

BUNDABERG REGIONAL EISTEDDFOD

Saturday 04 May 2019 to Friday 10 May 2019

SCHEDULE OF COMPETITION

Speech & Drama



Please read the Speech and Drama Schedule of Competition for 2019 carefully as some new Sections have been added.

IT IS THE RESPONSIBILITY OF EVERY COMPETITOR TO SUBMIT OWN CHOICE SELECTIONS WITH IDENTIFICATION FORM FULLY COMPLETED AND ATTACHED 30 MINUTES PRIOR TO THE COMMENCEMENT OF THE SCHEDULED SECTION:-

❖ IN FOLDERS LOCATED ON THE BAR IN THE UPSTAIRS FOYER AT THE PLAYHOUSE THEATRE.

All Correspondence to:

The Secretary
Bundaberg Eisteddfod Committee
P.O. Box 797
Bundaberg Q 4670

All Enquiries to:

Mrs Diane Cooper or
P.O. Box 8355
Bargara Q 4670
Ph: 0412 353 327
E: diane.cooper@me.com

Mrs Tammy Medcalf
58 Fairway Drive
Bargara Q 4670
Ph: 0448 532 992
E: medcalf@me.com

ENTRIES

Please read carefully as entry process has changed for 2019

ALL ENTRIES TO BE SUBMITTED on Comp On-line website (link below)

<https://www.comps-online.com.au/>

ENTRIES CLOSE 23 March 2019

PLEASE NOTE: No late entries will be accepted.

ENTRY FEES

| | |
|------------------------------------|---------|
| Solo Items | \$ 6.50 |
| Duologues/Poetry in Pairs or Trios | \$ 9.50 |
| Group Mines/Group Improvisation | \$11.50 |

No Competitors Season Ticket in 2019.

SET PIECES

Copies of Set Pieces are attached.

OWN CHOICE SELECTIONS

Copies of Own Choice Speech and Drama selections are to be submitted on the day of the performance **30 minutes** prior to the commencement of the Session in which the performance is scheduled.

Any competitor who submits copies after this time can still perform but WILL NOT be eligible for any placing. An adjudication will still be provided.

AGE

Ages will be reckoned to 30th June, 2019 (in alignment with school enrolment requirements).

CONDITIONS

**** PLEASE READ CAREFULLY AS THEY WILL BE STRICTLY ADHERED TO BY THE COMMITTEE ****

1. Competition is only open to amateurs who are 18 years of age and under. The term “amateur” meaning one whose principal source of income is not derived from the exercise of his or her talent in the particular class for which he or she may have entered. This condition does not apply to conductors or accompanists.
2. No entry will be accepted unless accompanied by the full fee and the Committee reserves the right to refuse any entry.
3. The name of the competitor and not “Nom de Plume” is to be shown and all competitors are numbered consecutively in the Programme Sections.
4. Competitors can compete only once in a Section.
5. In Sections for Duologues, Poetry in Pairs or Trios and Groups, no competitor shall compete with more than one party in a particular Section.
6. The Committee reserves the right to transfer competitors to the Section above or below in Sections where there are insufficient competitors to constitute an event.
7. It is the competitors’ responsibility to see that they have the correct Set Pieces as stated in the Schedule of Competition. Otherwise, competitors will be disqualified.
8. Competitors, accompanists, etc., must be present at the time specified for the item in which they are competing and assemble at the place specified by the Chairman of Sessions.
9. Competitors will compete in the order as shown in the Programme unless instructed otherwise by the Chairman of Sessions.
10. The Executive reserves the right to amend the printed Programme should it be considered necessary.
11. OWN CHOICE: Marks will be awarded for the quality of selections. No competitor may use the same Own Choice selection in more than one Section. A competitor may not use an Own Choice selection with which he or she gained a prize during the 2018 Bundaberg Eisteddfod. A Set Piece may not be used as an Own Choice selection. Competitors can perform a piece only once in the Eisteddfod. All Competitors must supply their own individual copies of their Own Choice selections for the Adjudication. Do not submit originals for Own Choice work as all copies will be destroyed by the Committee after the Section.
12. Conductors, accompanists and competitors must use original scripts for performances. The committee will not be liable for any copyright infringements relating to the use of photocopies should they occur.
13. Anyone experiencing difficulty in obtaining Speech and Drama Pieces should contact the Speech and Drama Co-ordinator.

14. NO PARENT, TEACHER, CONDUCTOR OR COMPETITOR may address the Adjudicator before or during a Session.
15. No parent shall be allowed on the performing area, except as a conductor.
16. The adjudicator's decision shall be final, except if it subsequently transpires that some error in identity has taken place. Then the Executive shall have the power to decide.
17. Protests (if any) must be lodged in writing with the Secretary within 30 minutes of the cause of such protest arising, accompanied by a fee of \$5.00 which will be forfeited if the protest be deemed frivolous. The decision of the Eisteddfod Committee Executive is final.
18. No prize will be awarded where the Adjudicator considers merit insufficient.
19. The adjudicator will give one First Place and one Second Place and as many Highly Commended certificates as they deem warranted.
20. In sections with three or fewer competitors, the adjudicator may decide to award only one prize.
21. The Adjudicator will provide all competitors with an adjudication sheet.
22. No member may perform in more than one competing Choir in a particular Section. No preliminary contests are to be held in Choral Sections.
23. There must be only one clear-cut winner for Special Awards.
24. To be eligible for the major bursaries, performers must compete in a minimum of two Solo Sections during the Eisteddfod.
25. All trophies or prizes donated for the annual competition together with suggested conditions relating to their award should be sent to the Secretary of the Eisteddfod Committee. Such trophies will remain the property of the Committee, until won outright, but, in the interim, may be held by the winners at one Eisteddfod. The temporary holders of the trophies will be responsible for their safe custody.
26. All competitors, conductors and accompanists take part in the Eisteddfod at their own risk.
27. Time limits as per each section, where not specified:

| | |
|--------------------|-----------|
| 12 years and under | 3 minutes |
| 13 to 18 years | 4 minutes |
28. It is the parents' responsibility to inform the committee if they do not wish their child to be photographed for possible media publication.

29. In Speech and Drama Sections, competitors should avoid the use of words and content that is not regarded as acceptable in a family group or polite society. Competitors using “unacceptable” words or content could face disqualification.
30. Competitors MUST perform within the Section as scheduled in the Programme.
31. Novice Definition: competitors who have not placed previously in any section in any speech and drama eisteddfod.

CHAMPIONSHIP AWARDS

Championship Awards will be at the adjudicator's discretion and will be presented to the competitors gaining the highest aggregate of marks in certain Sections (specified below) and will be classified to the following Age Groups:

| | |
|-----------------------------------|---------------------------|
| Junior Championships | 12 years and under |
| Intermediate Championships | 13 to 15 years |
| Senior Championships | 16 to 18 years |

Competitors must enter the following Sections (relevant to their age) to be considered for Championship Awards. In the event of a tie, the highest in the Section marked * will be decided the winner.

Verse Championship Awards (All Three Sections)

- 1.1.1 Memorised Verse – Set Age ***
- 1.1.2 Memorised Light Verse – Own Choice**
- 1.1.3 Impromptu Reading of Verse**

Prose Championship Awards (All Three Sections)

- 1.1.1 Memorised Prose – Set Age ***
- 1.1.2 Prose Reading – Own Choice**
- 1.1.3 Impromptu Reading of Prose**

Drama Championship Awards (All Three Sections)

- 1.1.1 Prepared Mime – Own Choice**
- 1.1.2 Memorised Character Recital – Own Choice ***
- 1.1.3 Improvisation**

VERSE

MEMORISED VERSE – SET AGE

- | | |
|----------------------|--|
| 1. 6 years and under | <i>FIVE LITTLE POSSUMS by Anonymous</i> OR <i>I CAN BE A TIGER by Mildred Leigh Anderson</i> |
| 2. 7 years | <i>LAUGHING TIME by William Jay Smith</i> OR <i>WISHES by Anonymous</i> |
| 3. 8 years | <i>BE CAREFUL WITH THE WORLD by Steve Turner</i> OR <i>MY NAME by Steve Turner</i> |
| 4. 9 years | <i>MOTHER'S INSTINCT by Steve Turner</i> OR <i>ENTER THE WORLD OF ENCHANTMENT by Gill Davies</i> |
| 5. 10 and 11 years | <i>DON'T PANIC by Eric Finney</i> OR <i>HAPPY BIRTHDAY, DRAGON DEAR by Jack Prelutsky</i> |
| 6. 12 and 13 years | <i>THE RAINFOREST by Richard Edwards</i> OR <i>THE TALE OF THE CLEVER MONKEY by Wes Magee</i> |
| 7. 14 and 15 years | <i>MUSHROOMS by Sylvia Plath</i> OR <i>A GIRL'S HEAD by Katherine Gallagher</i> |
| 8. 16 to 18 years | <i>THE DISTANCE by Eleanor Farjeon</i> OR <i>THERE CAME A DAY by Ted Hughes</i> |

POETRY IN PAIRS/ TRIOS

(Competitors present a poem in pairs/trio, including some solo and some combined parts)

- | | | |
|----------------------|------------|---------------|
| 9. 7 years and under | OWN CHOICE | Limit: 2 mins |
| 10. 8 years | OWN CHOICE | Limit: 2 mins |
| 11. 9 years | OWN CHOICE | Limit: 3 mins |
| 12. 10 and 11 years | OWN CHOICE | Limit: 3 mins |
| 13. 12 and 13 years | OWN CHOICE | Limit: 3 mins |
| 14. 14 and 15 years | OWN CHOICE | Limit: 4 mins |
| 15. 16 to 18 years | OWN CHOICE | Limit: 4 mins |

VERSE (cont.)

MEMORISED LIGHT VERSE – OWN CHOICE

| | |
|-----------------------|------------------|
| 16. 6 years and under | Limit 1 – 2 mins |
| 17. 7 years | Limit 1 – 2 mins |
| 18. 8 years | Limit 1 – 2 mins |
| 19. 9 years | Limit 1 – 2 mins |
| 20. 10 and 11 years | Limit 2 mins |
| 21. 12 and 13 years | Limit 2 mins |
| 22. 14 and 15 years | Limit 3 mins |
| 23. 16 to 18 years | Limit 3 mins |

IMPROMPTU READING OF VERSE

- 24. 9 years and under
- 25. 10 to 12 years
- 26. 13 to 15 years
- 27. 16 to 18 years

NURSERY RHYME – OWN CHOICE

(Costume Optional)

- 28. 4 years and under
- 29. 5 and 6 years

NOVICE LIGHT VERSE

For competitors who have not placed previously in any section in any speech and drama eisteddfod.

| | |
|-----------------------|----------------|
| 48. 9 years and under | Limit 1-2 mins |
| 49. 10 to 12 years | Limit 2 mins |
| 50. 13 to 15 years | Limit 3 mins |
| 51. 16 to 18 years | Limit 3 mins |

PROSE

MEMORISED PROSE – SET AGE

- | | |
|-----------------------|--|
| 30. 9 years and under | <i>THE FOX AND THE CROW by Aesop</i> |
| 31. 10 and 11 years | from <i>DEMON DENTIST by David Walliams</i> |
| 32. 12 and 13 years | from <i>SEASHORES AND SHADOWS by Colin Thiele</i> |
| 33. 14 and 15 years | <i>NORSE MYTHOLOGY retold by Neil Gaiman from FREYA'S UNUSUAL WEDDING</i> |
| 34. 16 to 18 years | <i>VANITY FAIR by William Makepeace Thackeray</i> |

PROSE READING – OWN CHOICE

- | | |
|-----------------------|----------------|
| 35. 9 years and under | Limit 1.5 mins |
| 36. 10 and 11 years | Limit 2 mins |
| 37. 12 and 13 years | Limit 2.5 mins |
| 38. 14 and 15 years | Limit 3 mins |
| 39. 16 to 18 years | Limit 3 mins |

IMPROMPTU READING OF PROSE

- 40. 9 years and under
- 41. 10 to 12 years
- 42. 13 to 15 years
- 43. 16 to 18 years

NOVICE PROSE (new section introduced 2019)

For competitors who have not placed previously in any section in any speech and drama eisteddfod.

- | | |
|-----------------------|----------------|
| 44. 9 years and under | Limit 1-2 mins |
| 45. 10 to 12 years | Limit 2 mins |
| 46. 13 to 15 years | Limit 3 mins |
| 47. 16 to 18 years | Limit 3 mins |

DRAMA

PREPARED MINE – OWN CHOICE

| | |
|-----------------------|----------------|
| 52. 9 years and under | Limit 1 min |
| 53. 10 and 11 years | Limit 2 mins |
| 54. 12 and 13 years | Limit 2 mins |
| 55. 14 and 15 years | Limit 2.5 mins |
| 56. 16 to 18 years | Limit 3 mins |

IMPROVISATION

| | |
|-----------------------|--------------|
| 57. 9 years and under | Limit 1 min |
| 58. 10 and 11 years | Limit 2 mins |
| 59. 12 and 13 years | Limit 2 mins |
| 60. 14 and 15 years | Limit 3 mins |
| 61. 16 to 18 years | Limit 4 mins |

MEMORISED CHARACTER RECITAL – OWN CHOICE

| | |
|-----------------------|----------------|
| 62. 8 years and under | Limit 2 mins |
| 63. 9 years | Limit 2.5 mins |
| 64. 10 and 11 years | Limit 3 mins |
| 65. 12 and 13 years | Limit 3 mins |
| 66. 14 and 15 years | Limit 4 mins |
| 67. 16 to 18 years | Limit 5 mins |

MEMORISED SHAKESPEAREAN CHARACTER RECITAL – OWN CHOICE

(Costume is optional but should support interpretation)

| | |
|--------------------|------------------|
| 68. 13 to 15 years | Maximum 20 lines |
| 69. 16 to 18 years | Maximum 20 lines |

MEMORISED SHAKESPEAREAN DUOLOGUE – OWN CHOICE

(Costume is optional but should support the interpretation)

| | |
|--------------------|------------------|
| 70. 13 to 15 years | Minimum 30 lines |
| 71. 16 to 18 years | Minimum 40 lines |

EXCERPT FROM A PLAY – OWN CHOICE

(Costume is essential)

| | | |
|------------------------|-----------------------|---------------|
| 72. 11 years and under | (Maximum of 6 people) | Limit 10 mins |
| 73. 12 to 14 years | (Maximum of 6 people) | Limit 15 mins |
| 74. 15 to 18 years | (Maximum of 6 people) | Limit 20 mins |

DUOLOGUES

DUOLOGUE – OWN CHOICE

| | |
|-----------------------|---------------|
| 75. 9 years and under | Limit 3 mins |
| 76. 10 and 11 years | Limit 3.5mins |
| 77. 12 to 14 years | Limit 4 mins |
| 78. 15 to 18 years | Limit 5 mins |

GROUPS

GROUP MINE LITERAL **(4 to 12 people)**

| | |
|-----------------------|------------------|
| 79. 9 years and under | Limit 2 – 3 mins |
| 80. 10 and 11 years | Limit 3 – 4 mins |
| 81. 12 to 14 years | Limit 3 – 4 mins |
| 82. 15 to 18 years | limit 4 – 5 mins |

GROUP IMPROVISATION **(4 to 12 people)**

| | |
|-----------------------|--------------|
| 83. 9 years and under | Limit 3 mins |
| 84. 10 and 11 years | Limit 3 mins |
| 85. 12 to 14 years | Limit 4 mins |
| 86. 15 to 18 years | Limit 5 mins |

GROUP MIME ABSTRACT – OWN CHOICE **(4 to 12 people)**

| | |
|------------------------|------------------|
| 87. 13 years and under | Limit 3 mins |
| 88. 14 to 18 years | Limit 3 – 4 mins |

ENTRY INSTRUCTIONS

Please read carefully as entry process has changed for 2019

ALL ENTRIES TO BE SUBMITTED on Comps On-line (link below)

<https://www.comps-online.com.au/>

ENTRIES CLOSE 23 March 2019

PLEASE NOTE: No late entries will be accepted.

ENTRY FEES

| | |
|---------------------------------|---------|
| Solo Items | \$ 6.50 |
| Duologues/Poetry in Pairs/Trios | \$ 9.50 |
| Group Mines/Group Improvisation | \$11.50 |

No Competitors Season Ticket in 2019.

AGES WILL BE RECKONED TO 30th June 2019 (in alignment with school enrolment requirements).

DUOLOGUES/POETRY IN PAIRS or TRIOS/GROUPS: ONE ENTRY ONLY PER GROUP

REMINDERS

Please remember to read the Speech and Drama Schedule of Competition thoroughly and:-

- ❖ **Submit Entries by 23rd March 2019.**
- ❖ **Submit Own Choice Selections with identification form fully completed and attached 30 minutes prior to the commencement of the scheduled section.**
- ❖ **Ensure your Age is reckoned to 30th June 2019 (in alignment with school enrolment requirements).**
- ❖ **Ensure you are entered in the Correct Section.**

IDENTIFICATION FORM FOR OWN CHOICE SELECTION

(Please submit this form attached to your Own Choice Selection)

SECTION NUMBER.....

COMPETITOR NUMBER.....

SECTION NAME.....

SELECTION TITLE.....

AUTHOR/POET/PLAYWRIGHT.....

✂.....

IDENTIFICATION FORM FOR OWN CHOICE SELECTION

(Please submit this form attached to your Own Choice Selection)

SECTION NUMBER.....

COMPETITOR NUMBER.....

SECTION NAME.....

SELECTION TITLE.....

AUTHOR/POET/PLAYWRIGHT.....

✂.....

IDENTIFICATION FORM FOR OWN CHOICE SELECTION

(Please submit this form attached to your Own Choice Selection)

SECTION NUMBER.....

COMPETITOR NUMBER.....

SECTION NAME.....

SELECTION TITLE.....

AUTHOR/POET/PLAYWRIGHT.....



CHAIR PERSON

SCRIBE

DOOR PERSONS

RECORDS

TICKET SALES

We need your **HELP!** now!!

The Bundaberg Speech and Drama Eisteddfod is extremely low on volunteers and cannot continue to operate without the assistance of these volunteers and we are in desperate need of help.

Please Contact:

- Volunteer Coordinator: Pauline Fogarty 0438 528 068 or 4152 8068
- Speech and Drama Co-Coordinator : Tammy Medcalf 0448 532 992
- Speech and Drama Co-Coordinator: Diane Cooper 0412 353 327



FIVE LITTLE POSSUMS

Five little possums

Sat in a tree

The first one said,

"What do I see?"

The second one said,

"A man with a gun."

The third one said,

"We'd better run."

The fourth one said,

"Let's hide in the shade."

The fifth one said,

"I'm not afraid,"

Then bang went the gun

And how they did run!

I CAN BE A TIGER

By Mildred Leigh Anderson

**I can't go walking
When they say no,
And I can't go riding
Unless they go.
I can't splash puddles
In my shiny new shoes,
But I can be a tiger
Whenever I choose.**

**I can't eat peanuts
And I can't eat cake,
I have to go to bed
When they stay awake.
I can't bang windows
And I mustn't tease,
But I can be an elephant
As often as I please.**

LAUGHING TIME

by WILLIAM JAY SMITH

It was laughing time, and the tall Giraffe
Lifted his head, and began to laugh:
Ha! Ha! Ha! Ha!

And the chimpanzee on the ginkgo tree
Swung merrily down with a Tee Hee Hee:
Hee! Hee! Hee! Hee,

'It's certainly not against the law!'
Croaked Justice Crow with a loud
Haw! Haw! Haw! Haw!

The dancing Bear who could never say 'No'
Waltzed up and down on the tip of his toe:
Ho! Ho! Ho! Ho!

The Donkey daintily took his paw,
And around they went:
Hee-haw! Hee-haw! Hee-Haw! Hee-haw!

The moon had to smile as it started to climb;
All over the world it was laughing time!
Ho! Ho! Ho! Ho! Hee-Haw! Hee-haw!
Hee! Hee! Hee! Hee! Ha! Ha! Ha! Ha!

WISHES

Said the first little chicken,
With a queer little squirm,
'I wish I could find
A fat little worm.'

Said the second little chicken,
With an odd little shrug,
'I wish I could find
A fat little slug! '

Said the third little chicken,
With a sharp little squeal,
'I wish I could find
Some nice yellow meal.'

'See here,' said the mother,
From the green garden patch,
'If you want breakfast,
Just come here and SCRATCH.'

ANOYYMOS

BE CAREFUL WITH THE WORLD

by STEVE TURNER

Don't let it get too hot
Or crumble, rot or break
Be careful with the world
Don't scratch it by mistake.

Keep it clean and tidy
Improve its look and smell
Be careful with the world
Make sure it's working well.

Pass it on to others
Who haven't yet been born
Be careful with the world
Don't leave it wrecked and worn.

Love it like a best friend
Love it no matter what
Be careful with the world
It's the only world we've got.

MY NAME

by STEVE TURNER

I like my name.
It's not as great a sound
as a sea gull's cry
or the crash of a wave,
not as great a shape
as a snowflake
or a squirrel's tail,
but it's my sound, my shape,
and that's why I like it.

I like to see it on envelopes
and certificates.
I like to see it in newspapers
and magazines.
I like to hear it
called in the street.
I especially like to hear it
after the words
'And the winner is.....'
and before the words
'....I love you.'

MOTHER'S INSTINCT

by STEVE TURNER

My mother couldn't see into the future.
She could see into the present,
which was much worse.
She'd say
'You're up to something.'
I'd say,
'How do you know?'
and she'd say,
'I can just tell.'

I reckon that she could
read my mind.
I'd have to think in another language
to confuse her.
Sometimes she would have
what she called a 'strange feeling'
that I was misbehaving
even though I was miles away.

It was like having eyes
in the back of my head.
My mother's eyes.

I once asked her about
this uncanny ability.
'How do you know?'
I said.
'You just know,' she said.
'When you're a mother
you just know.'

ENTER THE WORLD OF ENCHANTMENT

by GILL DAVIES

Enter the world of Enchantment,
Step through the silver gate
To the land where sprites and fairies,
Hags and mermaids wait.
Explore the soaring mountains,
Lakes and forests deep,
Stormy seas and snowscapes,
A haunted castle keep.

Enter the world of Enchantment,
Step through the arch of gold
To the land where spells are made
And ancient tales are told.
Bring courage in your heart
For there are dangers here to brave:
Sorcerers and serpents,
Fiery dragons in their caves.

Enter the world of Enchantment!
Step through the mirror glass
To a land that holds you spellbound
As wraiths and goblins pass.
Sing with feasting elves,
Dance where the demons fly,
Enter the world of Enchantment
Before the chance slips by.....

DON't PANIC

by ERIC FINNEY

That beating at my bedroom pane
It's only wind and driving rain.
Relax.

That awful blind and blurry mass.
Nothing but rain streaks on the glass.
Harmless.

That monstrous shadow leaning in,
Wearing an evil twisted grin:
It's just the ivy plant that's all
Bobbing and tossing on the wall.
Don't panic.

That scratching from my bedroom floor:
It's just a mouse, he's been before.
No sweat.

That rustling - is it just the draught?
Or giant spiders? Don't be daft!
Couldn't be.

The loops this new wallpaper makes:
Just loops, not coiled and deadly snakes.
Absurd!

Suppose there are though - snakes, I mean,
And evil spirits sidling in,
And ghosts and blobs and phantom riders
And armies of advancing spiders,
And vampires stalking through the gloom,
All closing in upon my room.....

HELP!

HAPPY BIRTHDAY, DRAGON DEAR

by JACK PRELUTSKY

There were rumbles of strange jubilation
in a dark, subterranean lair,
for the dragon was having a birthday,
and his colleagues were gathering there.
'HOORAH!' groaned the trolls and the ogres
as they pelted each other with stones.
'HOORAH!' shrieked a sphinx and a griffin,
and the skeletons rattled their bones.

'HOORAH!' screamed the queen of the demons,
'HOORAH!' boomed a giant. 'REJOICE!'
'Hoorah!' piped a tiny hobgoblin
in an almost inaudible voice.
'HOORAH!' cackled rapturous witches.
'Hoorahhhhhhh!' hissed a basilisk too.
Then they howled in cacophonous chorus,
'HAPPY BIRTHDAY
DEAR DRAGON,
TO YOU!'

They whistled, they squawked, they applauded,
as they gleefully brought forth the cake.
'OH, THANK YOU!'
he thundered with pleasure
in a bass that made every ear ache.
Then puffing his chest to the fullest,
and taking deliberate aim,
the dragon huffed once at the candles-
and
the candles
all burst
into
flame!

THE RAINFLOWER

by RICHARD EDWARDS

Down in the forest where light never falls
There's a place that no one knows,
A deep marshy hollow beside a grey lake
And that where the rainflower grows.

The one silver rainflower that's left in the world,
Alone in the mist and the damp,
Lifts up its bright head from a cluster of leaves
And shines through the gloom like a lamp.

Far from the footpaths and far from the roads,
In a silence where no birds call,
It blooms like a secret, a star in the dark,
The last silver rainflower of all.

So keep close behind me and follow me down,
I'll take you where no one else goes,
And there in the hollow beside the grey lake,
We'll stand where the rainflower grows.

THE TALE OF THE CLEVER MONKEY by WES MAGEE

Two cats were fighting
over a ship's biscuit.
Miaaow! Spitt! Miaaow!
Along came a clever monkey.
'Have half each,' he said.

He broke the biscuit
but it was unequal.
'Oh dear,' said the monkey.
The cats started fighting again.
Miaaow! Spitt! Miaaow!

'Wait till I nibble a bit
so you'll have the same each,'
said the clever monkey.
But he nibbled too much.
The pieces were still unequal.

Miaaow! Spitt! Miaaow!
'Hey, stop fighting!'
said the clever monkey.
And he nibbled a bit more
of the ship's biscuit.

The pieces were STILL unequal
so the clever monkey
nibbled and nibbled until
the whole biscuit had gone!
'Um, that was good!' he said.

Th cats started fighting again.
Miaaow! Spitt! Miaaow!
The clever monkey
licked his lips
And ran away.....laughing.

MUSHROOMS by SYLVIA PLATH

Overnight, very
White, discreetly.
Very quietly

Our toes, our noses
Take hold of the loam,
Acquire the air.

Nobody sees us,
Stops us, betrays us;
The small grains make room.

Soft fists insist on
Heaving the needles,
The leafy bedding,

Even the paving.
Our hammers, our rams,
Earless and eyeless,

Perfectly voiceless,
Widen the crannies,
Shoulder through holes. We

Diet on water,
On crumbs of shadow,
Bland-mannered, asking

Little or nothing.
So many of us!
So many of us!
We are shelves, we are
Tables, we are meek,
We are edible,
Nudgers and shovers
In spite of ourselves.
Our kind multiplies:
We shall by morning
Inherit the earth.
Our foot's in the door.

A GIRL'S HEAD

by KATHERINE GALLAGHER

In it there is a dream
that was started
before she was born,

and there is a globe
with hemispheres
which shall be happy.

There is her own spacecraft,
a chosen dress
and pictures of her friends.

There are shining rings
and a maze of mirrors.

There is a diary
for surprise occasions.

There is a horse springing hooves
across the sky.

There is a sea that
tides and swells
and cannot be mapped.

There is untold hope
in that no equation exactly
fits a head.

THE DISTANCE by ELEANOR FARJEON

Over the sounding sea,
Off the wandering sea
I smelt the smell of the distance
And longed for another existence.
Smell of pineapple, maize, and myrrh,
Parrot-feather and monkey fur,
 Brown spice,
 Blue ice,
Fields of tobacco and tea and rice,

 And the soundless snows,
 And snowy cotton,
 Otto of rose
Incense in an ivory palace,
Jungle rivers rich and rotten,
 Slumbering valleys,
 Smouldering mountains,
 Rank morasses
 And frozen fountains,
Black molasses and purple wine,
Coral and pearl and tar and brine,
The smell of panther and polar-bear
 And leopard-lair
 And mermaid-hair
Came from the four-cornered distance,
And I longed for another existence.

THERE CAME A DAY by TED HUGHES

There came a day that caught the summer
Wrung its neck
Plucked it
And ate it.

Now what shall I do with the trees?
The day said, the day said.
Strip them bare, strip them bare.
Let's see what is really there.

And what shall I do with the sun?
The day said, the day said.
Roll him away till he's cold and small.
He'll come back rested if he comes back at all

And what shall I do with the birds?
The day said, the day said.
The birds I've frightened, let them flit,
I'll hang out pork for the brave tomtit.

And what shall I do with the seed?
The day said, the day said.
Bury it deep, see what it's worth.
See if it can stand the earth.

What shall I do with the people?
The day said, the day said.
Stuff them with apple and blackberry pie -
They'll love me then till the day they die.

There came this day and he was autumn.
His mouth was wide
And red as a sunset.
His tail was an icicle.

MEMORISED PROSE

9 years and under

THE FOX AND THE CROW by Aesop

10 & 11 years

from DEMON DENTIST by David Walliams

12 & 13 years

from SEASHORES AND SHADOWS by Colin THIELE

14 & 15 years

NORSE MYTHOLOGY retold by Neil GAIMAN

from FREYA'S UNUSUAL WEDDING

16 - 18 years

from VANITY FAIR by William Makepeace Thackeray

THE FOX AND THE CROW

A fox saw a crow sitting in a tree with a piece of cheese in her beak. The fox liked cheese himself, and he wondered how he could get it away from her.

Presently, he had an idea. He looked up at the crow admiringly, and said, as though butter would not melt in his mouth,

"What a beautiful bird you are to be sure. How soft and black your feathers are. If only you had a voice to match your plumage you would be a queen among birds."

The crow drew herself up proudly. She would prove to the fox that she WAS indeed a queen among birds. She opened her beak and cawed loudly to show she had a voice to match her plumage. Then, of course, the cheese fell to the ground .

"You might be beautiful and have a fine voice," laughed the fox as he snatched up the cheese and ran off with it, "...but I don't think you have any brains. You are far too easily tricked."

from DEMON DENTIST

by DAVID WALLIAMS

Alfie realised he was lying on the dentist's antique chair. He must have been lying there quite a while, and his back was hot and clammy with sweat. Behind him, somewhere out of view, he could hear that singsong voice again. This time it was counting.....

".....eighteen, nineteen, twenty....."

What was the dentist counting? With each number he heard something small and solid like a stone being dropped into a metal dish.

"Twenty-one!"

The final number was spoken with a particular flourish. Again there was a chinking sound of something hitting metal.

Twenty-one what? Thought Alfie.

He could feel that there was something different about himself, but he couldn't quite work out what. He started with his toes. He wiggled them. From there he moved up his body.

ANKLES

KNEES

HANDS

ELBOWS

SHOULDERS

NECK

Then he moved his tongue around his mouth. Somehow it felt much larger. Smooth too. Alfie traced his tongue into the furthest corners of his mouth. He could swear he could feel holes. Great big holes that seemed the size of caves.

It was then that Alfie realised.

He had no teeth.

from SEASHORES AND SHADOWS by COLIN THIELE

Stewy came rushing down, carrying a huge hunk of stingray, judging the shark's movements. He hurled the flesh just beyond Joe.

"Swim, Joe," he bellowed. "Swim for your life."

Joe did. As he reached the steps several pairs of hands seized him and yanked him hurriedly out of the water.

"Holy catfish," said Mike Mareolas, "that was close."

"Look, look." The others were peering and pointing. Joe and Meg turned. They were both as white as paper, their chests heaving and their breath panting, but they were in time to see the shark come in for its second helping.

"Look at the size of him," Mick said in awe. "He's an absolute monster."

Again the shark moved in its strange rolling action, almost breaking the surface as it opened its huge jaws. It was no more than the length of a fishing rod from the steps where they were all standing.

"Look," Meg cried. "He's got a scar right down his face. See, on the top jaw."

The shark swept before them in a tight circle, almost like a circus animal expecting more meat at feeding time. Meg was right. A wavering white mark like an old crease ran down the shark's head. It started near the left eye and ended at the upper edge of his curving jaw.

"That's old Scarface," Stewy shouted. "He's back."

Mick raised his brows. "Scarface?"

"Sure. A fisherman slashed him once with a harpoon, years ago. Nobody has seen him for years. Thought he was dead."

Meg was peering over the edge watching the shark cruise by. He was gigantic - five or six metres long and three or four around the girth. "Well, if he's dead," she said wryly, "I wouldn't like to meet him when he's alive."

NORSE MYTHOLOGY from FREYA's UNUSUAL WEDDING
retold by NEIL GAIMAN

All day the gods and goddesses talked, debated and argued. There was no question that they needed together back the hammer of the gods, but how? Each God and goddess made a suggestion, and each suggestion was shot down by Loki.

In the end only one God had not spoken: Heimdall, the far-seeing, who watches over the world. Not one thing happens that Heimdall does not see, and sometimes he sees events that have yet to occur in the world.

"Well?" said Loki. "What about you, Heimdall? Do you have any suggestions?"

"I do," said Heimdall. "But you won't like it."

Thor banged his fist down upon the table. "We are gods! There is nothing that any of us here would not do to get back the hammer of the gods. Tell us your idea, and if it is a good idea, we will like it."

"You won't like it," said Heimdall.

"We will like it!" said Thor.

"Well," said Heimdall, "I think we should dress Thor as a bride. Have him put on the necklace of the Brisings. Have him wear a bridal gown. Stuff his dress so he looks like a woman. Veil his face. We'll have him wear keys that jingle, as women do, drape him with jewels -"

"I don't like it!" said Thor. "People will thinkwell, for a start they'll think I dress up in women's clothes. Absolutely out of the question. I don't like it. I am definitely not going to be wearing a bridal veil. None of us like this idea, do we? Terrible, terrible idea. I've got a beard. I can't shave off my beard."

"Shut up, Thor," said Loki. "It's an excellent idea. If you don't want the Giants to invade Asgard, you will put on a wedding veil, which will hide your face - and your beard."

Odin the all-highest said, "It is indeed an excellent idea. Well done, Heimdall. We need the hammer back, and this is the best way. Goddesses, prepare Thor for his wedding night,"

from **VANITY FAIR**

by **WILLIAM MAKEPEACE THACKERAY**

Rebecca very modest and holding her green eyes downwards was dressed in white with bare shoulders as white as snow - the picture of youth and unprotected innocence.

"I must be very quiet," thought Rebecca, "and very much interested in India."

Mrs. Sedley had prepared a fine curry for her son, just as he liked it, and in the course of dinner a portion of this dish was offered to Rebecca.

"What is it?" said Rebecca, turning an appealing look to Mr. Sedley.

"Capital," said he. His mouth was full of it: his face quite red with the delightful exercise of gobbling. "Mother, it's as good as my own curries in India."

"Oh, I must try some, if it is an Indian dish," said Miss Rebecca. "I am sure everything must be good that comes from there."

"Give Miss Sharp some curry, Mother," said Mr. Sedley, laughing.

Rebecca had never tasted the dish before.

"Do you find it as good as everything else from India?" said Mr. Sedley.

"Oh, excellent!" said Rebecca, who was suffering tortures with the cayenne pepper.

"Try a chili with it, Miss Sharp," said Mr. Sedley, really interested.

"A chili," said Rebecca, gasping. "Oh yes!" She thought a chili was something cool, as its name imported, and was served with some. "How fresh and green they look," she said, and put one into her mouth. It was hotter than the curry; flesh and blood could bear it no longer. She laid down her fork and cried out, "Water, for Heaven's sake, water!"