



The Leinster School  
of Music and Drama

# Speech & Drama Diploma Grade Syllabus



THE LSMD



GRIFFITH COLLEGE



**THE LSMD**

Established 1904

**The Leinster School of Music & Drama**

**Speech & Drama Diploma  
Grade Syllabus**

The Leinster School of Music & Drama  
Griffith College Dublin  
South Circular Road  
Dublin 8



# **The Leinster School of Music & Drama**

## **Speech & Drama Diploma Grade Syllabus**

### **Contents**

|  |               |
|--|---------------|
| <b>A Brief History .....</b>   | <b>i</b>      |
| <b>Ambassador of The Leinster School of Music &amp; Drama .....</b>              | <b>ii</b>     |
| <b>The Leinster School of Music &amp; Drama – Tuition and Examinations .....</b> | <b>iii</b>    |
| <br><b>Speech &amp; Drama Diploma Grade Syllabus .....</b>                       | <br><b>2</b>  |
| ASSOCIATE DIPLOMA (ALSMD) PERFORMERS .....                                       | 4             |
| LICENTIATE DIPLOMA (LLSMD) TEACHERS .....  | 5             |
| LICENTIATE DIPLOMA (LLSMD) PERFORMERS .....                                      | 8             |
| FELLOWSHIP DIPLOMA (FLSMD) .....   | 10            |
| <br><b>Recommended Reading List .....</b>  | <br><b>12</b> |

## A Brief History

The Leinster School of Music and Drama was founded in September 1904 by Mr. Samuel Myerscough, Mus.B.Oxon., F.R.C.O. Miss May Cosgrave, her sister Joan Burke, and Miss May McCarron diligently carried on and expanded the school in Harcourt Street. They generously dedicated countless hours to advising and training teachers, setting high standards of quality. By the 1950s, thanks in large part to Secretary Joseph O'Neill (also a music critic for the Irish Independent), the school was conducting examinations for 3,000 candidates nationwide.

In 1984, the school relocated to new premises at 5 Upper Stephen Street and under the exceptional leadership of Director Miss Sheila Murphy, the number of centres expanded to over 300 nationwide.

In September 1998, as part of its growth and development, The Leinster School of Music and Drama formed a partnership with Griffith College Dublin. This collaboration brought together the expertise and resources of both institutions, allowing for further expansion and enhancement of the performing arts programmes. The school benefited from Griffith College's state-of-the-art facilities, including modern rehearsal spaces, performance venues, and recording studios.

In 2010, recognizing the growing demand The LSMD embarked on a new chapter by launching their QQI approved third-level Higher Diploma in Arts in Drama Education. This pioneering course focused exclusively on drama education and was the first of its kind in the country. The LSMD expanded its offerings further by introducing the Certificate in Drama Teaching (45 Credits) and Certificate in Drama Performance (20 Credits) courses. These programmes were designed to cater to both full-time and part-time students, accommodating the needs of serious drama enthusiasts who wished to pursue their studies alongside work or other commitments.

Today, The Leinster School of Music and Drama at Griffith College Dublin continues to provide comprehensive training in music and drama to students of all ages and abilities. The school offers a diverse range of programmes, including undergraduate and postgraduate degrees, diploma courses, and certificate programmes. Students receive rigorous training in their chosen disciplines, combined with practical performance opportunities and a strong focus on artistic development.

The Leinster School of Music and Drama maintains a strong connection with the professional performing arts community in Ireland and abroad. It frequently collaborates with renowned artists, guest lecturers, and industry experts, providing students with valuable networking opportunities and real-world insights. The school's graduates have gone on to establish successful careers in music, drama, teaching, and related fields, contributing to the vibrant cultural landscape of Ireland and beyond.

In conclusion, The Leinster School of Music and Drama, located within Griffith College Dublin, has a storied history spanning over a century. From its origins in 1904 to its partnership with Griffith College, the school has consistently upheld a tradition of excellence in performing arts education. Its commitment to nurturing talent and fostering artistic growth has made it a leading institution for aspiring musicians and actors in Ireland.

## **Ambassador of The Leinster School of Music & Drama**

### **Aoibhín Garrihy ALSMD, LLSMD**

Aoibhín Garrihy is a graduate of The Leinster School of Music and Drama Associate Diploma and the Licentiate Diploma and was awarded an Honorary Fellowship from The LSMD in 2023. Aoibhín is an actress, speech and drama teacher, entrepreneur, and social media influencer and having graduated with a BA in Acting Studies at Trinity College Dublin in 2009, she became well known from her work in TV dramas Fair City, The Fall and on stage at The Gate Theatre. In recent years she co-founded lifestyle and wellness brand Beo, published a best-selling poetry anthology "Every Day is a Fresh Beginning - Meaningful Poems for Life" with another book due for publication in September 2023. She lives in Co Clare with her husband John and three young daughters.

**Other notable Honorary Fellows of The Leinster School of Music and drama include: Anna Scher.**

## The Leinster School of Music & Drama – Tuition and Examinations

Established in 1904 The Leinster School of Music & Drama is now celebrating over 100 years. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

### Tuition

Expert individual tuition is offered in a variety of subjects:

|                         |                   |
|-------------------------|-------------------|
| Speech & Drama          | Singing and Voice |
| Effective Communication | Coaching Keyboard |
| Public Speaking         | Woodwind          |
| Solo Acting             | Strings           |
| Group Drama             |                   |

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged, they are not compulsory.

### Examinations

As a national examining body, The LSMD offers grade and diploma examinations in both music and drama, as well as the Higher Diploma in Arts in Drama Education. Over 2000 music and drama teachers nationwide are teaching the school's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 15,000 candidates are examined annually - thus the reputation of the School reaches far beyond the province in which it began almost a century ago.

### General Guidance and Examination Regulations

This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Introductory to Diploma level.

The publications listed in this syllabus are suggested editions. The Leinster School of Music & Drama (LSMD) has tried to source pieces from current publications, but some texts listed may no longer be in print. If you require assistance sourcing material, please contact the Griffith College Library at 01 415 0490 or email [library@griffith.ie](mailto:library@griffith.ie).

### Entry Forms

Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by 01 November for examinations to be held before the Christmas period; 01 February for examinations to be held before the Easter period, and 01 March for examinations to be held after the Easter period.

The right is reserved to refuse or cancel any entry in which case the examination fee will be refunded.

**Exam Schedule**

Examiners would like to talk to Teachers about the exam timetable etc. prior to exams. When The LSMD email your schedule, the examiner or teacher should contact each other to co-ordinate the timetable. E.g., if you have given candidate times – this is to ensure that the examinations run to the same timetable and candidates/parents times will not run behind and delays will be kept at a minimum.

A timetable must be provided by the teacher to the examiner at least two days before the exam date and should include the starting and finishing times, scheduled breaks, and lunch.

**Venue**

Examinations are held annually at local centres throughout Ireland. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.

Any school or teacher presenting at least twenty candidates for examination in any one subject in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.

Exam rooms should be clean, warm, and well lit. A table, chair and socket (for the examiner's laptop if required) should be provided in venues. Noise levels outside the exam room should be kept to a minimum.

**Visiting Other Centres**

When candidates are visiting another centre for exams it is requested that the candidate arrives fully prepared. The candidate's teacher should inform The LSMD of this change, and in turn they will contact the examiner.

**Illness**

If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €5, or for a higher grade on payment of the difference in fees plus a transfer fee of €5.

Candidates who have been in contact with an infectious illness must not be presented for examination unless they are out of quarantine.

**Report Cards**

The examiners will make a report on work presented. This report will have the candidates' marks and a general assessment. This report will be sent to the candidate following the examination and should act as a guideline for both teachers and candidates.

Please allow 3 – 4 weeks for the processing of exam results, especially at busy times of the year. The LSMD will do their best to expediate all results on a first come, first served basis. Exams held after mid-May may not have results returned before the end of the school year.

Responsibility is not accepted for loss of report cards after dispatch by An Post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application. The candidates and the teacher must accept the examiner's decision regarding each candidate unconditionally.

**Marks**

Maximum marks awarded in all grades and subjects are 100. In Grade 3 and above, a medal will be awarded to candidates gaining 95 marks.

**Schedule of Maximum Marks**

|                     |                |
|---------------------|----------------|
| First Class Honours | 85 – 100 Marks |
| Honours             | 80 – 84 Marks  |
| Pass with Merit     | 75 – 74 Marks  |
| Pass                | 65 – 74 Marks  |

**Age Requirements**

Ages listed in the syllabus are a guide and should be seen as a minimum requirement. For older Grades (6 – 10), teachers should use their discretion when entering a new candidate for exams. They should look at previous experience/completed grades with other Speech & Drama boards, when choosing the starting grade. Teachers may choose appropriate selections for candidates who come to the exam system as mature candidates and entre for the junior Speech & Drama grades.

**Duration of Recitals**

Candidates may combine shorter and longer pieces in their performance programmes to stay inside the allotted time. Candidates should make sure that their performances are long enough to provide them with the best chance to exhibit the necessary skills. To ensure that there is enough time to finish all remaining components of the exam, the examiner may urge a candidate to move on to their next task and shorten an extended performance piece.

**Prompting**

All pieces must be known off by heard unless otherwise stated. Examiners will prompt where necessary, if provided with a copy of the candidates' pieces. The mark awarded will reflect the extent to which prompting is required.

**Role Gender**

Candidates can perform male or female roles regardless of their gender identification.

**Staging and Costumes**

Costumes and props are not necessary for performance and candidates will not gain marks for these. If a candidate must set up and strike any furniture or props, this must be done within the allotted time for the exam grade. Although using costumes is not required, candidates who do so should take care to avoid having to change into them between portions of the exam.

**Notes**

## Speech & Drama Diploma Grade Syllabus

### Exam Regulations

1. Written and practical examinations for the Associate, Licentiate and Fellowship Diplomas are normally held at the Leinster School of Music and Drama (LSMD) in June and December each year. Examination entry forms must be sent to the LSMD Examinations Office.
  - June examinations entry deadline: 1st May.
  - December examinations entry deadline: 1st November.
2. Details of the exact dates and entrance fees are obtainable from the LSMD.
3. Candidates are permitted to take any of the Examinations in two parts, viz.- (1) Practical Work (to include Portfolio & Reflective Journal for Licentiate [Teachers]); (2) Paper Work (or Fellowship Thesis), but the full fee must be paid at first entry and the whole examination completed within a period of two years. Credit will be given for any section in which Pass Marks have been gained. Candidates who have been unsuccessful at the whole or part of the Examination may re-enter within one year of their first Examination.
4. Details of re-entry fees can be obtained from the Leinster School. If, through illness, a candidate is unable to attend Examinations at the appointed time, a transfer of entry to the next Examination date may be obtained. A medical certificate must accompany any application for transfer. Please note that any candidates wishing to cancel/postpone their diploma exam within four weeks of the diploma exam date in December and June sittings will incur a €100 cancellation fee.
5. The results of the Examination will be issued to candidates once they have been corrected. Correspondence will not, in any circumstances, be entered into concerning the decision of the Examiners.
6. Candidates must submit a copy of their programme to the Examiner's, at least a week prior to the examination date. Presentation of this material must be of a standard suitable for the level of Diploma examinations.
7. To ensure that our candidates are fully prepared for their exams, we kindly ask that they pass the Associate Examinations before moving on to the Licentiate Examinations, and that they hold the Licentiate Diploma before proceeding to the Fellowship Examinations. We believe that this will not only provide a solid foundation of knowledge but also set them up for success in their future endeavours. If you are planning on taking the Licentiate examinations, we kindly ask that you submit a copy of your Associate results on application.
8. The Associate Diploma is not recognised by the Leinster School as a Teaching Qualification.
9. Only Licentiate and Fellowship graduates of the Leinster School are entitled to use the letters LLSMD and FLSMD after their names. Honorary Fellowships (FLSMD (Hons)) are awarded to those teachers or performers who have distinguished themselves in their chosen fields.
10. Please note that all candidates who wish to do the "old syllabus" Associate Diploma and Licentiate Diploma examinations are required to participate in the Child Protection module, on completion of these sessions' candidates will receive a Certificate of Participation.

11. On completion of the Child Protection module candidates will have their Garda Vetting forms processed through the LSMD, Griffith College and submitted to the Garda Vetting Office.
12. Candidates will be required to complete the Child Protection module as a requirement to graduate with the “old syllabus” Associate Diploma and Licentiate Diplomas. Completion of this course is already compulsory and included in the QQI Higher Diploma in Arts in Drama Education course, as well as the 20 and 45 credit courses.

## ASSOCIATE DIPLOMA (ALSMD) PERFORMERS

The examination is in two sections:

**Part A – Written:** Candidates must gain at least 75 marks out of a maximum 100 in order to pass.

**Part B – Practical:** Candidates must gain at least 75 marks out of a maximum 100 in order to pass.

Minimum age for Associate is 18 years

**Part B – Practical Examination Duration: 45 – 60 Minutes**

| Schedule of Maximum Marks             |     |
|---------------------------------------|-----|
| <b>Part A – Written Examination</b>   | 100 |
| <b>Part B – Practical Examination</b> | 100 |
| Practical Exam Breakdown              |     |
| <b>Recital</b>                        | 50  |
| <b>Improvisation</b>                  | 10  |
| <b>Prose and Poetry</b>               | 10  |
| <b>Talk</b>                           | 10  |
| <b>Discussion</b>                     | 10  |
| <b>Mime</b>                           | 10  |

| Part A – Written Examination  | Notes  |
|---|--|
| <p>Candidates will be given eight questions on their exam paper based on the topics below.</p> <p>Questions <b>ONE</b> and <b>TWO</b> are compulsory, one of these will be theory- not necessarily on breathing.</p> <p>Candidates will then answer 3 further questions of their own choice.</p> <ul style="list-style-type: none"> <li>• The study of the Voice and of Language</li> <li>• Theoretical and performative perspectives on Poetry, Prose and Drama</li> <li>• The selection of material for Recital work (to include an understanding of the thematic and of balance and variety)</li> <li>• Approaches to Improvisation, Mime and Movement</li> <li>• Theoretical and performative perspectives on Play Production and Acting</li> <li>• The study of a modern or contemporary Irish playwright or novelist</li> </ul>   | <p>3 Hours are allowed for working on this paper.</p>  |
| Part B – Practical Examination  | Notes  |
| <p><b>Recital</b></p> <p>Candidates are required to present a programme which should include:</p> <ul style="list-style-type: none"> <li>• A piece of prose,</li> <li>• A dramatic extract</li> <li>• A poem (excluding a sonnet)</li> </ul> <p>The programme should be based on a theme of the candidates own choice and should show evidence of careful selection and preparation.</p> <p><b>Improvisation</b></p> <p>Candidates will be required to perform a short unprepared improvisation. The examiner will choose a scenario on the day.</p> <p><b>Prose &amp; Poetry</b></p> <p>Read at sight a passage of Prose and Poetry chosen by the examiner</p> <p><b>Talk</b></p> <p>Give a short talk on a topic chosen from a list provided 15 minutes before the examination.</p> <p><b>Discussion</b></p> <p>Participate in a Viva Voce on the programme and on any aspect of the Associate syllabus</p> <p><b>Mime</b></p> <p>Perform a prepared Mime</p> | <p><i>Max Time: 15 Minutes</i></p> <p>Attention should be paid to structure, balance, contrast, linking material and methods of presentation. Music, mime and movement may be included.</p> <p><i>Prep Time: 1 Minute</i><br/><i>Max Performance Time: 2 Minutes</i></p> <p><i>Max Performance Time: 3 Minutes</i></p> |

## LICENTiate DIPLOMA (LLSMD) TEACHERS

The examination is in three sections:

**Part A – Written, Part B – Recital and Part C – Portfolio and Reflective Journal**

Candidates must gain at least 75 marks out of a maximum 100 in each part of the Examination in order to pass.

| Schedule of Maximum Marks           |     |
|-------------------------------------|-----|
| <b>Part A – Written Examination</b> | 100 |
| <b>Section 1</b>                    | 25  |
| <b>Section 2</b>                    | 25  |
| <b>Section 3</b>                    | 25  |
| <b>Section 4</b>                    | 25  |

| Part A – Written Examination   | Notes  |
|--|--|
| <p>There are 4 sections on this paper. Section 1 has one question, which is compulsory.</p> <p>Candidates must then answer one question from each of Sections 2, 3 and 4.</p>  | <p>3 Hours are allowed for working on this paper.</p>  |
| Section 1: Literature – Poetry, Prose and Drama  | Notes  |
| <p>Each year a poetic or narrative or dramatic text will be presented. Candidates will be expected to respond to the text and be familiar with the following: theme, form, style, context, tone, setting and so on as appropriate to the genre.</p>  | <p>Criteria of assessment: sensitivity to and literacy in the genre presented.</p>                                       |
| Section 2: Drama/Theatre Criticism and Pedagogy  | Notes  |
| <p>Two questions will be set as follows:</p> <p><b>Question 1:</b><br/>theories of theatre practice (for example, those of Brecht, Meyerhold, Michael Chekhov, Stanislavski, Brook, Lecoq or other significant contemporary or modern theorists)</p> <p><b>Question 2:</b><br/>Drama in Education or Theatre in Education theories and praxis, the teaching of Movement, Mime and Improvisation.</p> | <p>Criteria of assessment: an understanding of the theories in question and of their application in practice.</p>        |
| Section 3: Drama/Theatre History   | Notes  |
| <p>Two questions will be set from the following areas:</p> <p>Greek, Elizabethan, Restoration, Modern Drama, Playwrights.</p>  | <p>Criteria of assessment: an understanding of the history of Drama and Theatre and its impact on current.</p>           |
| Section 4: Voice Production and Dynamics   | Notes  |
| <p>Two questions will be set from the following topics:</p> <p>Contemporary Theories of Voice, Voice Production, Listening to Language, Developing Accent and Dialect.</p>   | <p>Criteria of assessment: an understanding of all aspects of vocal work and their application in teaching practice.</p> |

| Schedule of Maximum Marks |     |
|---------------------------|-----|
| <b>Part B - Recital</b>   | 100 |

| Part B – Written Recital  | Notes |
|---|-------|
| <p>Candidates are required to:</p> <p>Present a programme of drama, poetry and prose lasting a maximum of 20 minutes. The programme should be based on a theme of the candidates choice and should show evidence of careful selection and preparation. Attention should be paid to structure, balance, contrast, linking material and methods of presentation. Music, mime and movement may be included</p> |       |

| Schedule of Maximum Marks                 |     |
|---|-----|
| Part C – Portfolio and Reflective Journal | 100 |

| Part C – Portfolio and Reflective Journal   | Notes  |
|---|--|
| <p>This part of the syllabus seeks to take into account the individual teaching/practice site and personal experience of each candidate.</p> <p><b>Portfolio Guidelines:</b></p> <p>" A teaching portfolio is the structured, documentary history of a set of coached or mentored acts of teaching, substantiated by samples of student portfolios/work and fully realised only through reflective writing, deliberation and conversation."11 Lyons, N (ed.) (1996) <i>With Portfolio in Hand: Validating the New Teacher Professionalism</i>. New York: Teachers College Press</p> <p>Portfolios have a long and valued tradition in the arts and the professions and can be used to keep drafts of work, records of how the work has developed over time and samples of good/best practice. In the case of the teaching portfolio, you will have the opportunity to document your teaching practice over time, in relation to a specific question or concern on which you wish to focus. The portfolio process will invite you not just to collect samples of your work and that of your students, but to select from and reflect on these in the light of your key questions and concerns. Hence, the teaching portfolio is much more than an album or receptacle of your work; it is a systematic documentation of it and reflection on it, so that it is also a process of inquiry.</p> <p>Instead of reading from the portfolio, students will read from the Journal during the exam. Time will be allocated for examiner to read the Journal at the end of the exam then return it to the candidate.</p> <p>External Examiner will be updating the written examination paper- format and content will change. Draft portfolio may be presented at the practical exam- the completed portfolio (a hard copy and bound) must be presented by 1st August. Completed portfolios should be between 10,000 and 12,000 words together with evidence to support the research.</p> <p><b>Section 1: Introduction to the work:</b></p> <p>This should provide a context for the portfolio entries developed in Section 2 and should contain the following:</p> <ul style="list-style-type: none"> <li>• A key question/concern/genre which you wish to focus on in your portfolio</li> <li>• An outline of the module/unit/course (8-10 weeks) which you are exploring</li> <li>• A description of your teaching practice site and its space, including the number, age and level of your students</li> <li>• A Teaching Philosophy statement. (This is a brief statement that explores your own personal beliefs regarding the nature and role of the speech and drama/theatre teacher/director. It might focus also on any influences and experiences that have moulded your thinking and assumptions).</li> </ul> <p><b>Section 3: Overall Reflection and Conclusion</b></p> <p>This will draw the strands of the three portfolio entries together and end with key questions/implications for your future practice.</p> <ul style="list-style-type: none"> <li>• Reflective Thinking</li> </ul> <p>"The kind of thinking that consists in turning a subject over in the mind and giving it serious</p> | <p>The Portfolio is to be submitted digitally. The LSMD Faculty will provide further information at the time of application.</p> |

and consecutive consideration"2 Dewey, J. (1993) How we Think: A restatement of the relation of reflective thinking to the educative process. Chicago: Henry Regnery

"Each portfolio entry carries a crucial element; that is a reflection. Through reflection, a teacher revisits and inquiries into his/her own teaching and learning, assessing what succeeded or failed and why. In this process, teachers uncover the meanings and interpretations they make of their own practices. Through a portfolio they can make this knowledge public and open to scrutiny. Thus, the portfolio can be both the means of inquiring into teaching and a way of recording the results of that process"33 Lyons, N. (2002) Guidelines for Creating a Portfolio in Advancing the Scholarship of Teaching and Learning through a Reflective Portfolio Process: The University College Cork Experience. UCC: Cork

- **Reflective Journal Guidelines**

The journal must be kept over time and is a work in progress. It is at all times a draft and a spontaneous and informal exploration of issues emerging in the teaching of the unit in question. The journal should be used as a resource for devising each portfolio entry. Candidates should bear in mind that this reflective journal is a public document, since it is focusing on thinking about teaching practice.

## LICENTiate DIPLOMA (LLSMD) PERFORMERS

The examination is in two sections:

### Part A – Written, Part B – Practical

Candidates must gain at least 75 marks out of a maximum 100 in each part of the Examination in order to pass.

| Schedule of Maximum Marks    |     |
|------------------------------|-----|
| Part A – Written Examination | 100 |
| Part B - Recital             | 100 |

| Part A – Written Examination  | Notes   |
|---|---|
| <p>There is one written paper.</p> <p>There will be eight questions in all: four on Section A and four on Section B. Candidates will be required to answer five questions: two questions from Section A, two questions from Section B, and one from either A or B</p> <p><b>Section (a)</b></p> <ul style="list-style-type: none"> <li>• Voice production, diction, accents, and dialects</li> <li>• Selection of material for programme building for solo and group presentation</li> <li>• Characterisation in dramatic playing – theory and practice</li> <li>• Interpretation of poetry and prose</li> <li>• Performance on television and radio</li> </ul> <p><b>Section (b)</b></p> <ul style="list-style-type: none"> <li>• Theatre History with particular reference to Greek, Elizabethan, and Restoration periods</li> <li>• Recent and current developments in theatre in Ireland and Britain</li> <li>• Costume and make-up</li> <li>• Preparation for performance – the contribution of (among others) Stanislavski, Brecht, Guthrie, George Barker, Brook, and Grotowski</li> <li>• The function of the Director</li> </ul> | <p>3 Hours are allowed for working on this paper.</p> |

| Schedule of Maximum Marks |     |
|---------------------------|-----|
| Part B - Recital          | 100 |

| Part B – Recital   | Notes |
|--|-------|
| <p>In the Practical Examination Candidates are expected to demonstrate some facility in accents and dialects.</p> <p><b>Drama Performance</b></p> <p>Candidates are required to perform two dramatic passages, one each from different and contrasting plays</p> <p><b>Poetry</b></p> <p>Candidates are required to recite one longer or two or three shorter poems by a modern Irish poet.</p> <p><b>Unprepared Reading</b></p> <p>Candidates are required to read at sight, passages of prose, poetry or drama chosen by the examiner.</p> <p><b>Discussion on Script</b></p> <p>Candidates are required to bring a script of a play in which he or she has performed and be</p> |       |

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prepared to discuss with the examiner problems of characterization and performance. The candidates should be able to refer to specific passages in the play to illustrate points raised. The play may be written for theatre or radio.

**Discussion**

Candidates are required to participate in a Viva Voce on any aspect of the Practical Examination in particular and the Syllabus in general

## FELLOWSHIP DIPLOMA (FLSMD)

Conditions as detailed in Regulation 3 (below) will apply.

The examination is in two sections.

### Part A – Performance, Part B – Thesis

Candidates must gain at least 75 marks out of a maximum 100 in each part of the Examination in order to pass.

| Schedule of Maximum Marks |     |
|---------------------------|-----|
| Part A – Performance      | 100 |
| Part B - Thesis           | 100 |

| Part A – Performance   | Notes   |
|--|---|
| <p>Candidates are required to present a programme of drama, verse, and prose on a theme of the candidates choice. The programme should contain at least one passage by Shakespeare and one sonnet, and should last approximately 20 minutes. Attention should be paid to contrast, linking material, and method of presentation. A copy of the programme should be provided for the examiner. Candidates will also participate in a Viva Voce with the examiner, on any aspect of the performance in particular, and on any aspect of Speech and Drama in general</p>  |   |
| Part A – Performance   | Notes   |
| <p>Candidates are required to write a thesis of not less than 5,000 words. The content of the thesis must be original and should provide the candidates with the opportunity to explore and research an area of Speech and Drama that is of particular interest to him or her.</p> <p>The subject-matter may be historical, pedagogic, theatre, or literature orientated, or may deal with contemporary issues in speech and drama. The approach may be philosophical or based on empirical research. Before embarking on this part of the Examination Candidates are required to forward an abstract of approximately 200 words of the chosen subject for approval by the Board of Examiners of the Leinster School.</p> <p>The thesis should be bound (spiral binding or limp cover) and the text must be typed (double-spaced on one side of an A4 sized paper). The thesis will also include a title and contents page, chapter headings with page numbers, an appendix (if necessary) and a bibliography arranged alphabetically by author thus:</p> <p>Courtney, R. 1980 The Dramatic Curriculum Heinemann</p> <p>The thesis must be submitted to the Examinations Office of the Leinster School with a signed declaration (available from the School) that the work is original and has not previously been submitted for any examination. Candidates are advised to make at least two copies of the thesis as one copy will be retained by the Leinster School</p> | <p>The thesis is to be submitted digitally. The LSMD Faculty will provide further information at the time of application.</p> |

**Notes**

## Recommended Reading List

| Subject                  | Book Title                                   | Author                                |
|--------------------------|--|---------------------------------------|
| <b>Poetry/Literature</b> | The Making of a Poem                         | A Norton                              |
|                          | How to Read and Why                          | Harold Bloom                          |
|                          | The Secret Life of Poems : A Poetry Primer   | Tom Paulin                            |
|                          | Reading Poetry : An Introduction             | Tom Furniss & Michael Bath            |
|                          | Understanding Poetry                         | James Read                            |
|                          | The Rise of the Novel                        | Ian Watt                              |
| Subject                  | Book Title                                   | Author                                |
| <b>Theory</b>            | Effective Speech                             | Graham Marash                         |
|                          | Speech Training                              | Greta Coulson                         |
|                          | Clear Speech                                 | Malcolm Morrisson                     |
|                          | The Practical Guide to Speech Training       | Gordon Luck                           |
| Subject                  | Book Title                                   | Author                                |
| <b>The Voice</b>         | Voice and the Actor                          | Cicely Berry & Peter Brook            |
|                          | The Actor and the Text                       | Cicely Berry                          |
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|                          | The Actor and His Body                       | Litz Pisk:Foreword by Michael Elliott |

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