

*Assistance* with **Theory** & some of the *Questions*  
for The IRISH BOARD of SPEECH and DRAMA

**Grade and Proficiency Medal Examinations**  
**September, 2008 to June, 2009**

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## PRELIMINARY 1

### Short Poem

Simple questions about the poem, and the meaning of the words.

## PRELIMINARY 2

### Short Poem

Simple questions about the poem, and the meaning of the words.

## GRADE 1

### Short Poem.

Questions on the Poem, and the meaning of the words.

Informal Talk about yourself. (*Not memorised*)

*Or* bring a Prop – Toy or Book to talk about.

Informal talk about oneself should be **conversational**, and **not** just a list of likes and dislikes.

## GRADE 2

### Short Poem.

Bring a picture, which you have painted or drawn - **to illustrate your poem**, and discuss this picture with the examiner. (*Painting must be your own work*). It is advisable for the Teacher to collect the illustrations some days beforehand and keep them in a folder to distribute to the children on examination day, as they often forget them, and they are an **important aspect** of the examination.

### *Organs of Speech*

The Tongue

The Hard & Soft Palate

The Teeth

The Alveolar Ridge – (*Found behind the top front teeth*)

The Lips

The **Organs of Speech** are used in the formation of sounds.

## GRADE 3

### Short Poem.

Read **Short Extract** from Book. Discuss with Examiner.

**Explain the Pause.** Pause is a stop. We pause to take a **Breath** and to make **Sense** at punctuation marks, *i.e.* Commas and Full Stops. This adds atmosphere to what you are saying.

#### *Example:*

#### **Breath Pause:**

If I were a mouse  
And wanted a house, (*Breath pause*)

#### **Sense Pause:**

I think I would choose  
my new Red shoes. (*Sense pause*)

(*'The Furry Home' by J.M. Westrup*)

## GRADE 4

### Short Poem.

To prepare a **one-minute Mime** on subject of your choice.

To give a **simple definition of Mime**.

To **understand what Mime is**, and how you applied it in your performance.

Explain the importance of **Posture/Stance**.

**Mime** is telling a story, using the Body and the Face and doing so in a stylish way, to convey the story, character or emotion.

### Preparation of Mime:

\*The story of the Mime, and its development, must be clearly defined.

\*It must have Dramatic shape, *i.e.* Beginning – Development – and Build to a Climax.

\*You must convey to the Audience the Weight, Shape and Feel of any Object you wish to portray.

\*Decide if it is an Occupational, Story or Character Mime. Actions must be clear - The Plot easy to follow - Timing and the use of Space very important.

\*Use Pause between each section of the Mime. The Face must echo the emotion. It is important to do exercises with your Hands, Feet, *etc.*, to make the Body more expressive.

\***Never** say '*That's it*', always **Freeze**, hold the ending, then turn your back on the Examiner for a few seconds.

Remember, if the audience do not understand what the Mime is about, without one speaking, then it is not a successful Mime.

**Posture or Deportment** for Girls - **Stance** for Boys is most important for any performance, be it Poetry, Drama or Public Speaking.

For **Poetry**, stand with hands by your sides. Thumb and middle finger pressed together (*to avoid fiddling*).

**Visually** it is important to stand correctly, with weight evenly balanced on both feet, and head held high with shoulders back. Also watch the focussing of the eyes, and your facial expression.

## GRADE 5

### Short Poem.

**Act a Solo from a Play.**

**Explain meaning of Clear and natural speech and good diction.**

**How to study a dramatic selection** - know the story – read the book or play. Find out what other characters in the play have to say about you. Write out a character chart.

Name:

Age:

Education:

Social Standing:

Period the play is set in – to help your knowledge of costume, manners, movement and the style of the extract.

Take 3 elements of your character, which you would like to convey to the audience.

**i.e. Toad** (*from 'Wind in the Willows'*) - he is: Selfish  
Boastful  
Adventurous

**Anne** (*From 'Anne of Green Gables'*) - she is: Dramatic  
Warm hearted  
Loyal

If you played **St. Joan** by George Bernard Shaw, if you focus on her heroic courage and spirituality, this would help your interpretation of the role.

**Speaking clearly:** To speak clearly, one must open ones mouth.  
**Naturally:** **Do not** put on a phoney accent  
**Good Diction:** One must use Lips and Tongue and Final T's to make a clear crisp sound.  
There is no such thing as Natural Good Speech – we must work on it.

***The following is extra information and not required for the examination:***

**Vowels:** Give roundness, firmness and carrying power to our voice.  
**Consonants:** Make our speech crisp and give clarity to our sounds.  
**Labials:** Formed by the Lips: P, B, M, W, WH.  
**Labio-Dentals:** Formed by the contact of the Upper Teeth with the Lower Lip: F,V.  
**Lingua-Dentals:** Formed by the contact of the Tip of the Tongue with the Gums of the Upper Teeth: T, D, TH, DH.  
**Lingue-Palatals:** Formed by the contact of the Tongue and the Hard or Soft Palate: CH, J, K, G (Gun), R (smooth as in Are), L, S, Z, SH (as in Shy), N and NG (Nasal sounds formed by the Soft Palate).  
H and Y are called the Orals because they are neither fully Vowel nor Consonant.

## **GRADE 6**

### **Short Lyric**

**Act a Solo from any Play.**

**Sight read a Poem chosen by Examiner**

**Explain 'Lyric'**

**Importance of Diction, Projection, Fluency, Sincerity, Pronunciation, Breath Control.**

The **Lyric** has a song quality to it – it is very musical. It was originally sung to the Lyre. It expresses poetic thoughts and sentiments. (*i.e. 'The Daffodils' by William Wordsworth*).

The word 'Lyric' still means the words of a song.

(*'Lyre' – small Harp like instrument.*)

**Narrative** poetry tells a story, or a recital of facts, in many verses or stanza. (*i.e. 'The Pied Piper of Hamelin' by Robert Browning*) (*'The Stones' by Brendan Kennelly*).

Any performance will be enhanced by Crisp Diction, Projection, Fluency, Sincerity, Correct Pronunciation and Breath Control. We must speak clearly so that we can be heard and understood.

**Diction:** Do Lip and Tongue exercises daily.

**Projection:** Our voice must be heard at the end of the room or hall. This requires a physical and physiological effort, and needs good breath control and clear articulation. It is not the loud voice but the clear voice that is effective, so **do not** Shout.

**Fluency** is to verbalize your thoughts without hesitation.

**Sincerity** - To mean what you say. It is important to be natural and sincere, as well as having technique and artistry.

**Breath Control:** Breath is the motive power of speech. If breath is weak – the sound will be weak. Do Breathing exercises daily. *i.e.* Stretch to the ceiling and yawn. You will feel the Diaphragm rising.

**Correct Pronunciation** is most desirable. If in doubt, consult a Dictionary.

*i.e.*

Any

Many

Been

Often

Sacrifice

Father

**Pronounced**

Enny

Meny

Bin

Of - en (*'T' is silent*)

Sax – rih – fysse

rhymes with Rather

**To read, at sight, a poem chosen by the Examiner.**

When sight reading a poem, try to let it flow and tell the story of the poem to your audience. Watch out for the **suspensive** pause or **enjambment**. That is, when the sense of one line is carried, without a break, but with a slight upward inflection to the next line.

**Example:**

*'The night was creeping on the ground.*

*She crept and did not make a sound*

*until she reached the tree; and*

*then*

*(‘Check’ by James Stephens)*

**Pause** between the Verses or Stanza.

**Never** put emphasis on a Conjunctive or Unimportant word.

Try to paint Word-pictures.

Again, make Audience contact and speak at a suitable pace.

**Some advice on Sight Reading:**

Announce the title of the Book and Author. Try to take in the overall mood and content, **as you glance over the passage before starting**. Pay particular attention to the opening and closing paragraphs. Do you have to turn a page? Are there any difficult words or dialogue? Speak slowly, and let your eye run ahead of your voice. If you come across a difficult word, attempt it and go on – never stop or apologise, keep going. Make sure your face can be seen, and try to make audience contact – each member of the audience must feel that you are speaking to them.

**To summarise:**

- **Announce** the title of the Book or Poem and Author. (*Do not read it*)
- Watch your posture or deportment.
- Vary the rate – but, overall, speak slowly.
- Look up and make audience contact – hold the book away from your face.
- Use characterisation, if required. *i.e.* The voice of the Giant in ‘The Selfish Giant’.
- Tell the story clearly and with vocal and facial expression.
- Be natural and sincere
- Give it your best shot – don’t stop

## GRADE 7

Speak from memory a Poem of your own choice.

Act a Solo, Dramatic selection taken, adapted or compiled from a Play or Book, with suitable characterisation and movement. *Maximum time permitted Two Minutes.*

Perform an Unprepared Improvisation – chosen from list supplied by Examiner in the examination room.

Theory: Discuss the Play from which the above extract was chosen and its Author.

Discuss with the Examiner the History and Uses of Improvisation.

Explain Emphasis, giving examples of emphasis techniques used in the pieces performed.

### Improvisation

Improvisation is creating a dramatic situation where a person, or group of people, develop a given theme in their own way. The basic idea for the plot should be expressed in one or two sentences.

Casting with the Group is important. Who the characters are, and how they are related.

The space available is laid out clearly to show what it represents.

What happens within the scene should be structured and spontaneous – using imagination and verbal skills.

### History of Improvisation:

Improvisation is based on the **Commedia Dell'Arte**, a form of popular Italian comedy. Its golden age was 1575 - 1625. It was performed by specially trained actors, who improvised, on a pre-arranged story line. Stanislavsky, the Moscow Arts Theatre Director, stressed the importance of character development. He used improvisation, and exercises, to improve the actor's ability to become completely absorbed in a role. He called this "*getting inside the character*". Lee Strasberg introduced this idea in America, and called it "Method Acting".

Improvisation is widely used by all actors in preparation work on a character creation.

### Emphasis:

Putting extra importance on a word. We can do this by:

1. Stress "I – **hate** – that".
2. Pausing before and after the word, *e.g.* "Is this a - **dagger** - that I see before me".
3. Gesture.

## GRADE 8

Poem of your own choice.

Act Scene from a Play of Literary merit.

Two Minute Improvisation, prepared by the Candidate or A short piece of Movement to Music choreographed by the Candidate.

Explain Pitch, Pace, Pause and Tone with reference to their use in the poem and drama selection performed.

### Modulation

Modulation is the correct and artistic use of pitch, rate and pace, pause, inflection and tone colour

#### Pitch

Pitch is the height or depth of the voice.

There are three pitches – High, Middle and Low.

High pitch is used for excitement, anger or fear.

Middle pitch is used for ordinary conversation or narrative work.

Low pitch is used for sorrow, solemnity or mystery.

### **Rate and Pace**

Rate is the speed at which we speak and Pace the variety within it. Fast, or Slow, depending on the meaning and the mood.

### **Pause**

Pause is a stop. We pause to take a breath, to make sense, and for dramatic effect. In verse we have the **Suspensive Pause** or **Enjambment**. *i.e.* When the sense of one line is carried without a break but with a slight upward inflection to the next line, *e.g.*

“To be dead is to stop believing in  
the masterpieces we will begin tomorrow”  
(*To be Dead*” Patrick Kavanagh)

A **Caesural pause** is a metrical sense pause (a cut down the middle of a line in poetry, *e.g.*

“The quality of mercy / is not strained” (*The Merchant of Venice*’ William Shakespeare))

**End-of-line pause** - This is normally indicated by the punctuation .

“Shall I compare thee to a Summer’s day?” (*Sonnet* – William Shakespeare)

**The Rhetorical (or Sense) Pause** - “Yes // They told me your were fools // and that I was not to listen to your fine words // nor trust to your charity” (*St. Joan*’ - George Bernard Shaw)

Also, this Pause is used in Public Speaking, when a question is asked by the Speaker for effect. and **not** to evoke an answer *i.e.* ‘Shall we all be damned?’

**The Dramatic Pause** - “I saw a - *figure* - in the Distance - a *mirage*” (*This is a pause of emotion or intense feeling*).

**Oratorical (or Emphatic) Pause** – Used to emphasize a Word or Phrase.

“As I **am** woman (now alas the day)  
What *thrifless sighs shall poor Olivia breathe:*” - (*Twelfth Night*’ - William Shakespeare)

### **Inflection**

This is the upward and downward glide of the voice on the musical scale.

### **Tone Colour**

The quality and quantity of the voice, which makes it loud or soft, harsh or sweet.

### **Projection**

Be aware of the person furthest away from you. Speak to them. Aim for improved clarity and diction. Remember Consonants carry the meaning of the words so they must be clearly pronounced.

Allow time for the listener to take in what you have said.

Give logical stress and emphasis to the important words and phrases.

Remember Breath is the power behind the voice.

Resonance will add richness and fullness.

Do not pitch voice up to project – this will cause strain.

Remember it is **not** the *loud* voice, but the *clear* voice that carries.

## GRADE 9

**Speak from memory a short selection of Prose taken from a Novel or Short Story, written by an Irish Author.**

**Act a Two minute Solo Dramatic selection taken, adapted or compiled from a Play or Book by an Irish Author, with suitable interpretation and Stage movement.**

**Perform a Two minute Character or Story Mime.**

**Describe the method of breathing used for voice production, and demonstrate it to the Examiner.**

**Explain how to prepare a Dramatic selection for performance with reference to the scene performed during the examination.**

### **Breathing.**

The aim of correct breathing is to increase one's comfort, capacity and control.

The correct method of breathing is called – **INTERCOSTAL DIAPHRAGMATIC BREATHING**, or Whole Chest Breathing, or Rib Reserve Breathing.

Firstly, we always use the lower ribs to expand. This is because they are bigger and swing more easily than those to the top of the chest. To find these ribs, find the end of your Breast Bone. (The STERNUM) go down about one and a half inches from there and then run your hands round to the side of your body. These are the ribs that will work best for you. When breathing, you must be careful not to raise your shoulders, or push your chest forward. Don't let your stomach muscles go floppy. but **STAND TALL!**

Secondly, the diaphragm is used. This is a big muscle that forms the floor of your chest – or if you look at it another way – it forms the ceiling of the stomach. It runs through the body dividing the chest from the stomach. It is possible to lower this muscle, and so take more air in to the chest. When the diaphragm descends, as you take in breath, you will feel a little bit of the stomach come out. Put your fingers on the end of your STERNUM again, and go about one and a half inches lower. This is the area that will swell a little as you breathe in on the diaphragm.

**Intercostal Diaphragmatic Breathing** takes place in the following sequence:

1. The ribs begin to expand outwards, and upwards, air rushes into the lungs.
2. The diaphragm begins to descend, and more air goes into the lungs.
3. Air is allowed to pass out through the mouth, or nose, as the diaphragm rises.
4. Air continues to pass out through the mouth, or nose, as the ribs descend.

### **Remember:**

Breathe **in** through the nose

Breathe **out** through a comfortably open mouth.

Try to breathe quietly – don't gasp or suck the air.

### **Faults in Breathing:**

*Clavicular Breathing:* This is the raising of the shoulders and a pushing forward of the top part of the Chest. It means that you will have very little breath.

*Abdominal Breathing:* Here, the stomach muscles are allowed to stick out, and the breath is taken very deep.

*Breathing Exercise:*

*(See if you can do the following on one breath)*

‘Air whispers through the trees  
Steam hisses in a kettle  
Water crashes from the seas  
And Fire melts metal’.

### **How to study a Dramatic selection.**

Read the Book, or Play.

Find out what others in the story think about your character, and answer the following questions:

1. Your name.
2. Age.
3. Education.
4. Social Standing.
5. Marital status.
6. When was the Play written.
7. In what period is it set.
8. What type of Costume, Manners, Movement and Style is required.
9. Take three elements of your character which you would like to convey to the audience, and this will help you to ‘get inside’ the character, *i.e.*

‘Jane Eyre’ by Charlotte Bronte is **Intelligent, Courageous and Passionate.**

‘Heathcliff’ from ‘Wuthering Heights’ by Emily Bronte is **Brooding, Melodramatic and Vengeful.**



In both of the books, Alice had many adventures, and awoke from her dream to see her Kitten purring beside her.

*'Your Red Majesty shouldn't purr so loud'* Alice said, rubbing her eyes *'You woke me out of such, oh such a nice dream – and you've been along with me, Kitty – all through Wonderland and the Looking Glass world'*.

**Discuss** your Recital, and reason for your choice, with the Examiner.  
**Explain Mechanics and Importance of Resonance**

Resonance is the enlargement of the basic tone – the Resonators (or hollow cavities) are at the front of the mouth and face. Sound waves that have been set up in the Larynx are collected in the frontal cavities so that the original tone is given fullness and quality. The note produced by the vibrations of the vocal chords is modified by the hollow cavities of the neck and head, *i.e.* the Resonators – the Pharynx (Throat) – the Mouth – the Nose – the Sinus – the Thorax.

When you are in control of your voice – relaxing and breathing correctly – you will improve the tone of your voice, giving it volume, quality and resonance.  
If you go into a cave and call out – what happens? – the sound gets louder and louder – it is amplified – it resounds (*echoes*) again and again.

Sound waves are set up in the Larynx (*Voice box*) by our breath making the vocal cords vibrate (*Shake*). These sound waves are passed through our resonators and in this way the sounds are amplified. It is most important to realize that **shouting** is **not** resonance. Resonance comes from learning how to drive your own sound waves through your nose, mouth and throat.

### **Simple Rules for Public Speaking**

For a prepared speech, one must research because the content is very important. Be so familiar with the subject, so that answering questions from the floor will not pose a problem.

Delivery must be fluent, confident, not too fast, to the point, and audible.

Posture – make sure you don't fiddle. If on stage, don't stand behind a table or chair. An audience hears with the eye – any mannerism will be a distraction.

Be careful about dress. Do not wear jewellery that will rattle or distract.

The structure of the speech may be introduction, development, conclusion, or it may be for - against, and a summing up by you, or a show of hands by the audience.

In an impromptu talk, it is a good idea to have a card with points you'd like to make. Some people find it helpful to write down all the words they can think about on the subject, *e.g.*

**Divorce:** Lawyers, break-up, effect on children, financial problems, etc.

Never write a speech out like an essay, or try to learn it by heart. It can be helpful, however, to memorise your introduction and conclusion. It will have much more impact if you speak off-the-cuff, with the subject matter well researched or thought about.

A good public speaker needs to be fluent, confident, well prepared and honest.

Projection requires vocal and psychological effort. You must want to be heard at the end of the hall. The amount of projection needed varies, *e.g.* if you are speaking to a group of twenty in a room it will not take anything like the effort needed if you are in a hall seating five hundred. Good clear articulation and physical and mental effort is needed for effective Public Speaking.  
The audience must feel you are speaking to them personally.

## GRADE 11 (Senior Advanced)

Poem in free verse *OR* a Sonnet.

Perform, with movements, a Two minute solo from any pre 1800 play.

Perform a short piece of Movement to Music choreographed by self, *OR* a Two Minute Solo Mime.

Explain the techniques of period movement in acting. Fan, Bow, etc.

Discuss your vocal development technique, particularly vowel and consonant sounds and breath control.

Discuss importance of Gesture in Mime or Movement to Music.

### *Period and Style in Theatre.*

Bows and Curtsies -

Remove Hat with a flourish.

Curtsey - (17<sup>th</sup> and 18<sup>th</sup> Century)

Costume has more Panniers and High Wigs and, consequently, Curtsey Restrained and Dignified.

Regency and early 19<sup>th</sup> Century – Curtsey by bending **both** knees, bringing weight forward. Ending with feet together.

Victorian – Bow – Men from Waist.

Curtsey. Deep knee bend, and up slowly. Smooth Crinoline. Glide in Crinoline.

Victorians were very conservative. It was considered rude to even display the table-legs in certain households. Women should always keep their ankles covered.

**Use of Fan.** – The Fan had a language which the ladies used. *i.e.* If one touched ones ear, and looked over at a friend, it meant ‘*I have a secret to tell you*’. (See ‘*Theory Notes – Advanced and Licentiate Diploma*’)

(This question requires a lot of research. Look in your Library or on the Internet.)

**To discuss your Vocal Development Technique with the Examiner.**

**Vocal Development Technique** is using Breathing, and the skills of Modulation to advantage.

Breath is the motive power of speech.

Start with **Breathing** exercises, *i.e.* Stretching to the Ceiling and Yawning.

Do exercises for the **Tongue** *i.e.*

‘**Lick a Lemon flavoured Lolly**’

‘Unique New York’

**Lips. *i.e.***

‘**Mandy fell in a Muddy puddle**’

‘Mario, Mario, Mario’

**Articulation. *i.e.***

‘The Tip of the Tongue, the Teeth, the Lips’

**Tone Colour. *i.e.***

‘**Torrential Rain, Lashing Splashing**’.

‘Night Skies Darkening, Deepening’.

**Vowels. *i.e.***

**A. E. I. O. U.**

AH, AY, EE, EYE, OH, YOU.

**BA, BAY, BEE, BYE, BOW, BOO.**

LA, LAY, LEA, LIE, LOW, LOU.

**TA, TAY, TEA, TIE, TOW, TOO.**

**YES, NO. YES, NO. YES, NO. YES, NO. YES, NO. YES, NO.**

**Also do Exercises for - Pitch - Pace - Pause - Inflection.**

**Resonance. *i.e.*** - Hold your nose, while reading aloud.

**In other words – Do a variety of Vocal Exercises DAILY.**

### **Discuss the importance of Gesture**

Gesture must come from within. It must never be superimposed, otherwise it will look stilted and artificial. It should be wide, with the fingers slightly apart – this is because of the visual effect. However, Gesture can be made by any part of the body – a shrug of the shoulders, a turn of the head, a quick foot movement.

Gestures should be made with as much definition and clarity as possible. Each part of the Gesture must have a beginning, and an end, and should appear spontaneous. A Gesture always precedes, or accompanies, the spoken word.

Modern plays call for far less Gesture than “Period” plays.

In Prose, and Poetry, speaking, use Gesture sparingly, if at all.

Gesture is the body speaking. The Tension, Speed and Power of Gesture must be linked with the Tension, Speed and Power of the Words – the Words ‘ride’ on the Gesture. The **golden rule** for the use of Gesture is - **“If in doubt, don’t”**.

## **FINAL GRADE:**

### **Short Modern Poem.**

**Two minute solo from any Play of Literary merit.**

**Speak a short Prose selection from book by an Irish author.**

**Perform a Two minute prepared Mime OR Improvisation OR Movement to Music.**

**To explain to the Examiner how you would prepare a Poem or Prose selection for performance, referring to your particular selection.**

**How to choreograph a Music to Movement item. (See next page Proficiency)**

**Examiner will initiate discussion of any aspect of Grade Syllabus Theory.**

### **How to study a Poem:**

Take **Upward** inflection on the **First** word of the stanza or verse, and any new thought within.

**Pause** between the Stanzas, to make sense, and to take a Breath.

**Tone Colour** – Look at the colourful words – paint word pictures.

Vary the **Pace** – Fast or Slow, depending on the meaning. But, overall, not too fast.

**Never put emphasis on a Conjunctive. *i.e.*** ‘and’ ‘the’

**Face** must echo the feeling.

Watch your **posture**.

Try to convey the essence of the Poem to the audience.

### **Pauses in Poetry:**

A **Caesural Pause** is a Metrical Sense pause (*a cut down the middle of a line in poetry*) *i.e.*

“To be or not to be / that is the question

*(Shakespeare’s ‘Hamlet’)*

**A Suspensive Pause or Enjambment** (*when the sense of one line is carried, without a break, but with a slight upward inflection, to the next line.*)

‘Slowly, silently, *now the Moon*  
*walks the night in her silver shoon*’      (*‘Silver’ by Walter de la Mare*)

### **How to study a Prose selection:**

Announce your selection and sit (*sitting creates a more intimate mood.*) Tell the story. Edit your extract, and have a beginning and ending. The piece should be complete in itself. So, as you speak, make Audience contact, and have a story-telling style of approach. Always read the Book or Story from which your selection is taken.

## **PROFICIENCY MEDAL EXAMINATION:**

Introduce and speak from memory a short Poem.

Introduce and speak from memory a short Prose selection.

Introduce and perform a Dramatic Solo selection. (*Maximum time **Three minutes***)

Introduce and perform a short piece of Movement to Music choreographed by the candidate *or* a **Two Minute** Abstract Mime. *i.e.* Emotions like Fear or Anger *or* a colour like Red, White *etc.*

**Theory:** Discuss with the Examiner why you chose, and how you prepared, your pieces for the examination, placing particular emphasis on your interpretation of the pieces performed.

The Examiner will initiate a discussion on any aspect of the Theory requirements outlined in the Grade syllabus.

### **Choreograph a piece of Movement to Music (*Suitable C.D.’s available from Deirdre – Price €22*)**

Think of the mood – tempo – changes in mood or tempo.

Think of the shapes – they must reflect the theme of the music, *i.e.* ‘The Seven Deadly Sins’.

If it is a song, you can structure the movements to fit the words.

Change levels as music suggests.

Change shapes as music suggests.

You can also take a story, and put appropriate music and movement to it, *i.e.* ‘The Pied Piper’.

(Piper bows to Mayor, and gestures that he can rid the Town of Rats, etc.)

**Music can also be played, and you can move freely to it...**

**Think:**            What does the music say to you?  
                      What images does it create in your mind?  
                      What mood does it create?

**Remember:**    Movement to Music  
                          is **not** Mime  
                          is **not** Dance

It is your interpretation of the Music.

**Abstract Mime:** A Feeling, an Essence, an Emotion – in it we can give life to Inanimate objects, *i.e.* Buildings, Colours, Shapes, Life-cycle of a Plant, The Elements. Conflict of Emotions, *i.e.* War and Peace.

**NOTE:** It is important to **understand** your Theory, and to **put it into practice** in your performance. Don’t just learn it off by heart.