



The Leinster School
of Music and Drama

Speech & Drama Grade Syllabus





THE LSMD

Established 1904

The Leinster School of Music & Drama

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

The Leinster School of Music & Drama

Speech & Drama Grade

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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.

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 Grade Syllabus

About

Welcome to the vibrant world of The Leinster School of Music and Drama Speech and Drama syllabus. In an era where effective communication and self-expression are essential skills, we are proud to present a comprehensive programme that nurtures the talents and ignites the imaginations of aspiring performers.

At The Leinster School of Music and Drama, we firmly believe that the power of speech and drama extends far beyond the stage. It empowers individuals to explore the depths of their creativity, embrace their unique voices, and develop the confidence to share their stories with the world. Our syllabus is designed to unlock the potential within each student, fostering personal growth, artistic development, and a lifelong love for the performing arts.

Drawing upon a rich heritage of excellence, our syllabus combines traditional foundations with contemporary techniques, ensuring a balanced and holistic approach to speech and drama education. From the earliest levels to the most advanced, we provide a structured curriculum that caters to the needs and abilities of students at every stage of their journey. Whether a beginner taking their first steps or a seasoned performer honing their craft, our syllabus offers a comprehensive framework that nurtures skills, knowledge, and artistic expression.

Recognising that everyone possesses unique talents, our syllabus encourages diversity and embraces a wide range of dramatic forms and genres. From Shakespearean soliloquies to contemporary monologues, from physical theatre to mime and improvisation, students are encouraged to explore the vast tapestry of human emotions and experiences. Our syllabus invites students to experiment, take risks, and find their artistic voice while building a solid foundation in performance techniques, vocal control, stage presence, and character development.

The Leinster School of Music and Drama firmly believes that the process of learning should be as enriching and enjoyable as the final performance. Our dedicated team of experienced teachers and examiners are committed to creating a supportive and nurturing environment where students feel valued, encouraged, and inspired. We strive to foster a love for the arts that transcends the classroom, empowering students to find their place in the world and make a meaningful impact through their performances.

We also recognise the importance of assessment as a tool for growth and improvement. Our syllabus includes a range of graded examinations that provide a benchmark for progress and achievement, offering students the opportunity to showcase their skills and receive constructive feedback. However, we firmly believe that success should not be defined solely by grades but by the personal growth, self-confidence, and joy that comes from embracing the world of speech and drama.

INTRODUCTORY GRADE

Exam Duration: 5 Minutes

Candidates must be over 4 years of age.

An overall mark and certificate will be awarded to successful candidates.

Presentation	Notes																								
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their Set Poem and drawings to the examiner.</p>	<p>See Exam Handbook Section 1 – Presentation</p> <p>All material presented must be neat and legible.</p>																								
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Prepared Conversation	Notes																								
<p>Candidates will be expected to present an item from the list below and hold a conversation about the chosen item with the examiner.</p> <ul style="list-style-type: none"> < Photograph < Book < Toy < Movie 	<p>See Exam Handbook Section 3 – Own Choice Selection (Prepared Conversation)</p> <p><i>Max Time: 1 Minute</i></p>																								
Questions	Notes																								
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PRELIMINARY GRADE

Exam Duration: 6 Minutes

Candidates must be over 5 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Poem	40
Own Choice Poem	40
Questions	10

Presentation	Notes																								
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their pieces and drawings to the examiner.</p>	<p>See Exam Handbook Section 1 – Presentation</p> <p>All material presented must be neat and legible.</p>																								
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PRIMARY GRADE

Exam Duration: 6 Minutes

Candidates must be ~~over~~ 7 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Poem	40
Own Choice Poem	40
Questions	10

Presentation	Notes																								
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GRADE 1

Exam Duration: 10 Minutes

Candidates must be ~~over~~ 7 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Piece	35
Own Choice Piece	35
Theory	10
Questions	10

Presentation	Notes																								
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their pieces and drawings to the examiner.</p>	<p>See Exam Handbook Section 1</p> <p>All material presented must be neat and legible.</p>																								
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Own Choice Piece	Notes																								
<p>Candidates will be expected to perform from memory one of the following:</p> <table><tr><td>1. Deliver a passage of Prose from memory. <i>Prose Performance should be no more than 150 words.</i></td><td></td></tr><tr><td>2. A Mime based on a Nursery Rhyme from the following list: - Little Miss Muffet Little Jack Horner Mary Had a Little Lamb Hey Diddle Diddle Incy Wincy Spider</td><td></td></tr><tr><td>3. A contrasting poem of their own choice.</td><td></td></tr></table>	1. Deliver a passage of Prose from memory. <i>Prose Performance should be no more than 150 words.</i>		2. A Mime based on a Nursery Rhyme from the following list: - Little Miss Muffet Little Jack Horner Mary Had a Little Lamb Hey Diddle Diddle Incy Wincy Spider		3. A contrasting poem of their own choice.		<p>See Exam Handbook Section 3 – Own Choice Selection</p> <p><i>Max Time for all choice 1 Minute 30 Seconds</i></p>																		
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Theory	Notes																								
<p>Demonstrate an understanding of the following:</p> <table><tr><td>< The Organs of Speech: Name and show their position.</td><td></td></tr><tr><td>< The meaning of Good Speech</td><td></td></tr></table>	< The Organs of Speech: Name and show their position.		< The meaning of Good Speech		<p>See Exam Handbook Section 9 - Theory</p>																				
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Questions	Notes
Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.	See Exam Handbook Section 10 - Questions

GRADE 2

Exam Duration: 12 Minutes

Candidates must be 8 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Piece	30
Own Choice Piece	30
Prepared Reading	10
Theory	10
Questions	10

Presentation	Notes																								
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Own Choice Piece	Notes																								
<p>Candidates will be expected to perform from memory one of the following:</p> <table><tr><td>1. Own Choice Prose from memory. <i>Prose Performance should be no more than 200 words.</i></td><td rowspan="4"><p>See Exam Handbook Section 3 – Own Choice Selection</p><p><i>MaxTime for all Choice: 1 Minute 30 Seconds</i></p></td></tr><tr><td>2. A Mime based on one of the following list: - Stuck in the lift The Picnic Late for School The Match Disaster in the kitchen</td></tr><tr><td>3. Pre-Prepared Storytelling: Invent and deliver a story based on one of the pictures in the LSMD Teacher’s Exam Guide.</td></tr><tr><td>4. A Contrasting Poem of candidates own choice.</td></tr></table>	1. Own Choice Prose from memory. <i>Prose Performance should be no more than 200 words.</i>	<p>See Exam Handbook Section 3 – Own Choice Selection</p> <p><i>MaxTime for all Choice: 1 Minute 30 Seconds</i></p>	2. A Mime based on one of the following list: - Stuck in the lift The Picnic Late for School The Match Disaster in the kitchen	3. Pre-Prepared Storytelling: Invent and deliver a story based on one of the pictures in the LSMD Teacher’s Exam Guide.	4. A Contrasting Poem of candidates own choice.																				
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4. A Contrasting Poem of candidates own choice.																									

Prepared Reading	Notes
Candidates will be expected to prepare 2-3 pages of reading from a suitable novel. The examiner will choose a selection for the candidate to read aloud.	See Exam Handbook Section 4 – Prepared Reading
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ Vowels: The 5 Vowel Signs. How a vowel is formed? Why they are important to speech? ◁ Pause: Why we pause? Give 2 reasons for pausing. Give an example from their work. 	See Exam Handbook Section 9 - Theory
Questions	Notes
Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.	See Exam Handbook Section 10 - Questions

GRADE 3**Exam Duration: 15 Minutes**Candidates must be 9 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Piece	30
Own Choice Piece	30
Prepared Reading	10
Theory	10
Questions	10

Presentation		Notes
Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.		See Exam Handbook Section 1 – Presentation
Candidates should present a copy of their pieces and drawings to the examiner.		All material presented must be neat and legible.
Set Poem		Notes
Candidates will be expected to speak from memory one poem from the following list:		See Exam Handbook Section 2 – Set Poetry
1. If Pigs Could Fly	James Reeves	
2. My Newt	Pam Gidney	
3. Jellyfish Stew	Jack Prelutsky	
4. Tee Vee	Eve Merriman	
5. Beech Leaves	James Reeves	
6. Gruesome	Roger McGough	
7. Do You Know what the Sea is able to do?	Pat Ingoldsby	
8. The Time Machine	Richard James	
9. Homework	Russel Hoban	
10. Watch Your French	Kit Wright	
11. My Dads Amazing	Ian Souter	
12. Put the Cat Out	Martin Honeysett	
Own Choice Piece		Notes
Candidates will be expected to perform from memory <u>one</u> of the following:		See Exam Handbook Section 3 – Own Choice Selection
1. Own Choice Prose. <i>Prose Performance should be more than 250 words.</i>		
2. An extract from a Play or a Monologue <i>Monologue Performance should be more than 20 words.</i>		<i>Max Time for all Choice Piece 2 Minutes</i>
3. A Mime based on one of the following list.		
The Grumpy Grandad		
The Nervous Waiter		
The Angry Bus Driver		
The Sad Clown		
The Happy Child		
4. Unprepared Storytelling - invent and deliver a story based on a picture provided by the examiner. <i>Candidates will be given 1 Minute to prepare.</i>		

Prepared Reading	Notes
Candidates will be expected to prepare 3-6 pages of reading from a suitable novel. The examiner will choose a selection for the candidate to read aloud.	See Exam Handbook Section 4 – Prepared Reading
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ What is good communication? To include the Four Rules for Reading Aloud. ◁ Phrasing: What is a phrase? Why is phrasing important? The Four Rules for Reading Aloud. 	See Exam Handbook Section 9 - Theory
Questions	Notes
Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.	See Exam Handbook Section 10 - Questions

GRADE 4

Exam Duration: 15 Minutes

Candidates must be 10 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Poem	30
Own Choice Piece	30
Prepared Reading	10
Theory	10
Questions	10

Presentation	Notes																								
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their pieces and drawings to the examiner.</p>	<p>See Exam Handbook Section 1 – Presentation</p> <p>All material presented must be neat and legible.</p>																								
Set Poem	Notes																								
<p>Candidates will be expected to speak from memory one poem from the following list:</p> <table><tr><td>1. Seal</td><td>William Jay Smith</td></tr><tr><td>2. Finding Magic</td><td>Eric Finney</td></tr><tr><td>3. A Teacher’s Lament</td><td>Kalli Dakos</td></tr><tr><td>4. Toothpaste</td><td>Michael Rosen</td></tr><tr><td>5. Reading Round the Class</td><td>Gervase Phinn</td></tr><tr><td>6. Sister</td><td>Judith Nicholls</td></tr><tr><td>7. Huff</td><td>Wendy Cope</td></tr><tr><td>8. The Rebel Child</td><td>Leslie Norris</td></tr><tr><td>9. Headphone Harold</td><td>Shel Silverstein</td></tr><tr><td>10. Bully</td><td>Enda Wyley</td></tr><tr><td>11. My School Bag</td><td>Dulcie Meddows</td></tr><tr><td>12. Excuses, Excuses</td><td>Gareth Owen</td></tr></table>	1. Seal	William Jay Smith	2. Finding Magic	Eric Finney	3. A Teacher’s Lament	Kalli Dakos	4. Toothpaste	Michael Rosen	5. Reading Round the Class	Gervase Phinn	6. Sister	Judith Nicholls	7. Huff	Wendy Cope	8. The Rebel Child	Leslie Norris	9. Headphone Harold	Shel Silverstein	10. Bully	Enda Wyley	11. My School Bag	Dulcie Meddows	12. Excuses, Excuses	Gareth Owen	<p>See Exam Handbook Section 2 – Set Poetry</p>
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Own Choice Piece	Notes																								
<p>Candidates will be expected to perform from memory one of the following:</p> <ol style="list-style-type: none">An extract from a Play or a Monologue. <i>Monologue Performance should be no more than 250 Words.</i>An Improvisation based on one of the following list:<table><tr><td>The Funfair</td></tr><tr><td>The Birthday Party</td></tr><tr><td>The Lost Puppy</td></tr><tr><td>The Stanger at the Door</td></tr><tr><td>The Artist</td></tr><tr><td>The Babysitter</td></tr></table>Unprepared Storytelling- Invent and deliver a story based on 3 words chosen by the examiner from the lists below. <i>Candidates will be given 1 minute given to prepare.</i> <i>See next page for list:</i>	The Funfair	The Birthday Party	The Lost Puppy	The Stanger at the Door	The Artist	The Babysitter	<p>See Exam Handbook Section 3 – Own Choice Selection</p> <p><i>Max Time for all Choice Piece 2 Minutes</i></p>																		
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Emotion	Place	Character	
Fear	The Library	Bully	
Excitement	The Beach	Parent	
Nervous	The School	Hero	
Anger	The Airport	Dog	
Sadness	The Playground	Guard	
Surprise	The Shopping Centre		

Prepared Reading	Notes
Candidates will be expected to prepare 6-8 pages of reading from a suitable novel. The examiner will choose a selection for the candidate to read aloud.	See Exam Handbook Section 4 – Prepared Reading

Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ Consonants: <ul style="list-style-type: none"> What is a consonant? How is a consonant formed? Why are consonants important to good speech? Give an example of a consonant. ◁ Emphasis: <ul style="list-style-type: none"> What is emphasis? 2 ways of how you can emphasise. Give an example from your prepared works. 	See Exam Handbook Section 9 - Theory

Questions	Notes
Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.	See Exam Handbook Section 10 - Questions

GRADE 5

Exam Duration: 18 Minutes

Candidates must be ~~at least~~ 10 years of age.

Schedule of Maximum Marks	
Presentation	10
Set Poem	30
Own Choice Piece	30
Unprepared Reading	10
Theory and Questions	10

Presentation	Notes																								
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their pieces and drawings to the examiner.</p>	<p>See Exam Handbook Section 1 – Presentation</p> <p>All material presented must be neat and legible.</p>																								
Set Poem	Notes																								
<p>Candidates will be expected to speak from memory one poem from the following list:</p> <table><tr><td>1. Empty House</td><td>Gareth Owen</td></tr><tr><td>2. Herbert Glerbett</td><td>Jack Prelutsky</td></tr><tr><td>3. Test Piece ‘Gran’s XI’</td><td>John Kitching</td></tr><tr><td>4. Sam</td><td>Leonard Clarke</td></tr><tr><td>5. Teabag</td><td>Peter Dixon</td></tr><tr><td>6. F For Fox</td><td>Carol Ann Duffy</td></tr><tr><td>7. A Poison Tree</td><td>William Blake</td></tr><tr><td>8. At The Theatre: To The Lady Behind Me</td><td>A.P. Herbert</td></tr><tr><td>9. The Wolf</td><td>Georgia Roberts Durston</td></tr><tr><td>10. Trees are Great</td><td>Roger McGough</td></tr><tr><td>11. Breaking The Rules</td><td>Coral Rumble</td></tr><tr><td>12. The Hurt Boy and the Birds</td><td>John Agard</td></tr></table>	1. Empty House	Gareth Owen	2. Herbert Glerbett	Jack Prelutsky	3. Test Piece ‘Gran’s XI’	John Kitching	4. Sam	Leonard Clarke	5. Teabag	Peter Dixon	6. F For Fox	Carol Ann Duffy	7. A Poison Tree	William Blake	8. At The Theatre: To The Lady Behind Me	A.P. Herbert	9. The Wolf	Georgia Roberts Durston	10. Trees are Great	Roger McGough	11. Breaking The Rules	Coral Rumble	12. The Hurt Boy and the Birds	John Agard	<p>See Exam Handbook Section 2 – Set Poetry</p>
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Own Choice Piece	Notes																								
<p>Candidates will be expected to perform from memory one of the following:</p> <p>1. An extract from a Play or a Monologue. <i>Monologue Performance should be no more than 350 words.</i></p> <p>2. An Improvisation based on the following list.</p> <table><tr><td>The Last Straw</td></tr><tr><td>The Key</td></tr><tr><td>The Letter</td></tr><tr><td>Bad News</td></tr><tr><td>Monday Morning</td></tr><tr><td>The Celebration</td></tr></table> <p>3. Prepared Persuasive Speech from the following list: <i>From the following list or the additional list in the Exam Handbook. These titles will be updated annually.</i></p> <p><i>See the next page for the list:</i></p>	The Last Straw	The Key	The Letter	Bad News	Monday Morning	The Celebration	<p>See Exam Handbook Section 3 – Own Choice Selection</p> <p><i>Max Time for all Choice Piece 2 Minutes 30 Seconds</i></p>																		
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Monday Morning																									
The Celebration																									

<p>Climate Change Starts at Home. Children Should be Given homework. Which Pet is the Best? Is Too Much Screen-Time a Bad Thing? What Place Do the Elderly Have in Our Communities? The Importance of Friendship</p>	
Unprepared Prose Reading	Notes
<p>Candidates will expected to provide the examiner with a suitable novel. The Examiner will choose a selection for the candidate to read aloud.</p>	<p>See Exam Handbook Section 4 – Unprepared Reading</p>
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ Delivery of Speech: What is rate and pace? What is pitch? What is rhythm? ◁ Pause in Prose: Breath pause; pause for punctuation; emphatic pause; dramatic pause. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.</p>	<p>See Exam Handbook Section 10 - Questions</p>

GRADE 6**Exam Duration: 20 Minutes***Candidates must be ~~12~~ 13 years of age.*

Schedule of Maximum Marks	
Presentation	10
Set Poem	25
Set Drama	25
Prepared Mime	10
Unprepared Reading	10
Theory and Questions	20

Presentation		Notes
Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.		See Exam Handbook Section 1 – Presentation
Candidates should present a copy of their pieces to the examiner.		All material presented should be neat and legible.
Set Poem		Notes
Candidates will be expected to speak from memory one poem from the following list:		See Exam Handbook Section 2 – Set Poetry
1. The New Boy	John Walsh	
2. You're	Sylvia Plath	
3. Blackberry Picking	Seamus Heaney	
4. Brothers	Andrew Forster	
5. Tich Miller	Wendy Cope	
6. Daffodils	William Wordsworth	
7. Inniskeen Road: July Evening	Patrick Kavanagh	
8. First Snow in the Street	Brian Pattern	
9. Holding Hands	Michelle Yeo	
10. The Moth's Plea	Laurie Lee	
11. Aunt Julia	Norman McCaig	
12. Bullied	Mary Oliver	
Set Drama		Notes
Candidates will be expected to perform from memory a suitable monologue from one of the plays listed below.		See Exam Handbook Section 5 – Set Drama
1. Ernie and his Incredible Illucination	Alan Ayckbourne	
2. Alone it Stands	John Breen	
3. Sean, The Fool, The Devil and The Cats	Ted Hughes	
4. A Little Princess	Frances Hodgson Burnett	
5. Charlie and the Chocolate Factory	Roald Dahl	
6. Charlotte's Web	E.B. White	
7. Alice in Wonderland	Lewis Carroll adapted by Florida Friebus	
8. The Diary of a Young Girl	Adapted from the Diary of Anne Frank	
9. Little Violet and the Angel	Philip Osment	
10. The Terrible Fate of Humpty Dumpty	David Calcutt	
11. Tom Fool	Renata Allen	
12. Pygmalion	George Bernard Shaw	

Prepared Mime	Notes
<p>Candidates will be expected to perform a mime that incorporates an exploration of one of the following:</p> <ul style="list-style-type: none"> ◁ Occupational: - Miming everyday tasks. (e.g. cleaning windows). ◁ Character:- Portraying a character type (e.g. Scrooge). ◁ Abstract:- Telling a story through a thought or emotion (e.g. anger). <p><i>Prepared Mime Performance should not exceed 3 minutes.</i></p>	See Exam Handbook Section 7 - Mime
Unprepared Reading (Poetry)	Notes
The examiner will provide the candidates with a poem to read aloud.	See Exam Handbook Section 4 – Unprepared Reading
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ Mime: Occupational, character and abstract mime. ◁ Pause in Verse: End of Line, Caesural and Suspensive Pause. ◁ What is Rhyme: Masculine, Feminine and Eye Rhyme. 	See Exam Handbook Section 9 - Theory
Questions	Notes
Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.	See Exam Handbook Section 10 - Questions

GRADE 7**Exam Duration: 22 Minutes***Candidates must be ~~over~~ 12 years of age.*

Schedule of Maximum Marks	
Presentation	10
Set Poem	30
Set Drama	30
Improvisational Mime	10
Theory and Questions	20

Presentation		Notes
Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.		See Exam Handbook Section 1 – Presentation
Candidates should present a copy of their pieces to the examiner.		All materials presented must be neat and legible.
Set Poem (Ballad)		Notes
Candidates will be expected to speak from memory one of the Ballads from the following list:		See Exam Handbook Section 2 – Set Poetry
1. Claudy	James Simmons	
2. A Ballad of Home	Eavan Boland	
3. Frankie and Johnnie	Author Unknown	
4. My Papa's Waltz	Theodore Roethke	
5. The Listeners	Walter De La Mare	
6. What is that Sound	WH Auden	
7. It Couldn't Be Done	Edgar Albert Guest	
8. During Wind and Rain	Thomas Hardy	
9. La Belle Dame Sans Merci	John Keats	
10. The Stolen Child	W.B. Yeats	
11. Ballad of Birmingham	Dudley Randall	
12. Last Night I Saw the City Breathing	Andrew Fusek Peters	
Set Drama		Notes
Candidates will be expected to perform from memory a suitable monologue from one of the plays listed below.		See Exam Handbook Section 5 – Set Drama
<i>Candidates will be expected to have read their chosen play and to answer questions relating to it.</i>		
1. Brighton Beach	Neil Simon	
2. Twelve Angry Men	Reginald Rose	
3. Of Mice and Men	John Steinbeck	
4. The Glass Menagerie	Tennessee Williams	
5. Stones in his Pockets	Marie Jones	
6. Wheelchair on my Face	Sonya Kelly	
7. The Woman in Black	Stephen Mallatrat	
8. To Kill a Mocking Bird	Harper Lee Adapted by Christopher Sergel	
9. Twinkletoes	Jennifer Johnston	
10. Vanity Fair	Constance Cox	
11. After Juliet	Sharman MacDonald	
12. Private Peaceful	Michael Murpurgo Adapted by Simon Reade	
13. Shakespeare Play (Junior Cycle)	William Shakespeare	

Unprepared Improvisational Mime	Notes
<p>Candidates will be required to perform a short unprepared improvisational mime. The mime will be based on the character from their chosen set drama. The mime title will be occupational in style. E.g.: an everyday task.</p>	<p>See Exam Handbook Section 7 – Mime</p> <p><i>Prep Time: 10 Minutes</i> <i>Performance Time: 1 Minute 30 Seconds</i></p>
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ The Method of Breathing for Speaking: Breath control, posture, and relaxation. ◁ Inflection: Simple upward and downward inflection. ◁ The Ballad: What is a Ballad? The speaking of a Ballad. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.</p>	<p>See Exam Handbook Section 10 - Questions</p>

GRADE 8**Exam Duration: 25 Minutes***Candidates must be ~~over~~ 14 years of age.*

Schedule of Maximum Marks	
Presentation	10
Set Poem	30
Set Drama	30
Unprepared Improvisation	10
Theory and Questions	20

This Grade concentrates on the work of Irish Writers.

Presentation		Notes
Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.		See Exam Handbook Section 1 – Presentation
Candidates should present a copy of their pieces to the examiner.		All material presented must be neat and legible.
Set Poem		Notes
Candidates will be expected to speak from memory one poem from the following list:		See Performance Section 2 – Set Poetry
1. When You Are Old	William Butler Yeats	
2. Begin	Brendan Kennelly	
3. Digging	Seamus Heaney	
4. The War Horse	Eavan Boland	
5. Going Home to Mayo, Winter, 1949	Paul Durcan	
6. Everything is Going to be Alright	Derek McMahon	
7. Memory of My Father	Patrick Kavanagh	
8. Seed	Paula Meehan	
9. October, Cork City	Roisin Kelly	
10. Meeting Point	Louis McNeice	
11. The Deserter	Rita Ann Higgins	
12. Aunts Matter	Orla Martin	
Set Drama (Irish Authors)		Notes
Candidates will be expected to perform from memory a suitable monologue from one of the plays listed below.		See Exam Handbook Section 5 – Set Drama
<i>Candidates will be expected to have read the play from which they have chosen their</i>		
1. Little Gem	Elaine Murphy	
2. Big Maggie	John B Keane	
3. Joyriders	Christina Reid	
4. The Importance of Being Earnest	Oscar Wilde	
5. The Weir	Conor Mc Phearson	
6. Shadow of a Gunman	Sean O' Casey	
7. Bailegangaire	Tom Murphy	
8. A Skull in Connemara	Martin McDonagh	
9. By the Bog of Cats	Marina Carr	
10. Lovers (Winners & Losers)	Brian Friel	
11. Once a Catholic	Mary O' Malley	
12. Observe the Sons of Ulster Marching towards the Somme	Frank McGuinness	

Unprepared Improvisation	Notes
<p>Candidates will be required to perform a short unprepared improvisation based on a line given by the examiner on the day. (e.g. 'Did you hear that?')</p> <p><i>Unprepared Improvisation Performance should not exceed 1 Minute 30 Seconds, with 1 prepare.</i></p>	<p>See Exam Handbook Section 8 - Improvisation</p>
Theory	Notes
<p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> ◁ Vowels: A summary of monophthongs, diphthongs, triphthongs and the neutral vowel. ◁ Stage Directions: Stage left and right; centre stage; up and downstage. ◁ Improvisation. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.</p> <p><i>Candidates will be expected to have a knowledge of their poet and playwright.</i></p>	<p>See Exam Handbook Section 10 - Questions</p>

GRADE 9**Exam Duration: 30 Minutes***Candidates must be ~~over~~ 14 years of age.*

Schedule of Maximum Marks	
Presentation	10
Set Poem	30
Set Drama	30
Unprepared Improvisation	10
Theory and Questions	20

Presentation		Notes
Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.		See Exam Handbook Section 1 – Presentation
Candidates should present a copy of their pieces to the examiner.		All material presented must be neat and legible.
Set Poem (Lyric)		Notes
Candidates will be expected to perform from memory one of the lyrics from the following list:		See Exam Handbook Section 2 – Set Poetry
1. He Wishes for the Cloths of Heaven	W.B. Yeats	
2. Syntax	Carol Ann Duffy	
3. To A Very Beautiful Lady	Ruthven Todd	
4. The Thickness of Ice (Free Verse)	Liz Loxley	
5. Still I Rise	Maya Angelou	
6. Aunt Jennifer's Tigers	Adrienne Rich	
7. Piano	D.H. Lawrence	
8. To Autumn	John Keats	
9. The Bee Box	Sylvia Plath	
10. If I could tell you	W.H. Auden	
11. We are always too late	Eavan Boland	
12. Ain't I a Woman	Sojourner Truth	
Set Drama		Notes
Candidates will be expected to perform from memory a suitable monologue from one of the plays listed below:		See Exam Handbook Section 5 – Set Drama
<i>Candidates will be expected to have read the play from which they have chosen their</i>		
1. All my Sons	Arthur Miller	
2. The Government Inspector	Nikolai Gogol	
3. A Doll's House	Henrick Ibsen	
4. Tribes	Nina Raine	
5. Kindertransport	Diane Samuels	
6. The Ferryman	Jez Butterworth	
7. A Raisin in the Sun	Lorraine Hansberry	
8. Philadelphia, Here I Come	Brian Friel	
9. Death and the Maiden	Ariel Dorfman	
10. Plaza Suite	Neil Simon	
11. Oedipus the King	Sophocles	
12. Look Back in Anger	John Osborne	
13. Shakespeare Play (Leaving Cert)	William Shakespeare	

Unprepared Improvisation	Notes
<p>Candidates will be required to perform a short unprepared improvisation based on a phrase stemming from their chosen drama selection. The line will be chosen by the examiner on the day. The line must be used within the improvisation. Candidates may perform as any character from the chosen play.</p>	<p>See Exam Handbook Section 8 – Improvisation</p> <p><i>Prep Time: 1 Minute</i> <i>Performance Time: 1 Minute 30 Seconds</i></p>
Theory	Notes
<p>Demonstrate an understanding of the following and give examples of your explanation:</p> <ul style="list-style-type: none"> ◁ Resonance: What is resonance? What are the main resonators? ◁ Tone: Tone Amount and Tone Quality. ◁ Consonants: A summary of the classification of the consonants. ◁ The Lyric: What is the lyric? How one should approach the speaking of it. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.</p> <p><i>Candidates will be expected to have a knowledge of their chosen poet and playwright.</i></p>	<p>See Exam Handbook Section 10 - Questions</p>

GRADE 10

Exam Duration: 35 Minutes

Candidates must be ~~over~~ 15 years of age.

Candidates must submit to the examiner their two chosen drama selections to the exam date.

Schedule of Maximum Marks	
Presentation	10
Set Poem (Lyric)	20
Classical Drama (Own Choice)	20
Modern Drama (Own Choice)	20
Unprepared Improvisation	10
Theory & Questions	20

Presentation	Notes
<p>Candidates will be expected to formally present and conduct themselves in a manner that is appropriate to their grade.</p> <p>Candidates should present a copy of their pieces to the examiner.</p>	<p>See Exam Handbook Section 1 – Presentation</p> <p>All material presented should be neat and legible.</p>
Set Poem (Sonnet)	Notes
<p>Candidates will be expected to perform from memory one poem from the following list:</p> <ol style="list-style-type: none"> 1. Harlem Hopscotch 2. Sonnet 75 3. Life 4. In the Shadow of your Warm Love 5. Glanmore Sonnet X 6. Sonnet 7. The World is Too Much With Us 8. Remember 9. The Snowing of The Pines 10. How Do I Love Thee 11. You will Remember Me 12. Sonnet 130: My mistress' eyes are nothing like the sun 	<p>See Exam Handbook Section 2 – Set Poetry</p>
Classical and Set Drama	Notes
<p>Candidates must perform two contrasting pieces of drama, one from each of the following listed categories:</p> <ol style="list-style-type: none"> 1. A Classical Drama Selection:- A pre 1960 published play. 2. A Modern Drama Selection:- A post 1960 published play. <p><i>Candidates will be expected to have read the play from they have chosen their selection</i></p>	<p>See Exam Handbook Section 5 – Set Drama</p>

Unprepared Improvisation	Notes
<p>Candidates will be required to perform a short unprepared improvisation. The examiner will choose a scenario on the day stemming from one of their chosen drama selections.</p>	<p>See Exam Handbook Section 8 – Improvisation</p> <p><i>Prep Time: 1 Minute</i> <i>Max Performance Time: 2 Minut</i></p>
Theory	Notes
<p>Demonstrate an understanding of the following and give examples of your explanation:</p> <ul style="list-style-type: none"> ◁ The Sonnet: The structure and speaking of a sonnet. ◁ What is Characterisation? Discuss in relation to your preparation and performance. ◁ Theatrical Terminology: Upstaging; Masking; Corpsing; Gesture and Striking the Set. ◁ History of Theatre: Discuss in relation to the period of their Classical and Modern Drama selections. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination. A thorough knowledge of their pieces is expected.</p> <p><i>Candidates will be expected to have a knowledge of their chosen poet and play</i></p>	<p>See Exam Handbook Section 10 - Questions</p>

ADVANCED CERTIFICATE GRADE

Exam Duration: 45 Minutes

Candidates must be ~~over~~ 16 years of age.

Schedule of Maximum Marks	
Recital	50
Unprepared Speech	10
Unprepared Improvisation	10
Theory and Questions	30

Recital	Notes
<p>Candidates will be expected to present a recital, which should not exceed the 15 minute time limit and should include the following:</p> <ul style="list-style-type: none"> A. Poetry B. Drama Own Choice C. Drama – Shakespeare D. Prose <p><i>Candidates will be expected to read the play and novel from which they have chosen their selections.</i></p>	<p>See Exam Handbook Section 11 – Certificate Grade</p>
Unprepared Speech	Notes
<p>Candidates will be expected to give a short formal talk on a subject selected by the examiner on the day of the examination.</p> <p><i>Unprepared Speech should not exceed 3 Minutes, with 1 Minute given to prepare.</i></p>	<p>See Exam Handbook Section 11 – Certificate Grade</p>
Unprepared Improvisation	Notes
<p>Candidates will be expected to perform a short unprepared improvisation stemming from their recital programme.</p> <p><i>Unprepared Improvisation should not exceed 2 Minutes, with 1 Minute given to prepare.</i></p>	<p>See Exam Handbook Section 8 – Improvisation</p>
Theory	Notes
<ul style="list-style-type: none"> < The History of Shakespearean Theatre < Blank Verse: Meter and the speaking of blank verse. < Modulation. 	<p>See Exam Handbook Section 9 - Theory</p>
Questions	Notes
<p>Candidates should be prepared to hold a short conversation with the examiner about the selections chosen for their examination.</p> <p>A thorough knowledge of their poet, playwright, authors and pieces is expected.</p>	<p>See Exam Handbook Section 10 - Questions</p>

Notes

Recommended Reading List

Subject	Book Title	Author
Poetry/Literature	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
Theory	Effective Speech	Graham Marash
	Speech Training	Greta Coulson
	Clear Speech	Malcolm Morrisson
	The Practical Guide to Speech Training	Gordon Luck
Subject	Book Title	Author
The Voice	Voice and the Actor	Cicely Berry & Peter Brook
	The Actor and the Text	Cicely Berry
	The Right to Speak	Patsy Rodenburg
	The Need for Words	Patsy Rodenburg
	The Actor Speaks	Patsy Rodenburg
	Speaking Shakespeare	Patsy Rodenburg
	Speech & Communication in the Primary School	Clive Sanson
	Freeing Shakespeare's Voice	Kristin Linklater
	The Voice Book	Michael Mc Callion
Subject	Book Title	Author
The Body	Movement and the Body	M. Evans
	The Empty Space	Peter Brook
	The Actor and His Body	Litz Pisk:Foreword by Michael Elliott
Subject	Book Title	Author
Mime	Movement and the Body	M. Evans
	The Empty Space	Peter Brook
	The Actor and His Body	Litz Pisk:Foreword by Michael Elliott

Subject	Book Title	Author
Improvisation	The Improvisation Game	Chris Johnston
	Improvisation for the Theater, 3rd Edition	Viola Spolin
	Impro: Improvisation and the Theatre	Keith Johnstone intro by Irving Wardle
Educational Drama	Towards a Theory in Drama in Education	Gavin Bolton
	Starting Drama Teaching	Michael Fleming
	Drama Worlds	Cecily O'Neill
	Drama Structures	Cecily O'Neill
	Developing Drama Skills 11-14	Joss Bennathan
	Drama as a Learning Medium	Betty Jane Wagner
	The Teaching of Drama in the Primary School	Brian Wooland
	Structuring Drama Work	Jonathon Neelands
	Theatre Games	Clive Barker
	An Actor Prepares	Stanislavsky
	Creating a Role	Stanislavsky
	Building a Character	Stanislavsky
	The Art of the Stage	Stanislavsky
	Playing the Game	Chrissy Poulter
	Using Drama with Children on the Autism Spectrum	C. Conn

Subject		Book Title	Author
General Theatre and Drama Studies		Theatre of the Oppressed	Augusto Boal
		Brecht on Theatre	Bertolt Brecht trans. John Willett
		The Field of Drama	Martin Esslin
		Towards a Poor Theatre	Jerzy Grotowski trans. Engenio Bartov
		There are no Secrets	Peter Brook
		20th Century Actor Training	Alison Hodge
		Creating a Role	Stanis Lavski
		Starting Drama	Eric Boagey
		Theatre Directions	Jonathan Neelands & Warwick Dobson
		The Semiotics of Theatre and Drama	Keir Elam
		Theatre as Sign System.	Elaine Aston & George Savona
		A Semiotics of Text & Performance	Carl Allensworth
		The Complete Play Production Handbook	Peter Barkworth
		About Acting	Peter Hall
		Shakespeare's Advice to the Players	Peter Brook
		The Shifting Point	Philip Auslander
		Theory for Performance Studies, A Student's Guide	Cicely Berry
		Text in Action	Colin Counsell & Laurie Wolf
		Performance Analysis	David Wiles
		Greek Theatre Performance, An Introduction	John Barton
		Playing Shakespeare	Simon Callow The Applause Acting Series
		Acting in Restoration Comedy	Bill Bryson
		Shakespeare	Jan Kott
Subject		Book Title	Author
Associated with Irish Theatre		Theatre Talk.	Edited by Lilian Chambers,
		Voices of Irish Theatre Practitioners	Ger Fitzgibbon & Eamonn Jordan
		Critical Moments	Fintan O' Toole
		A History of Irish Theatre 1601-2000	Christopher Morash
		Devised Performance in Irish Theatre	Siobhan O'Gorman & Charlotte McIvor

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