

**ENTRIES CLOSE 22<sup>nd</sup> JUNE 2021**

# **49<sup>th</sup> DALBY EISTEDDFOD**

**ABN. 66 016 929 887**

## **SCHEDULE**

# **SPEECH & DRAMA**

**29<sup>TH</sup> to 31<sup>ST</sup> AUGUST, 2021**

**ALL ENTRIES and PAYMENTS:-**

[www.comps-online.com.au](http://www.comps-online.com.au)

- **NO LATE ENTRIES WILL BE ACCEPTED**
- **All classes are open to Males and Females**
- **All Set Pieces at the end of this Schedule & in Codes/Syllabus on [www.comps-online.com.au](http://www.comps-online.com.au)**
- **All Own Choice Must Be of Quality Standard**
- **All Own Choice Poems MUST be handed in by 23<sup>rd</sup> JULY**

See us on Facebook or [www.dalbyeisteddfod.com.au](http://www.dalbyeisteddfod.com.au)

<b><u>ENTRY FEES:</u></b>	<b>(No. G.S.T payable on fees)</b>
Individuals	\$5.00 per entry
Groups (2 or more)	\$7.00 per entry
Choirs and Bands	\$10.00 per entry

- **Online Entries ONLY**      [www.comps-online.com.au](http://www.comps-online.com.au)

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<b>President:</b>	Carolyn Tillman:	0401 662 352
<b>Secretary:</b>	Marian Rota	0474 485 078
<b>Assistant:</b>	Rilla Witt	0409 649 181

Email: [deisteddfod@gmail.com](mailto:deisteddfod@gmail.com)

**Section Coordinators:**

<b>Piano:</b>	Ben McPherson:	0413 433 208
<b>Vocal &amp; Choral:</b>	Katie Commens:	0407 742 176
<b>Instrumental:</b>	Rachael Summerville:	0404 460 874
<b>Speech &amp; Drama:</b>	Megan Cartwright:	0567 496 460
<b>Staffing Officer:</b>	Lynn Sharpe:	0447 470 141
<b>Donations Officer:</b>	Amanda Bliesner:	0433 855 569

**CHAMPIONSHIPS**

<b>Junior</b>	<b>Grades 4 to 6</b>
<b>Senior</b>	<b>High School Grades</b>
<b>Open</b>	<b>18 years and over</b>

To be eligible competitors must enter all four classes nominated.

**The Encouragement Award for Speech & Drama competitors is donated in memory of Hermione Bassingthwaighte.**

**Best Overall Verse Speaking Choir – School Age Sections**

**WE NEED YOUR HELP**

If you can help during the week of the Eisteddfod, please contact Lynn on 0447 470 141 or email [deisteddfod@gmail.com](mailto:deisteddfod@gmail.com)

- Chairperson
- Scribe for Adjudicator
- Backstage Person
- Cleaning Staff (seats etc for Covid Plan)
- Admission and/or Raffle Ticket Seller
- On the doors (extra for Covid Plan)

**RULES AND CONDITIONS**  
**READ CAREFULLY**

1. The Eisteddfod Committee appointed will have full control of the Program.
2. Competitors must perform from an original piece of music, or a licensed AMCOS copy. Photocopies may be submitted for the Adjudicator, but become the property of the Eisteddfod Committee, and will be destroyed at the conclusion of the Eisteddfod.
3. Videos of performances cannot be allowed unless you are the holder of a AMCOS/ARIA licence.
4. Competitors are reminded that own choice items must be of quality. Very lengthy or hackneyed selections should be avoided.
5. **All own choice POEMS to be handed in by 23<sup>RD</sup> July. If unexpected delays should occur for getting it in by the due date, please email the titles to [deisteddfod@gmail.com](mailto:deisteddfod@gmail.com) or phone the Co-ordinator of that Section.**
6. **If copies of Poems are not handed in by the specified time and no communication has been received regarding it, competitors will be able to compete and receive adjudication, but will not receive a mark.**

Please mark the music as shown here:-

Tuesday Morning  
Class 102  
Competitor No. 7

7. All classes are open to amateurs only, except where otherwise specified. (NB teachers of Piano, Instruments or Voice who are not Professional Performers may compete).
8. Adjudicator's report sheets may be obtained from the officials at the end of each class or at morning and afternoon tea. Copies will be posted out to competitors upon request at the cost of \$1.10 for the postage.
9. Prizes other than those awarded by the Adjudicator will not be accepted.
10. Competitors shall appear in order of the Program unless a special circumstance occurs. Any such variation is the prerogative of the Committee. No event will be held over for a Competitor unless prior arrangements have been made.
11. **COMMUNICATION WITH THE ADJUDICATOR BY COMPETITORS, TEACHERS OR OTHER INTERESTED PARTIES DURING THE EISTEDDFOD IS FORBIDDEN** and may render the Competitor liable to disqualification by the Committee, unless such person is acting in an official capacity.

12. No public protest will be permitted at any session. Any protest must be made in writing and handed to the Secretary within twenty-four hours after the cause of the protest has risen, accompanied by a fee of \$5 which may be forfeited if the protest is considered frivolous. The decision of the protest committee shall be final.
13. The decision of the Adjudicator shall be final unless it subsequently transpires that some error in identity of a Competitor or a breach of the By-laws has taken place. In such case, the Committee shall have the power to vary a decision according to circumstances.
14. The Committee reserves the right to amend or alter the program as printed and/or the venue if considered necessary.
15. Classes may be divided if warranted.
16. A Competitor may not be a member of more than one small group (10 or less) in any one class.
17. Competitors may only perform in one school item per class.
18. No Competitor is allowed to repeat an Own Choice item.
19. The rules must be adhered to. If any group or individual is in breach of the rules, they can still perform and receive an adjudication, but no marks will be awarded.

Use of Flashlight Cameras is forbidden during performances, and Mobile Phones must be switched off or on silent.

**PLEASE NOTE:**

**Owing to Copyright Laws, we are unable to print the poems on the Schedule. Poems can be obtained from the Coordinator, Megan on 0457 496 460 OR Email:- [deisteddfod@gmail.com](mailto:deisteddfod@gmail.com)**

# SPEECH AND DRAMA SECTION – 29<sup>TH</sup> TO 31<sup>ST</sup> JULY

## AGE GROUPS FOR CHAMPIONSHIPS

Junior	Grades 4-6
Senior	High School Grades
Open	18 years & over

The Speech & Drama Championship will be judged on the aggregate of marks in the four classes below. Competitors must enter all 4 classes to be eligible.

- Set Poem
- Mime
- Impromptu Reading
- Character Recital

## Awards – School Age Sections:

- The Encouragement Award for Speech & Drama competitors is donated in memory of Hermione Bassingthwaighte.
- Best Overall Verse Speaking Choir

## Any Nursery Rhyme in Costume - Boy or Girl

1. Prep & Under

## Set Verse Speaking - No costumes & Minimal gestures - Boy or Girl

2. Grades 1 to 2 *Pillow Fight* by Mark Gliori
3. Grades 3 to 4 *My Invisible Dragon* by Kenn Nesbitt
4. Grades 5 to 6 *Whatif* by Shel Silverstein
5. Grades 7 to 9 *Guilt* by Sam Robinson
6. Grades 10 to 12 *On the Beauty of the Word 'Shark'* by Phoebe M Clarke

## Mime - Boy or Girl - No Music or Props - Mime Blacks only

7. Grade 3 and under (Max 2 Mins)
8. Grade 4-6 (Max 3 Mins)
9. High School Grades (Max 4 Mins)

## Impromptu Reading - Boy or Girl

10. Grade 4-6
11. High School Grades

**Character Recital** - Boy or Girl - Any One Character in Costume

12. Grade 3 and under (Max 3 Mins)
13. Grade 4-6 (Max 4 Mins)
14. High School Grades (Max. 5 Mins)

**Scripture Reading** – Good News Bible – Boy or Girl

15. Grade 3 & Under - **Matthew:2: 7 - 12**
16. Grade 4-6 - **Luke 15: 1 - 7**
17. High School Grades – **Matthew 14: 23 - 32**

**Public Speaking** - Boy or Girl - Max 3 Mins

18. Primary - **"A discovery I have made in my life..."**
19. High School - **"What the world needs now..."**

**Improvisation** - Boy or Girl - Max 2 Mins

20. Primary
21. High School

**Humorous** - Boy or Girl - No costumes & minimal gestures

22. Grade 3 & Under
23. Grade 4-6
24. Grades 7-9
25. Grade 10-12

**Australian Poem** - Boy or Girl - Not Light Verse - No costumes & minimal gestures

26. Grade 3 & Under
27. Grade 4-6
28. Grade 7-9
29. Grade 10-12

**Character Poem** - Boy or Girl - costumes & minimal gestures optional

30. Grade 3 & under
31. Grade 4-6
32. High School Grades

**Memorised Prose** (extract from any book) - Boy or Girl

- 33. Grade 3 & Under (Max 2 Mins)
- 34. Grade 4 - 6 (Max 3 Mins)
- 35. High School Grades (Max 4 Mins)

**Shakespearian Piece** - Boy or Girl - Costume suitable to support the characterisation or blacks recommended

- 36. Grade 4 - 6 - **Monologue 'Puck' from 'A Midsummer Night's Dream'**
- 37. Grades 7 - 9 - (a) **Sonnet 116 or** (b) **Monologue 'Viola' (Female);  
'Henry V' (Male)**
- 38. Grade 10 - 12 (a) **Sonnet 18 or** (b) **Monologue 'Helena' (Female);  
'Benedick' (Male)**

**Poems for Two Voices** - Boy or Girl - Basic Props or Costumes optional

- 39. Grade 3 & under
- 40. Grade 4-6
- 41. High School Grades

**Duologue in Costume** - Boy or Girl - Max 5 mins.

- 42. Primary School
- 43. Secondary School

**Extract from a published play or book** - Max 10 mins - 3 to 10 performers

- 44. Primary School
- 45. Secondary School

**Group Mime** - Music Optional - No props - Mime blacks only

- 46. Primary School - Up to 6 Mins
- 47. Secondary School - Up to 10 Mins

**Group Improvisation** - 3 Mins Max.

- 48. Primary School
- 49. Secondary School

**Small Group Speaking Traditional** - Up to 10 voices No Costumes, props or Movement (gestures excepted)

- 50. Primary School
- 51. Secondary School

## **Small Group Speaking Creative** - Up to 10 voices

- 52. Primary School
- 53. Secondary School

**Group Speaking TRADITIONAL** - No Costumes, props or Movement (gestures excepted)

- 54. Grades 3 and under
- 55. Grades 4 - 6
- 56. High School Grades
- 57. Small Schools - Max enrollment 100 or Small School with High Top

## **Group Speaking - CREATIVE** - Costumes, props or Movement

- 58. Grades 3 and under
- 59. Grades 4 - 6
- 60. High School Grades
- 61. Small Schools - Max enrolment 100 or Small School with High Top

## **OPEN SPEECH & DRAMA - 18 Years and Over - Male or Female**

- 62. **Verse Speaking** - *An extract from The Swagman* by C J Dennis
- 63. **Character Recital** (any one character) – Costumes Optional  
(Max. 6 mins)
- 64. **Mime** – 5 Mins Max
- 65. **Impromptu Reading**
- 66. **Shakespearian Piece** - Costume suitable to support the characterisation or blacks recommended
  - (a) **Sonnet 130** or
  - (b) **Monologue 'Cordelia'** (Female) **'Macbeth'** (Male)
- 67. **Public Speaking** - 'Is art essential to life?' - Max 5 Mins
- 68. **Scripture Reading** - Luke 10: 25 - 34
- 69. **Poems for Two Voices** – Basic Props or Costumes optional - One competitor must be 18 years or over
- 70. **Duologue in Costume** – One competitor must be 18 years or over  
(Max. 6 mins)
- 71. **Extract from a published play or book** - Max 15 mins - 3 to 10 performers  
Some competitor must be 18 years or over



## Verse Speaking - No costumes & Minimal gestures - Boy or Girl

### **2. Grades 1 to 2 Set Piece**

#### **Pillow Fight by Mark Gliori**

Down the hallway, in the night -  
Slowly walking, muscles tight -  
There's no movement, there's no light -  
It's scary at home tonight.

Cross the floorboards cold and bare -  
Feel your slowly-standing hair -  
No-one with you! It's not fair!  
Noises make you stop and stare.

Find the doorknob in the night -  
Turn it slowly, filled with fright -  
Reaching upwards, flick the light -  
THUMP! WHACK!  
PILLOW FIGHT!

### **3. Grades 3 to 4 Set Piece**

#### **My Invisible Dragon by Kenn Nesbitt**

I have an invisible dragon.  
She's such a remarkable flyer.  
She soars through the sky on invisible wings  
exhaling invisible fire.

My dragon is utterly silent.  
She soundlessly swoops through the air.  
Why, she could be flying beside you right now,  
and you'd never know she was there.

And if you should reach out and pet her,  
I don't think you'd notice too much.  
Her body is simply too airy and light  
to sense her by means of a touch.

Although you may find this outlandish,  
you just have to trust me, it's true.  
And, oh, by the way, did I mention I have  
an invisible unicorn too?

#### 4. Grades 5 to 6 Set Piece

##### Whatif by Shel Silverstein

Last night, while I lay thinking here,  
some Whatifs crawled inside my ear  
and pranced and partied all night long  
and sang their same old Whatif song:  
Whatif I'm dumb in school?  
What if they've closed the swimming pool?  
Whatif I get beat up?  
Whatif there's poison in my cup?  
Whatif I started to cry?  
Whatif I get sick and die?  
Whatif I flunk the test?  
Whatif green hair grows on my chest?  
Whatif nobody likes me?  
Whatif a bolt of lightning strikes me?  
Whatif I don't grow taller?  
Whatif my head starts getting smaller?  
Whatif the fish won't bite?  
Whatif the wind tears up my kite?  
Whatif they start a war?  
Whatif my bus is late?  
Whatif my teeth don't grow in straight?  
Whatif I tear my pants?  
Whatif I never learn to dance?  
Everything seems well, and then  
the nighttime Whatifs strike again!

5. Grades 7 to 9 Set Piece

**Guilt by Sam Robinson**

Gremlin like it came  
looming towards me,  
destroying everything in its path.  
The sky was blackened,  
the trees were burning,  
The wind was fanning it high in the sky,  
A voice of pure terror that muffled my cries.

Until the next thing I knew  
it was almost upon me,  
a speeding inferno of blistering flame.  
It could not be stopped, so stubborn yet deadly,  
gathering strength and inflicting its pain.  
In our vulnerable town, firemen fought hard for time,  
to keep our homes safe from its firing line.

Loss and guilt burnt all through me  
right down to my core,  
as I witnessed their grief, their hopes charred away.  
I knew I'd committed the worst sin of all,  
as the wreckage lay withering around me that day.  
I stood in their midst, but I stood alone,  
burning inside, yet chilled to the bone.

That was two years ago  
and I'm still in dismay,  
for nobody knew why it happened that way.  
They only remember the frightening flames,  
the heat and the fear and the fury and fray.  
I was scalded, but that's not what burnt me that day.  
It was knowing that I was to blame.

6. Grades 10 to 12 Set Piece

On the beauty of the word 'shark' by Phoebe M Clarke

It is so out of our depth...

Slowly, the word turns  
in the hallow pool of the mouth:

something very dark,  
something very hallowed,  
a shiver hushed on the lips,  
a shadow haunting the shallows  
of sound.

Such silence! Until  
a silver fin-tip of form  
arches out, taking the breath from  
your very bones,

leaving you alone to face  
those shimmering eyes that stalked  
the ark in times of flooding,  
and then,

with a grace unknown  
to us, it takes leave  
with the shard of its tail, cutting  
the final water about it  
to be utterly gone...

(I have spent long moments  
saying the words myself  
over and over,  
without ever knowing why  
it terrifies)

## 6. 18 Years and Older Set Piece

### An extract from The Swagman by CJ Dennis

Oh, he was old and he was spare;  
His bushy whiskers and his hair  
Were all fussed up and very grey  
He said he'd come a long, long way  
And had a long, long way to go.  
Each boot was broken at the toe,  
And he'd a swag upon his back.  
His billy-can, as black as black,  
Was just the thing for making tea  
At picnics, so it seemed to me.

"Twas hard to earn a bite of bread,  
He told me. Then he shook his head,  
And all the little corks that hung  
Around his hat-brim danced and swung.  
He called me Codger...'Now you see  
The best days of your life,' said he.

He told me that he wanted work,  
But jobs were scarce this side of Bourke,  
And he supposed he'd have to go  
Another fifty miles or so.  
'Nigh all my life the track I've walked,'  
He said. I liked the way he talked.

'Young codger, shun the track,' he said.  
And put his hand upon my head.  
I noticed, then, that his old eyes  
Were very blue and very wise.  
'Ay, once I was a little lad,'  
He said, and seemed to grow quite sad.  
I sometimes think: When I'm a man,  
I'll get a good black billy-can  
And hang some corks around my hat,  
And lead a jolly life like that.

### Public Speaking - Boy or Girl - Max 3 Mins

18. Primary – "A discovery I have made in my life..."
19. High School – "What the world needs now..."
67. Open - "Is art essential to life?"

## **Scripture Reading – Good News Bible – Boy or Girl**

### **15. Grade 3 & Under – Matthew 2: 7-12**

Herod called the visitors from the East to a secret meeting and found out from them the exact time the star had appeared. Then he sent them to Bethlehem with these instructions: "Go and make a careful search for the child; and when you find him, let me know, so that I too may go and worship him." And so they left, and on their way they saw the same star they had seen in the East. When they saw it, how happy they were, what joy was theirs! It went ahead of them until it stopped over the place where the child was. They went into the house, and when they saw the child with his mother Mary, they knelt down and worshiped him. They brought out their gifts of gold, frankincense, and myrrh, and presented them to him. Then they returned to their country by another road, since God had warned them in a dream not to go back to Herod.

### **16. Grade 4-6 – Luke 15: 1-7**

One day when many tax collectors and other outcasts came to listen to Jesus, the Pharisees and the teachers of the Law started grumbling, "This man welcomes outcasts and even eats with them!" So Jesus told them this parable: "Suppose one of you has a hundred sheep and loses one of them - what do you do? You leave the other ninety-nine sheep in the pasture and go looking for the one that got lost until you find it. When you find it, you are so happy that you put it on your shoulders and carry it back home. Then you call your friends and neighbours together and say to them, "I am so happy I found my lost sheep. Let us celebrate!" In the same way, I tell you, there will be more joy in heaven over one sinner who repents than over ninety-nine respectable people who do not need to repent.

### **17. High School Grades – Matthew 14: 23- 32**

When evening came, Jesus was there alone; and by this time the boat was far out in the lake, tossed about by the waves, because the wind was blowing against it. Between three and six o'clock in the morning Jesus came to the disciples, walking on the water. When they saw him walking on the water, they were terrified. "It's a ghost!" they said, and screamed with fear. Jesus spoke to them at once. "Courage!" he said. "It is I. Don't be afraid!" Then Peter spoke up. "Lord, if it is really you, order me to come out on the water to you." "Come!" answered Jesus. So Peter got out of the boat and started walking on the water to Jesus. But when he noticed the strong wind, he was afraid and started to sink down in the water. "Save me, Lord!" he cried. At once Jesus reached out and grabbed hold of him and said, "What little faith you have! Why did you doubt?" They both got into the boat, and the wind died down.

### **68. Open Scripture Reading – Luke 10:25-34**

A teacher of the Law came up and tried to trap Jesus. "Teacher," he asked, "what must I do to receive eternal life?" Jesus answered him, "What do the Scriptures say? How do you interpret them?" The man answered, "Love the Lord your God with all your heart, with all your soul, with all your strength, and with all your mind"; and "Love your neighbour as you love yourself." "You are right," Jesus replied; "do this and you will live." But the teacher of the Law wanted to justify himself, so he asked Jesus, "Who is my neighbour?" Jesus answered, "There was once a man who was going down from Jerusalem to Jericho when robbers attacked him, stripped him, and beat him up, leaving him half dead. It so happened that a priest was going down that road; but when he saw the man, he walked on by on the other side. In the same way a Levite also came there, went over and looked at the man, and then walked on by on the other side. But a Samaritan who was traveling that way came upon the man, and when he saw him, his heart was filled with pity. He went over to him, poured oil and wine on his wounds and bandaged them; then he put the man on his own animal and took him to an inn, where he took care of him.

**Shakespearean Piece** - Boy or Girl - Costume suitable to support the characterisation or blacks recommended

### **36. Grade 4-6**

#### **Monologue Choice (Female/ Male) 'Puck' from 'A Midsummer Night's Dream'**

If we shadows have offended,  
Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
if you pardon, we will mend:  
And, as I am an honest Puck,  
If we have unearned luck  
Now to 'scape the serpent's tongue,  
We will make amends ere long;  
Else the Puck a liar call;  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.

**Shakespearean Piece** Costume suitable to support the characterisation or blacks

recommended

**37. Grades 7-9 Choice of either Sonnet or either Monologue**

**Sonnet Choice - Sonnet 116 OR**

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
O no; it is an ever-fixed mark,  
That looks on tempests, and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I never writ, nor no man ever loved.

**Monologue Choice (Female) - 'Viola' from 'Twelfth Night' OR**

I left no ring with her: what means this lady?  
Fortune forbid my outside have not charm'd her!  
She made good view of me, indeed so much,  
That sure methought her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me, sure; the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring? Why, he sent her none.  
I am the man: if it be so, as 'tis,  
Poor lady, she were better love a dream.  
Disguise, I see thou art a wickedness,  
Wherein the pregnant enemy does much.  
How easy is it for the proper false  
In women's waxen hearts to set their forms!  
Alas, our frailty is the cause, not we,  
For such as we are made of, such we be.  
How will this fadge? My master loves her dearly;  
And I, poor monster, fond as much on him,  
And she, mistaken, seems to dote on me:



What will become of this? As I am man,  
My state is desperate for my master's love:  
As I am woman (now alas the day!)  
What thriftless sighs shall poor Olivia breathe?  
O time, thou must untangle this, not I;  
It is too hard a knot for me t'untie.

### **Monologue Choice (Male) - 'Henry V' from 'Henry V'**

Once more unto the breach, dear friends, once more,  
Or close the wall up with our English dead.  
In peace there's nothing so becomes a man  
As modest stillness and humility;  
But when the blast of war blows in our ears,  
Then imitate the action of the tiger:  
Stiffen the sinews, conjure up the blood,  
Disguise fair nature with hard-favoured rage.  
Now set the teeth and stretch the nostril wide,  
Hold hard the breath and bend up every spirit  
To his full height. On, on, you noblest English,  
Whose blood is fet from fathers of war-proof,  
Fathers that, like so many Alexanders  
Have in these parts from morn till even fought,  
And sheathed their swords for lack of argument.  
Dishonour not your mothers; now attest  
That those whom you call'd fathers did beget you.  
Be copy now to men of grosser blood  
And teach them how to war. And you, good yeoman,  
Whose limbs were made in England, show us here  
The mettle of your pasture; let us swear  
That you are worth your breeding – which I doubt not,  
For there is none of you so mean and base  
That hath not noble lustre in your eyes.  
I see you stand like greyhounds in the slips,  
Straining upon the start. The game's afoot.  
Follow your spirit, and upon this charge  
Cry 'God for Harry, England, and Saint George!'

**Shakespearean Piece** Costume suitable to support the characterisation or blacks

recommended

**38. Grade 10-12 Choice of the sonnet or either of the Monologues**

**Sonnet Choice - SONNET 18 OR**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

**Monologue Choice (Female) - 'Helena' from 'A Midsummer Night's Dream' OR**

Lo, she is one of this confederacy!  
Now I perceive they have conjoin'd all three  
To fashion this false sport, in spite of me.  
Injurious Hermia! most ungrateful maid!  
Have you conspired, have you with these contrived  
To bait me with this foul derision?  
Is all the counsel that we two have shared,  
The sisters' vows, the hours that we have spent,  
When we have chid the hasty-footed time  
For parting us,--O, is it all forgot?  
All school-days' friendship, childhood innocence?  
We, Hermia, like two artificial gods,  
Have with our needles created both one flower,  
Both on one sampler, sitting on one cushion,  
Both warbling of one song, both in one key,  
As if our hands, our sides, voices and minds,  
Had been incorporate. So we grow together,  
Like to a double cherry, seeming parted,  
But yet a union in partition;

Two lovely berries moulded on one stem;  
So, with two seeming bodies, but one heart;  
Two of the first, like coats in heraldry,  
Due but to one and crowned with one crest.  
And will you rent our ancient love asunder,  
To join with men in scorning your poor friend?  
It is not friendly, 'tis not maidenly:  
Our sex, as well as I, may chide you for it,  
Though I alone do feel the injury.

### **Monologue Choice (Male) - 'Benedick' from 'Much Ado About Nothing'**

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by failing in love: and such a man is Claudio. I have known when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe. I have known when he would have walked ten mile afoot to see a good armour, and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography — his words are a very fantastical banquet, just so many strange dishes. May I be so converted and see with these eyes? I cannot tell; I think not. I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well; but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be — of what colour it please God. Ha! the Prince and Monsieur Love! I will hide me in the arbour.

**Shakespearean Piece** Costume suitable to support the characterisation or blacks recommended

**66 Open - 18 years & over Choice of either the sonnet or either of the Monologues**

**Sonnet Choice - Sonnet 130 OR**

My mistress 'eyes are nothing like the sun;  
Coral is far more red, than her lips red:  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound:  
I grant I never saw a goddess go,  
My mistress, when she walks, treads on the ground:  
And yet by heaven, I think my love as rare,  
As any she belied with false compare.

**Monologue Choice (Female) - 'Cordelia' from 'King Lear' OR**

Unhappy that I am, I cannot heave  
My heart into my mouth. I love your Majesty  
According to my bond; no more nor less.  
Good my lord,  
You have begot me, bred me, lov'd me; I  
Return those duties back as are right fit,  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say  
They love you all? Haply, when I shall wed,  
That lord whose hand must take my plight shall carry  
Half my love with him, half my care and duty.  
Sure I shall never marry like my sisters,  
To love my father all.  
I yet beseech your majesty, if for I want that glib and oily art  
to speak and purpose not - since what I well intend,  
I'll do't before I speak - that you make known  
it is no vicious blot, murder or foulness.  
No unchaste action or dishonoured  
step that hath deprived me of your grace  
and favour. But even for want of that for which I  
am richer:  
A still soliciting eye and such a tongue  
as I am glad I have not, though not  
to have it  
hath lost me in your liking.

## Monologue Choice (Male) - 'Macbeth' from 'Macbeth'

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee: -  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling, as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.  
Thou marshall'st me the way that I was going;  
And such an instrument I was to use.  
Mine eyes are made the fools o' th' other senses,  
Or else worth all the rest: I see thee still;  
And on thy blade, and dudgeon, gouts of blood,  
Which was not so before. There's no such thing.  
It is the bloody business which informs  
Thus to mine eyes. Now o'er the one half-world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep: Witchcraft celebrates  
Pale Hecate's off'rings, and wither'd Murther,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost. Thou sure and firm-set earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my where-about,  
And take the present horror from the time,  
Which now suits with it. Whiles I threat, he lives:  
Words to the heat of deeds too cold breath gives.  
(A bell rings)  
I go, and it is done: the bell invites me.  
Hear it not, Duncan; for it is a knell  
That summons thee to Heaven, or to Hell.