



ClipBoard

New Manager appointed to Speech New Zealand

Tony Hillyard, the new manager of Speech New Zealand comes from an extensive sales and marketing career in the technology sector in New Zealand and overseas. He replaces Heather White who has retired after more than three years in the role.

Speech NZ Chair Claire Marsh says the organisation is fortunate to have attracted a manager of Mr Hillyard's calibre to take responsibility for day to day administration and to take Speech New Zealand to the next stage of development.

Tony says: *"Speech New Zealand has a long and justifiably proud history of working with young people throughout the country. In addition to advancing this work, I will be looking for new opportunities to bring my knowledge and experience to raise awareness within corporate organisations of Speech New Zealand and its standards and expertise in the field of communication."*

Tony is happily married with two daughters. He devotes his leisure time to his family and friends, music and fly fishing.



Tony Hillyard

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Professional Speaking Syllabus

This exciting new syllabus is now available on our website and can be downloaded for use. Hard copies are also available from National Office or through your Local Secretary. Since July, eight people have sat the Introductory Certificate in Professional Speaking and six people have sat the Certificate in Professional Speaking. At the end of October a further five people will sit the Introductory Certificate in Professional Speaking and four will sit the Certificate in Professional Speaking.

SPEECH NEW ZEALAND WORKSHOPS

Do teachers and/or students in your area
want a workshop in any aspect of SNZ syllabuses?

If numbers are sufficient and the costs are viable
then if at all possible SNZ will arrange relevant tutors.

For further information contact National Office: e-mail info@speechnz.co.nz



Claire Marsh (left) with Heather White

Farewell to Heather White

After 17 years with Speech New Zealand, our highly capable and respected Manager Heather White, has decided to take a well earned retirement. Heather's first fourteen years with SNZ were as administrator working with her husband Ted White who was our manager for many years. After Ted's retirement SNZ went through a difficult period as we sought a suitable replacement. However, three years ago Heather agreed to step up to the role as Manager and has made a superb job of developing a strong and loyal office team as well as managing the diverse and ever growing needs of the Board. Examiners and Assessors who have had dealings with Heather will know of her wonderful support from Head Office.

On Friday 28th May 2010 a dinner was held to celebrate Heather's time with SNZ and to wish her well in retirement. This was attended by Board members, past Board members living in Wellington, advisory members, office staff and Heather's husband Ted. Tributes were made, gifts presented, poems read, songs were sung and of course toasts were made as we said farewell to a valued friend and colleague.

Claire Marsh Chairman



Ted and Heather White



(from left) Sara Parker, Maureen Gray and Sharon Foley with Heather White

THEORY REPORT

In this second semester there was a slight increase in the number of papers sat but a decrease in the percentage pass rate. However there has been a rise to **24%** of those who passed with Distinction. Twice the number of speech and drama credits were sat over the number of public speaking credits with a pass rate of **81%** in speech and drama and **76%** in public speaking.



Inevitably there is a spread of work as our candidates are at various stages of their own learning. We are so pleased that we now have the Pass with Distinction so that we can honour those candidates whose work is such a pleasure to read and mark. Most of our candidates are still learning accuracy of English expression together with the skills of presenting their knowledge in reader-friendly essay format. Speech New Zealand is pleased to be assisting them with this. The nine generic skills for Associate level theory papers are listed on **p66** in the Speech and Drama syllabus, **p60** of the Public Speaking syllabus. It is important that our graduates have mastered these skills in order to hold our qualifications.

This semester the most noticeable weakness in knowledge lay in the answers to Credit 1 of the Public Speaking Associate. In the Learning Outcomes on **p62** candidates are required to demonstrate knowledge in the techniques of extemporaneous speaking. Candidates are provided with the syllabus in the exam room and will have access to the Glossary where there is a definition of extempore talks on **p103**. This year one option asked the candidates to **"Detail how a speaker can prepare an effective platform presentation using techniques of extemporaneous speaking."** This is a strategic question for all Speech New Zealand students as all disciplines of practical examinations require them to demonstrate this genre of speaking in all grades. This is a major point of difference between the speechcraft required for NCEA and the natural conversational style of speaking for Speech New Zealand. Reference may be made to our website for a paper expounding the differences. It is important that candidates understand the term and can write confidently about it in their theory papers as well as being able to demonstrate it in their practical examinations.

Speech New Zealand recognises the input of all their stakeholders who are competing with the other activities and demands that are made on those involved with the education system. It also recognises those candidates who may struggle in other subjects of the curriculum but achieve in their speech education.

Meredith Caisley Theory Convenor



Your Questions Answered



Q. Is a book such as ‘The 10pm Question’ by Kate de Goldi a suitable choice for sight reading for Module 3 ASB? The book gained runner up in the adult fiction section of the Montana book awards as well as the People’s Choice award. It is also found in both the young adult and adult sections of the library and bookstores.

A. While at first glance, ‘The 10 pm Question’ may appear to be a less mature choice for ASB, it does have a literary value and there is nothing in the syllabus that precludes a teen or young adult novel from being used at this level. In fact many of these novels lend themselves to in-depth discussion in all the aspects required by the learning outcomes in the syllabus. Examiners are looking for maturity and potential in an ASB candidate. So it follows that a candidate presenting a novel for young adults needs to be confident in justifying her/his choice of novel and can offer mature discussion to ensure the learning outcomes are well met. That said, the degree of difficulty in the choice of material presented, and how well the particular presentation, in this case sight reading, is executed is yet another factor the examiner takes into account at all levels of examination.

Q. In LSB Module 3, Teaching is it correct that the syllabus does not require the lesson plans to be provided prior to the exam as with the previous modules and in ASB modules?

A. You are quite correct; the lesson plans do not need to be handed in. It is your ability to work with students to achieve your teaching objectives that is being examined. For this module you need to arrive at the exam with your students and be prepared to take whichever of your 4 chosen lessons the examiner selects. Thus you would need to take with you a plan for each of the four chosen lessons plus whatever resources you may require for each lesson. The lesson plan used may, or may not, become part of your discussion with the examiner later in the examination in section 2 i).

Q. In LSB Module 2, Teaching, when teaching plans are handed in, should the resources listed within those plans also be included?

A. While the syllabus does not specifically stipulate this, it is extremely useful for the examiner if copies of poems, extracts or exercises are included. Examiners are away from their home base and may not have a working knowledge of every poem, play or exercise listed. By including them you help the examiner quickly assess the relevance of the resources in meeting the particular objectives of each lesson. This is an aspect that Speech New Zealand has noted to include in the next syllabus.

Q. In characterisation at senior levels, is a prop, such as a fan, or some simple costume item allowable in the examination?

A. Yes, a small prop, such as a fan, would no doubt be extremely helpful to a candidate. The use of minimal small props is often necessary to help set the scene and to avoid miming of sometimes essential actions. Minimal costume, such as a rehearsal skirt for a period piece, or a jacket or hat, also helps to create the right movement and ensures modern clothing does not detract from an extract. Full costume is not encouraged. Some senior students find rehearsal blacks, useful as a base when they are presenting two characterisations as these are neutral and can easily be ‘transformed’ by use of a scarf or cap etc. Shoes appropriate to the character may also be worth considering. It is difficult to present a period piece in chunky school shoes.

Q. Does the examiner need a copy of the story for Grade 6 & 7? Can you give me some help with approaching this section?

A. No the examiner does not require a copy of the story. As long as the candidate gives the examiner the title of the story and explains beforehand to whom they are telling the story that is all that is required. It is also helpful if the candidate actually explains the configuration of the audience. - ‘They are Yr 2 & 3 school students and I imagine they are seated on the floor in front of me’. The candidate can then proceed to speak to the imagined audience. That way the examiner becomes an observer of the whole process.

In many ways the storytelling section is similar to talks and uses an extempore speaking style. The storyline ideas and the language usage should be considered with a specific audience in mind, the structure should be planned and the story telling practised so the ideas flow naturally, but it should not be entirely committed to memory. Candidates often use small props, or sometimes illustrated storyboards to gain and maintain the interest of their audience. They may also use physicality as they tell the story, such as voices and movement to suit different characters. It depends entirely on what is appropriate for the story, the audience and the storyteller.

Q. What should my student and I do if we are unable to find information on a poet in senior modules? eg ‘Evacuee’ by Edith Pickthall. We have looked at other war poems and I wonder what else can be done in preparation for the discussion section of Grade 7, Module 1? We have plenty of information on the other poet.

A. Your student, as you have so rightly stated, needs to be able to discuss other war poems from the same era. He/she should be able to make comparisons between these and his chosen poem. It would be useful to look at styles of verse, different approaches such as the point of view of the poet [pro war or anti war?] and the language features used. Remember that for both poets it is the works of the poet that are mainly being considered. Greater knowledge of, say the social and historical times and/or specific influences from the life of the poet will also add depth to the discussion.



Theatre in Action



Speech New Zealand is delighted to see the number of entries coming through for this new syllabus. The more senior grades are achieving what was wanted – a challenge, but in a practical, rather than academic sense.

With a new syllabus there have inevitably been some queries as teachers and their students work their way through the requirements for different levels. Please feel free to keep those queries coming in – no matter how trivial they may seem. To date it has not been possible to provide workshops on this syllabus, but SNZ is keen to support teachers wherever possible.

Some comments, questions and responses follow:

At Initial level – how much discussion is required of these young students?

As with Initials in our other syllabuses this is simply an introduction to the examination experience. We want young students to enjoy sharing their work and to be able to ‘chat about it’ in an informal way with the examiner afterwards. The learning outcomes are suggestions for teachers as to ways that a student’s natural desire to share ideas can be extended and shaped.

In senior grades 6, 7 and 8, when you compare the criteria to those of the Speech and Drama syllabus you will note that we have picked up on aspects of the Literature Modules where in successive grades students explore, novelists or short story writers, poets and playwrights. To help teachers, students and examiners, the level of achievement for all grades, whatever the syllabus, is the same. Different activities but the same standards.

The following questions relate to these senior grades:

Grade 6, Section 2:

‘Devise and present a performance using a stimulus from a short story or a novel’. Would it be appropriate to use a picture book or a short story for young children as a stimulus with the aim of presenting to a group of younger children?

In choosing a picture book, this may not really extend or challenge your students at this level in the same way as a more mature selection of a short story or novel. While a picture book may be a ‘story that is short’ it does not really fit the expected definition of a ‘short story’. However there are novels and short stories written for young people and our syllabus certainly does not exclude these. Young people deserve to be introduced to the very best of theatre and I can certainly recall some brilliant professional presentations of material for young people, such as stories from the Brothers Grimm presented by the Young Vic company at a festival some years ago.

The degree of difficulty in choice of material presented, and thus the challenge presented to performers, is one of the factors the examiner takes into account at all levels of examination. Candidates, whatever their choices, need to be confident in justifying their choice of material and to fully ensure that all the learning outcomes are well met.

Grade 7: Could you give me some pointers about language, voice and vocal techniques?

Section 3 Plan and present a demonstration explaining

a. An aspect of language & voice related to one of your performances

Or

b. A drama technique of your choice.

Section 4: As a group create a mind map or flow chart to show aspects of vocal techniques and drama games used to enhance use of language and vocal presentation with your performance pieces.

It is important that performers understand the use of language and voice and how it enhances performance. Thus aspects of language and voice related to one of your performances could be:

Verbal dynamics, use of onomatopoeic words, use of modulation, exploring voices for characters, chorus work with voices.

For example if students were working on, say, *Animal Farm*, adapted for stage by Peter Hall, then elements of voice work might include some of the following:

- Political characters – voice in relation to politicians and protests; openness without strain, shouting versus intensity.
- Animal characters – exploring the physicality of the characters and how this may affect voice in resonance, range and flexibility of articulation.
- Status – exploring how status affects voice.

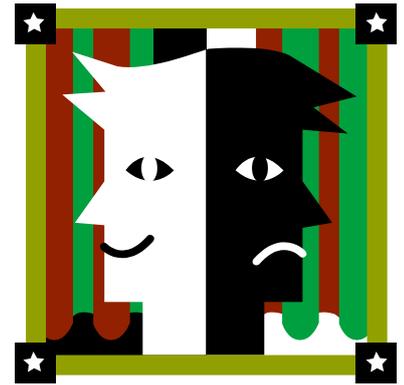
Similarly the voice work required to underpin any performance can be broken down. Different genres also make varying demands on voice; comedy, farce, tragedy, etc.

All these can readily be included in the mind map required to springboard discussion with the examiner in Section 4.

continued on page 5

Drama techniques could encompass a number of things.

Speech New Zealand suggest some techniques of drama in the glossary, but these might also include things like, **Outer action** (what the character is physically doing, and how that movement may point or help focus on other things going on, *eg someone stops sewing to eavesdrop on a conversation*) and **Inner action** (what the character is actually thinking and how that effects their movement, voice and what they say).



In Grades 7 and 8 are mind maps or flow charts required for Section 3, 'Plan and present a demonstration....'?

It is intended that the mind maps or flow charts are for Sections 1 and 2 only. These are designed to reinforce for students the processes and techniques used in their performance pieces and act as a springboard for discussion with the examiner.

In Grade 8, Section 3 'Plan and present a demonstration explaining genre in theatre'. Should the demonstrations be devised or from a play?

For SNZ the purpose is to develop the importance of exploring and understanding genre in theatre. The problem is often, in contemporary drama, as in poetry, that plays sometimes present as mixed genres!! However if the basic genres are understood then teachers and students have a strong knowledge base from which to work. This section is really quite open. Your group may present suitable brief scenes or may choose to devise a scene to suit their needs. It could even be one brief scene played in a range of genres. The time limit of 5 - 6 minutes will possibly dictate what can or cannot be achieved in this presentation. Some thoughts to underpin your work and springboard your own ideas:

- Identify the audience and the purpose of the demonstration for this particular audience.
- Demonstration may focus on the genres used in sections 1 and 2.
eg you may wish to use an audience from one or both of sections 1 & 2 and present ideas to deepen their knowledge of the genres used in the practical presentations.
- You may wish to focus on a totally different genre, or genres, so you are extending the breadth of work for your own students.
- You may choose to focus on one genre and explore its history and development.
- You may choose to contrast two genres or to look at the more subtle differences between some *eg various genres of comedies.*
- You would need to use all the candidates in the group as part of the demonstration, but depending on the work chosen, they would probably not all be used at one time. You may choose to use a narrator or narrators to introduce and link the '**demonstration**' sections, with different students in each section. Also depends on the number in your group.

Grade 7 and Grade 8 Section 4: Just what is expected in the mind maps or flow charts?

Speech New Zealand wants to keep this open to suit the needs of each group. What examiners are looking for is some simple 'graphic' evidence of the processes used in developing and performing each section. An A4 sized chart may be sufficient for each section - or if the group wishes it may be more extensive.

These are designed, not only to reinforce processes for the group but to help the examiner with ideas for springboard starters/questions for discussion with the group.

eg I see you explored status as part of your rehearsal for this comedy - can you explain more about what you did?"

With the exercises in Sections 3 and 4 Speech New Zealand is seeking, instead of the talks and more formal discussion in the Speech and Drama syllabus, to develop some creative skills in presenting information and in expressing and sharing ideas in discussion. Please send in an queries you may still have on this syllabus.

Pam Logan

PROFESSIONAL DEVELOPMENT SEMINAR

An exciting Professional Development Seminar was held at Tall Poppies Drama School in Palmerston North from Friday 8th October to Saturday 9th October. It was hosted by Del Costello and Donna McKinlay-Jones and was well attended by Speech Communication Association Teachers throughout New Zealand.

On Friday we began with “**The Creative Dynamics of Public Speaking**” taken by Angie Farrow who is Senior Lecturer in Drama and Creative Processes at Massey University. This was an interactive session, with fun warm-ups, pair work which culminated in individuals telling personal stories to the whole group. Angie shared some valuable techniques to ensure that speakers deliver both creative and dynamic presentations. “**Co-operative Creative Processes**” taken by Tracey-Lynne Cody from Massey University College of Education, was next. We used the story of “*Pandora’s Box*” and in groups took on the role of Pandora’s advisors such as her family, the gods, her therapists, etc. We were given large pieces of material which we could use in any way to enhance our scene. It was a creative session with great ideas to use in our own teaching situation. Tara Buckley, the 2010 Deirdre Sneddon Educational Trust recipient, lead us through a relaxing session on “**Relax Kids Exercises and Theories**”. This was a valuable session which introduced us to many new exercises to take away.

Donna McKinlay-Jones finished the day with her session on “**Strategies to Develop Impromptu and Extempore Speaking**” and we experimented with activities published in “CUE”. In the evening we travelled to Fielding to see a local production of “*Purapurawhetu*” by Briar Grace-Smith performed by Te Puanga Whakaari. After the performance the cast held a forum to discuss the play with the audience.

We began Saturday with the SCA AGM where awards were presented, followed by a session on “**Putting together a School Production**” given by Chris Burton, who is Head of Drama at Palmerston North Boys High School. Using his recent production of “*Joseph and the Amazing Technicolour Dreamcoat*” he gave us a thorough outline of the logistics and direction strategies needed to put on a successful school production. He generously shared his notes on everything from budgets to timetables leading up to the first night. In the afternoon D’Arcy Smith, Senior Tutor of Voice and Speech at Toi Whakaari: NZ Drama School tutored us on voice techniques and showed us how to achieve a full bodied voice using our resonators. We learnt some imaginative exercises to use with our young students. Our last session was on “**Directorial Proposals and Collaborative Processes in Theatre**” led by Jaime G. Dorner, who is a professional actor and physical performer from Chile, South America. He challenged us with his unusual approach to experimental and contemporary theatre which involves using biographical and political material as a basis for his productions.

During the weekend we were able to take advantage of the New Zealand Theatre Federation May Ives Library collection book sale with Sheridan Hickey on hand to show us the wonderful books and plays on offer. This was an insightful and enjoyable weekend. Del Costello, Donna McKinlay-Jones and their team are to be commended for their hard work in putting together this magnificent Professional Development Seminar.

Jill Hagen

ARE YOU A MEMBER OF THE SPEECH COMMUNICATION ASSOCIATION (NZ) Inc?

If not, then you certainly should consider it.

What does the SCA offer?

- A huge amount of resources through the publication CUE and via the website www.speechcomm.org.nz.
- Forums for questions and discussions with colleagues on the website.
- Professional Development opportunities nationwide.
- Advertising of your professional services via the website.
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IF YOU ARE WORKING IN THE AREA OF SPEECH, DRAMA AND COMMUNICATION

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For information see www.speechcomm.org.nz or e-mail office@speechcomm.org.nz .

ENGLISH SPEAKING UNION INTERNATIONAL PUBLIC SPEAKING COMPETITION

The English Speaking Union Public Speaking International Competition was held in May 2010 in London. The theme this year was “Speculation on our Future”. **Dan Cullum** of Auckland was this year’s New Zealand entrant. Congratulations to Dan, who won the **Audience Choice Award**.

Speech New Zealand has enjoyed two successful years in collaboration with the English Speaking Union to enable a young student to participate in this prestigious competition. Unfortunately the ESU will not be financing a candidate to enter this competition for 2011.



Dan Cullum

Speech New Zealand Fellowship Recipient Receives her Award

At a ceremony held at National Office earlier this year, Kymm McPhail was presented with our highest award, a Fellowship Diploma in Public Speaking and Communication.

From the age of seven when Kymm had her first speech and drama lesson with a local Speech New Zealand teacher she was hooked. Not only did she now have opportunities to perform, but she was enjoying learning how to perform. Sitting the examinations was part of the process and she continued to do this all throughout her schooling. While studying politics and mathematics at university she decided to develop her public speaking and communication skills. Since then she has worked through the entire Speech New Zealand syllabus.

Kymm says: *“The skills and knowledge I have acquired have played a significant role in my achievements to date. I have been fortunate enough to work in the corporate world as a computer consultant and specialist technician. A move into education resulted in teaching mathematics at high school level and I have since progressed into a principal position. I am forever conscious of the value in knowing how to communicate and to speak with confidence.*

I would encourage anyone to persevere with their studies in this area because communicating effectively is a life skill.”

Speech New Zealand congratulates Kymm on her success.



Kymm McPhail



Communicating In Leadership



A wide vocabulary and advanced comprehension skills don't automatically make a young person a good communicator just as self-confidence alone is not enough to make a leader. However there are skills that can be learnt that help prepare a student for leadership roles. Unlocking the confidence and ability to reach out to others through oral communication is one of the most valuable life skills a student can learn, setting them up for leadership roles within their school environment and beyond. Speech New Zealand has a syllabus which is designed to provide these qualifications. **“Introduction to Leadership”** is appropriate for younger students, Year 7 and 8 and **“Communicating in Leadership”** is designed for Year 12 and 13 students. Hawkes Bay speech teacher Judith Bartlett says:

“The first stage could actually be used up to Year 10 and complements the school social studies syllabus components on leadership.”

Each syllabus covers areas like persuasive speaking, making social speeches, impromptu speaking and discussion about qualities of leadership. The advanced syllabus requires students to be able to lead a discussion and to be able to discuss qualities of leadership. The syllabus is designed to increase confidence in actively using language in a coherent way, improving critical analysis and the ability to discuss issues; skills which will help students connect with their wider community, both inside and outside school. Some schools, for example, find it useful for their senior sports members who are often called upon to speak, perhaps in team talks or on behalf of their team. Senior students learn the skills to make an introduction or give a vote of thanks and to be able to read a prepared text to an audience. Other schools see it as a valuable way to prepare year 8 students for the increased demands of secondary school. Judith Bartlett says:

“Each syllabus was drawn up about four years ago to complement the sort of leadership education being taught in schools. Three quite different schools in the Hawkes Bay, Hereworth School, Lindisfarne College and Karamu High School, have all put students through the syllabus and the exams. At Karamu High School for example, the year 10 Extension Speech Class sits the Introduction to Communicating in Leadership while Year 12 students aspiring to final year leadership roles sit the senior Communicating in Leadership examination. In essence, we are teaching these young people the value of their own voice. We help them learn how to communicate with courtesy, clarity and confidence.”

There are excellent links between the Speech New Zealand syllabus and the New Zealand School Curriculum as it covers the Learning Areas of Speaking, Listening, Reading, Viewing/Presenting and Processing. Pam Logan has been working in a rural school in Fairhall, Marlborough, within the classroom. She has been teaching 10 Year 7 and 8 children for one hour a week over an eight-week period. She says:

“It was fascinating to hear what the children wanted to achieve; their aspirations ranged from wanting to learn how to lead from the back rather than the front, to wanting to know how to avoid ‘running out of words’.

Speech New Zealand can send examiners anywhere in the country, enabling schools to receive an objective view of their students' oral language capabilities. Last year, 52 students from across the country followed through on their course by sitting the examination.

There is a fee structure for external examination, covering the payment of a Speech New Zealand accredited examiner to visit the school, examine students individually and provide a report and a certificate or badge for the student.

For more information: Phone(04) 498 9660 or email info@speechnz.co.nz or visit our website www.speechnz.co.nz

Karen Fisher Trustee

SCHOLARSHIPS Closing date is 17 December 2010

(It is the responsibility of candidates applying for Scholarships to send into the Board by the closing date copies of their three Honours reports, together with their name and address)



The Jillian Carpenter Award for Grade Five Speech & Drama. This scholarship is by examiner nomination. Free entry into Grade Six

**Grade 6 Speech & Drama, Performance and Literature
Grade 6 Public Speaking and Communication** \$200.00 to be paid to each recipient

**Grade 7 Speech and Drama Performance and Literature
Grade 7 Public Speaking and Communication** \$250.00 to be paid to each recipient

**Grade 8 Speech and Drama Performance and Literature
Grade 8 Public Speaking and Communication** \$350.00 to be paid to each recipient

Professional Speaking In 2010 awarded to a candidate who demonstrates the highest standard of effective communication for the work place.
The nomination is made by the examiner \$500.00 to be paid to the recipient

Excellence in the Use of Language and Expression - Speech and Drama Performance and Literature
(donated by Melda Townsley) made by examiner nomination \$100.00 to be paid to recipient

Public Speaking and Communication \$100.00 to be paid to recipient
(donated by Jill Walker) made by examiner nomination

Speech New Zealand Scholarship ASB Speech and Drama Founders' Scholarship ASB Public Speaking & Communication
(Candidates must apply for these scholarships by submitting copies of their practical reports, together with their name and address)

Speech NZ and Geyser Community Foundation Scholarships
*(applications are now open for two scholarships for Rotorua residents who enrol for Speech NZ examinations towards Speech NZ Associate Diploma in Speech and Drama or Public Speaking and Communication.
Applications close on 19 November 2010.)*

Una Ewart Scholarship Awarded annually only in Rotorua examination centre.
For More information on Scholarships visit our website: www.speechnz.co.nz

Exam Badges

These are available for order by teachers only.

The cost of badges has increased due to the GST increase.

Speech and Drama and Public Speaking and Communication Badges now cost \$7.20 each.

A pack of 5 is \$36.00 and a pack of 10 is \$72.00,
plus postage and packaging of \$3.50 per order.

Badges are available for **Introduction to Communicating in Leadership and Communicating in Leadership** at \$7.20 each.

Theatre in Action badges are available at \$8.20 each.

Money must accompany the order.

Please order badges from National Office at the time of entry for examinations as we do not stockpile the badges and it takes a little while for them to be received from the manufacturer.

Editor: Jill Hagen
With thanks to:

**Judith Bartlett
Meredith Caisley
Karen Fisher
Pam Logan
Claire Marsh**



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Speech New Zealand welcomes any requests from teachers on any further teaching aspects that they might find useful. Please email : info@speechnz.co.nz