

CHRISTCHURCH COMPETITIONS SOCIETY INC
SPEECH AND DRAMA SECTION

Saturday 4th July – Tuesday 7th July 2026

ENTRIES CLOSE 25th MAY 2026

Adjudicator: Glenda Pearce M.Ed (First class Hons), LTCL (Distinction), BA, ATCL, Dip Tchg, Dip.TESOL, NZ registered teacher and accredited adjudicator.

Venue: Heaton Intermediate Performing Arts Centre (auditorium not hall), 125 Heaton Street, Strowan, Christchurch 8052

Convener: Rachael Cook, 027 372 2200

Entries

All competitors are encouraged to closely read the following conditions of entry to the Christchurch Speech and Drama Competitions. If this competition has to be canceled due to any changes in the Covid-19 alert levels, any entry fees paid will be returned minus the administration fee (\$25) which will be kept to cover costs incurred for the event and now includes the absorbed door levy fee.

The following conditions will be strictly observed throughout the duration of the competitions.

- Time limits** are 3 minutes unless otherwise stated. There are variations for age groups that all competitors have a responsibility to note.
- Printed copies** of selections are required except for the following classes: Impromptu Classes, Tests, Prose Reading, Religious Text Reading and Public Speaking classes.

Competitor Status:

- Novice** classes are open to competitors who have never won a first, second or third prize in Speech and Drama Competitions throughout New Zealand. **Novice** competitors may enter **either** Novice or General Test and Own Selection but not both: e.g. may not enter two tests.
- A **competitor** may enter an Open Class or a class in an older age group provided that there is not a class of that description available in their own age group. The exception is class 55 or 56.

Trophies not won through the criteria in the syllabus may be awarded at the adjudicator's discretion.

General Class Information:

Light Verse classes – gesture allowed but no dramatic movement is acceptable.

Dramatic Extracts and **Duologues** – brief introductions are permitted. A written introduction must be given to the Stage Manager prior to the class if required.

Improvisation Duo classes – competitors enter individually and partners are drawn. Half a minute preparation is given. The total performance time is 2 minutes with a warning bell at 1 ½ minutes and a final bell at 2 minutes.

Impromptu Speech Classes – 1 minute preparation time is given. The total performance time is 3 minutes with a warning bell at 2 ½ minutes.

Reading From Religious Text – all text versions acceptable - note times for age group.

Prose Reading – Total performance time is 3 minutes with an introduction of ½ minute including name of the book and the author.

Class 56 Desmond Marsh Scholarship – all previous winners are ineligible for entry. If there are fewer than 3 entries, competitors may perform and receive a report but there will be no prize presented.

Criteria: Competitors are required to present a prepared speech of up to 7 minutes on any topic with visual aids permitted, a prepared informative reading of up to 3 minutes, and a prepared toast of up to 3 minutes given as at a semi-formal occasion. Total marks [100]. All competitors are required to enter Class 67 to be eligible for the Scholarship (total marks (50)).

Class 57 Open Dialogue – 2 – 4 competitors may be permitted in the scene.

Class 59 Story Telling – Competitors must relate a myth, legend or an original story. Props may be used.

Class 61 Parent/Teacher Poem Own selection poem, time limit of 3 minutes, silliness encouraged but not mandatory - have a go!

Class 62 New Zealand Poetry and Prose – Criteria: Prose read, with Poem memorized. Total time is 6 minutes which is strictly enforced.

Class 66 Comedy -Competitors own choice which may include original work, drama, prose or humorous verse. Either Solo or Duo.

Class 22, 44, and 63 - Poems must be written by the competitor and may be read or memorized. Copies must be provided to the adjudicator.

Class 55 English Speaking Union Canterbury Scholarship – all previous winners are ineligible for entry. If there are fewer than 3 entries, competitors may perform and will receive a report but no award will be presented.

Criteria: Competitors will perform a programme of Poetry, Prose and Drama based on a theme, which will be introduced and linked by the competitor.

Costume is permitted.

Time Limit: 13 – 15 minute which will be strictly enforced.

Copies of pieces required to be provided to the Convener 48 hours prior to the Competition Festival commencing.

Class 69 Mime – Students may not use props. Mime should not exceed 2 minutes

ENTRY FEES (GST incl.):

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|-----------------------|--------------------------------------|
| Solo | \$10 |
| Duologue | \$10 Total (\$5 Each) |
| Dialogue | \$15 Total (Usually \$5 each) |
| Class 55 or 56 | \$15.00 |

TROPHIES AND SPECIAL PRIZES:

The Competitions Society welcomes any donations of special prizes in addition to the existing cups and scholarships identified below. Donors may if they wish nominate a particular class or genre of performance for their prize, or identify a non-class-designated prize (for example, a special prize to recognise a competitor who shows potential in a particular area – improvisation or impromptu speaking perhaps)

To enter: Please go to <https://www.jotform.com/build/70541934422856> . Enter your details, select your classes, and calculate your fee. Pay fee to the account number provided at the bottom of the form. Entry is not confirmed until payment clears.

By entering these competitions Christchurch Competition Society has permission to use any photograph, and/or video and audio recordings, likeness, profile and/or story in this and future competitions, web pages and other promotional materials produced, used by and representing Christchurch Competitions Society. Your entry confirms that you understand the circulation of the materials could be worldwide and that there will be no compensation to me for this use.

SPEECH AND DRAMA CLASSES

Under 8 Years

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| Class 1 | Test – “An Introduction To Dogs” |
| Class 2 | Own Selection Poem |
| Class 3 | Dramatic Extract |

8 and under 10 years

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| Class 4 | Test – “Football In The Rain” |
| Class 5 | Own Selection Poem |
| Class 6 | Dramatic Extract |
| Class 7 | Reading at Sight |
| Class 8 | Light Verse |
| Class 9 | Prepared Prose Reading |

8 and under 10 years - Novice

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| Class 10 | Test – “Washing” |
| Class 11 | Own Selection |

Under 10 years

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| Class 68 | NZ Author Poem |
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10 and under 12 years

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| Class 12 | Test – “Erica Thirl’s Dog” |
| Class 13 | Own Selection Poem |
| Class 14 | Dramatic Extract (4mins) |
| Class 15 | Reading at Sight |
| Class 16 | Light Verse |
| Class 17 | Prepared Prose Reading |
| Class 18 | Prepared Poetry Reading |

10 and under 12 years – Novice

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| Class 19 | Test – “The Magic Of The Mind” |
| Class 20 | Own Selection Poem |

Under 13 years

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| Class 21 | NZ Author Poem |
| Class 22 | Original Poetry |
| Class 23 | Improvisation Duo (2mins) |
| Class 24 | Reading From Religious Text (2mins) |
| Class 25 | Prepared Speech (5mins) |
| Class 26 | Impromptu Speech |
| Class 69 | Prepared Mime |

15 and under 21 years

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| Class 55 | English Speaking Union Canterbury Scholarship (See Conditions) |
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Open Age Group

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| Class 57 | Dialogue (6mins) 2 – 4 competitors |
| Class 59 | Storytelling (5mins) – 14 years and over |
| Class 60 | Shakespearean Drama (5mins) |
| Class 61 | Parent/Teacher Own Selection |
| Class 62 | NZ Poetry & Prose (6 mins) |

12 and under 14 years

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| Class 27 | Test – “The Housemaid’s Letter” |
| Class 28 | Own Selection Poem |
| Class 29 | Dramatic Extract (4mins) |
| Class 30 | Reading at Sight |
| Class 31 | Light Verse |
| Class 32 | Prepared Prose Reading |
| Class 33 | Prepared Poetry |

14 and under 16 years

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| Class 34 | Test – “Spring” |
| Class 35 | Own Selection Poem |
| Class 36 | Dramatic Extract (4mins) |
| Class 37 | Reading at Sight |
| Class 38 | Light Verse |
| Class 39 | Prepared Prose Reading |
| Class 40 | Prepared Poetry Reading |

12 and under 16 years – Novice

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| Class 41 | Test – “Broken Promises” |
| Class 42 | Own Selection Poem |

13 and under 16 years

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| Class 43 | NZ Author Poem |
| Class 44 | Original Poetry |
| Class 45 | Improvisation Duo (2mins) |
| Class 46 | Reading From Religious Text (2mins) |
| Class 47 | Prepared Speech (5mins) |
| Class 48 | Impromptu Speech |

Under 16 years

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| Class 49 | Duologue (5mins) – 2 competitors |
| Class 50 | Dialogue (6mins) 3 + competitors |

16 and under 19 years

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| Class 51 | Test – “A Consumer Report” |
| Class 52 | Own Selection Poem |
| Class 53 | Dramatic Extract (5mins) |
| Class 54 | Reading at Sight |

16 years and over

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| Class 56 | Desmond Marsh Memorial Scholarship (See conditions) |
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| Class 63 | Original Poetry |
| Class 64 | Improvisation Solo (2mins) |
| Class 65 | Reading From Religious Text (2mins) |
| Class 66 | Comedy Section (4mins) |
| Class 67 | Impromptu Speech |

Glenda Pearce M.Ed (First class Hons), LTCL (Distinction), BA, ATCL, Dip Tchg, Dip.TESOL, NZ registered teacher and accredited adjudicator.

“I believe that a confident, expressive and artistic voice is the key to success in every field.”



Glenda Pearce is a public-speaking and theatre specialist (www.NZDynamicSpeaking.com) with more than 35 years' experience teaching, coaching, and leading her own speech and drama school. She has directed over 20 productions and in 2024 received the Auckland Community Theatre Trust Award for Outstanding Drama for her production of *Black Coffee*.

She has the Masters of Education (First Class Honours) and two Postgraduate Diplomas in Education (Gifted Education and Evaluation, both First Class Honours) from Massey University in New Zealand. She also holds the Licentiate in Drama and DipTESOL from Trinity College London.

She is a Registered New Zealand Professional Speaker, a NZ Accredited Adjudicator in Performing Arts, and a qualified SpeechNZ examiner. She is a long-standing reviewer for BroadwayWorld New Zealand, where she has authored more than 65 theatre reviews. Ms. Pearce blends scholarship and critical perspectives with a compelling voice on contemporary speech theory and theatre arts.

An introduction to dogs

Ogden Nash

The dog is man's best friend.

He has a tail on one end.

Up in front he has teeth,

And four legs underneath.

Dogs like to bark.

They like it best after dark.

They not only frighten prowlers away

But also hold the Sandman at bay.

A dog that is indoors

To be let out implores.

You let him out and what then?

He wants back in again.

They bury bones in hideaways

And half the time they trot sideways

They cheer up people who are frowning

And rescue people who are drowning,

Dogs in the country have fun.

they run and run and run.

But in this city this species

is dragged around on leashes.

Dogs are upright as a steeple

and much more loyal than people.

Football in the Rain

David Orne

It's drizzling.

'Football practice!'

'Oh sir!

Do we have to?'

We look hopefully at Mr Tomkins,

But he says,

'Don't be such babies!'

So out we go.

It's raining harder.

WE all start to moan,

'Can't we go in, sir?'

We're getting soaked!'

But Mr Tomkins is not impressed.

'Tough. Get on with it!'

He says, putting up his umbrella

And retreating to the touchline.

It's coming down in buckets.

There are puddles all over the pitch,

And the rest is just mud.

Eddy falls over,

And comes up looking like

The Mud Monster from Hell.

We all start falling over,

Because we want to look like that.

It's really chucking it down.

Mr Tomkins gets rain in his whistle.

Gurgle-gurgle-PHEEP!

'Everybody in!'

We start moaning again.

'Oh sir!

Do we have to?'

Washing

John Drinkwater

What is all this washing about,
Every day, week in, week out?
From getting up till going to bed,
I'm tired of hearing the same thing said.
Whether I'm dirty or whether I'm not,
Whether the water is cold or hot,
Whether I like or whether I don't
Whether I will or whether I won't—
“Have you washed your hands,
And washed your face?”
I seem to live in the washing-place.

Whenever I go for a walk or ride,
As soon as I put my nose inside
The door again, there's some one there
With a sponge and soap, and a lot they care
If I have something better to do,
“Now wash your face and your fingers too.”

Before a meal is ever begun,
And after ever a meal is done,
It's time to turn on the waterspout.

Please, what is all this washing about?

ERICA THIRL'S DOG

RICHARD STILGOE

My nose is wet and shiny, and I never clean my teeth,
Sometimes I lie upon my back and show my underneath,
I do things on the pavement when I'm taken to the shops,
And instead of being punished, I am given chocolate drops.
My name is "Sit", I think, although it might be "Fetch" or "Stay",

But whatever people call me I come running anyway,
And I live with Mrs Thirl in quiet South Coastal widowhood,
And we walk and talk together while she throws me bits of wood.

Sometimes she thinks that I can understand each single word;
I can't. That's why I never find her chattering absurd.
I cannot reason, cannot laugh, I cannot count to ten;
I count one, and then more-than-one, then more-than-one again.

Yet people in their more-than-ones to pets like me will turn
For friendship and companionship – both words I cannot learn –
For my conditioned reflexes are just designed to fill
The gap that's left by humans when they're absent, cross or ill.

My life's not complicated like the humans she adores,
I don't complain of migraine, or go through the dogopause,
I don't forget to thank her for my birthday postal order,
I never kick my football into her herbaceous border.
I cannot help but wag my tail and pant apparent thanks
(I've no alternative – I'm thick as more-than-one short planks),

But my wagging, and my panting, and my dying-for-the-Queen
Is the nearest thing to true love Mrs Thirl has ever seen.

The Magic of the Mind

Clive Webster

I've read in books of magic lands
So very far away,
Where genies pop up out of lamps
And magic creatures play.
Where wizards weave their magic spells
And dragons breathe out fire,
Where just one wish gives young and old
Their every heart's desire.

Those lands, of course, are just in books,
But if you try real hard,
Those magic places come to life
Right in your own back yard.
For sitting quietly in the sun
On a lazy Summer's day
You can sit and smile and dream you're there
In those lands so far away.

And as the sunshine warms your mind
You're in those golden lands,
With wizards, genies, dragons, spells,
And cut-throat pirate bands.
You're saving damsels in distress,
You're fighting deadly duels,
You're banqueting in marbled halls,
You're decked in priceless jewels.

You're there, you're there, no need for books,
So real and oh so clear,
So marvellous and so magical,
To touch and smell and hear,
Just sitting there in golden sun
You leave your cares behind,
And go to magic places
In the Magic of your Mind.

The Housemaids Letter

Clare Bevan

Dear Mum,
My life is very fine here
Far from the village
And the smell of home.
I have a room in the roof
Painted blue as a blackbird's egg,
And a whole bed to myself,
Which is lonely
But so clean
The sheets crackle like morning frost.

And I have tried
Truly
To make you proud of me, Mum.
I work hard all day,
Cleaning and polishing this great house
Till it sparkles as brightly
As a butterfly's wing.
Then I disappear down the Servant's
Stair
Like a small, sweaty,
Fairy Godmother,
Unseen and unknown
By the golden ones above.

And I am happy enough, Mum.
The food is good
Though swallowed in silence.
The other girls smile
At my clumsy ways
And Cook can be kind
If the milk is sweet
And the butter cool.

But sometimes,
When the Sunday bells are ringing,
I still miss the warmth of the little ones
Curled beside me in the tumbled
darkness,
And I hunger to hear
The homely peal
Of your lost laughter,
Mum

Spring

GERARD MANLEY HOPKINS

Nothing is so beautiful as Spring –
When weeds, in wheels, shoot long and lovely and lush;
Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing;
The glassy pear tree leaves and blooms, they brush
The descending blue; that blue is all in a rush
With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?
A strain of the earth's sweet being in the beginning
In Eden garden. – Have, get, before it cloy,
Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday in girl and boy,
Most, O maid's child, thy choice and worthy the winning.

Broken Promise

Pat Moon

Once when I was young
And a little less wise,
I could not wait for the rhododendron bud
To open and tried to prise
The petals into flower.

My eagerness to see
What flower would be presented
By such a promising bud
Was not contented
To wait for the hour.

But the bud was hard and green
And would not unfold
My nails picked at the layers
Tore, stripped and holed
The tight skins into a shredded shower.

When I was young
And a little less wise,
I had not learned
To wait for the prize
Of blossom
Or how greed turns promise sour.

A Consumer's Report

Peter Porter

The name of the product I tested is Life,
I have completed the form you sent me
and understand that my answers are confidential.

I had it as a gift,
I didn't feel much while using it,
in fact I think I'd have liked to be more excited.
It seemed gentle on the hands
but left an embarrassing deposit behind.
It was not economical
and I have used much more than I thought
(I suppose I have about half left
but it's difficult to tell)—
although the instructions are fairly large
there are so many of them
I don't know which to follow, especially
as they seem to contradict each other.
I'm not sure such a thing
should be put in the way of children—
It's difficult to think of a purpose
for it. One of my friends says
it's just to keep its maker in a job.
Also the price is much too high.
Things are piling up so fast,
after all, the world got by
for thousand million years
without this, do we need it now?
(Incidentally, please ask your man
to stop calling me 'the respondent',
I don't like the sound of it.)
There seems to be a lot of different labels,
sizes and colours should be uniform,
the shape is awkward, it's waterproof
but not heat resistant, it doesn't keep
yet it's very difficult to get rid of:
whenever they make it cheaper they tend
to put less in—if you say you don't
want it, then it's delivered anyway.
I'd agree it's a popular product,
it's got into the language; people

even say they're on the side of it.
Personally I think it's overdone,
a small thing people are ready
to behave badly about. I think
we should take it for granted. If its
experts are called philosophers or market
researchers or historians, we shouldn't
care. We are the consumers and the last
law makers. So finally, I'd buy it.
But the question of a 'best buy'
I'd like to leave until I get
the competitive product you said you'd send.

Author

Peter Porter (1929 – 2010): Peter Neville Frederick Porter, is an Australian born British poet. Author



of more than 15 collections of poetry, and the editor and translator of several more, including *Once Bitten, Twice Bitten* (1961), *The Automatic Oracle* (1987), *The Chair of Babel* (1992), *Dragons in Their Pleasant Palaces* (1997), *Both Ends Against the Middle* (1999), *Saving from the Wreck* (2001), and *Better Than God* (2009).

Porter's work displays a deep knowledge of literary and social history yet is attuned to contemporary civilization and current jargon.

The poem:

Peter Porter focuses on the consumerist society and the problems of life that a person goes through in his poem 'A Consumer's Report'. This is explored by the sustained metaphor of life and the monologue used which has an implied listener which is the reader. The tone drifts from a solemn one to a cynical one to highlight life's problems in that to portray how people see life as a bad thing. The main issue from the poem is that it is a life is satirical and people have become too indulged by product that it has become a consumerist capitalist state of society. The first line of the poem, "The name of the product I tested is Life" expresses the poet's feelings that to him life is just a product and this adds to the title as it is a comparison of life to a product.

Similarly, this shows that we have stooped so low that we are surviving through the waste so there is no point clearing up this waste. (I suppose I have about half left but it's difficult to tell) - These two lines are cleverly in parenthesis to stress that people live their lives as if they have got it in abundance but, truly, they have lost track of their own life cycle. It has been boxed off into brackets to suggest that people do not care about looking ahead and planning for the future which is a risk. The structure of the poem is like a form which is completed by the consumer and returned to the supplier. There is a lot of punctuation used which adds to the effect of a product form and also there is spontaneity to this poem through the mixed structure of the poem to resemble that life has no path that is followed and is without structure from the start.

The poem means that we do not lose sight of getting the most out of our money until we die. The poet also states here that we are never satisfied with what we already have and we are on constant pursuit of something better. So the poet stresses that this is the biggest disadvantage in life that we are too money-conscious and that this is getting out of hand. Overall this poem is a self-reflection on life and that there are numerous problems which make life not as appealing as it may sound. There is always money involved even in the discussion of life in "It was not economical". The themes of life, disadvantages of life, report and philosophy are adapted to comment on the life's actualities and that these add to the reason the poet has written this type of poem. He is clearly unhappy with how life is lived by other people in his experiences and his observations of people who cannot stop their habit of buying goods.