themes and subjects:
  - response to nationalism
  - challenges to religious faith, rise of secularism
  - concerns about industrialization, social problems, and change
  - response to scientific theories in evolution (Darwin's *On the Origin Species*) and geology

Representative Authors

Students' knowledge of the following authors should include the details outlined in "Representative Authors" on p. 92.

- Robert Browning
- Alfred Lord Tennyson
- Oscar Wilde

Associate Diploma (ARCT) in Speech Arts, Performer

The Associate Diploma (ARCT) in Speech Arts, Performer is the culmination of the RCM Certificate Program in Speech Arts performance. The practical examination is evaluated as a concert performance. For this examination, candidates prepare and present a 40- to 45-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. A deep understanding of the stylistic and structural elements of each repertoire selection is expected. Technique should be internalized, and the voice and body should be responsive and controlled.

ARCT in Speech Arts, Performer Requirements	**Marks**
Literary and Original Repertoire	**100**
Two List A selections	10
	10
One List B selection	10
One List C selection	10
One List D selection	10
Two of: Physical Storytelling, Prepared Speech, Oral Storytelling	10
Two Own Choice selections	10
	10
Framing Commentary	10
Total possible marks (pass = 70)	**100**

Prerequisite
Speech Arts Level 10 Certificate

Theory Examination Prerequisites
Speech Arts Theory 8
Speech Arts History & Literature 9
Speech Arts Technique & Theory 10
Speech Arts History & Literature 10

Theory Examination Corequisites
Speech Arts Technique & Theory ARCT
Speech Arts History & Literature ARCT

Candidates are strongly recommended to study for at least two years after passing the Level 10 examination. It is recommended that candidates present their examinations program to an audience before the examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT) in Speech Arts, Performer. For descriptions of performance marks, please see "Classification of Marks" on p. 82.

Examination Program

Candidates must prepare *ten* selections as a cohesive, themed performance. The choice, arrangement, artistic balance, and literary quality will be considered in the assessment.

- Overall balance and range in theme, style, and genre should be considered.
- Commentary that outlines the progression of the program and illuminates the theme is required and is included in the evaluation.
- The program should proceed without interruption, but brief pauses between selections or to mark transitions in sections are allowed.

The examination program must include:

- *five* literary repertoire selections,
- *two* original repertoire selections,
- *two* Own Choice selections (literary and/or original repertoire), and
- framing commentary.

Time limit: 45 minutes

Framing Commentary

Commentary that illuminates the theme and content of the program and guides the audience through the presentation is required and should be thoughtfully constructed and woven throughout. This commentary may be considered as both programming notes and personalized insight, serving to unify the program and highlight its thematic development. An overarching sense of artistic purpose, creativity, and finesse should be reflected in the composition and performance of the program.

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *five* literary repertoire selections: *two* contrasting selections from List A and *one* selection from *each* of List B, List C, and List D. Diverse voices and different eras must be represented in the repertoire choices. Literary repertoire selections must be presented from memory.

Literary repertoire selections should be made from the from the lists below. Each bulleted item (●) represents one selection for examination purposes. Sections or portions of the work to be performed are indicated by an arrow (→).

List A
Poetry

Atwood, Margaret
[21c] *The Door* (McClelland & Stewart)
- **The Poets Hang On**

[21c] *The Tent* (McClelland & Stewart)
- **The Animals Reject their Names and Things Return to Their Origins**
  → parts 1, 3, and 4

Awad, Ruth
[21c] *Outside the Joy*
- **Reasons to Live** (in *You Are Here*, Milkweed Editions)

Baker, Harry
[21c] *The Sunshine Kid* (Burning Eye)
- **The Scientist and the Bumblebee**

Coleridge, Samuel Taylor
- **Kubla Khan**

Sibylline Leaves
- **Frost at Midnight**

Da', Laura
- **Bad Wolf** (in *You Are Here*, Milkweed Editions)

Eliot, T.S.
- **The Hollow Men**

Forché, Carolyn
- **Night Shift in the Home for Convalescents** (in *You Are Here*, Milkweed Editions)

Frost, Robert
- **Birches**

Griebel, Rosemary
[21c] *Yes* (Frontenac House)
- **Walking with Walt Whitman Through Calgary's Eastside on a Winter Day**

Keats, John
- **Ode on a Grecian Urn**

Kinnell, Galway
When One Has Lived a Long Time Alone
- **Oatmeal** (in *Poetry Speaks Who I Am*, Sourcebooks)

Lawrence, D.H.
Birds, Beasts and Flowers
- **Snake**

Modlin, Brad Aaron
[21c] *Everyone at this Party Has Two Names* (Southeast Missouri State University Press)
- **What You Missed the Day You Were Absent from Fourth Grade** (in *Poetry Unbound* Canongate)

Moore, Marianne
- **The Fish** (poetryinvoice.ca)

Ras, Barbara
Bite Every Sorrow (Louisiana State University Press)
- **You Can't Have It All**

Ríos, Alberto
- **Twenty Minutes in the Backyard** (in *You Are Here*, Milkweed Editions)

Szymborska, Wisława
[21c] *MAP: Collected and Last Poems* (trans. Clare Cavanagh and Stanisław Barańczak, HarperCollins)
- **Love at First Sight**

Wallace, Bronwen
Common Magic (Oberon)
- **A Simple Poem for Virginia Woolf**
- **Common Magic**

Webster, Augusta Davies
Portraits and Other Poems (Broadview)
- **Faded**

List B
Prose

Atwood, Margaret
- [21c] ***The Testaments*** (McClelland and Stewart)

begin: Who are you, my reader?
end: That's all I need.

Conan Doyle, Sir Arthur
- ***Sherlock Holmes: The Sign of the Four***

begin: "Now, Watson," said Holmes, rubbing his hands
end: "a child has done this horrid thing."

Dickens, Charles
A Christmas Carol
- **Christmas Present**

begin: It was a long night
end: like a mist along the ground, towards him.
- **Fezziwig**

begin: In came a fiddler with a music-book,
end: wished him or her a Merry Christmas.

Honeyman, Gail
- [21c] ***Eleanor Oliphant Is Completely Fine*** (Penguin Random House)

begin: Raymond hadn't phoned anyone
end: "Promise," I said. I had my fingers crossed, though.

Kleinbaum, Nancy H.
- ***Dead Poet's Society*** (Disney Publishing Group)

begin: The new English teacher, wearing a shirt and tie but no jacket
end: "Seize the day. Make your lives extraordinary."

Kym, Min
- [21c] ***Gone*** (Crown)

begin: We have over half an hour to wait now,
end: I've gone too.

Miller, Madeline
- [21c] ***Song of Achilles*** (HarperCollins)

begin: The river god Scamander lifts a thick staff
end: And the hunt begins again.

O'Farrell, Maggie
- [21c] ***Hamnet*** (Knopf)

begin: It is as if a whip has been snapped hard against the skin.
end: until it was as empty as the sky above it.

Rio, M.L.
- [21c] ***If We Were Villains*** (Flatiron)

begin: Gwendolyn's teaching methods were merciless
end: I feel everything with my whole body and I'm not afraid to use it."

Shaffer, Mary Ann, and Annie Barrows
[21c] *The Guernsey Literary and Potato Peel Society* (Dial)
- **Part 1: 27th March, 1946**

begin: I will tell you how I came to pretend to be my former employer.
end: hanging above me over the mantel.

Stevenson, Robert Louis
- ***The Strange Case of Dr. Jekyll and Mr. Hyde***

begin: He thanked me with a smiling nod
end: and hunted for in every corner of the land as the murderer of Carew.

Westover, Tara
- [21c] ***Educated*** (HarperCollins)

begin: I didn't sleep that night.
end: crickets, then gunfire, then silence.

Zauner, Michelle
- [21c] ***Crying in H Mart*** (Knopf)

begin: I wonder how many people at H Mart miss their families
end: A love I'd do anything to have back.

List C
18th-century to Contemporary Scenes

Anouilh, Jean
Antigone (trans. Lewis Galantière, Methuen)
- **Antigone**

begin: What kind of happiness do you foresee for me?
end: I want to die!

Chekhov, Anton
The Three Sisters (trans. Michael Frayn, Methuen)
- **Irena**

begin: The truth is that Andrey is getting to be shallow-minded.
end: why I haven't killed myself…

Choi, Ins
[21c] *Kim's Convenience* (Anansi)
- **Jung**

begin: I don't like my life, Umma.
end: That's a joke.
→ omit lines spoken by Umma

Dittrich, Dorothy
[21c] *The Piano Teacher* (Talonbooks)
- **Erin**

begin: It was winter.
end: Letting them go has given me my life back.

Doescher, Ian
[21c] *William Shakespeare's Tragical History of Frankenstein* (Doescher)
- **Victor**

begin: Whence doth the principle of life proceed?
end: When my creation is, at last, complete.

Durang, Christopher
The Actor's Nightmare (Dramatists Play Service)
- **George**

begin: Oh don't go
end: Are you Ophelia? Get thee to a nunnery.

Giraudoux, Jean
Madwoman of Chaillot (trans. Maurice Valency)
- **Countess**

begin: To be alive is to be fortunate, Roderick.
end: It is time to dress for your morning walk.
- **Prospector**

begin: You don't know, my dear sir
end: Petroleum!
- **Ragpicker**

begin: Countess, there was a time when garbage was a pleasure.
end: It's the end of free enterprise in this world!

Hill, Jessica B.
[21c] *Pandora* (Scirocco Drama)
- **Pandora**

begin: Everything in the universe is either a weasel or not a weasel.
end: Why not the first woman ever?

Ostrovsky, Alexander
The Storm
- **Katerina** (in *The Classical Monologue: Women*, Methuen)

begin: What's she doing?
end: Ah, I wish it were night!

Panych, Morris
7 Stories (Talonbooks)
- **Man**

begin: Not really. You see – my faith in the days of the week has been seriously undermined.
end: I have no place to park my car.

Peterson, Gary
[21c] *The Great Gatsby* (Pioneer Drama Service)
- **Gatsby**

begin: How do you like my car?
end: I didn't want you to think I was just some nobody.

Shaffer, Peter
Amadeus (Harper)
- **Salieri**

begin: Capisco! I know my fate.
end: the creature had to be destroyed.

Shaw, George Bernard
Pygmalion
- **Liza**

begin: I want a little kindness.
end: I could just kick myself.
Saint Joan
- **Charles**

begin: We shall see.
end: The Maid is to do as she likes with it.

Sheridan, Richard Brinsley
The Rivals
- **Mrs. Malaprop**

begin: Observe me, Sir Anthony
end: and I don't think there is a superstitious article in it.
→ omit lines spoken by Sir Anthony
School for Scandal
- **Mrs. Candour**

begin: My dear Lady Sneerwell, how have you been this Century?
end: and that, you know, is a consolation.

Stroppel, Frederick
[21c] *Small World*
- **Walt** (in *The Best Men's Stage Monologues*, Smith & Kraus)

begin: Imagine if you will: your music starts
end: Now how can you beat that?

Wilde, Oscar
The Importance of Being Earnest
- **Lady Bracknell**

begin: You can take a seat, Mr. Worthing.
end: Good morning, Mr. Worthing!
→ omit lines spoken by Jack
The Picture of Dorian Gray
- **Dorian**

begin: This play was good enough for us, Harry.
end: Why didn't you tell me that the only thing worth loving is an actress?

List D
Classical to Renaissance Scenes

Calderón de la Barca, Pedro
Life is a Dream (trans. Stanley Appelbaum, Dover)
- **Segismundo** (in *50 Fabulous Classical Monologues for Men*, Samuel French)

begin: This life I lead is vile!
end: By every bird and river, beast and fish?

Euripides
Medea (trans. Frederic Prokosch in *Classical Monologues (Women), 3: from Aeschylus to Racine* Applause Theatre & Cinema Books)
- **Medea**

begin: Everything has gone wrong.
end: yet expert in every kind of mischief!

Seneca, Lucius Annaeus the Younger
Agamemnon
- **act 5, scene 1: Cassandra** (trans. Leon Katz in *Classical Monologues (Women), 3: from Aeschylus to Racine* Applause Theatre & Cinema Books)

begin: A mighty deed is breeding in this house,
end: When Atreus fed Thyestes his own sons.

Shakespeare, William
Hamlet
- **act 3, scene 1: Hamlet**

begin: To be, or not to be,
end: And lose the name of action.
- **act 3, scene 2: Hamlet**

begin: Speak the speech, I pray you,
end: Go make you ready.

Henry V
- **act 4, scene 3: King Henry**

begin: What's he that wishes so?
end: That fought with us upon St. Crispin's Day.

Henry VI, Part 2
- **act 5, scene 2: Young Clifford**

begin: Shame and confusion!
end: Nothing so heavy as these woes of mine.

Henry VI, Part 3
- **act 1, scene 4: Queen Margaret**

begin: Brave warriors, Clifford and Northumberland,
end: And, whilst we breathe, take time to do him dead.

The Merchant of Venice
- **act 5, scene 1: Lorenzo**

begin: Sweet soul, let's in and there expect their coming.
end: Mark the music.

Richard III

- **act 1, scene 1: Richard**

begin: Now is the winter of our discontent
end: here Clarence comes.

- **act 1, scene 2: Richard**

begin: Was ever woman in this humor wooed?
end: That I may see my shadow as I pass.

- **act 1, scene 3: Queen Margaret**

begin: What were you snarling all before I came,
end: But by some unlook'd accident cut off!

Twelfth Night

- **act 2, scene 5: Malvolio**

begin: What employment have we here?
end: I will do everything that thou wilt have me.

The Winter's Tale

- **act 3, scene 2: Paulina**

begin: What studied torments,
end: To look that way thou wert.

- **act 3, scene 2: Hermione**

begin: Since what I am to say
end: Cry fie upon my grave!

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Candidates must present *two* original repertoire selections:

- physical storytelling *and* prepared speech, *or*
- physical storytelling *and* oral storytelling.

Physical Storytelling requires the presentation of a mime scene that conveys character, situation and setting within a satisfying storyline. The scene may be constructed around an original idea, or a theme, idea, or image connected to their literary repertoire selections and should incorporate mime skills and techniques including focus, expression, staging, and representation and manipulation of objects. Facility with skills from all previous levels is expected.

Prepared Speech requires the presentation of an original speech on a topic of the candidate's choice. The purpose of the speech may be to inform, persuade, or entertain, and the construction, content, and delivery style should suit the aim and intended audience. The candidate should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Oral Storytelling requires the presentation of an original story or the candidate's own retelling of a traditional story or folk tale. The story should include a defined setting, characters, and situation. The story should develop and advance through use of image, language, and action, and be shared in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Speech Arts Technique & Theory ARCT

The Speech Arts Technique & Theory ARCT examination tests candidates' knowledge of the concepts listed below, in addition to those covered in previous levels. See "Theory Examination Guidelines" on p. 88, "Glossary" on p. 93 for terms and definitions, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Voice and Body

Candidates should be prepared to demonstrate a comprehensive understanding and practical application of voice production for speech communication and performance.

Voice Production: Theory and Practice

- thorough knowledge of the voice production system as it relates to speech arts, including anatomy, physiology, breath, resonance, articulation, and integration
- understanding and application of the authentic, connected voice, supported by appropriate exercises for vocal development
- engagement with voice work through personal practice and experiential learning, informed by relevant resources, scholarship, and pedagogical traditions

Applied Focus

Application of theoretical and practical knowledge to *one* of the following areas:

- the performer's voice
- the communicator's voice
- foundations and history of voice work, including contemporary practice

Practitioner Awareness

- reference to and contextual understanding of the work of at least two recognized voice practitioners, demonstrating awareness of historical and/or contemporary approaches

Performance Studies

Candidates should be prepared to discuss *two* areas of study, selecting *one* topic from each group below to demonstrate theoretical understanding and practical application drawn from personal performance experience.

1. Interpretive and Acting Practices

Choose one of the following:

a. Interpretation: Text in Performance

- discussion of interpretive theory as it applies to the spoken performance of text
- analysis drawn from the candidate's own performance repertoire, including:
  - criteria and personal connection informing the choice of material
  - theme-building and textual analysis
  - interpretive and artistic choices
  - rehearsal process and performance realization
- consideration of broader aims and theoretical foundations of interpretation as an artistic discipline

b. Acting

- discussion of acting theory and strategies for building a role or characterization
- consideration of acting styles and methodologies, such as Classical acting, Stanislavsky, Meisner, and Chekhov
- analysis drawn from the candidate's own performance repertoire, including reflection on:
  - criteria and personal connection informing the choice of material
  - theme and program building
  - analysis, interpretive and artistic choices, rehearsal process, and performance realization
- placement of the candidate's work within a broader theoretical and artistic context, addressing the aims and principles of the art of acting

2. Performance and Communication Forms

Choose one of the following:

a. Public Speaking

- discussion of the development of a public speaking presentation drawn from the candidate's personal performance experience
- outline of the speech development process, including:
  - audience analysis
  - topic selection
  - research, organization, and structure
- connection of the speech to broader theories and goals of public speaking, considering its function as an art form and/or communication tool
- reflection from a contemporary perspective, which may include references to relevant sources and scholarship, oratory traditions, and historically significant speeches

b. Storytelling

- examination of storytelling as an oral tradition and as a contemporary performance and communication form
- discussion of storytelling as a foundational element of human communication and cultural transmission
- consideration of storytelling as a powerful tool in performance, presentations, marketing, and modern communication—addressed as both *tradition and tool*
- reference to relevant sources and scholarship in storytelling practice and performance

c. Mime

- discussion of physical and non-verbal communication through mime performance
- exploration of theory and practice, including performance examples
- connection of mime and mime skills to emphasis on training the body for expressive communication and performance
- reference to relevant sources and scholarship in mime training and performance

Comprehension and Analysis

Candidates will be required to demonstrate practical analytical skills through the examination of a dramatic text in verse.

Scansion

- accurate scansion of the verse, identifying metre, variations, and expressive departures from the predominant structure

Transcription

- phonetic, performance-based transcription, demonstrating precise pronunciation and technical understanding

Integrated Textual Analysis

In-depth analysis addressing:

- content and meaning
- structural and formal elements
- performance possibilities and interpretive choices related to character intention and thought
- connections of scansion and transcription decisions to vocal delivery and performance interpretation

Speech Arts History & Literature ARCT

The Speech Arts History & Literature ARCT examination tests students' knowledge of the works and writers listed below. Students should be prepared to discuss the relevance and impact of the writers and works in context of their era and with respect to their influence and lasting significance in the development of poetry and drama. See "Preparing for History and Literature Examinations" on p. 92, "Glossary" on p. 93, and "Resources" on p. 99.

* It is highly recommended that theory study be concurrent with practical study at all levels.

Classical Theatre

Form and Style	drama (dramatic mode)
Era	Ancient Greece
Representative Works	*Oedipus Rex*, Sophocles *Medea*, Euripides

Students should study the representative works and be prepared to discuss the following:

- Classical tragedy
- Aristotle's elements of theatre and tragedy
- architecture and design of Greek theatre spaces
- the theme and content of each representative play, including elements of structure, plot, language, and character
- performance and staging conventions, including:
  - theatre space and elements of staging and costume related to the original production
  - lasting significance of the works and writers on the development of drama and theatre
  - staging the plays for contemporary audiences

Ode

Form and Style	poetry (lyric mode)
Era	Romantic (1798–1832)
Representative Works	*Ode to a Nightingale*, John Keats *Ode to the West Wind*, Percy Bysshe Shelley

Students should study the representative works and be prepared to discuss the following:

- Classical origins
- Horatian and Pindaric odes
- revival and use of the form in the Romantic Age:
  - passionate and meditative odes
  - evolution from the sonnet
- structure and design characteristics of odes
- content, theme, and style of each representative work
- relevant connections to historical context and cultural/social circumstances of the Romantic Age
- influence and significance of the works and writers in the development of poetry

Theatre

Form and Style	drama (dramatic mode)
Era	19th and 20th Century
Representative Works	*A Doll's House*, Henrik Ibsen *Our Town*, Thornton Wilder *Rosencrantz and Guildenstern are Dead*, Tom Stoppard
Era	Late 20th and 21st Century
Representative Works	*Goodnight Desdemona (Good Morning Juliet)*, Ann-Marie MacDonald *Kim's Convenience*, Ins Choi

Students should study the representative works and be prepared to discuss the following:

- realism
- metatheatre
- minimalism
- theatre of the absurd
- feminism
- diversity
- social commentary and change
- significance of the representative works in the context of their era
- lasting significance of the works and their influence on the development of drama and theatre
- theme and content of the plays, including elements of structure, plot, and character
- relevant performance and staging conventions, including:
  - theatre space and elements of staging and costume related to the original production
  - staging the plays for contemporary audiences

Representative Authors

Students should choose *one* contemporary poet and *one* contemporary playwright for study and be prepared to discuss the following:

- the life and career of the author and relevant connections to their career and writing
- an overview of the author's work, including elements of style, form, content, and theme
- influence and significance of the author within a contemporary literary and social landscape
- in-depth discussion of *two* works by the poet
- in-depth discussion of *one* work by the playwright

Recommended 20th- and 21st-century Poets

Margaret Atwood

T.S. Eliot

Robert Frost

Amanda Gorman

Langston Hughes

Ada Limon

Pablo Neruda

Mary Oliver

Sylvia Plath

W.B. Yeats

Recommended 20th- and 21st-century Playwrights

Christopher Durang

Dennis Foon

Tomson Highway

Joan Macleod

Stephen Massicotte

Connie Massing

Arthur Miller

Eugene O'Neill

Yasmine Reza

George Ryga

Peter Schaffer

Tom Stoppard

Michel Tremblay

George Bernard Shaw

Associate Diploma (ARCT) in Speech Arts, Teacher

The ARCT, Teacher program is designed to provide a solid grounding in the elements and practice of teaching speech arts. This program is intended to prepare candidates for teaching and to provide a 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 ARCT, Teacher diploma are strongly advised to study for at least two years after passing the Level 10 examination and to have at least one year of practical teaching experience. The ARCT, Teacher diploma will be awarded only to candidates 18 years of age or older.

Candidates may choose to take the ARCT, Teacher Practical Examination *and* the Interactive (*Viva Voce*) Examination during the same practical session (as a single exam) *or* they may take the two examinations during different sessions. The Practical Examination, Interactive (*Viva Voce*) Examination, and the Written Examination must be completed within a period of two years but can be taken in any order.

ARCT in Speech Arts, Teacher Requirements	**Marks**
ARCT, Teacher Interactive (*Viva Voce*) Examination	**100 (pass = 70)**
Prepared Speech	20
Pedagogical Principles	30
Applied Pedagogy	50
ARCT, Teacher Written Examination	**100 (pass = 70)**
ARCT, Teacher Practical Examination	**100 (pass = 70)**
Literary and Original Repertoire	**60**
One List A selection from Level 8 *or* Level 9	no mark breakdown
One List A selection from Level 10 *or* ARCT, Performer	
One List B selection from Level 10 *or* ARCT, Performer	
One List C selection from Level 10 *or* ARCT, Performer	
One List D selection from Level 9, Level 10, *or* ARCT, Performer	
One of: Physical Storytelling, Prepared Speech, Oral Storytelling	
See p. 10 for details.	
Sight Reading	**20**
Discussion	**20**
Prerequisite Speech Arts Level 10 Certificate	

Theory Examination Prerequisites
Speech Arts Theory 8
Speech Arts History & Literature 9
Speech Arts Technique & Theory 10
Speech Arts History & Literature 10
Theory Examination Corequisites
Speech Arts Technique & Theory ARCT
Speech Arts History & Literature ARCT

Candidates for the Associate Diploma (ARCT), Teacher must achieve a minimum of 70 percent in *each* examination within the program.

Teaching Repertoire Sample

The Teaching Repertoire Sample will be referenced in *both* the Interactive (*Viva Voce*) Examination *and* the Written Examination. Candidates are required to prepare a balanced Teacher Repertoire Sample of *ten* contrasting selections chosen from the RCM *Speech Arts Syllabus*. The selections should illustrate a broad range of technical and artistic challenges across the levels.

The Teaching Repertoire Sample must include:

- *one* Level 1, List A selection featuring sound devices
- *one* Level 2, List B selection that progresses through a defined arc to a climax
- *one* Level 3 Physical Storytelling selection that explores range of emotion, mood, and tone
- *one* Level 4, List A selection of lyric verse featuring imaginative experience and sensory detail
- *one* Level 5 Oral Storytelling selection that concludes with a moral or lesson
- *one* Level 5 Prepared Speech that is informative and employs a standard speech structure
- *one* Level 6, List C scene from a play written in the 21st century
- *one* Level 7, List D Shakespeare scene
- *one* Level 8, List A sonnet or sonnet sequence
- *one* Level 9, List B or C selection from a 19th-century novel or play

Pedagogy Topics

For both the Interactive (*Viva Voce*) Examination *and* the Written Examination, candidates should be prepared to discuss the following topics in relation to teaching speech arts and drama students, with reference, as appropriate, to the Teaching Repertoire Sample.

- Theory and practice of teaching speech arts and drama

- Strategies for developing and nurturing creativity, imagination, and confidence
- Strategies for meeting the needs of diverse learners and for empowering individuals to find their own voice through literature, performance, and practice
- Planning and structure of lessons in the short and long term, including activities, exercises, and materials
- Strategies and theory regarding developing vocal and physical responsiveness and control
- Knowledge of teaching repertoire and resources, including ideas about program building, advancing skills through repertoire, and strategies for personalizing repertoire choices
- Teaching strategies for presenting text in performance: comprehension, analysis, rehearsal, memorization, and delivery
- Teaching strategies for extemporaneous presentation, improvisation, sight reading, and conversation.
- Principles of storytelling, public speaking, and mime: selecting topics and stories, organization and outlining, maintaining creative impulse and spontaneity in extemporaneous presentations
- Strategies for practice, maintaining motivation, and troubleshooting challenges
- Preparation for performances, recitals, festivals, and examinations
- Value and benefits of theoretical studies at all levels
- Evaluation of student progress and success

ARCT, Teacher Interactive (*Viva Voce*) Examination

The Interactive (*Viva Voce*) Examination assesses the candidate's teaching philosophy and methods. This examination is based on the curriculum elements presented in the RCM *Speech Arts Syllabus*.

The candidate's knowledge should be personal and internalized, based both on relevant teaching experience and on current pedagogical approaches.

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, and a discussion of pedagogical principles.

Prepared Speech

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 plans for both teaching and professional development. Notes may be used. Candidates must submit a prepared outline to the examiner.

Time limit: 7 minutes

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 RCM *Speech Arts Syllabus*, including specific tasks and level-by-level requirements, and should be prepared to discuss the Pedagogy Topics listed on p. 73.

Applied Pedagogy

For this section of the examination, candidates will be required to reference their Teaching Repertoire Sample (see p. 73). Typed copies of each literary repertoire selection in the Teaching Repertoire Sample must be presented to the examiner along with published originals. Outlines are required for the original repertoire selections in the Teaching Repertoire Sample; see "Sample Outlines for Original Repertoire" on p. 86.

The examiner(s) will choose two or three selections from the Teaching Repertoire Sample for the candidate to present. The performance should be convincing and should demonstrate adequate preparation. Scenes must be performed from memory. Notes may be used for public speaking presentations.

In a follow-up discussion, candidates should be prepared to discuss the selections with respect to the technical and artistic elements and related opportunities for skill development they present; teaching ideas, strategies, goals, and evaluation; troubleshooting of common challenges and/or mistakes; and performance ideas.

ARCT, Teacher Written Examination

The Written Examination focuses on strategies of teaching speech. Candidates are expected to include relevant teaching experience whenever possible. Candidates will be expected to demonstrate complete understanding of the progressive model and integrated approach to skill development present in the RCM *Speech Arts Syllabus*, including knowledge of tasks, goals and level by level requirements. Competence with a range of performance styles and teaching methods appropriate to success with the integrated model of the syllabus is expected.

Applied Pedagogy

For the Written Examination, candidates will be required to reference their Teaching Repertoire Sample (see p. 73). Candidates should be prepared to discuss the selections with respect to the technical and artistic elements and related opportunities for skill development they present; teaching ideas, strategies, and goals; troubleshooting of challenges; and performance ideas. Consideration of the selections within the specific context of a student's ongoing learning and development, along with challenges of the level and the broad requirements of the RCM Speech Arts program is required.

Pedagogical Principles

Candidates will be required to discuss their approach and philosophy to the teaching of speech arts and drama by answering questions related to the Pedagogy Topics listed on p. 73.

Performance Styles and Technique

Candidates should be prepared to address the role of the following, including connections and inter-relationships among them, in context of speech arts training as presented in the RCM *Speech Arts Syllabus*. Philosophy of approach, teaching strategies, teaching materials including resources and repertoire, learning goals, and evaluation for each of the following curriculum elements should be considered.

Performance Styles

- Literary repertoire
  - interpretation (the performance of literature)
  - acting
- Original repertoire
  - public speaking
  - oral storytelling
  - physical storytelling (mime)
  - improvisation
- Sight reading
- Discussion

Technique

- Development of the speaking voice
- Development of physical responsiveness and control

ARCT, Teacher Practical Examination

Examination Program

Candidates must prepare *six* selections as a cohesive, themed performance. The selections should be linked by a theme or overarching concept:

- The choice, arrangement, artistic balance, and literary quality will be considered in the assessment.
- Contrasts and range should be apparent, and overall balance in theme, style, and genre should be considered.
- The program will *not* be presented continuously.

The examination program must include:

- *five* literary repertoire selections and
- *one* original repertoire selection.

Time limit: 25 minutes

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

Students must prepare *five* literary repertoire selections:

- *one* List A selection from Level 8 (sonnet sequence) *or* Level 9 (19th-century poetry)
- *one* List A selection from Level 10 *or* ARCT, Performer
- *one* List B selection from Level 10 *or* ARCT, Performer
- *one* List C selection from Level 10 *or* ARCT, Performer
- *one* List D selection from Level 9, 10, *or* ARCT, Performer

A minimum of *three* literary repertoire selections must be taken from the ARCT, Performer lists (see p. 65) or the equivalent. Diverse voices and at least two different eras must be represented in the repertoire choices. Literary repertoire selections must be presented from memory.

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

Candidates must prepare *one* original repertoire selection: physical storytelling, prepared speech, *or* oral storytelling.

Physical Storytelling requires the presentation of a mime scene that conveys character, situation, and setting within a satisfying storyline. The scene may be constructed around an original idea, or a theme, idea, or image connected to their literary repertoire selections, and should incorporate mime skills and techniques including focus, expression, staging, and representation and manipulation of objects. Facility with skills from all previous levels is expected.

Prepared Speech requires the presentation of an original speech on a topic of the candidate's choice. The purpose of the speech may be to inform, persuade, or entertain, and the construction, content, and delivery style should suit the aim and intended audience. The candidate should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Oral Storytelling requires the presentation of an original story or the candidate's own retelling of a traditional story or folk tale. The story should include a defined setting, characters, and situation. The story should develop and advance through use of image, language, and action, and be shared in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Sight Reading

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

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

Discussion

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

The examiner will engage the candidate in a conversation about their work and selections, exploring their knowledge, comprehension, connection, and interpretation. Candidates at this level should take ownership of their work, reflecting on artistic, thematic, and technical elements of their work.

Topics will include:

- the candidate's connections to the literary and original repertoire,
- comprehension and understanding of the selections, including the candidate's interpretation of meaning and theme, language and vocabulary, and features of style relative to the era,
- development of the original repertoire selections, including topic or story choice, relevant elements of structure, organization, and technical skills required for performance, and
- reflections on learning, developing, and rehearsing the exam program, including staging ideas and technical skills.

Candidates for the ARCT, Teacher diploma should be prepared to discuss:

- the unifying theme and concept of the examination program, including relevant connections among the selections, authors, and eras,
- full knowledge of works presented, including the complete story, theme, and style,
- the role and significance of the prose and scene selections within the context of the complete work,
- understanding of characters, including their development and role within the context of the complete play or prose work,
- the life and works of the authors of literary repertoire selections, including their unique contributions to the literature of their time, and
- unique style features of the different eras and diverse voices included in the program.

Licentiate Diploma (LRCM) in Speech Arts, Performer

The Licentiate Diploma (LRCM) in Speech Arts is intended for candidates who wish to further refine their artistry and seek additional performance and evaluation opportunities beyond the Associate Diploma (ARCT).

The examination is evaluated as a professional recital performance. Candidates present a cohesive, continuous program based on a theme and consisting of a variety of selections (literary and original repertoire) representing a range of performance styles and periods of literature.

The program should be meaningfully shaped, showing intentional development through contours of meaning, style, staging, and emotional dynamics. Staging should be relatively simple, but provide interest and impact.

Candidates are expected to demonstrate masterful artistry and technique, communicating with insight and depth and demonstrating complete command of the performance and facility within a range of performance styles including verse and prose speaking, acting, oral storytelling, physical storytelling, and public speaking.

Complete and nuanced communication of the essence, style, and structure of each performance element is expected. The authentic voice of the candidate should be expressed in all aspects of the program's composition and performance.

LRCM in Speech Arts, Performer Requirements	**Marks**
Literary and Original Repertoire no mark breakdown	**100**
Total possible marks (pass = 70)	**100**
Prerequisite Associate Diploma (ARCT) in Speech Arts, Performer	
Theory Examination Corequisite None	

Candidates must achieve an Honors standing (at least 70 percent) in order to be awarded the Licentiate Diploma. (LRCM) in Speech Arts, Performer.

For description of performance marks, please see "Classification of Marks" on p. 82.

Prerequisites

Candidates wishing to complete the Licentiate Diploma (LRCM) in Speech Arts, Performer must have completed the Associate Diploma (ARCT) in Speech Arts, Performer, including the theory examination corequisites, prior to registering for the LRCM examination.

Registration Process

Candidates for the Licentiate Diploma (LRCM) in Speech Arts, Performer examination must complete the Licentiate Registration Form (available online) and submit it along with their Examination Program Form to the RCM Certificate Program by the examination registration deadline. Candidates should present the approved program form to the examiners.

Evaluation

Licentiate examinations will be evaluated by two senior members of the College of Examiners. Candidates will receive a written critique of their performance along with an overall mark.

The final grade for this examination will be a mark out of 100. Candidates must achieve an Honors standing (at least 70 percent) in order to be awarded the Licentiate Diploma. (LRCM) in Speech Arts, Performer. Three general areas, approximately equal in importance, will be taken into account in the assessment: technique, artistry, and presentation.

Examination Program

Candidates must prepare a program to be presented as a cohesive, themed performance. The choice, arrangement, artistic balance, literary quality, and staging will be considered in the assessment.

- Overall balance in theme, style, and genre should be considered.
- Contrast and variety are required.
- The program should proceed without interruption, unified by linking commentary. Brief pauses are allowed.

The examination program must include:

- literary repertoire selections and
- at least *two* original repertoire selections.

Commentary that illuminates the theme and content of the program and guides the audience through the presentation is required and should be thoughtfully constructed and woven throughout. This commentary may be considered as both programming notes and personalized insight, serving to unify the program and highlight its thematic development. An overarching sense of artistic purpose, creativity, and finesse should be reflected in the composition and performance of the program.

Examination Program Time Limit

The maximum length of the examination is 60 minutes. Candidates will be expected to perform a program that is at least 50 minutes in length. The examiner may stop the performance if the time exceeds 60 minutes.

Literary Repertoire

Please see "Literary Repertoire" on p. 10 for important information regarding this section of the examination.

The program should include performance of poetry, prose, and drama, including works of at least three different eras (20th/21st century, 19th century, 18th century, Renaissance and previous). Diverse voices must be represented. Literary repertoire selections must be presented from memory.

List A
Poetry

Abdurraqib, Hanif
- [21c] **There are More Ways to Show Devotion** (in *You Are Here*, Milkweed Editions)

Atwood, Margaret
[21c] *The Door* (McClelland & Stewart)
- **Another Visit to the Oracle**
  → complete, parts 3–5, *or* part 6

Eliot, T.S.
Four Quartets
- **Little Gidding**
  → part 1

Koyczan, Shane
[21c] *Our Deathbeds will be Thirsty* (McKellar & Martin)
- **Instructions for a Bad Day**

Meitner, Erika
- [21c] **Manifesto of Fragility / Terraform** (in *You Are Here*, Milkweed Editions)

Oliver, Mary
Devotions (Penguin)
- [21c] **Have you ever tried to enter the long black branches?**

Sharma, Prageeta
Onement Won
- [21c] **I Am Learning to Find the Horizons of Peace** (in *You Are Here*, Milkweed Editions)

Shelley, Percy Bysshe
- **Ode to the West Wind**

Smith, Patricia
- **To Little Black Girls, Risking Flower** (in *You Are Here*, Milkweed Editions)

Tennyson, Alfred
- **Ulysses**

Thomas, Dylan
Deaths and Entrances
- **Fern Hill**

Tempest, Kae
- [21c] ***Brand New Ancients*** (Picador)

begin: In the old days…
end: Because the Gods are in us.

Tran, Paul
- [21c] **Terroir** (in *You Are Here*, Milkweed Editions)

All the Flowers Kneeling (Penguin)
- [21c] **Bioluminescence** (in *Poetry Unbound* Canongate)

Wordsworth, William
Poems, 2
- **Ode: Intimations of Immortality**
  → selection of approximately 4–6 stanzas

List B
Prose

Collins, Wilkie
- ***The Woman in White***

begin: I sat silent, and looked up at the Madonna and Child by Raphael
end: if there is, I think I have forgotten it.

Hosseini, Khaled
- [21c] ***A Thousand Splendid Suns*** (Penguin Random House)

begin: Rasheed let go of Laila and turned on Mariam
end: This time, she gave it everything she had.

Jerome, Jerome K.
Three Men in a Boat
- **Fish**

begin: A pause ensued in the conversation
end: with a bit of string tied on to the end of a tree.
- **Maladies**

begin: I remember going to the British Museum one day
end: I crawled out a decrepit wreck.

Mandel, Emily St. John
- [21c] ***Station Eleven*** (Harper Perennial)

begin: What was lost in the collapse:
end: Because survival is insufficient.

Miller, Madeline
- [21c] ***Circe*** (Little, Brown and Company)

begin: In the great hall, Prometheus was silent in his chains
end: One more nymph child among the thousand thousands.

Nawaz, Zarqa
- [21c] ***Laughing All the Way to the Mosque*** (HarperCollins)

begin: "Could you make me a sandwich, like the other kids'?"
end: My assimilation stopped at peanut butter and jam.

Woolf, Virginia
- *A Room of One's Own*

begin: Here am I asking why women did not write poetry in the Elizabethan age
end: or ended her days in some lonely cottage outside the village.

List C
18th-century to Contemporary Scenes

Congreve, William
The Way of the World
- **Mirabell**

begin: Imprimis, then,
end: Shall I kiss your hand upon the contract?
→ omit lines spoken by Millamant

- **Mrs. Millamant**

begin: Oh, I hate a lover that can dare to think
end: I may by degrees dwindle into a wife.

Fry, Christopher
The Lady's Not for Burning (Oxford University Press)
- **Jennet**

begin: Was it for laughter's sake you told them
end: Without appearing rude, absolutely No devils.

Hill, Jessica B.
[21c] *Pandora* (Scirocco Drama)
- **Pandora**

begin: A good story sticks.
end: I've been watching.

Lill, Wendy
[21c] *The Occupation of Heather Rose* (Talonbooks)
- **Heather Rose**

begin: I wonder if I still look the same.
end: But not for long.

Macleod, Joan
Jewel (Alexander Street Press)
- **Marjorie**

begin: You know I always thought it was a ridiculous name – the *Ocean Ranger.*
end: He chose not to.

Mouawad, Wajdi
[21c] *Scorched* (Playwrights Canada Press)
- **Janitor**

begin: No one ever spoke her name.
end: Everything worked out.

Wong, Cary
[21c] *Mirrors Remembered* (AuthorHouse)
- **Montgomery**

begin: I'm sitting in the hospital waiting room
end: Small consolation for a life.

List D
Classical to Renaissance Scenes

Aristophanes
Lysistrata
- **Lysistrata** (trans. Leon Katz in *Classical Monologues (Women), 3: From Aeschylus to Racine,* Applause Theatre & Cinema Books)

begin: Why, you ask, Magistrate, Your Honor, are women meddling in matters of state
end: and then we'll win the name of peacemakers for all of Greece!

Jonson, Ben
Volpone
- **Mosca**

begin: I fear I shall grow in love
end: but their zanies.

Marlowe, Christopher
Doctor Faustus
- **Doctor Faustus**

begin: gentlemen, farewell.
end: I'll burn my books! – ah, Mephistopheles!

Shakespeare, William
Coriolanus
- **act 5, scene 3: Volumnia**

begin: Should we be silent and not speak,
end: That brought thee to this world.

Henry VI, part 2
- **act 2, scene 4: Eleanor**

begin: Come you, my lord, to see my open shame?
end: Nor never seek prevention of thy foes.

Henry VI, part 3
- **act 3, scene 2: Richard, Duke of Gloucester**

begin: Well, to say there is no kingdom then for Richard
end: I'll pluck it down!

King John
- **act 3, scene 4: Constance**

begin: Yes, that I will.
end: and my sorrow's cure!

Richard III
- **act 1, scene 3: Queen Margaret**

begin: What, were you all snarling before I came?
end: thou detested—Richard!

Romeo and Juliet
- **act 1, scene 4: Mercutio**

begin: O, then I see Queen Mab hath been with you.
end: Turning his face to the dew-dropping south.

Sophocles
Oedipus the King (trans. Stephen Berg and Diskin Clay, Oxford University Press)
- **Oedipus**

begin: Now that I've come this far, Jocasta,
end: tell me what man's torment equals mine?

Original Repertoire

Please see "Original Repertoire" on p. 12 and "Sample Outlines for Original Repertoire" on p. 86 for important information regarding this section of the examination.

The program must include at least *two* original repertoire selections from:

- physical storytelling
- prepared speech
- oral storytelling

Physical Storytelling requires the presentation of a mime scene that conveys character, situation, and setting within a satisfying storyline. The scene may be constructed around an original idea, or a theme, idea, or image connected to their literary repertoire selections, and should incorporate mime skills and techniques including focus, expression, staging, and representation and manipulation of objects. Facility with skills from all previous levels is expected.

Prepared Speech requires the presentation of an original speech on a topic of the candidate's choice. The purpose of the speech may be to inform, persuade, or entertain, and the construction, content, and delivery style should suit the aim and intended audience. The candidate should share the speech in an extemporaneous manner, with a balance of preparation and spontaneity. The speech should not be scripted, read, or memorized. Note cards with keyword prompts are permitted.

Oral Storytelling requires the presentation of an original story or the candidate's own retelling of a traditional story or folk tale. The story should include a defined setting, characters, and situation. The story should develop and advance through use of image, language, and action, and be shared in an extemporaneous manner, with a balance of preparation and spontaneity. The story should not be fully scripted or memorized. Notes are not permitted.

Reference

Examination Procedures

In-person Practical Examination Procedures

- Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time.
- *Note that examination times cannot be exchanged among students.*
- Students are required to list all literary and original repertoire on the Program Form and submit it online no later than 24 hours prior to their scheduled examination. Students may also print out the form and bring it to the examination for presentation to the examiner.
- Warm-up rooms are not guaranteed for students.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with the books containing their literary repertoire selections; clean, typed copies of literary repertoire selections; and outlines (as required) for original repertoire selections to be performed at the examination.
- Photocopies are not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see "Copyright and Photocopying" on p. 10.)
- All electronic devices (including cell phones) as well as notes, bags, and coats must be left in the area designated by the Center Representative.
- Waiting areas are provided for parents, teachers, and assistants. Listening outside the examination room door is not permitted.
- The student's performance may be interrupted at the examiner's discretion once an assessment has been made.
- Students (or other individuals) are not permitted to record any portion of an in-person exam.

Remote Practical Examination Procedures

- Students should enter their Zoom room five minutes before their scheduled time.
- Students are required to list all literary and original repertoire on the Program Form and submit it online no later than 24 hours prior to their scheduled examination.
- When submitting the Program Form, students must attach PDFs of clean, typed copies of literary repertoire selections and outlines (as required) for original repertoire selections to be performed at the examination.
- Students will receive prepared sight-reading materials 22 hours in advance of their scheduled examination.
- The student's performance may be interrupted at the examiner's discretion once an assessment has been made.
- Students (or other individuals) are not permitted to record any portion of a remote exam.

* For more information on remote practical examinations, visit **rcmusic.com**.

Written Examination Procedures

- On the day of the examination, students must arrive at the examination center fifteen minutes before the scheduled examination time.
- Students arriving more than thirty minutes late will not be admitted to the examination room.
- Students should bring a copy of the examination schedule and photo ID for presentation to the Center Representative for admittance to the examination room.
- Students may bring pencils, pens (blue or black ink only), erasers, and rulers to the examination.
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- During the examination, students must not communicate with each other and may not leave the examination room before the first thirty minutes have elapsed.
- Students may leave the room when finished writing, any time after the first thirty minutes.
- Students must stop writing when the end of the examination is announced.
- Upon completion of the examination, students must seal the examination paper and all rough work in the provided envelope and give it to the Center Representative. Students are not permitted to remove any examination material from the room.
- Students must sign out before leaving the examination room. Once students leave the examination room, they will not be re-admitted.

Voucher Requests for Missed Examinations

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

Examination vouchers are granted only to students who are unable to attend an examination because of:

- medical reason that involve the student *or*
- direct scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request an examination voucher. Vouchers can be redeemed by any student (not just the original student or their siblings) for the full cost of the same examination and level.

Voucher requests must be made to the RCM Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

✶ Voucher Request Forms must be received no later than two weeks after the original date of the missed examination. Requests received after this time will be denied.

Students with Accessibility Requirements

The RCM Certificate Program is committed to providing examinations and supporting resources that are inclusive and accessible to people of all abilities. Students who have accessibility requirements may submit a request to the RCM Certificate Program for accommodations. Such requests must be made immediately after registration. The RCM Certificate Program will consider each case individually.

✶ The Accessibility Request Form is available **online**.

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see "Certificate Program Overview" on p. 7.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

✶ For further information regarding the recognition of achievement in the RCM Certificate Program, please visit **rcmusic.com/recognition**.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow. Please note that results will neither be mailed nor provided by telephone.

Official transcripts are available upon written request to the RCM Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

✶ Teachers may access their students' examination results by logging into their online account at **rcmusic.com**.

Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report provides feedback on the performance to support the official marks that were awarded with information that highlights the strengths of the performance and indicates areas for improvement. The official mark reflects the examiner's evaluation of the student's performance during the examination. It does not factor in previous awards and accomplishments. Please note that the examiner's marks are final. Requests to review marks will be considered only in the event of a serious procedural irregularity.

Procedural irregularities should be reported within 48 hours of the exam.

✶ For more information, please see "Academic Resources and Policies" **online**.

Classification of Practical Marks

First Class Honors with Distinction 90–100

First Class Honors 80–89

Honors 70–79

Pass (Preparatory–Level 10) 60–69

Insufficient to Pass 50–59

Classification of Theory Marks

First Class Honors with Distinction 90–100

First Class Honors 80–89

Honors 70–79

Pass 60–69

Fail 0–59

Criteria for Assessment

Performance and Communication

Connection: Students 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. Artistic and meaningful communication founded on literal, imaginative, and emotional understanding, careful craftsmanship, and personalized commitment in the performance moment is the goal of speech arts performance and communication.

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

Technique: Students are expected to develop an appropriate technical approach for each repertoire selection to convey and enhance meaning and emotion in an unobtrusive and natural manner. Students should demonstrate sensitivity to language and ensure that the words make complete sense. Students 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

Voice: Students 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: Students are evaluated on their physical connection and involvement. The body should be poised, relaxed, aligned, balanced, and fully involved in supporting the performance. The student'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 student's involvement in the selection.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and artistry.

First Class Honors: 80–89

This standing is awarded for performances that are engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and convincing interpretation. There is quick recovery from any minor slips or lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some understanding and awareness of style. There may be occasional slips or lapses, with room for further development of technical control and involvement.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to details of the language and texts. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to demands of the texts and the performance moment.

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only: further preparation is deemed necessary for assessment.

Table of Marks

Certificates

	Elementary		Intermediate		Advanced	
	Prep–Level 3	Level 4	Levels 5–6	Levels 7–8	Level 9	Level 10
Literary Repertoire	**50**	**40**	**40**	**45**	**45**	**48 (33.5)**
List A	25	20	20	15	15	12
List B	25	—	—	—	—	12
List B or C	—	20	20	15	15	—
List C	—	—	—	—	—	—
List D	—	—	—	15	15	—
List C or D	—	—	—	—	—	12
List A, B, C, or D	—	—	—	—	—	12
Original Repertoire	**40**	**40**	**40**	**30**	**30**	**30 (21)**
Physical Storytelling	25	20	20	—	—	—
Prepared Talk	15	20	—	—	—	—
Prepared Speech or Oral Storytelling	—	—	20	—	—	—
Physical Storytelling, Prepared Speech, or Oral Storytelling	—	—	—	15	15	10 10
Improvisation	—	—	—	15	15	10
Sight Reading	**—**	**10**	**10**	**10**	**10**	**10 (7)**
Discussion	**10**	**10**	**10**	**15**	**15**	**12 (8.5)**
TOTALS	**100 (pass = 60)**					

- To qualify for the Associate Diploma (ARCT) examination, Level 10 students 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 bold parentheses.)

Diplomas

	ARCT, Performer	ARCT, Teacher	LRCM, Performer
Practical Examination			
Literary and Original Repertoire	100	60	100
List A	10 10	no mark breakdown	no mark breakdown
List B	10		
List C	10		
List D	10		
Physical Storytelling, Prepared Speech, or Oral Storytelling	10 10		
Own Choice	10 10		
Framing Commentary	10		
Sight Reading	—	**20**	—
Discussion	—	**20**	—
TOTALS	**100 (pass = 70)**		
ARCT, Teacher Interactive (*Viva Voce*) Examination	—	**100**	—
ARCT, Teacher Written Examination	—	**100**	—

- Candidates for the Associate Diploma (ARCT), Performer must achieve an overall mark of 70 in order to pass.
- Candidates for the Associate Diploma (ARCT), Teacher must achieve a minimum of 70 percent in *each* examination within the program.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 or ARCT, Teacher may take up to *two* supplemental examinations.

- Supplemental examinations must be completed within two years of the original examination.
- Supplemental examinations are available during regular in-person examination sessions or remotely at any time.

Level 10

- Students in Level 10 may repeat the original repertoire *and/or* sight-reading sections of the practical examination. Supplemental examinations for literary repertoire are not available.
- To be eligible for a Level 10 supplemental examination, students must have achieved a minimum mark of 65 overall and 70 percent in the literary repertoire section.

ARCT, Teacher

- ARCT, Teacher candidates may repeat the sight-reading section of the Practical Examination *and/or one* section of the Interactive (*Viva Voce*) Examination (Prepared Speech, Pedagogical Principles, *or* Applied Pedagogy).
- To be eligible for a Practical Examination supplemental examination, candidates must have achieved at least 70 percent in the literary and original repertoire section.
- To be eligible for an Interactive (*Viva Voce*) Examination supplemental examination, candidates must have achieved at least 70 percent in *one* section (Prepared Speech, Pedagogical Principles, *or* Applied Pedagogy).

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

Practical Examination Guidelines

Sample Outlines for Original Repertoire

Physical Storytelling

Students must submit a brief plot outline of the mime scene to the examiner for all levels.

Sample outline for: Level 4

Setting: Alice's backyard

Situation: Alice is tending her chickens and collecting eggs

- Alice steps into the backyard, carrying a pail of feed for her chickens.
- It is a beautiful day, and she squints into the bright sun, scans the sky, and breathes in the fresh air.
- Alice hears the chickens and approaches the coop.
- She happily watches the chickens flap and run toward her.
- She carefully opens the latch and steps into the pen, making sure no hens escape.
- She reaches to stroke a chicken, but it pecks her hand.
- She scatters feed and watches the chickens eat.
- She approaches the nests and carefully gathers a few eggs, placing them in the pail.
- Alice steps carefully toward the gate, but the ground is mucky, and she slips.
- Alice manages not to fall, but one of the eggs falls out of the pail and onto the ground.
- Alice tries to pick up the egg, but it is cracked, and the slippery yolk slides all over her hands.
- She wipes her hands on her shirt, then carefully exits the pen.
- She waves farewell to the chickens.

Prepared Speech

Students must submit an outline of the prepared speech to the examiner for Levels 5 and up.

Sample outline for: Level 5

Topic: LEGO

Purpose: To inform the audience of the history and success of LEGO, my favourite toy

Central idea: LEGO has an interesting history and has fascinated generations of kids

I. Introduction

- I love LEGO!
- LEGO has an interesting history
- LEGO inspires creativity
- LEGO is popular

II. Body

A. History of LEGO

- invented in the 1930s in Denmark by carpenter Ole Kirck Christiansen
- plastic bricks were introduced after World War II
- the LEGO system in play was launched in the 1950s, to "prepare the child for life by appealing to their imagination and developing the joy of creation"
- many varieties have been added over time: my favourite is LEGO mini-figures

B. LEGO builds creativity

- the more LEGO you have, the more you can create
- examples of my own creations and fun with LEGO: race cars, *Star Wars*, and *Harry Potter*

C. LEGO is popular

- LEGO stores are open all around the world
- LEGOLAND centres and parks
- *The Lego Movie* was released in 2014

III. Conclusion

- LEGO was invented in the 1930s and has been growing ever since
- LEGO is a toy that helps kids develop creativity
- LEGO is popular!
- I love LEGO

Oral Storytelling

Students must submit a brief story outline to the examiner for Levels 5 and up.

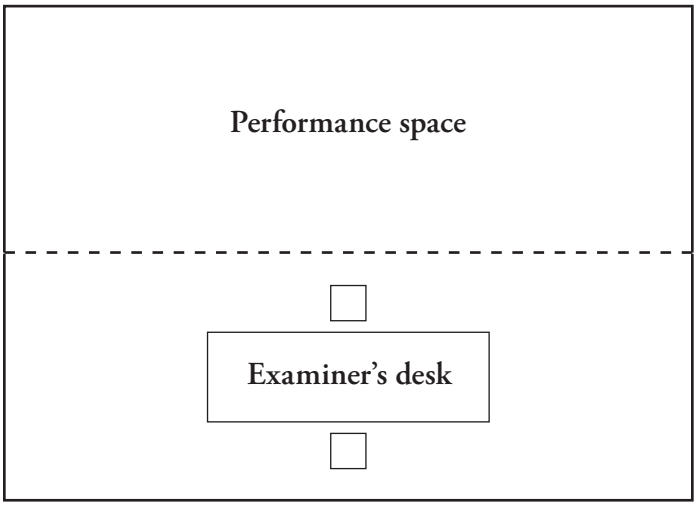
Sample outline for: Level 6

Title: The Fox and the Goat (based on the tale by Aesop)

- A fox was racing through the woods, not looking where he was going.
- The fox tumbled into a well.
- The walls of the wall were steep and slippery, and the fox could not get out.
- When a goat came by, the fox invited it into the well to enjoy the water.
- The goat drank its fill, then looked at the steep and slippery walls.
- "How shall we get out, fox?"
- "I shall get out this way, goat!"
- The fox leaped up on the goat's back, then onto its horns, and scampered out of the well.
- "Fox! How shall I get out?"
- The fox was long gone.
- Moral: Look before you leap

Performance Space

Students 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.



For remote exams, the performance space should allow space enough to stage scene work and mime scenes. The space should be at least a few steps away from the device. Students should be framed in the camera view, visible from head to toe.

Students should also be ready to join the examiner at their device for the discussion and prepared talk. A seated position is appropriate, and the student's head and shoulders should be visible, as in an interview or meeting view.

Theory Examination Guidelines

International Phonetic Alphabet (IPA) Symbols

Students writing Speech Arts 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 tables list all the phonetic symbols needed for examination purposes. The phonetic alphabet used for RCM Speech Arts theory examinations primarily comprises symbols from the International Phonetic Alphabet (IPA). Students writing theory examinations should use the symbols listed in the syllabus.

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					dʒ			
Nasals	voiced	m			n			ŋ	
Glides	voiceless	ʍ							
	voiced	w			l (lateral) ɹ (retroflex)		j		

Articulatory Description	Phonetic Symbol	Sample Words
Voiceless bilabial stop	p	pie, nap, zipper
Voiced bilabial stop	b	boy, grab, rubber
Voiced bilabial nasal	m	my, cram, glimmer
Voiceless bilabial glide	ʍ	whether, white, which
Voiced bilabial glide	w	wet, cow, wild
Voiceless labiodental fricative	f	fun, laugh, after
Voiced labiodental fricative	v	very, crave, over
Voiceless (inter)dental fricative	θ	think, moth, ether
Voiced (inter)dental fricative	ð	those, breathe, mother
Voiceless alveolar stop	t	tie, cat, after
Voiced alveolar stop	d	dog, bad, ladder
Voiceless alveolar fricative	s	so, hiss, missing
Voiced alveolar fricative	z	zoo, buzz, razor
Voiced alveolar nasal	n	no, can, dinner
Voiced alveolar lateral glide	l	late, call, Sally
Voiced alveolar retroflex glide	ɹ	red, car, hairy

Reference

Articulatory Description	Phonetic Symbol	Sample Words
Voiceless alveopalatal fricative	ʃ	she, cash, issue
Voiced alveopalatal fricative	ʒ	measure, vision, azure
Voiceless alveopalatal affricate	tʃ	chew, switch, itching
Voiced alveopalatal affricate	dʒ	juice, badge, judging
Voiced palatal glide	j	yes, boy, playing
Voiceless velar stop	k	king, sock, kicking
Voiced velar stop	g	go, bag, sagging
Voiced velar nasal	ŋ	sing, hang, ringing
Voiceless glottal fricative	h	hot, him, happy

Vowels

		Front	Central	Back
High	tense	i		u (rounded)
	lax	ɪ		ʊ (rounded)
Mid	tense	e*		o* (rounded)
	lax	ɛ	ə (reduced) ʌ (unreduced)	ɔ* (rounded)
Low	tense			ɑ
	lax	æ	a*	

* These symbols appear here as pure vowels and also below as "Diphthongs" and "ɹ -coloured Vowels."

Articulatory Description	Phonetic Symbol	Sample Words
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

Diphthongs

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

Phonetic Symbol	Sample Words
aj	eye, ride, bike, buy
aw	cow, loud, south, outfit
ɔ j	boy, noise, voice, Floyd
ej	say, gravy, pain, angel
ow	go, home, toast, oak
ju	you, cute, beautiful

ɹ-coloured Vowels

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

Phonetic Symbol	Sample Words
əɹ	bird, dirty, thinker, early, western
ɛɹ	bear, care, parent, despair, prayer
aɹ	car, far, march, art, bizarre
ɔɹ	or, more, door, tomorrow, board
uɹ	sure, poor, boor, gourd, abjured
iɹ	ear, beer, near, sincere, irritate

Transcription Guidelines

Write symbols clearly and legibly, noting the precise size and shape of each symbol. Many errors are due to incorrect calligraphy. Common errors include: /ə/ for /a/, /s/ for /ʃ/, /ʊ/ for /u/, /ɵ/ for /θ/, and /I/ for /ɪ /.

- 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

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

v s z m n ɹ ʍ w ɪ ɛ æ u ʊ o ɔ ɑ a 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 g 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

Scansion Notation Guidelines

Students writing Speech Arts theory examinations will be asked to scan and identify poetic meter in words, single lines of verse, and short poems. Students should use the accentual-syllabic method of scansion in which every syllable and accent is marked. Students 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, students should use the following scansion symbols:

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

Scansion Sample

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

Evening on Calais Beach
William Wordsworth

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

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

Preparing for History and Literature Examinations

The Study of Forms and Eras

For each form, students will be expected to demonstrate knowledge and understanding of:

- the era in which the form flourished (including dates as specified within this syllabus)
- cultural and historical context
- styles and forms
- representative works and authors

Terms and Definitions

Students should be familiar with the terms and their definitions in the "Glossary" on p. 93 as applicable to each level.

Representative Works

It is strongly recommended that students study selected works in detail and support their learning with reading of other related works.

Poetry

Students' knowledge and description of representative works should include the following details (as applicable):

- author and relevant connections to their career and writing
- era of composition
- form and style: sonnet, ballad, Victorian poetry, etc.
- mode: lyric, narrative, or dramatic
- relevant connections to historical context and cultural / social circumstances
- structure and verse forms: free verse, metrical verse, alliterative verse, etc.
- elements of style including use of language, tone, poetic (sound) devices
- rhythm, rhyme scheme, and metre
- subject, general meaning, and theme
- the tone, mood, or character of the work
- a summary of the work including key images and phrases
- a plot overview of long narrative works (for example, *Sir Gawain and the Green Knight*)
- influence and significance of the work in the development of poetry

Drama

Students' knowledge and description of representative works should include the following details (as applicable):

- author and relevant connections to their career and writing
- era of composition
- form and style: comedy of manners, soliloquy, etc.
- relevant connections to historical context and cultural/social circumstances
- plot elements
- a general summary of the work, including key points
- characters and characterization
- theatre space and elements of staging and costume related to the original production
- performance conventions related to audiences
- elements of style including use of language and tone
- subject, general meaning, and theme
- the tone, mood, or character of the work
- impact and significance of the work in the development of drama

Note: Plot summaries are not expected in the written exams. Students must communicate knowledge of the complete work in support and context of specific content required by the question.

Representative Authors

Students' knowledge and description of representative authors should include the following details (as applicable):

Biography

- year of birth and death
- birthplace and nationality
- family background
- education
- career highlights
- significant associations with people, places, and events

Writing Style and Contributions

- stages or style periods (where applicable)
- influences, connections, and collaborators
- contributions and innovations
- titles of representative works
- knowledge of representative works

Glossary

The terms and definitions that follow are recommended for use in Speech Arts theory examinations. Students may also reference books listed in "Resources" (p. 99) or standard reference books.

Term	Definition
Voice and Body	
affricate	A consonant sound that is a blend of a stop and fricative. Affricates begin when the air is blocked by articulators (as a stop) and released through a narrow opening between articulators (as a fricative).
alveolar ridge	The gum ridge located behind the upper front teeth.
articulation	The process of forming speech sounds with movements of the articulators. Speakers aim for active and accurate articulation that allows speech to flow naturally and be easily understood.
articulators	The physical structures used in speech-sound production. Articulators can be moveable (tongue, lips, velum, jaw) or immoveable (teeth, alveolar ridge, hard palate).
balanced resonance	Balanced use of the resonators for pleasant, optimal vocal quality.
character placement	A technique using closed focus to establish the presence of characters and the illusion of dialogue among characters in prose selections. On stage, characters are usually placed at forty-five-degree angles.
consonant	A speech sound produced when the outgoing breath stream is modified or obstructed in the vocal tract by the articulators. Consonant sounds are classified by the place and manner of obstruction and whether they are voiced or voiceless (example: p is a voiceless bilabial stop).
closed focus	A technique where a performer assigns specific locations/focal points to represent and differentiate characters in a story. Closed focus is used in drama to preserve the fourth wall.
diaphragm	A dome-shaped muscle that separates the chest and stomach and is the primary muscle of breathing. The diaphragm contracts during inhalation and relaxes during exhalation.
diaphragmatic (central) breathing	Breathing that involves the flattening of the diaphragm and the expansion of the lower ribs, avoiding tension in the shoulders and vocal tract, and allowing increased capacity of air. This method of breathing is recommended for speech performance as it increases capacity and control.
diphthong	A complex vowel sound that begins with one vowel and glides into another within the same syllable. The first vowel sound receives greater stress than the second.
exhalation	The process by which air is expelled from the lungs. In central breathing/breathing for speech, the diaphragm and ribs return to their normal positions and the abdominal muscles assist in controlled release of breath.
focus	The speaker's use of their eyes to connect directly with the audience, an imagined character in scene work or prose dialogue, or to convey involvement with the ideas or images being shared (see inner focus and open focus).
forward placement	Placing vocal sounds forward in the mouth. Associated with balanced resonance.
fricative	A consonant sound produced by forcing breath through a narrow opening between articulators, creating a friction sound.
gesture	A physical movement to reinforce meaning. Gestures may arise spontaneously, revealing the speaker's internalized connection to text and thought, or may be planned. Effective gestures are meaningful, reinforcing and enhancing meaning.
glide	A consonant sound produced by the motion of the articulators from one position to another. Glides are sometimes described as semi-vowels or vowels in motion.
glottis	The space between the vocal folds; involved in phonation.
inhalation	The process by which air is drawn into the lungs. In central breathing/breathing for speech, the diaphragm contacts and flattens and the lower (floating) ribs lift, expanding the chest cavity and maximizing air intake.
inner focus	In inner focus, the speaker may prioritize involvement in the thoughts and images of the text over direct connection with the audience, creating the sense of an in-the-moment experience and personal involvement.
IPA (International Phonetic Alphabet)	An alphabet of speech sounds in which each sound is identified and represented by a unique symbol (see p. 88).
larynx	The voice box; the structure that houses the vocal folds.

manner of articulation	An element of consonant-sound identification and classification. Manner of articulation refers to the process by which the outgoing breath is modified by the articulators to create the sound. Manner of articulation is denoted by the following terms: stops, fricatives, affricates, nasals, and glides.
nasal	A consonant sound produced when the velum lowers and blocks the passage of breath to the mouth, diverting it into the nasal cavities. Nasals are always voiced and are characterized by a ringing, humming sound.
open focus	In open focus, the speaker directly engages with the listener with eye contact. Open focus is used in prose narration, storytelling, public speaking, and conversation.
pharynx	The throat. The pharynx is a muscular tube that extends from the top of the larynx to the cavity behind the nasal passage. The pharynx is one of the resonating cavities.
phonation	The process of producing vocal sound by vibrating the vocal folds within the larynx. Also referred to as tone initiation.
pitch	The highness or lowness of sound. In voice or speech, pitch is determined by the tension and length of the vocal folds and is connected to vocal expression.
place of articulation	The location in the vocal tract where a consonant sound is produced, denoted by the articulators involved in modifying air flow (examples: bilabial, alveolar).
posture	The position of the body when standing or sitting. Speakers aim for posture that is grounded and balanced, with alignment of the spine to appear ready and confident, connect with the audience, respond expressively, and improve vocal power and quality.
ɹ-coloured vowel sound	A vowel sound that is affected by the ɹ sound.
resonance	The amplification and enrichment of sound through the resonators (throat, mouth, nasal cavities, chest).
resonators	The physical structures that amplify and enrich vocal tone (throat, mouth, nasal cavities).
stop	A consonant produced when articulators completely block the airflow in the vocal tract and then release suddenly, creating a burst of sound.
stress	The natural emphasis on syllables in words.
tension	In posture, the muscles are engaged to support the body. Healthy or necessary tension is associated with alertness, presence, and readiness. Unhealthy or unnecessary tension may be caused by misalignment and can negatively impact breathing, articulation, and vocal quality and power.
timbre	The characteristic quality or tone colour of a voice.
tone colour	The expression of emotion, meaning, and the intention of the speaker, reflected in its vocal quality or character. Tone is the combined effect of elements including resonance, pitch, and volume.
trachea	The windpipe. The trachea is a large tube-like structure that extends from the larynx to the bronchi, which convey air to the lungs.
velum	Also known as the soft palate. A movable, muscular, and flexible tissue at the roof of the mouth, behind the hard palate.
vocal folds	Two bands of muscle tissue in the larynx. The vocal folds vibrate to produce voice and the frequency of the vibration, along with the level of tension in the folds, determine pitch. Also referred to as vocal cords.
vocal fry (glottal fry)	A rattling sound or harsh quality of voice that occurs when sound is produced without adequate breath support and/or overly relaxed vocal folds.
voicing	The vibration of the vocal cords/folds during sound production. Sounds can be voiced (produced with vibration of the vocal folds) or voiceless (produced without vibration of the vocal folds).
volume	The level of loudness or power of the voice. Loudness is a tool of emphasis and is influenced by the speaking environment, and the subject and tone of the material presented. A level of volume that is too low or strong may result in a poor audience connection or vocal damage.
vowel	A voiced speech sound that is open and continuous, produced without significant constriction of airflow. Vowel sounds are identified by the height (high, mid, low), placement (front, central, back), and tension (tense, lax) of the tongue, and rounding (rounded, unrounded) of the lips (example: high front unrounded tense vowel).
Technique and Artistry	
acting	A type of performance in which the performer plays a role on stage, embodying the character.
aesthetic distance	"The distance of art": a psychological separation that allows a theatre audience to recognize that what happens on stage is not reality.

Reference

alliteration	The repetition of initial consonant sounds in nearby words.
apostrophe	Addressing a non-living object as if it were human or could hear and respond. (Example: "Oh, Moon, you are so beautiful!")
apron	The area of stage in front of the curtain line.
arena stage	A stage completely surrounded by the audience (theatre-in-the-round).
assonance	The repetition of similar vowel sounds within nearby words
black box	A small, flexible performance space with simple, adaptable staging.
blocking	The planned movement and positioning of actors on stage.
body of a speech	In a speech presentation, the body is the section that presents the main and supporting ideas.
caesura	A break or pause in a line of poetry that preserves the rhythm and enhances meaning. A caesura may be a "felt" pause or may be indicated by punctuation.
catharsis	The emotional release experienced by an audience at the end of a play, especially a tragedy.
character	In narratives and prose: a person, animal, or object that is presented as a person whose emotions, actions, and dialogue move the action forward. In drama: a person, animal, or object who performs the action of a play, and whose emotions, actions, and dialogue move the action forward.
cheating out	Adjustment of stage position where actors turn slightly toward the audience rather than directly facing a scene partner, allowing them to be seen and heard better.
chronological organization pattern	Organizing a speech presentation using elements of time, such as past, present, and future.
climax	The point of highest tension or turning point in a story or play.
comedy	A dramatic form intended to amuse, often ending happily. Comedy has many forms, including farce, satire, social comedy, and romantic comedy.
communication model	The process of sharing ideas with others. The model includes the roles of sender and receiver, the message, situation or channel, noise, and feedback.
conclusion	In a public speaking presentation, the conclusion summarizes the main ideas, revisits the purpose, and provides a memorable final statement.
conflict	In narratives and stories, conflict is the problem or struggle experienced by the characters. Conflict brings tension to the story and allows for development to a climax.
consonance	The repetition of consonant sounds in the middle or at the end of words.
dialogue	Conversations or spoken exchanges between characters in prose and drama.
empathy	Identifying with the experience of another; feeling with or into their thoughts and emotions as opposed to feeling sympathy for them. Empathy is the heart of the theatre experience, where the audience participates emotionally in the characters' experience. In text performance, empathy connects the audience and interpreter in the experience of the literature being presented.
emphasis	Giving key words or thoughts greater prominence using pause, rate, volume, and expression. Emphasis is a tool of expression that enables speakers to highlight key ideas and shape meaning and emotion. Choices in emphasis are both logical and sensitive.
enjambment	Also known as a run-on line. A line of poetry where the meaning continues without a grammatical pause (punctuation) into the next line.
ethics in public speaking	Moral principles, beliefs, and values used to determine right and wrong and guide speakers to deliver honest, respectful, and responsible messages.
expression	Conveying emotion and meaning through vocal tone and variation.
extemporaneous speaking	A style of speaking that uses a prepared and rehearsed outline rather than exact memorized wording, allowing the speaker to engage and respond with the audience in a natural and conversational manner. The structure and main ideas are internalized in advance, enabling the speech to be organized while allowing spontaneity in the moment. The most recommended style of delivery for speakers.
found space	A non-traditional performance area adapted for theatrical use.
fourth wall	The imaginary barrier separating the audience from the action of a play; it is the invisible surface through which viewers observe the onstage action. Actors break the fourth wall when they directly address the audience.

Reference

free verse	Poetry without a regular meter or rhyme scheme. Its rhythm is derived from elements such as the arrangement and flow language, sound devices. line length, and use of punctuation.
imagery	Descriptive language that appeals to the senses to create vivid mental pictures.
impromptu speaking	Improvised speaking without prior preparation, requiring quick thinking, organization, and clarity.
inciting incident	The event that sets the main action of a play in motion.
incremental repetition	The repetition of a line or lines with a slight variation each time. Often used in ballads.
inflection/intonation	The rise and fall of pitch in speech, often in a continuous sound, used for emphasis and to convey the speaker's intention along with emotion and meaning.
internal rhyme	A rhyme between a word in the middle and the end of a line of poetry.
interpretation	Oral interpretation is the art of sharing literature in performance.
introduction	In a public speaking presentation, the introduction opens the speech. The introduction catches the audience's attention and gives them a reason to listen, introduces the topic and purpose of the speech, previews the main points, and establishes the credibility of the speaker.
line	An important element of structure in poetry. Lines are shaped intentionally to create units of meaning and sound, and to convey rhythm, rhyme, and pace.
lyric poetry	Poetry that expresses personal thoughts and feelings. Lyric poetry is non-narrative and often short.
manuscript delivery	A public speaking delivery style where a speaker reads from a prepared written text.
memorized delivery	A public speaking delivery style where a speaker presents a speech from memory.
metaphor	A figure of speech comparing two unlike things without using "like" or "as."
metre	The rhythmic structure of poetry, determined by the pattern of stressed and unstressed syllables within a line.
metrical foot	The basic unit of rhythm in a line of poetry. A metrical foot typically consists of one stressed syllable and one or more unstressed syllables.
narration	Text that tells the story. Narration may be shared from a first-, second-, or third-person point of view.
narrative poetry	Poetry that tells a story. Narrative poetry that includes elements of dialogue may be referred to as narrative–dramatic poetry.
non-verbal communication	Conveying information without speaking. Elements of non-verbal communication include stance, movement, gesture, eye contact, and facial expression.
off stage	Out of the audience's sight; not in the performance space (example: a sound is heard off stage).
on stage	In the performance space.
onomatopoeia	Words that imitate sounds (example: buzz, clang).
outline of a speech	A structured framework used to develop and present public speeches. The outline organizes the content of the speech into main divisions of introduction, body, and conclusion.
pause	An important tool of expression and meaning. Pause is a brief moment of silence in speech used as a natural break to breathe, signal a shift in ideas or emotions, improve clarity, create emphasis, and enhance dramatic effect.
personification	A figure of speech giving human qualities to non-human objects or ideas.
phrase	A group of related words that conveys a single idea or sense unit, typically separated from others by natural pauses in speech.
plot	The sequence of events that unfolds in a story or play, starting from the initial action and continuing through the climax to the final resolution.
poetry	A type of writing or literature that prioritizes elements of sound and meaning. Poetry is distinguished by intentional use of patterns of rhythm, sound, and language, and is associated with heightened emotion and the communication of experience. Poetry is structured in lines designed to create rhythm and shape meaning.
prose	A form of writing that is not written in verse structures but in sentences and paragraphs. Prose works may be non-fiction, narrative, lyric, or dramatic. Elements of prose performance include the use of narration and dialogue, awareness of narrative shape (beginning, middle, end) including conflict and climax, and involvement in setting and situation.
proscenium	A theatre space featuring a stage the audience faces from one side. The stage is framed by an arch which creates the fourth wall separating the audience from the performance space.

purpose	In public speaking, the general purpose of the speech may be to inform, persuade, or entertain the audience. The specific purpose of the speech is what the speaker wishes the audience to learn or take away from the presentation.
rate	The speed at which a speaker delivers words, usually measured in words per minute. Rate is a tool of expression that enables speakers to respond to the speaking situation and audience and convey meaning and emotion.
repetition	The repetition of words and/or phrases to create meaning and sound effect.
rhyme	The repetition of similar sounds at the ends of words, often at line endings (end rhyme).
rhyme scheme	The pattern of rhymes at the end of each line in a poem in which each rhyme is represented by a letter of the alphabet (example: aabbccdd).
rhythm	The arrangement of stressed and unstressed syllables into a pattern. Rhythm is the heartbeat of the poem; it provides a musical quality and its effect can reinforce meaning and emotion.
rising action	Events that build tension and lead toward the climax.
scansion	The process of measuring metrical verse. Scansion involves marking accented and unaccented syllables, dividing the lines into feet, identifying the metrical pattern, and noting significant variations.
setting	The physical surroundings and atmosphere in which a play or story takes place; in theatre, the setting includes the visual elements that represent the world of the production.
simile	A figure of speech comparing two unlike things using "like" or "as."
spatial organization pattern	Organizing ideas in a speech using elements of physical space such as north, south or upstairs, downstairs.
stage areas	Zones on a stage that are used in performance. The zones are based on the actor's position on stage, looking at the audience and include downstage (closest to the audience), upstage, centre stage, and left and right.
stanza	A group of lines defined by meter and rhyme scheme, repeating through a poem, usually separated by a space on the page.
thrust stage	A stage projecting into the audience, with seating on three sides.
tone	In literature, tone is the attitude of the speaker or author toward their subject, idea, or theme.
topical organization pattern	Organizing ideas in a speech around subject areas or divisions (example: "types of dogs" or "locations to visit in Mexico").
tragedy	A dramatic form dealing with serious themes and ending in catastrophe for the protagonist.
wings	Freestanding flat pieces set in rows from the front to the back of the stage; the off-stage spaces to the left and right of the main acting area in a proscenium theatre.
History and Literature	
ballad stanza	A stanza form commonly used in ballads, often alternating lines of iambic tetrameter and trimeter, and a rhyme scheme of abcb.
blank verse	Unrhymed iambic pentameter, commonly used in Elizabethan drama.
chivalry	A medieval code of conduct emphasizing honour, valour, loyalty, and courtly love.
chorus	In Greek theatre, a group of performers that move and speak together, commenting on the action and offering insight. The device appears in subsequent eras, often as a single character that introduces the play or offers commentary to the audience.
comedy of manners	A play satirizing social behavior and customs, often of the upper class.
conceit	An elaborate, startling, or shocking extended metaphor often found in metaphysical poetry.
dramatic monologue	A poem in which a single speaker addresses a silent listener, revealing their character.
English sonnet rhyme scheme	Typically abab cdcd efef gg.
extra-syllable ending	When a verse line ends on an extra, unstressed syllable. Also known as feminine ending.
Globe Theatre	A theatre in England first built in 1599; rebuilt in 1614. William Shakespeare was a shareholder in the Globe Theatre, and his plays were performed there.
festival of Dionysus	Ancient Greek festival where drama originated.

Reference

folk ballad	A narrative song or poem of the Medieval Age, passed down orally, featuring relating stories of tragic or disappointed love, sudden disaster, and common life in a direct, impersonal manner, often using dialogue and action to advance the story. Gaps and jumps in the narrative are common. The poems are rhythmic, using ballad stanza, refrain, and repetition.
iambic foot	A metrical foot consisting of two syllables (unstressed followed by stressed).
iambic pentameter	A metrical line with five iambic feet (ten syllables).
iambic tetrameter	A metrical line with four iambic feet (eight syllables).
iambic trimeter	A metrical line with three iambic feet (six syllables).
Italian sonnet rhyme scheme	Typically abba abba for the octave, followed by cde cde or cd cd cd for the sestet.
metaphysical poetry	Poetry characterized by intellectual playfulness, philosophical themes, wit, and paradox often using complex imagery and elaborate metaphors.
metatheatre	A technique in theatre where there is reference to the artificial nature of the play. A play within a play; characters may break the fourth wall or step out of character.
minimalism	A style of theatre featuring empty spaces and simple sets and props to keep the focus on the performance of the actors.
octave	An eight-line stanza, often the first part of an Italian sonnet,
ode	A lyric poem, written in a formal style, typically celebrating a person or occasion, or reflecting on a serious subject.
oral tradition	The passing down of stories, poems, or songs by word of mouth.
orchestra	Main floor seating in a proscenium theatre. Or in Greek theatre, the "dancing place" where the chorus performed.
paradox	A statement that seems contradictory but reveals truth.
pastoral poetry	A type of poetry originating in the Classical Era that regained popularity in the Renaissance. The poems feature idyllic natural landscapes and the uncomplicated lives of shepherds, often in contrast with urban life.
pyrrhic foot	A metrical foot consisting of two unstressed beats. It is typically found alongside a spondee.
quatrain	A four-line stanza.
realism	A style of theatre that seeks to represent everyday life accurately and truthfully.
romance	A narrative poem or prose work characterized by an idealized and imaginative tone, featuring tales of adventure, chivalry, and love in a courtly setting.
satire	A form of comedy that uses irony and ridicule to critique society or individuals.
sestet	A six-line stanza, often the second part of an Italian sonnet.
soliloquy	A device in theatre in which a character is alone on stage, thinking aloud and revealing their thoughts, emotions, and motivations to the audience.
sonnet	A structured fourteen-line lyric poem, often written in iambic pentameter, with a specific rhyme scheme. Two main patterns are the English (or Shakespearean) sonnet, rhyming abab cdcd efef gg, and the Italian (or Petrarchan) sonnet, rhyming abba abba cdecde or cdcdcd.
spondee	A metrical foot consisting of two stressed syllables. It is often found alongside a pyrrhic foot.
staging conventions	Accepted practices for presenting plays in different historical periods.
subject	The topic or focus of a text.
theatre of the absurd	A movement in theatre driven by existential philosophy, highlighting the frailty and meaninglessness of life.
theme	The central idea or message of a text.
trochaic foot	A metrical foot consisting of a stressed syllable followed by an unstressed syllable.
volta	The turning point in a sonnet, often introducing a shift in tone or argument. The volta typically occurs between the octave and sestet.

Resources

* indicates recommended resources for theory examinations.

Teaching Resources

Bailey, James Thomas. *Teaching Improv: A Practical Guide*. Los Angeles: YouthPLAYS, 2022.

Birchall, Lorrie L., ed. *Poems for Kids*. 2nd ed. Lorrie L. Birchall, 2024.

Fitch, Sheree, and Larry Swartz. *The Poetry Experience: Choosing and Using Poetry in the Classroom*. Markham, ON: Pembroke Publishers, 2008.

* Gura, Timothy, and Benjamin Powell. *Oral Interpretation*. 13th ed. Routledge, 2019.

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.

Ludwig, Ken. *How to Teach Your Children Shakespeare*. New York: Crown Publishers, 2013.

Marsden, Samantha. *100 Acting Exercises for 8–18 Year Olds*. London: Methuen Drama, 2019.

Moseley, Nick. *Actioning and How to Do It.* London: Nick Hern Books, 2016.

O'Brien, Nick. *Stanislavski in Practice.* London: Routledge, 2011.

** The Poetry Book*. New York: DK, 2024.

Vardell, Sylvia, ed. poetryforchildren.blogspot.com

Zachest, Katherine. *Drama Games for Young Children*. London: Nick Hern Books, 2016.

Physical Storytelling Resources

Knight, Richard. *Mime the Gap*. Rambsbury, Wilts: Crowood Press, 2018.

LeClair, Marcel. *How to Mime*. Marcel LeClair, 2023.

Public Speaking Resources

* Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. 5th ed. Boston: Pearson, 2016.

Carlile, Clark S., and Dana V. Hensley. *38 Basic Speech Experiences*. 11th ed. Clive, IA: Perfection Learning, 2005.

* Connolly, Alyson. *Public Speaking Skills for Dummies*. Hoboken, NJ: Wiley, 2019.

Gallagher, Michael. *Speaking Out: An Intro to Public Speaking*. Colorado Springs, CO: Meriwether Publishing, 2010.

Public Speaking Made Easy. Podium Perspectives, 2024.

Shaw, Gerard. *Bold Body Language: Win Everyday with Nonverbal Communication Secrets.* Communication Excellence, 2019.

Szuplat, Terry. *Say It Well.* New York: HarperCollins, 2024.

Oral Storytelling Resources

101 Tales The Great Panchatantra Collection. New Delhi: Wonder House Books, 2020.

Bang, Im, and Yi Ryuk. *Tales of Korea: 53 Enchanting Stories of Ghosts, Goblins, Princes, Fairies and More!* North Clarendon, VT: Tuttle Publishing, 2023.

Carpenter, Frances. *Tales of a Chinese Grandmother: 30 Traditional tales from China*. North Clarendon, VT: Tuttle Publishing, 2019.

Cole, Joanna, ed. *Best-Loved Folktales of the World*. New York: Anchor Books, 1983.

Dancing with the Spirits: Indigenous Stories for Kids. Edmonton, AB: Kwarakwante Publishing, 2025.

MacDonald, Margaret Read. *Five Minute Tales*. Atlanta, GA: August House Publishers, 2007.

Romulo, Liana. *Filipino Favorite Children's Stories: Fables, Myths and Fairy Tales*. North Clarendon, VT: Tuttle Publishing, 2020.

Ryan, P.E. *Shakespeare Storybook*. Concord, MA: Barefoot Books, 2006.

Yolen, Jane, ed. *Favorite Folktales from Around the World.* New York: Pantheon Books, 1986.

Shakespeare Resources

Colaianni, Louis. *Shakespeare's Names: A New Pronouncing Dictionary*. New York: Drama Publishers, 1999.

Crystal, Ben. *Shakespeare on Toast: Getting a Taste for the Bard*. 2nd ed. London: Icon Books, 2015.

Esiri, Allie. *Shakespeare for Every Day of the Year.* London: Penguin Books, 2020.

Lloyd Jones, Rob. *The World of Shakespeare Flap Book*. London: Usborne, 2016.

Oxford School Shakespeare. 21 plays and additional resources. Oxford University Press.

The Pelican Shakespeare Series. 49 titles. New York: Penguin Random House, 1956–.

Pritner, Cal, and Louis Colaianni. *How to Speak Shakespeare*. Santa Monica, CA: Santa Monica Press, 2001.

The Riverside Shakespeare. 2nd ed. Boston: Houghton Mifflin, 1997.

The Shakespeare Book. New York: DK Publishing, 2019.

Theory Resources

Titles in **bold** are primary resources for theory examinations; * indicates recommended resources for theory examinations.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 4th ed. Oxford: Oxford University Press, 2015.

Cassady, Marsh. *An Introduction to the Art of Theatre*. Colorado Springs, CO: Meriwether Publishing, 2007.

* DeVore, Kate, and Starr Cookman. *The Voice Book*. 2nd ed. Chicago: Chicago Review Press, 2020.

* Keith, William M., and Christian O. Lundberg. *Public Speaking: Choices and Responsibility*. Cengage, 2024.

Martin, Stephanie, and Olivia Darnely. *The Working Voice: Vocal Health and Effective Communication*. London: Routledge, 2024.

* Mayer, Lyle V. *Fundamentals of Voice and Articulation*. 15th ed. Boston: McGraw-Hill, 2013.

* Rodenburg, Patsy. *The Right to Speak: Working with the Voice*. 2nd ed. London: Methuen Drama, 1992.

* Rosen, Michael. *What is Poetry?* Somerville, MA: Candlewick Press, 2016.

Rothwell, J. Dan, and Samantha Hannah. *Practically Speaking*. Canadian ed. Don Mills, ON: Oxford University Press, 2025.

Young, Richard T. *Oral Interpretation: A Creative Performance Approach*. Pasco, WA: Integratio Press, 2024.

Voice Production and Speech Sounds

Ashby, Patricia. *Speech Sounds*. 2nd ed. New York: Routledge, 2005.

Case, Sarah. *The Integrated Voice*. London: Nick Hern Books, 2013.

Dimon, Theodore. *Anatomy of the Voice*. Berkeley, CA: North Atlantic Books, 2018.

————. *Your Body, Your Voice*. Berkeley, CA: North Atlantic Books, 2011.

* Linklater, Kristin. *Freeing the Natural Voice.* Revised and expanded ed. New York: Drama Book Publishers, 2006.

Nelson, Jeanette. *The Voice Exercise Book*. Toronto: Playwrights Canada Press, 2015.

Nestor, James. *Breath: The New Science of a Lost Art*. New York: Riverhead Books, 2020.

* O'Connor, Penny. *Alexander Technique for Actors*. London: Nick Hern Books, 2021.

Rodenburg, Patsy. *The Woman's Voice*. London: Methuen Drama, 2023.

Online Resources

Academy of American Poets: poets.org

The Children's Poetry Archive: childrens.poetryarchive.org

The Complete Works of William Shakespeare: shakespeare.mit.edu

Folger Shakespeare Library: folger.edu

Kenn Nesbitt's Poetry 4 Kids.com: poetry4kids.com

League of Canadian Poets: poets.ca

National Poetry Library: southbankcentre.co.uk/venues/national-poetry-library

National Theatre: nationaltheatre.org.uk/event/type/online

OpenSourceShakespeare: opensourceshakespeare.org

Poems for Kids: poets.org/poems-kids

Poetry by Heart: poetrybyheart.org.uk

Poetry Foundation: poetryfoundation.org

Poetry Out Loud: poetryoutloud.org

Poetry in Voice: poetryinvoice.ca

Project Gutenberg: gutenberg.org

Representative Poetry Online: rpo.library.utoronto.ca

Stratford on Film: stratfordfestival.ca/watchandexplore/ondemand

Preparing for Your Examination Experience

In-person Examination Preparation

To Do Before Leaving Home

- ☐ Submit your Program Form no later than 24 hours prior to your examination.
- ☐ Plan to arrive 15 minutes early.
- ☐ Bring original copies of all literary repertoire being performed in the examination. Mark the selections being performed with a paper clip or a "sticky note."
- ☐ Bring clean, typed copies of all literary repertoire being performed.
- ☐ Bring outlines for all original repertoire being performed.

Points to Remember for In-person Examinations

- Warm-up rooms are not guaranteed for students.
- Photo ID may be requested before a student is admitted to the examination room.
- Photocopied materials are prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- All electronic devices (including cell phones) as well as notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- Your performance may be interrupted by the examiner when an assessment has been made.

Remote Examination Preparation

To Do Before Starting Your Remote Examination

- ☐ Download Zoom and configure your settings at least 24 hours prior to your examination.
- ☐ Test your Zoom settings and arrange for an exam run-through.
- ☐ Submit your Program Form no later than 24 hours prior to your examination.
- ☐ Obtain your prepared sight-reading materials.
- ☐ Set up your exam room and position your camera.
- ☐ Join your exam through your MyRCM account no earlier than 5 minutes before your start time.

* For more information, see the "Remote Exams Setup" document online.

Points to Remember for Remote Examinations

- Your prepared sight-reading materials will be available in your MyRCM account no later than 22 hours before your scheduled examination.
- Your examination will begin with a sound check, testing from your performance and interview spaces.
- Your performance may be interrupted by the examiner when an assessment has been made.
- Click the "Leave Meeting" button once your examination is over.

* For more information on remote practical examinations, visit **rcmusic.com**.

What to Expect from an Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance.
- The examiner's written evaluation online within two to four weeks.

After the Examination

Access your examination marks and examiner comments through the "My Exams and Results" section in your MyRCM account at **myrcm.rcmusic.com**.