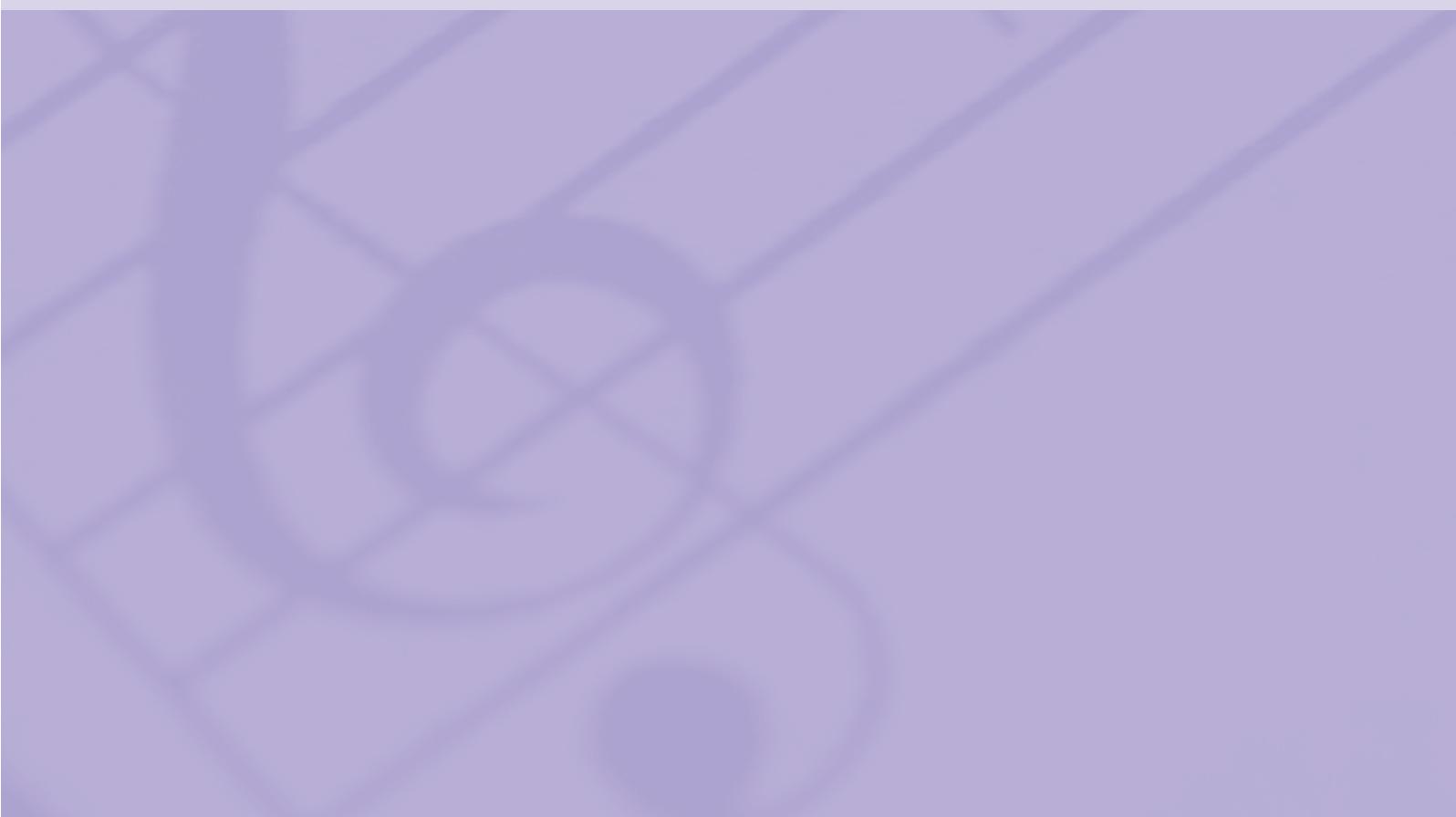




The Leinster School of Music & Drama

Speech, Drama and Communication Grade Examination Syllabus





Established 1904



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A BRIEF HISTORY

September 1904 was an important time musically for Dublin, and for the whole of Ireland. In that year The Leinster School of Music was established in Dublin by Mr Samuel Myerscough, Mus.B.Oxon., F.R.C.O. The following is an extract from The Musical Herald of July 1st 1909.

'The daily grind of teaching is the common lot of almost all professional musicians. Some, it is true, have to teach and advise as well. Happy is the man who does his full meed of teaching and is yet strong and sympathetic enough to help other teachers and their pupils who come to be heard by him. One of these doubly busy men is Mr. S. Myerscough, Mus.Bac.Oxon. A morning spent with him at the Leinster School of Music, Dublin, showed us what a large number of facets are to be seen in one setting. Like a gem, whichever way he turned, he gave a sparkle and brightness that made work light. More genuinely than Lemoine, we discovered his secret and it came in a casual remark. 'From the earliest stages,' he said, 'there must be thinking. In teaching one must take nothing for granted.'

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force...Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway." This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The school was carried on and developed in Harcourt Street by Miss May Cosgrave, her sister Joan Burke and Miss May McCarron, who spent untold hours generously giving their advice, and teaching teachers the techniques that established standards of a very high quality.

In the 1950's due in no small part to the Secretary, Joseph O'Neill (also music critic for the *Irish Independent*) the school was examining 3000 candidates throughout the country and, according to the Irish Art Handbook of 1949 'has become one of the most important influences on the musical life of the country as a teaching and examining body.'

By 1984, the 80th Anniversary year, exciting developments had occurred, not the least being the schools re-location to new premises at 5, Upper Stephen Street, Dublin 8. Under the excellent guidance of the Director, Miss Sheila Murphy, the number of students had increased and the number of centres increased to over 300 centres nationwide.

In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of a variety of college facilities as well as the added benefits of new pianos of the highest quality including a full Yamaha concert Grand Piano, the incorporation of the International Yamaha Organ School, and the initiation of new courses, including brass, woodwind, Irish harp and classical guitar.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

The Leinster School celebrated its centenary year in 2004 with a number of workshops and concerts throughout the country showcasing the talent of our students and teachers alike. The Leinster School of Music & Drama 'Excellence Awards' were launched in 2004 to mark the School's centenary year, this is a national competition that is open to all students participating in the LSMD grade exams. There is an Excellence Award for both 'Music' and 'Speech & Drama' with the winners in each receiving a prize of a trophy and cheque.

In 2010 the LSMD launched a Higher Diploma in Arts in Drama Education course at HETAC Level 8. This is the first and only Higher Diploma in the country with a specific focus on drama education. We also offer Certificate in Drama Teaching (40 Credits) and Certificate in Drama Performance (20 Credits) courses. These programmes offer a progression route for the many students who wish to pursue their drama studies post-Grade 10. These taught programmes will take place in Dublin and Cork on a full-time and part-time basis, and will enable students to obtain a qualification with international recognition. They will, in particular, facilitate the serious drama student who, because of work or study commitments, may wish to continue their drama studies on a part-time basis.



PATRONS OF THE SPEECH & DRAMA DEPARTMENT

Anna Scher

Cork-born Anna Scher is the founder and director of the Anna Scher Theatre in London. She is the author of several books on the teaching of drama, and RTE, BBC and ITV have made television programmes of her life and work.

Brendan Kennelly

Born in Ballylongford Co. Kerry, Brendan Kennelly is a poet and dramatist of national and international acclaim. He is a firm believer in the value of the spoken and oral traditions in Irish Culture and is a Professor of Modern Literature at Trinity College, Dublin.

***Both Anna Scher and Brendan Kennelly are
Honorary Fellows of The Leinster School of Music & Drama.***



The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her middle finger,
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. 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:

- Singing and Vocal Coaching
- Speech, Drama and Communication
- Keyboard
- Woodwind
- Strings

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 School offers grade and diploma examinations in both music and drama. Almost 2000 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 city in which it began almost a century ago.



GENERAL INFORMATION & EXAMINATION REGULATIONS 2012

1. This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Preliminary to Diploma level.
2. Maximum marks awarded in all grades and subjects are 100. Candidates must secure 85 marks for first class honours, 80 marks for honours, 75 marks for a pass with merit, and 65 marks for a pass.
3. A medal will be awarded to candidates gaining 95 marks in the following subjects:
 - Speech and Drama (from Grade 3)
 - Effective Communication (from Grade 3)
 - Public Speaking (from Grade 1)
 - Solo Acting (from Grade 1)
 - Duologues (from Grade 3)
4. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiner.
5. The examiners in their marking will pay attention not only to accuracy of words, but also to other areas inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.
6. 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 candidates following the examination and should act as a guideline for both teachers and students.
7. The candidate's selection of drama, to reflect a varied and interesting programme, will this will be taken into account.
8. The publications listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable. The Leinster School 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 on 01-4150490.
9. Candidates must supply copies of their selections for examiners' use. These selections must be typed or hand written. All material handed to the examiner must be tidy and legible.
10. In **Own Choice** selections students **may not present pieces from any plays included in this syllabus.**
11. The candidates and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
12. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
13. Examinations are held annually at local centres throughout Ireland.
14. Teachers may choose appropriate selections for candidates who come to the exam system as mature students and enter for the junior Speech & Drama Grades.



15. Female drama selections are intended for female candidates. Male drama selections are intended for male candidates. Female candidates choosing a Shakespearean piece should choose a female character and male candidates, a male character. Prologues may be played by both male and female candidates.
16. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st for examinations to be held before the Christmas period, February 1st for examinations to be held before the Easter period, and March 1st for examinations to be held after the Easter period.
17. Any school or teacher presenting at least twenty candidates for examination 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.
18. All diploma level examinations take place in The Leinster School of Music & Drama, Dublin, in June and December annually.
19. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
20. 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 examinations unless they are out of quarantine.
21. Heads of schools or centres are requested to ensure that the room assigned for the examinations is clean, warm and well lit. A table and chair should be available in the exam room. Noise levels outside the exam room should be kept to a minimum.
22. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.
23. Examiners would like to talk to Teachers about the timetable etc. prior to exams, so when the examiner receives the exam schedule from us they will contact Teacher so that they can co-ordinate the timetable, e.g. if you have given student times – this will ensure that we all run to the same timetable and hopefully students/parent times will not run behind and we will keep delays to a minimum.
24. When candidates are visiting another centre for exams it is requested that the candidate arrives fully prepared and the candidates teacher should be in attendance to liaise with the “host teacher” if required.



SPEECH & DRAMA



SPEECH & DRAMA

The following examinations in Speech and Drama have been individually designed to introduce both adults and children to as many practical aspects of Speech and Drama as possible. The aim is to develop the candidates' understanding of Poetry, Prose, Drama, Mime and Improvisation, to develop the voice and to introduce candidates to the theory of Good Speech.

Throughout the examination candidates will be examined on the following:

Presentation

Candidates will be marked on how they address the examiner and communicate with the examiner throughout the examination. They will also be marked on the standard of written work presented, it is expected that all work be neat and legible. Hand written work will be accepted and marks will not be lost because of this. Teachers are asked that candidates are dressed in suitable clothing. The School is by no means encouraging candidates to purchase new clothing for the examination, they merely request that candidates clothing be clean, neat and tidy. Students are reminded that the marks awarded for presentation includes communication with the examiner throughout the whole examination. It is presentation of self and work throughout the exam. Presentation is geared towards developing the art of communication.

Poetry

Marks are awarded for suitability of choice. It is required that the candidates understand the theme of the poem and that they use vocal variety and project their speech in the appropriate manner. Candidates must understand that a Lyrical poem should be spoken and not characterised.

Drama

That the candidates understand the content of the piece and that where possible they understand the overall theme of the book or play it was taken from. candidates should have background knowledge of the play so the examiner can discuss it with them. Where called for candidates will be expected to use suitable movement within the space provided. The candidates should wear comfortable clothing, which allows them freedom to move about should their performance require it. Over the course of the ten grades candidates will be expected to show a deeper understanding of characterisation and reach a higher standard of performance. **Candidates are reminded that girls wanting to perform male roles/boys wanting to perform female roles is not allowed.**

The examination board has decided that if Teachers wish to choose an alternative to the Speech & Drama "Set Drama", students are permitted to do a Shakespearean piece from the list provided in the Drama Section of Grade 7 & Grade 9. A Shakespearean substitute is not accepted in Grade 8. It is always advisable that where possible teachers read the play to judge its suitability.

From Grade 6 onwards candidates can pick any piece from the play (other selections of similar length) - it doesn't have to be the selected quotes that are in the syllabus. Marks are awarded for suitability and difficulty of choice.

The Own Choice Piece – This piece should be different at each grade, a student should not present the same own choice piece for different grades and students may not present pieces that are included in the syllabus.

Ages as listed in the syllabus are on the assumption that candidates have experience/completed the previous grades.

Prose

Candidates are advised to choose a selection containing character voice/s and narrative. Prose selection should be spoken from memory – the book may be held but it is not required.

Theory

The examiner wants to see that the candidate has an understanding of the required theory. Definitions will be accepted but a teachers' interpretation of the theory will also be accepted as long as an understanding of the theory is conveyed during the examination. The examiner will discuss theory with the candidates and the candidates will be expected to relate, where possible, their theory to their prepared pieces. In earlier grades a basic knowledge and understanding is called for.



Requirements:

- Grade 1:** What are the Organs of Speech?
What is the meaning of Good Speech?
- Grade 2:** Name the 5 vowels? Why are vowels important?
What is a Pause?
Why do we Pause? Candidates will be expected to give 2 reasons.
- Grade 3:** What is a Consonant and how is it made? Why are Consonants important to Good Speech?
What is Emphasis? Give an example of 2 ways you emphasised in your selections.
- Grade 4:** What is a Phrase?
What is a Phrasing? Why is Phrasing important? Rules for Reading Aloud – Give 2 examples.
- Grade 5:** What is Rate? What is Pace?
What is Pitch? What is Rhythm?
Pause in Prose to include the following: Breath, Punctuation, Emphatic and Dramatic.
- Grade 6:** Pause in Verse to include End of Line Pause, Caesural Pause and Suspensive Pause.
What is Rhyme? Candidates must be familiar with Masculine, Feminine and Eye Rhymes and give examples from their chosen poems where possible
- Grade 7:** What are the (a) Correct and (b) Incorrect Methods of Breathing? Discuss.
What is Inflection? Candidates should be able to explain simple Upward and Downward Inflection.
What is (a) a Simile and (b) a Metaphor?
What is a Ballad and how one should approach the speaking of this verse form.
- Grade 8:** Full classification of vowels to include the neutral vowel.
Candidates will be asked to explain what the Neutral Sound is and why it is used.
In Relation to classification of vowels, candidates should be able to give two examples of:
a) Long and Short Monophthong,
b) Pure, Vanish and Murmur Diphthongs
c) Triphthongs
What is Resonance and name the main resonators?
What is (a) Assonance and (b) Alliteration
- Grade 9:** Consonants – Candidates should be able to explain the classification terms i.e. which organs of speech meet for particular sounds, the terms explosive and sustained, and vocal and aspirate and give two examples from each category.
Figures of Speech: Personification, Paradox, Euphemism, Hyperbole, Onomatopoeia.
Characterisation. What is a Lyric and how should one approach the speaking of it?
- Grade 10:** What is a Sonnet and how should one approach the speaking of it?
Stage Movement and Gesture. Discuss with reference to your chosen selections.
Tone, Tone Amount and Tone Quality
History of Theatre. Candidates will be questioned on the periods of their chosen drama selections.
- Certificate:** The History of Shakespearean Theatre. Blank Verse and how one would approach speaking it.
Metre and Scansion.
A detailed account of Modulation and its importance in speech
Mime and Improvisation.
The Different Forms of English Verse.
Candidates will also be asked questions relating to all areas of theory studied from Grade 2 to Grade 10.



Prepared and Unprepared Reading

In grades 2, 3 & 4 candidates will be called upon to prepare a short chapter of reading. In grade 5 the examiner will provide the candidates with a short poem. In grades 6, 7, 8 and 9 the students will read a selection of prose chosen by the examiner. Preparation time will be given to the candidates during the examination. The examiner will expect the candidates to put into practice the rules for reading aloud.

Improvisation

In Grade 5 the improvisation must be based on a title chosen from the list provided. Candidates in Grade 5 marks will be awarded for Content, Creativity, Development of the Theme, Characterisation and use of the Performance Space. In Grade 10 the examiner will provide a title and the student will develop an improvisation based on this title. Candidates will be given a few minutes to gather their thoughts and develop a character and a discussion with the examiner will follow. In the Certificate, the examiner will give the candidates a scenario stemming from their Recital. Candidates will then be given a few minutes to gather their thoughts and develop a character. The examiner will be marking the candidates on their ability to think on their feet and place themselves in a situation. They will also be marked on their creativity and their knowledge and interpretation of the selection chosen.

Mime

A mime lasting no longer than one minute on the theme of the candidates choosing.
It is expected that candidates at all times be as creative as possible and use the space provided.

Questions

In all grades candidates will be asked questions about their selections. In junior grades questions will be asked relating to prepared work including the story line of chosen pieces for prepared reading. They will also be asked if they understand the meaning of particular words or phrases in their poems. In senior grades candidates will be asked questions about the authors and what they believe to be the underlying theme of their programme.

Action Poem

Movement must compliment the text but not intrude upon it.

Book Selections

Prose extracts in Grades 2, 3 and 4 are "Own Choice". The following are a selection of Books which may be helpful as a guide.

1. *Harry Potter Anthology*
2. *The Lion, the Witch and the Wardrobe*
3. *A Series of Unfortunate Events Anthology*
4. *Anne Of Green Gables Anthology*
5. *Roald Dahl Anthology*
6. *Mr. Popper's Penguins by Richard Atwater*
7. *Out of the Dust by Karen Hesse*
8. *Sarah, Plain and Tall by Patricia MacLachlan*
9. *Baby by Patricia MacLachlan*
10. *The Artemis Fowl Anthology*



Introductory / Kindergarten Grade

Candidates must be under 5 years of age

There should be a maximum of five candidates per group

The assessment will take 5 minutes per candidate i.e. a total of 25 minutes per group

A Certificate of Achievement will be awarded to successful candidates

This will credit the candidates with one of the following; Pass - Pass with Merit - Honours

The Report Cards will state one of the following; Merit - Commended - Highly Commended

SCHEDULE OF ASSESSMENT

| |
|-----------------------|
| Presentation |
| Set Poem |
| Prepared Conversation |
| Listening Skills |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should introduce themselves; stating their name, age, where they live and present a copy of their chosen set poem and their drawing to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem/ rhyme from the following list or equivalent level:

- | | |
|---------------------------------------------------------------------------------------------------------------------------|-------------------------|
| 1. Poor Elephant <i>The Young Puffin Book of Verse</i> – ASIN: B003Q07158 | Barbara Ireson |
| 2. Superman <i>From A Cup of Giggles, A Saucer of Dreams</i> – ISBN 0646174282 | Katherine Blower |
| 3. Jack in the Box <i>From Read Me and Laugh</i> – ISBN 0330435574 | John Mole |
| 4. Thin Jake <i>From A 1st Poetry Book</i> – ISBN 0199181128 | Michael Dugan |
| 5. Noisy, Noisy <i>From Its Raining Pigs and Noodles</i> – ISBN 0060763906 | Jack Prelutsky |
| 6. I Wonder <i>From ANON</i> | Clive Webster |
| 7. Little John Was Not Content <i>From Songs for My Dog and Other Wry Rhymes</i> – ISBN 1862544786 | Max Fatchen |
| 8. The Summer Sun <i>From The Witch's Brew and Other Poems</i> – ISBN 052136941X | Wes Magee |
| 9. Flutter By <i>From ANON</i> | Seamus Redmond |
| 10. I'm Glad the Sky is Painted Blue <i>From The Random House Book of Poetry for Children</i> – ISBN 0394850106 | Anon |
| 11. Foxy Down a Mole Hole <i>From ANON</i> | Kaye Umanski |
| 12. My Name Is Supermouse <i>From A Very 1st Poetry Book</i> – ISBN 0199160503 | John Kitching |
| 13. Scary Things <i>From ANON</i> | Anon |
| 14. Welcome Winter <i>From ANON</i> | James Kirkup |

Prepared Conversation

Candidates will be expected to present a drawing of their own and discuss this with the examiner. Candidates will be expected to know the meaning of words within the Selected Poem. Movement is allowed.

Listening Skills

Candidates will be expected to listen as each participant in their group presents their pieces to the examiner.



Preliminary Grade

Candidates must be over 5 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------|----|
| Presentation | 10 |
| Set Poem | 40 |
| Own Choice Poem | 40 |
| Questions | 10 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | |
|------------------------------------------------------------------------------------------------------|--------------------------|
| 1. The Tadpole From <i>The MacMillan Treasury of Poetry for Children</i> – ISBN 0333712641 | Elizabeth Gould |
| 2. When Susie's Eating Custard From <i>A Yellow Poetry Paintbox</i> – ISBN 0199193940 | John Foster |
| 3. GoGo Cat From <i>Twinkle Twinkle Chocolate Bar</i> – ISBN 0192755811 | John Rice |
| 4. Otherwise From <i>We Went Looking</i> – ISBN 1555924327 | Aileen Fisher |
| 5. Soggy Greens From <i>ANON</i> | John Cunliffe |
| 6. Camping Out From <i>An Orange Poetry Paintbox</i> – ISBN 0199194203 | Clive Webster |
| 7. Spider Bought a Bicycle From <i>A Spider Bought a Bicycle</i> – ISBN 0753410478 | Phyllis Kingsbury |
| 8. The Dare From <i>A Purple Poetry Paintbox</i> – ISBN 0199193924 | Brenda Williams |
| 9. Water Everywhere From <i>My Teacher's In Detention</i> – ISBN 0689052456 | Valerie Bloom |
| 10. Little Elf man From <i>A Book of 1000 Poems</i> – ISBN 0001855085 | John K Bangs |
| 11. I Like Cabbage From <i>Twinkle Twinkle Chocolate Bar</i> – ISBN 0192755811 | John Kitching |
| 12. Run, Run From <i>Twinkle, Twinkle Chocolate Bar</i> – ISBN 0192761250 | Dave Ward |
| 13. Recycling Is The Greatest From <i>ANON</i> | Ted Scheu |
| 14. My Baby Brother's Secret From <i>Read Me and Laugh</i> – ISBN 0330435574 | John Foster |
| 15. The Furry Home From <i>ANON</i> | JM Westrup |

Own Choice Poem

Candidates will be expected to speak from memory, a poem of their own choice. Marks will be awarded for suitability and recital should not exceed 1½ minutes.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner may ask the candidates questions relating to the theme of their poem and may also be asked which poem they liked best and why? Candidates should also know the meaning of the words within their poems. A short conversation with the examiner will follow. Questions will be appropriate to the candidates age.



Primary Grade

Candidates must be over 6 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------|----|
| Presentation | 10 |
| Set Poem | 40 |
| Own Choice Poem | 40 |
| Questions | 10 |

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| 1. | Sea Joy From <i>A Family of Poems</i> – ISBN 0786851112 | Jacqueline Bouvier |
| 2. | Nicknames ANON | Kenn Nesbitt |
| 3. | Grandad Says From <i>A Green Poetry Paintbox</i> – ISBN 0919919422x | Eileen Mathias |
| 4. | The Goblin From <i>Its Halloween</i> – ISBN 0688147334 | Jack Prelutsky |
| 5. | Ten Things Found in a Wizards Pocket From <i>Page to Stage: Developing Writing, Speaking and Listening Skills in Primary Schools</i> – ISBN 1843122159 | Ian McMillan |
| 6. | The Alien From <i>Master Poems</i> – ISBN 0192763067 | Julie Holder |
| 7. | The Lonely Dragon From <i>Another First Poetry Book</i> – ISBN 0199171194 | Theresa Heine |
| 8. | A Giant's Cake From <i>A Book of a Thousand Poems</i> – ISBN 0872260844 | Evelina San Garde |
| 9. | A Strange Morning <i>A Purple Poetry Paintbox</i> – ISBN 0199193924 | Irene Rawnsley |
| 10. | Going Swimming ANON | Alison Chisholm |
| 11. | Knight In Armour From <i>Now We Are Six</i> – ISBN 0525444466 or <i>Words Aloud</i> – ISBN 0900423595 | A.A. Milne |
| 12. | The End From <i>Now We Are Six</i> – ISBN 041622590X | A.A. Milne |
| 13. | When the Giant Comes to Breakfast From <i>A Yellow Poetry Paintbox</i> – ISBN 0199193940 | John Coldwell |
| 14. | Bedtime From <i>My First Oxford Book of Poems</i> – ISBN 0192763393 | Eleanor Farjeon |
| 15. | Five Little Owls From ANON | ANON |
| 16. | Sometimes I Pretend From <i>A Yellow Poetry Paintbox</i> – ISBN 0199193940 | Trevor Harvey |

Own Choice Poem

Candidates will be expected to speak from memory, a poem of their own choice. Marks will be awarded for suitability and the recital should not exceed 1½ minutes.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner may ask the candidates questions relating to the theme of their poem and may also be asked which poem they liked best and why? Candidates should also know the meaning of the words within their poems. A short conversation with the examiner will follow. Questions will be appropriate to the candidates age.



Grade 1

Candidates must be over 7 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Set Poem | 35 |
| Own Choice Poem or Prose | 35 |
| Theory | 10 |
| Questions | 10 |

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|--------------------------------------------------------------------------------------------------------|-------------------------|
| 1. | Acorn and Oak From <i>ANON</i> | Paul King |
| 2. | The Dentist From <i>Another First Poetry Book</i> – ISBN 019917119X | Julia Nicholls |
| 3. | Story Time From <i>Someone I Like</i> – ISBN 1841480046 | Andrew Collett |
| 4. | Why? From <i>A Second Poetry Book</i> – ISBN 0199181365 | Gyles Brandreth |
| 5. | My Grannies From <i>A Poem for Everyone</i> – ISBN 0192762516 | June Crebbin |
| 6. | Experiment <i>ANON</i> | Danielle Sensier |
| 7. | I can see you now From <i>The Poetry Store</i> – ISBN 0340893869 | Eric Finney |
| 8. | I Have to Have it From <i>A Very First Poetry Book</i> – ISBN 0199160501 | Dorothy Aldis |
| 9. | Hello, Mrs Morley From <i>Read Me and Laugh</i> – ISBN 0330435574 | Jan Dean |
| 10. | The Wind <i>ANON</i> | John Lea |
| 11. | Hello! How are you? I am fine From <i>Poems to Make Your Friends Laugh</i> – ISBN 0192762917 | Jack Prelutsky |
| 12. | Two Funny Men From <i>Nation's Favourite Children's Poems</i> – ISBN 978-0563537748 | Spike Milligan |
| 13. | Grown out of From <i>Pip</i> – ISBN: 0439981654 | Tony Mitton |
| 14. | Chips From <i>A Second Poetry Book</i> – ISBN 0199181365 | Stanley Cook |
| 15. | Bed in Summer Robert From <i>Bed in Summer</i> – ISBN 1609731514 | Louis Stevenson |
| 16. | Mr Brown the Circus Clown <i>ANON</i> | Kenn Nesbitt |
| 17. | The Hairdresser <i>ANON</i> | J Grove |
| 18. | Pleased to Meet You From <i>Never Give Up</i> – ISBN 0030023629 | Norah Smaridge |



Own Choice Poem

Candidates will be expected to speak from memory, a poem or prose extract of their own choice. Marks will be awarded for suitability of material and the performance should not exceed one and a half minutes

Theory

- What are the Organs of Speech?
- What is the meaning of Good Speech?

Although definitions will be accepted, what the examiner is looking for is that the candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to the theme of their Chosen Poems. Candidates may also be asked which poem they liked best and why? Candidates should also know the meaning of the words within their poems. A short conversation with the examiner will follow. Questions will relate to the candidates age.



Grade 2

Candidates must be over 8 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|-----------------------------------------------------------------------------------------------------------------|---------------------|
| 1. | I wonder why Dad is so Thoroughly Mad From <i>The New Kid on the Block</i> – ISBN 0688022716 | Jack Prelutsky |
| 2. | Lost Garden From <i>Peter Dixon's Grand Prix of Poetry</i> – ISBN 0330355445 | Peter Dixon |
| 3. | The Great Blue Whale From <i>Something Beginning With P</i> – ISBN 1847170927 | Kerry Hardie |
| 4. | Presents, Presents, Presents From <i>A Light in the Attic</i> – ISBN 0061905852 | Shel Silverstein |
| 5. | How was School From <i>ANON</i> | Lindsey Mcrae |
| 6. | Percy the Hamster From <i>ANON</i> | Gabriel Fitzmaurice |
| 7. | Before Tea From <i>Now We Are Six</i> – ISBN 0525444466 | A.A. Milne |
| 8. | Monster From <i>ANON</i> | Richard Edwards |
| 9. | The Garden Full of Witches From <i>The MacMillan Treasury of Poetry for Children</i> – ISBN 033371241 | Colin McNaughton |
| 10. | The Balloon Man From <i>A Handbook Of Children's Literature</i> – ISBN 1406766332 | Rose Fyleman |
| 11. | Mr Baggs From <i>Read Me 2</i> – ISBN 0330391320 | Michael Rossen |
| 12. | Ruling The World From <i>New Writing on War and Peace Lines in the Sand</i> – ISBN 0711222827 | Sandra Horn |
| 13. | Haunted House From <i>A Very 1st Book of Poetry</i> – ISBN 0199160501 | Jack Prelutsky |
| 14. | Dad and the Doctors Surgery From <i>A Cup of Giggles, A Saucer of Dreams</i> – ISBN 0646174282 | Annette Kossieris |
| 15. | Anyone Seen My...? From <i>Songs for My Dog and Other Wry Rhymes</i> – ISBN 1862544786 | Max Fatchen |
| 16. | St George and the Dragon From <i>A Blue Poetry Paintbox</i> – ISBN 0199194211 | Finola Akister |
| 17. | Presents, Presents, Presents From <i>ANON</i> | |

SCHEDULE OF MAXIMUM MARKS

| | |
|----------------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Prose or Mime (own choice) | 30 |
| Prepared Reading | 10 |
| Theory | 10 |
| Questions | 10 |



Own Choice Piece

Candidates will be expected to perform from memory one of the following:

3. Own choice prose which should last no longer than 2 minutes
4. A mime lasting no longer than one minute on the theme of the candidates choosing.

Prepared Reading

Candidates will be expected to prepare a short chapter of reading from their schoolbook. Teachers should make sure that schoolbooks relate to candidates' age, as marks will be awarded for suitability of choice. The examiner is looking for the candidate to show an understanding of the rules of reading aloud such as eye contact, good posture, book placement etc.

Theory

- Name the 5 Vowels? Why are vowels important?
- What is a Pause?
- Why do we Pause? Candidates will be expected to give 2 reasons.

Although definitions will be accepted what the examiner is looking for is that the candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to their selections, the meaning of words within their poems and the story line of their prepared chapter of reading. A short conversation with the examiner will follow.



Grade 3

Candidates must be over 9 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Own Choice Piece | 30 |
| Prepared Reading | 10 |
| Theory | 10 |
| Questions | 10 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|------------------------------------------------------------------------------------------------------------|------------------|
| 1. | Do You Know What the Sea Is Able To Do? From <i>Something beginning with P</i> – ISBN 1847170927 | Pat Ingoldsby |
| 2. | Robot Kid From <i>Something Beginning with P</i> – ISBN 1847170927 | Parrick Chapman |
| 3. | The Time Machine From <i>ANON</i> | Richard James |
| 4. | The Bogus Boo From <i>The Performers Anthology</i> – ISBN 1857566437 | James Reeves |
| 5. | Homework From <i>The Works 5</i> – ISBN 0330398701 | Russell Hoban |
| 6. | Watch Your French From <i>The MacMillan Treasury of Poetry for Children</i> – ISBN 0333712641 | Kit Wright |
| 7. | August From <i>Read Aloud Poems for Young People</i> – ISBN 1884822991 | Katharine Pyle |
| 8. | The Black Pebble From <i>The Oxford Treasury of Children's Poems</i> – 0192762023 | James Reeves |
| 9. | Grandpa's Soup From <i>The Works 4</i> – ISBN 0330436441 | Jackie Kay |
| 10. | My Dads Amazing From <i>The Works 2</i> – ISBN 0330399029 | Ian Souter |
| 11. | Just Like a Man From <i>The Complete Poems of John Keats</i> – ISBN 1853264047 | John Keats |
| 12. | Mixed Brews From <i>A 1st Poetry Book</i> – ISBN 0199181128 | Clive Samson |
| 13. | I Woke Up This Morning From <i>A 1st Poetry Book</i> – ISBN 0199181128 | Karla Kuskin |
| 14. | The Hour when the Witches Fly From <i>Poetry Chest</i> – ISBN 0192763415 | John Foster |
| 15. | Some Opposites From <i>Runaway Opposites</i> – ISBN 0152587225 | Richard Wilbur |
| 16. | Put the Cat Out From <i>Another First Poetry Book</i> – ISBN 019917119X | Martin Honeysett |
| 17. | The Frog and the Bird From <i>ANON</i> | Vera Hessey |



Own Choice Piece

Candidates will be expected to perform from memory one of the following:

1. A piece of prose which should contain at least 1 character and which should not exceed two minutes in duration.
2. A piece of drama to last no longer than two minutes.
3. Own choice poem not to exceed a time limit of two minutes.

Prepared Reading

Candidates will be expected to prepare a short chapter of reading approximately 2-3 pages long from their schoolbook. Teachers should make sure that schoolbooks relate to candidates' age, as marks will be awarded for suitability of choice. The examiner is looking for the candidate to show an understanding of the rules of reading aloud such as eye contact, good posture, book placement etc.

Theory

- What is a Consonant and how is it made? Why are Consonants important to Good Speech? *
- What is Emphasis? Give 2 examples

Although definitions will be accepted what the examiner is looking for is that candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to their poem/ prose/ drama. They may also be asked questions on certain words contained in any of the above and on the storyline of their prepared chapter of reading. A short conversation with the examiner will follow.



Grade 4

Candidates must be over 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

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|--------------------------------------------------------------------------------------------------|--------------------------|
| 1. | Kates Unicorn From <i>Nation's Favourite Children's Poems</i> – ISBN 0563537748 | Adrian Henri |
| 2. | The Pirate ANON | Hugh Chesterman |
| 3. | Huff From <i>The Poetry Store</i> – ISBN 0340893869 | Wendy Cope |
| 4. | I've Got an Apple Ready From <i>ANON</i> | John Walsh |
| 5. | The Rebel Child From <i>ANON</i> | Leslie Norris |
| 6. | Remember Me From <i>Teachers' Handbook Book</i> – ISBN 0602206669 | Ray Mather |
| 7. | Tom's Angel From <i>Words Aloud</i> – ISBN 0900423641 | Walter de la Mare |
| 8. | Dream Team ANON | Francis Nagle |
| 9. | Headphone Harold From <i>You Have Been Warned</i> – ISBN 0192792167 | Shel Silverstein |
| 10. | Bully From <i>Something Beginning With P</i> – ISBN 1847170927 | Enda Wyley |
| 11. | First Day at School From <i>The Oxford Book of Children's Poetry</i> – ISBN 0192762764 | Roger McGough |
| 12. | My School Bag From <i>A Cup of Giggles, A Saucer of Dreams</i> – ISBN 0646174282 | Dulcie Meddows |
| 13. | Children's Party From <i>Candy is Dandy</i> – ISBN 0233988920 | Ogden Nash |
| 14. | Horace's Christmas Disappointment From <i>All Sorts of Poems</i> – ISBN 0416895700 | Anthony Thwaite |
| 15. | In Winter From <i>ANON</i> | Jean Kenward |
| 16. | Excuses, Excuses From <i>I've Got a Poem for You</i> – ISBN 019276256 | Gareth Owen |
| 17. | Watch Your Teacher Carefully From <i>ANON</i> | David Harmer |



Own Choice Piece

Candidates will be expected to perform from memory one of the following:

1. A piece of prose which should contain at least 1 character and which should not exceed two minutes. This piece may be own choice *or* may be chosen from the selection of books given in the introduction of Speech and Drama.
2. Own Choice Poem not to exceed the two minute time limit.
3. Own Choice Drama not to exceed the two minute time limit.

Prepared Reading

Candidates will be expected to prepare a chapter that is at least 2-3 pages long from a book of their choice. The examiner will then select a piece from this chapter, which the candidates must read aloud. The examiner is looking for the candidate to show an understanding of the rules of reading aloud such as eye contact, good posture, book placement etc.

Theory

- What is a Phrase?
- What is a Phrasing? Why is Phrasing important?
- Explain the 4 main rules for Reading Aloud.

Although definitions will be accepted, what the examiner is looking for is that the candidates understand the theory. Examiners will accept the teachers' interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner may ask the candidates questions relating to the theme of their poem/ prose/ drama. They may also be asked questions on certain words contained in any of the above and on the storyline of their prepared chapter of reading. A short conversation with the examiner will follow.



Grade 5

Candidates must be over 11 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Own Choice Piece | 30 |
| Prepared Reading | 10 |
| Theory | 10 |
| Questions | 10 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | |
|------------------------------------------------------------------------------------------------------|--------------------------------|
| 1. On a Night of Snow From <i>A Hundred Years of Poetry for Children</i> – ISBN 0192763501 | Elizabeth Coatsworth |
| 2. A Poison Tree ANON | William Blake |
| 3. Growing Pain From <i>Oriental Streets</i> – ISBN 081672143 | Vernon Scannell |
| 4. Hospital Visit ANON | John Foster |
| 5. Romance From <i>The Posy Ring: A Book of Verse for Children</i> – ISBN 1103004454 | Gabriel Setoun |
| 6. At The Theatre: To The Lady Behind Me From ANON | A.P Herbert |
| 7. Your Exercise Today From <i>You Have Been Warned</i> – ISBN 019792167 | Pat Ingoldsby |
| 8. Coming Home From <i>Swings and Roundabouts</i> – ISBN 0001845275 | Mick Gower |
| 9. Music From <i>Read Aloud Poems for Young People</i> – ISBN 1884822991 | Amy Lowell |
| 10. Fathers Shed From <i>A Cup of Giggles, A Saucer of Dreams</i> – ISBN 0646174282 | Dulcie Meddows |
| 11. The Wolf From ANON | Georgia Roberts Durston |
| 12. Trees are Great From <i>Pillow Talk</i> – ISBN 0140325042 | Rodger McGough |
| 13. The Ride-By-Nights From <i>Peacock Pie: A Book of Rhymes</i> – ISBN 1434400719 | Walter de la Mare |
| 14. Breaking The Rules From <i>The Poetry Store</i> – ISBN 9780340893869 | Carol Rumble |
| 15. The Hurt Boy and the Birds From ANON | John Agard |



Own Choice Piece

Candidates will be expected to perform from memory one of the following:

1. A piece of prose of your own choosing which should contain at least one character and should not exceed three minutes.
2. An Own Choice piece of drama to last no longer than three minutes.

Unprepared Reading

The examiner will provide the candidates with a short poem and allow them one minute to prepare during the examination.

Theory

- What is Rate? What is Pace?
- What is Pitch? What is Rhythm?
- Pause in Prose to include Breath Pause, Pause for Punctuation, Emphatic Pause and Dramatic Pause.

Although definitions will be accepted, what the examiner is looking for is that the candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear and basic understanding of theory. Candidates will be asked to relate theory to prepared work.

Questions

Further to this they will be expected to answer questions relating to their prepared work. In this grade the examiner may ask the candidates questions relating to the theme of their selections. A short conversation with the examiner will follow.



Grade 6

Candidates must be over 12 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and set drama to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Presentation | 10 |
| Set Poem | 25 |
| Set Drama | 25 |
| Improvisation | 10 |
| Unprepared Reading | 10 |
| Theory & Questions | 20 |

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | |
|------------------------------------------------------------------------------------------------------|------------------------------|
| 1. Ceasefire From <i>Staying Alive: Real Poems for Unreal Times</i> – ISBN 1401359264 | Michael Longley |
| 2. Inniskeen Road From <i>Staying Alive: Real Poems for Unreal Times</i> – ISBN 1401359264 | Patrick Kavanagh |
| 3. First Snow in the Street From <i>ANON</i> | Brian Patten |
| 4. Moonlit Apples From <i>Read Me – A Poem for Every Day of the Year</i> – ISBN 0330373536 | John Drinkwater |
| 5. Hunter Trials From <i>Best Loved Poems of John Betjeman</i> – ISBN 0719568343 | John Betjemen |
| 6. Spring From <i>Poems and Prose</i> – ISBN 0140420150 | Gerard Manley Hopkins |
| 7. Old Woman of the Roads From <i>Selected Poems of Padraic Colum</i> – ISBN 0815624581 | Padraic Colum |
| 8. Holding Hands From <i>ANON</i> | Michelle Yeo |
| 9. The Moth's Plea From <i>Interactive Poetry 11-14 Student Book</i> – ISBN 0435761811k | Elizabeth Jennings |
| 10. Apples From <i>Puffin Book of Modern Children's Verse</i> – ISBN 0141321881 | Laurie Lee |
| 11. Beautiful Old Age From <i>ANON</i> | DH Laurence |
| 12. My Daughter Gathers Leaves From <i>Song of the Midnight Fox</i> – ISBN 0954648714 | Kerry Donoghue |
| 13. Aunt Julia From <i>The Poems of Norman McCaig</i> – ISBN 1846971365 | Norman McCaig |
| 14. Bullied From <i>ANON</i> | Patricia Leighton |
| 16. The Journey From <i>Staying Alive—Poems For Unreal Times</i> – ISBN 1852245883 | Mary Oliver |
| 17. From Ode From <i>The Oxford Book of Irish Verse'</i> – ISBN 0198121156 | Arthur E O'Saughnessy |



Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Other selections (of similar length) may also be chosen from the list of set pieces.

FEMALE:

1. **Alice in Wonderland**
From *Alice in Wonderland* – ISBN 0573605165
Alice Speaking
'Oh you wicked, wicked little thing' to '...see how sulky you are'
2. **The Innocents**
The Innocents – ISBN 0573610703
Flora Speaking
From 'Oh, look – a dead beetle' to 'I'd rather be here with you'
3. **Chips With Everything**
From *Chips With Everything* – ISBN 0140481494
Deirdre speaking
Excuse me? Can you move your feet please' to '...now, would you ever keep an eye on my brush?'
4. **The Diary of Anne Frank**
From *The Diary of Anne Frank* – 082221718X
Anne speaking
'I'm trying. Really I am' to '...to be back in school with my friends'
5. **Pygmalion**
From *Pygmalion* – ISBN 1420925237
Elisa speaking
'Oh, you are a cruel tyrant. I can't talk to you' to 'What you're going to do without me I cannot imagine... Goodbye'
6. **'The Children's Ward**
Adapted from *The Children's Ward*
Marcus Speaking
'Lo Chris ... My little brother's here' to 'He set fire to the Wendy House.'
7. **The Heartless Princess**
From *The Heartless Princess*
Duchess Speaking
'Ahhh! Good morning, my dears!' to '...they'll be happy for ever afterwards...oh, ho, ho, ho...ha, ha, ha, ha.'
8. **The King Who Took Sunshine**
From *The King who took Sunshine* – ISBN 0435210009
Joanna Speaking
'Good evening, Father.' to 'I won't have him, I tell you, I won't'

MALE:

9. **The Railway Children**
From *The Railway Children* – ISBN 1848421311
Peter Speaking
'It is horrible, but it's very exciting' to 'I'll yell, and Mother will come!'
10. **Tom Fool**
From *Kroetz Plays: 1.* – ISBN 0413774015
Tom Speaking
'At last I'm free. Free to do what I like' to 'Arrows! Help! I'm being attacked!'
11. **The Wind and The Willows**
The Wind in the Willows: Play – ISBN 0571164587
Ratty Speaking
From 'Yes Mole, Toad is the best of animals' to 'And live in a hole, and boat as I always have done. So there!'



- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| <p>12. The Wizard of OZ From <i>The Wizard of Oz Play</i> – ISBN 0573050589 Scarecrow speaking 'My life has been so short that I really know nothing' to 'so the Great Oz will give me some brains.'</p> | <p>Frank Baum</p> |
| <p>13. Just William Adapted from <i>Just William</i> – ISBN 1405054573 William speaking 'I'm on guard...There's a Russian prince...' to 'away an' none of us would ever see him again'</p> | <p>Richmal Crompton</p> |
| <p>14. Little Violet and the Angel From <i>Little Violet and the Angel</i> – ISBN 1840022175 Gabriel speaking 'Gabriel's the name. I'm an angel you know.' to 'If I do it well, then I might get wings like his.'</p> | <p>Philip Osment</p> |
| <p>15. Our Town From <i>3 Plays: Thornton Wilder</i> – ISBN 0060929855 Stage Manager speaking 'I think this is a good time' to 'In our living and in our dying'</p> | <p>Thornton Wilder</p> |

Please note that candidates may perform an alternative extract of their choice from the listed plays on this grade.

Improvisation

Candidates will be expected to perform an Improvisation lasting no longer 2 minutes. Marks will be awarded for Content, Creativity, Development of Theme, Characterisation and use of the Performance Space. The examiner will ask the student the scenario they wish to explore. A scenario must be chosen from one of the following:

- The Thunder Storm
- The Broken Bed
- I didn't know.
- The Birthday Present
- The Broken Window
- I heard something
- Sunburn

Unprepared Reading

The examiner will provide the candidates with a short piece of prose and allow them one minute to prepare the piece.

Theory

- Pause in Verse to include End of Line, Caesural and Suspensive Pause
- What is Rhyme? Candidates should be familiar with Masculine, Feminine and Eye Rhyme and give examples from their chosen poems where possible.

Although definitions will be accepted, what the examiner is looking for is that candidates understand the theory. Examiners will accept the teachers' interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions about the theme/ content of their poem and drama. A short conversation with the examiner will follow. In grade 6 candidates are not expected to have read the play but they should be familiar with the storyline.



Grade 7

Candidates must be over 13 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and set drama to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Set Drama | 30 |
| Unprepared Reading | 10 |
| Theory & Questions | 20 |

Set Poem

Candidates will be expected to speak from memory one Poem from the following list:

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. A Prayer for my Son From <i>The Collected Poems of WB Yeats</i> – ISBN 0684807319 2. Ballad of Birmingham From <i>The Black Poets</i> – ISBN 0553275631 3. Bridal Ballad From <i>The Works of Edgar Allan Poe</i> – ISBN 161534148x 4. December Moon From <i>Good Poems</i> – ISBN 0670031267 5. I Am From <i>I Am Selected Poetry of John Clare</i> – ISBN 0374528691 6. Interruption at the Opera House From <i>ANON</i> 7. Last Night I Saw the City Breathing From <i>Mad, Bad and Dangerously Haddock</i> – ISBN 9780745960210 8. Leaving From <i>Harvill Book of 20th Cent. Poetry</i> – ISBN 1860463517 9. My Grandmother From <i>ANON</i> 10. Old War Dreams From <i>Walt Whitman Selected Poetry</i> – ISBN 0486268780 11. The Day Lady Died From <i>Lunch Poems by Frank O'Hara</i> – ISBN 0872860353 12. The Road not Taken From <i>A Selection of Robert Frost poems</i> – ISBN 0805069836 13. The Hero From <i>ANON</i> 14. Ghost Ship From <i>ANON</i> 16. Funeral Blues From <i>Real Cool Poems to Grow Up With</i> – ISBN 1860230024 17. Field of Vision From <i>Real Cool Poems to Grow Up With</i> – ISBN 1860230024 | <p>W. B. Yeats</p> <p>Dudley Randall</p> <p>Edgar Allan Poe</p> <p>May Sarton</p> <p>John Clare</p> <p>Brian Patten</p> <p>Andrew Fusek Peters</p> <p>Richard Wilbur</p> <p>Elizabeth Jennings</p> <p>Walt Whitman</p> <p>Frank O Hara</p> <p>Robert Frost</p> <p>Siegfried Sassoon</p> <p>Tom French</p> <p>W.H. Auden</p> <p>Seamus Heaney</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Other selections (of similar length) may also be chosen from the list of set pieces. Alternatively candidates are permitted to perform a Shakespearean piece from the plays 'As You like it', 'Romeo and Juliet', 'A Midsummer Night's Dream', 'Much Ado About Nothing' or 'The Merchant of Venice'.

FEMALE:

- 1. Twinkletoes** **Jennifer Johnston**
From *Three Monologues: "Twinkletoes", "Musn't Forget High Noon", "Christine"* – ISBN 1873687702
Karen speaking
'Anyway the long and short of it was that I made her take the day off' to 'and that's all there is to it'
* This piece of drama is considered to have an adult theme and teachers should be aware of this when helping students come to a decision about their chosen piece
- 2. Jumpers** **Tom Stoppard**
Jumpers by Tom Stoppard – ISBN 0571145698
Dotty speaking
'Poor moon man, falling home' to 'I should have never mentioned unicorns to a Freudian'
- 3. Playing From the Heart** **Charles Way**
Available at <http://www.playsforyoungaudiences.org>
Evelyn speaking
'I can hear you thinking' to 'It will only take a moment'
- 4. The Business of Good Government** **John Arden**
From *The Business of Good Government* – ASIN B0021A8JAS
Hostess speaking
'It's not as if they were all paying to their rooms neither' to 'You have to find somewhere else'
- 5. Our Day Out** **Willy Russell**
From *Our Day Out* – ISBN 0435233017
Carol speaking
From 'Don't you come near me! I'm not comin'. Tell Mrs Kay that she can go home without me.' to '...Sir, you're promisin' now, but what about back at school?'
- 6. Charade** **Philip Johnson**
From *Charade* – ISBN 0573032173
Rosa Rosario speaking
From "'The whole thing", as I said to Monty.' to '...that door, begins slowly to open, and – and she comes in! The Woman.'
- 7. Valley Song** **Athol Fugard**
From *Athol Fugard: Plays* – ISBN 0571190936
Vernica speaking
From 'I hate those akkers. Yes. Hate them.' to '...that the bees don't sting the young Veronica'
- 8. I Remember Mama** **John Van Druten**
From *I Remember Mama* – ISBN 0573011974
Katrin speaking
From 'For as long as I could remember.' to 'I don't think I can ever remember Mama unoccupied.'
- 9. Vanity Fair**
From *Vanity Fair: A play in three acts* – ISBN B0007E0LK8
Becky speaking
From 'So much for the Dictionary' to 'but it's natural. I'm no angel.'



MALE:

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|
| <p>10. The Field Adapted from <i>The Field</i> – 0853429766 Bishop speaking 'Five weeks ago in this parish' to 'In the name of the father and of the son and of the holy ghost, amen.'</p> | <p>John B. Keane</p> |
| <p>11. Home <i>Home</i> by Paul Mercier – ISBN 1872313051 Michael speaking 'Hello, how are ye?' to 'It's for the better, Ma. Bye'</p> | <p>Paul Mercier</p> |
| <p>12. Playing Sinatra From <i>Playing Sinatra, Bernard Kops Plays One</i> – ISBN 1840020717 Philip speaking 'I am a seeker. I used to be an architect' to 'I hope that answers your question' Omit other characters</p> | <p>Bernard Kops</p> |
| <p>13. The Business of Good Government From <i>The Business of Good Government</i> – ASIN B0021A8JAS MALE SELECTION Herod speaking From 'Of course I am afraid' to '...that even this in some way fulfils some sort of prophecy'</p> | <p>John Arden</p> |
| <p>14. After Juliet From <i>After Juliet</i> – ISBN 9780571206148 Valentine speaking 'Jealous of dead Juliet' to 'Don't go near her'</p> | <p>Sharman MacDonald</p> |

Please note that candidates may perform an alternative extract of their choice from the listed plays on this grade.

Unprepared Reading

The examiner will provide the candidates with a short piece of prose and allow them one minute to prepare the piece.

Theory

- What are the (a) Correct and (b) Incorrect Methods of Breathing. Discuss.
- What is Inflection? Explain simple upward and downward inflection.
- What is (a) a Simile and (b) a Metaphor
- What is a Ballad? How does one approach the speaking of a Ballad.

It is not requested that the candidates answer with definitions. Although definitions will be accepted, what the examiner is looking for is that candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear and basic understanding of theory.

Questions

Candidates will be expected to have read their chosen play and to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to the theme/content of their poem & their drama. A short conversation with the examiner will follow.



Grade 8

Candidates must be over 14 years of age

(This Grade concentrates on the work of Irish Writers)

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Set Drama | 30 |
| Unprepared Reading | 10 |
| Theory & Questions | 20 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and set drama to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

- | | | |
|-----|-------------------------------------------------------------------------------------------------------|---------------------------|
| 1. | Her Praise From <i>The Collected Poems of WB Yeats</i> – ISBN 0684807319 | W.B. Yeats |
| 2. | Sligo From <i>Selected Poems Louis MacNeice</i> – ISBN 0571152708 | Louis MacNeice |
| 3. | My Fathers Hands That Winter From <i>Dharmakaya</i> – ISBN 1857544625 | Paula Meehan |
| 4. | Nineteen Eighty-Four From <i>The Field Day Anthology of Irish Writing</i> – ISBN 185918281X | Catriona O'Reilly |
| 5. | Driving to the Debs From <i>Hag hopping and Other Poems</i> – ISBN 9751908024091 | Michael Pattwell |
| 6. | When Will My Time Come From <i>ANON</i> | Michael D. Higgins |
| 7. | Aunts Mattered From <i>The White Pages</i> – ISBN 189764857X | Orla Martin |
| 8. | Speaking to my Father From <i>Voices and Poetry of Ireland</i> – ISBN 0007174071 | Theo Dorgan |
| 9. | Dublin Made Me From <i>Voices and Poetry of Ireland</i> – ISBN 0007174071 | Donagh MacDonagh |
| 10. | Night Feed From <i>Night Feed</i> – ISBN 1857541081 | Eavan Boland |
| 11. | Twice Shy From <i>ANON</i> | Seamus Heaney |
| 12. | The Deserter From <i>Philomena's Revenge</i> – ISBN 1987648103 | Rita Ann Higgins |
| 13. | Innocence From <i>Kavanagh Country</i> – ISBN 1856079693 | Patrick Kavanagh |
| 14. | Mr Bleaney From <i>ANON</i> | Philip Larkin |
| 15. | Christ If You Wanted My Shining Soul From <i>Lifelines</i> – ISBN 0 948524464 | Mary Lavin |



Set Drama (Irish Authors)

Candidates will be expected to choose a performance piece from one of the following list. In the following extracts please omit other characters as they appear in selections. Other selections (of similar length) may also be chosen from the list of set pieces.

FEMALE:

1. **Dancing at Lughnasa** Brian Friel
From *Dancing at Lughnasa* – ISBN 0571144799
Maggie speaking
'When I was sixteen I remember.' to '...those judges, whoever they were...'
2. **Did you hear the one about the Irishman** Christina Reid
From *Joyriders / Did you hear the one about the Irishman?* – ISBN 0435232924
Mrs Boyd speaking
'I remember the day she married Paddy Rafferty' to 'I don't want to see him getting hurt'
3. **Molly Sweeney** Brian Friel
From *Molly Sweeney* – ISBN 0822215322
Molly speaking
'I remember when I first went to see Mr. Rice' to 'Oh, that gave my heart a great lift.'
4. **Spreading the News** Lady Gregory
From *Spreading the News* – ISBN 117698800X
Mrs. Fallon speaking
'What is it the whole of the town is talking about?' to 'Did anyone see Bartley Fallon?'
5. **Once a Catholic** Mary O'Malley
From *Once a Catholic* – ASIN: B000NJIUIW
FEMALE SELECTION
Mary speaking
'O, full of scorpions is my mind, dear wife' to 'One husband wouldn't satisfy you, ah? Ye two'
6. **Bold Girls** Rono Munro
From *Bold Girls* – ISBN 057313006X
Maria speaking
'It was a terrible wet day when I got married' to 'I was just seventeen after all'.
7. **Pentecost** Stewart Parker
From *Stewart Parker Plays 2: "Northern Star" "Heavenly Bodies" "Pentecost"* – ISBN 0413743500
Ruth speaking
'It's me Marian. It's Ruth. I'm sorry Marian' to 'how can you love somebody once you're actually in fear of them.'
8. **'The Scatterin'** James McKenna
From *The Scatterin* – ISBN 0904984036
Sue speaking
'What's all this whistling' to 'go and read about your ancestors'
9. **'The Sanctuary Lamp'** Tom Murphy
From *The Sanctuary Lamp* – ISBN 0413771229
Maudie speaking
'Do you know – hospitals? – And she said yes' to 'Stephen is with Jesus.'
10. **The Playboy of the Western World** J.M. Synge
From *The Playboy of the Western World* – ISBN 0861674685
Widow Quin Speaking
From 'I'm after meeting Shawn Keogh' to 'to be wed with Shawn Keogh of Killakeen'



MALE:

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| <p>11. Chatroom From <i>Chatroom</i> – ISBN 0573052565 Jim speaking 'I'm six years old and my three brothers.' to 'He's never coming back. I stay there for two days'</p> | <p>Enda Walsh</p> |
| <p>12. Belfry From <i>The Wexford Trilogy: A Handful of Stars; Poor Beast in the Rain; Belfry</i> – ISBN 1854594710 Dominic Speaking 'Yeah I miss them all right Artie' published' to '...I'll tell yeh one thing Artie, you're alright'</p> | <p>Billy Roach</p> |
| <p>13. Them Johnsey speaking 'Hi Seamus. Will ya give the price for the pictures.' to 'Ah, Is that all tis.'</p> | <p>Tom Coffey</p> |
| <p>14. Dancing at Lughnasa From <i>Dancing at Lughnasa</i> – ISBN 0571144799 'When I cast my mind back to that summer of 1936' to 'looking for something but couldn't remember what'</p> | <p>Brian Friel</p> |
| <p>15. Once a Catholic From <i>Once a Catholic</i> – ASIN: B000NJIUIW Derek speaking 'Look I've told you a hundred times, she didn't mean nothing' to 'You know my nan was half Indian, don't you'</p> | <p>Mary O'Malley</p> |

Please note that candidates may perform an alternative extract of their choice from the listed plays on this grade.

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable. Please note that most of the above plays have scenes which may include adult language and content. It is advisable that the teacher read the intended play before submitting it for a candidate's consideration.

Unprepared Reading

The examiner will provide the candidates with a short piece of prose from an Irish Writer. Candidates will be given one minute to prepare this during the examination.

Theory

- Classification of vowels to include the neutral vowel.
- Candidates will be asked to explain what the Neutral Sound is and why it is used.
- Give two examples of:
 - (a) Long and Short Monophthongs
 - (b) Pure and Vanish and Murmur Diphthongs
 - (c) Triphthongs
- What is Resonance and name the main resonators?
- What is (a) Assonance and (b) Alliteration

Although definitions will be accepted, what the examiner is looking for is that candidates understand the theory. Examiners will accept the teacher's interpretation as long as the candidates can show a clear understanding of theory. Candidates will be asked to relate theory to prepared work.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to the theme of their poem and its author along with questions relating to the whole text of their chosen play and its author. A short conversation with the examiner will follow.



Grade 9

Candidates must be over 15 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem and set drama to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Presentation | 10 |
| Set Poem | 30 |
| Set Drama | 30 |
| Unprepared Reading | 10 |
| Theory & Questions | 20 |

Set Poem

Candidates will be expected to speak from memory one poem from the following list:

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| <ol style="list-style-type: none"> 1. A Farewell From <i>The Oxford Book of English Verse</i> – ISBN 0192141821 2. Because I could not stop for death From <i>The Pocket Emily Dickinson</i> – ISBN 1590307003 3. Epilogue From <i>The Harvill Book of 20th Cent. Poetry</i> – ISBN 1860463517 4. Do Not go Gentle Into That Good Night From <i>Dylan Thomas – Collected Poems</i> – ISBN 0753810662 5. Her Husband From <i>The Harvill Book of 20th Cent. Poetry</i> – ISBN 1860463517 6. Oranges From <i>Real Cool Poems to Grow Up With</i> – ISBN 1860230024 7. Skating From <i>The Golden Books Family Treasury of Poetry</i> – ISBN0307168514 8. The Dead who won't Stay Dead <i>The New Writing on War and Peace</i> – ISBN 0711222827 9. We are Rivers, Frozen From <i>ANON</i> 10. I am stretched on Your Grave From <i>Lifelines New and Collected</i> – ISBN 1860592546 11. Ain't I a Woman From <i>Great Poems</i> – ISBN 1842365762 12. We are always too Late From <i>Outside History</i> – ISBN 0856358991 13. Annabel Lee From <i>Annabel Lee</i> – ISBN 0887762301 14. The Attack From <i>War Poems of Siegfried Sassoon</i> – ISBN 0571130151 15. The Sentry From <i>ANON</i> | <p>Coventry Patmore</p> <p>Emily Dickinson</p> <p>Robert Lowell</p> <p>Dylan Thomas</p> <p>Ted Hughes</p> <p>Gary Soto</p> <p>William Wordsworth</p> <p>Paul Cookson</p> <p>Fred Johnston</p> <p>Anon (Translated by Frank O'Connor)</p> <p>Sojourner Truth</p> <p>Eavan Boland</p> <p>Edger Allan Poe</p> <p>Siegfried Sassoon</p> <p>Wilfred Owen</p> |
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Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Other selections (of similar length) may also be chosen from the list of set pieces. Alternatively candidates are permitted to perform a Shakespearean piece from 'Macbeth' 'Othello' 'King Lear' 'Hamlet' or 'Julius Caesar'.

FEMALE:

1. **A Day in the Death of Joe Egg** Peter Nichols
From *A Day in the Death of Joe Egg* – ISBN0571083692
Bri speaking:
'Sheila and I went with her in the ambulance 'Better still Kew gardens. Well.'
2. **Anna Christie** Eugene O'Neill
From *Anna Christie* – ASIN: B003YJFSHE
Anna speaking
'I want to tell you two guys something.' to 'Maybe things would be different'
3. **Our Town** Thornton Wilder
From *Our Town* – ISBN 0573613494
FEMALE SELECTION Emily speaking
'It seems thousands and thousands of years since I' to 'Do any human beings ever realise life when they live it.'
4. **Enter a Free Man** Tom Stoppard
From *Enter a Free Man* – ISBN 0571087949
Linda speaking
'Try to be charitable' to 'If you don't stay home now'
5. **A View From The Bridge** Arthur Miller
From *A View from the Bridge* – ISBN 0822212099
Catherine speaking
'It's only that I' to 'I don't know anything, teach me Rodolpho, hold me.'
6. **Hush** April De Angelis
From *April De Angelis: Plays One:* – ISBN 0571197094
Denise speaking
'Once I got really pissed, really pissed at this party.' to 'Of course there's always acupuncture'
7. **The Cagebirds** David Campton
From *The Cagebirds* – ISBN 0573033668
Wild One Speaking
'But listen, I just want to tell you about out there' to 'I'll lead you all into the promised land'
8. **The Road to Mecca** Athol Fugard
From *Athol Fugard Plays* – ISBN 0571190936
Elsa speaking
'There's also something about him I didn't tell you.' To 'And it hurts like hell'.
9. **My Mother Said I Never Should** Charlotte Keatley
From *My Mother Said I Never Should* – ISBN 0413684709
Jackie speaking
'How dare you' to 'I could give you everything now. Rosie'
10. **Shirley Valentine** Willy Russell
From *Shirley Valentine* – ISBN 0573691207
Shirley speaking
'Well, when Brian learned he'd got the part of Joseph...' to '...little Innkeeper an' yelled at him: 'Full up? Full'
11. **Amy's View** David Hare
From *Amy's View* – ISBN – ISBN 0571191797
Amy speaking
'Why do you think I've not called you' to 'It depends on whether anyone has learnt how to act!'



MALE:

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| <p>12. Five Finger Exercise From <i>Five Fingers Exercise</i> – 057301132X Walter speaking 'Try to be charitable; I am charitable.' to 'I Swear it, if you don't stay at home now' <i>Omit other characters</i></p> | <p>Peter Shaffer</p> |
| <p>13. Rosencrantz and Guildenstern are Dead From <i>Rosencrantz and Guildenstern are Dead</i> – ISBN 0571081827 Ros speaking 'Nor do I really...It's silly to be depressed by it.' to 'Well I won't stand for it. In future notice will be taken' <i>Omit other characters</i></p> | <p>Tom Stoppard</p> |
| <p>14. Our Town From <i>Our Town</i> – ISBN 0573613494 Stage Manager speaking 'I think it's a good time to tell you' to 'in our living and in our dying.'</p> | <p>Thornton Wilder</p> |
| <p>15. Six Degrees of Separation From <i>Six Degrees of Separation: A Play</i> – ISBN 0679734813 Paul speaking 'Well a substitute teacher out on long island was dropped from his job for fighting' to 'That's god's gift, to make the act of self-examination bearable'</p> | <p>John Guare</p> |
| <p>16. The Actors Nightmare From <i>Sister Mary Ignatius Explains It All for You</i> and <i>The Actors Nightmare</i> – ISBN 0822210355 George speaking From 'I wonder whose yacht that is. How was China?' to 'I really am very embarrassed. Sorry.'</p> | <p>Christopher Durang</p> |

Please note that candidates may perform an alternative extract of their choice from the listed plays on this grade.

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable. Please note that most of the above plays have scenes which may include adult language and content. It is advisable that the teacher read the intended play before submitting it for a candidate's consideration.

Unprepared Reading

The examiner will provide the candidates with a short piece of prose and one minute's preparation time will be given to candidate during the examination.

Theory

- Consonants – Candidates should be able to explain the various classification terms i.e. which organs of speech meet for particular sounds, the terms explosive and sustained and vocal or aspirate and give examples from each category.
- Figures of Speech: Personification, Paradox, Euphemism, Hyperbole, Onomatopoeia
- Characterisation
- What is a lyric and how should one approach the speaking of it.

Although definitions will be accepted, what the examiner is looking for is that candidates understand the theory. Examiners will accept the teachers' interpretation as long as the candidates can show a clear and basic understanding of theory. Candidates will be asked to relate theory to prepared work.

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner will ask the candidates questions relating to the theme and authors of their selection. Candidates will also be expected to converse with the examiner and answer questions relating to the development of their character.



Grade 10

Candidates must be over 16 years of age

The candidates are asked in this grade to perform two selections of drama. The reasoning behind this was that the examiners felt any candidate interested in pursuing Drama at 3rd level may at some stage have to enter into an audition process. Here students will be expected to perform a piece of Classical and Post 19th Century Drama.

This grade therefore gives the candidates a chance to experiment with the different genres, thus through grades 1-10 Candidates will have touched on most areas in Speech and Drama.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Set Poem (Sonnet) | 20 |
| Set Drama | 20 |
| Own Choice | 20 |
| Unprepared Improvisation | 10 |
| Theory & Questions | 20 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their set poem, set drama and own choice drama to the examiner piece to the examiner. All material presented must be neat and legible. Marks are awarded for communication and for the standard of written/printed chosen selections.

Set Poem (Sonnet)

Candidates will be expected to speak from memory one poem from the following list:

- | | |
|--------------------------------------------------------------------------------------------------------------|-----------------------------------|
| 1. Who's Who From <i>WH Auden: Selected Poems</i> – ISBN 0679724834 | WH Auden |
| 2. Second Coming From <i>ANON</i> | Peter Makem |
| 3. On First Looking Into Chapmans Homer From <i>Oriental Streets</i> – ISBN 0861672143 | John Keats |
| 4. Remember From <i>ANON</i> | Christina Rossetti |
| 5. Wedding Morning From <i>The Making of a Sonnet</i> – ISBN 0393058719 | Tomas Kinsella |
| 6. Upon Westminster Bridge From <i>ANON</i> | William Wordsworth |
| 7. If We Must Die From <i>Complete Poems Claude McKay</i> – ISBN 0252075900 | Claude McKay |
| 8. To My Mother From <i>The Making of a Sonnet</i> – ISBN 0393058719 | Seamus Heaney |
| 9. Yet do I marvel From <i>I Am the Darker Brother</i> – ISBN 0689808690 | Countee Cullen |
| 10. Sonnet XXX – When To The Sessions From <i>Shakespeare Sonnets</i> – ISBN 1456497022 | William Shakespeare |
| 11. Gods Grandeur From <i>Oriental Streets</i> – ISBN 0861672143 | Gerard Manley Hopkins |
| 12. On Life From <i>ANON</i> | David Humphrys |
| 13. The Snowing of The Pines From <i>ANON</i> | Tomas Wentworth Higginson |
| 14. How Do I Love Thee From <i>Representative Sonnets by American Poets</i> – ISBN 0548936323 | Elizabeth Barrett Browning |
| 15. When I Consider How My Light Is Spent From <i>The Oxford Book of Sonnets</i> – ISBN 0192142674 | John Milton |
| 16. You will Remember Me From <i>ANON</i> | John Masefield |



Set Classical Drama

Candidates must perform two pieces of drama in Grade 10. One piece must be from Set Classical Drama Selection. The second selection must be an Own Choice Drama selection post 19th century. Other selections (of similar length) may also be chosen from the list of set pieces.

Candidates will be expected to choose a performance piece from one of the following:

GREEK DRAMA – FEMALE:

- 1. Agamemnon** **Aeschylus**
From *The Oresteia Trilogy* – ISBN 0486292428
Cassandra speaking
'Oh Misery, Misery....' to 'My blood ebbs in an easy death'
- 2. Medea** **Euripides**
From *When Then is Now* – 3 Greek Tragedies translated by Brendan Kennelly – ISBN 9781 852247430
Medea speaking
'I am not an evil woman. I am a skilful woman' to 'and be replaced by good'
- 3. Trojan Women** **Euripedes**
From *When Then is Now* – 3 Greek Tragedies translated by Brendan Kennelly – ISBN 9781 852247430
Hecuba speaking
'Put Hector's great shield here' to 'O my broken child of Troy!'

GREEK DRAMA – MALE:

- 4. Ajax** **Sophocles**
From *Ajax* – ISBN 0413628809
Ajax speaking
'Alas! Who would ever think my name' to 'Now you've heard everything I have to say.'
- 5. Medea** **Euripides**
From *When Then is Now* – 3 Greek Tragedies translated by Brendan Kennelly – ISBN 9781 852247430
Creon speaking
'No! I cannot afford to listen to you' to 'Trouble me no more.'
- 6. Trojan Women** **Euripedes**
From *When Then is Now* – 3 Greek Tragedies translated by Brendan Kennelly – ISBN 9781 852247430
Menelaus speaking
'I cannot imagine a more perfect day' to 'my ships will take her home.'

ELIZABETHIAN AND JACOBEAN - FEMALE

- 1. Bussy D'Ambois'** **George Chapman**
From *Four Revenge Tragedy's: The Revenge of Bussy D'Ambois* – ISBN 0199540535
Tamyra speaking
'Farewell, my light and life! But not in him' to 'And cast myself off, as I ne'er had been.'
- 2. The Two Gentlemen of Verona** **William Shakespeare**
From *'Soliloquy The Shakespeare Monologues The Women'* – ISBN 0-936839-79-1
Julia speaking
'This bauble shall not henceforth trouble me' to 'Now kiss, embrace, contend, do what you will.'
- 3. The Life of King Henry VIII** **William Shakespeare**
From *The Life of King Henry VIII* – ISBN 9781434611093
Queen Katherine speaking
'Sir I desire you do me right' to 'To the sharp'st kind of justice.'
- 4. A Woman Killed With Kindness** **Thomas Heywood**
From *A Woman Killed with Kindness* – ISBN 13-9780713627152
Anne speaking
'Oh, by what word, what title, or what name' to 'This granted, I am ready for my grave.'



ELIZABETHIAN AND JACOBEAN - MALE

5. **The Jew of Malta** Christopher Marlow
From *The Jew of Malta* – ISBN 0719051800
Barb speaking
'Thus, like the sad presaging raven that tolls' to 'a kiss from him who sends it from his soul.'
OMIT Other Character
6. **The Taming of the Shrew** William Shakespeare
From *Soliloquy The Shakespeare Monologues The Men* – ISBN 0-936839-78-3
Petruccio speaking
'Thus have I politically begun my reign' to 'Now let him speak. 'Tis charity to show'
7. **A Chaste Maid in Cheapside** Thomas Middleton
From *A Chaste Maid in Cheapside* – ISBN 1409961184
Leantio speaking
'Speak low sweet mother, you are able to spoil as many...' to 'bid her welcome cheerfully'
OMIT Other Character
8. **Sejanus, His Fall** Ben Jonson
From *Sejanus, His Fall* – ISBN 1426414870
Tiberius speaking
'Return the lords this voice' to 'And not afraid of any private frown for public good'.
9. **The Life of King Henry VIII** William Shakespeare
From *The Life of King Henry VIII* – ISBN 9781434611093
King Henry speaking
'My conscience first receiv'd a tenderness' to 'How far you satisfied me'

RESTORATION AND 18TH CENTURY – FEMALE:

1. **The Rivals** Richard Brinsley Sheridan
From *The Rivals* – ISBN 0812001540
Lydia speaking
'My dearest Julia' to 'And now I've lost him forever' *OMIT Other Character*
2. **The School for Scandal** Richard Brinsley Sheridan
From *The School for Scandal and Other Plays* – ISBN 0199540098
Mrs Can speaking
'My dear Mrs Sneerwell, how have you been' to '...you know is a consolation' *OMIT Other Character*
3. **The Country Wife** William Wycherley
From *The Country Wife and Other Plays* – ISBN 0199555184
Margery speaking
'For Mr Horner' – so, I am glad he has told me...' to 'Ah, poor Mr'
4. **The Provok'd Wife** Sir John Vanbrugh
Lady Brute speaking
'The devil's in the fellow I think' to 'and a gallant's worth forty on't.'

RESTORATION AND 18TH CENTURY - MALE:

5. **She Stoops To Conquer** Oliver Goldsmith
From *She Stoops To Conquer* – ISBN 0573014132
Marlow speaking
'How's this? Sure I have not mistaken the house!' to ' - it affects me. Farewell'
6. **The Way of the World** William Congreve
From *Penguin Classic* – ISBN 0-14-043158-6.
Mirabell speaking: (Act 4, Scene 5)
'Well, have I liberty to offer conditions,' to 'These provisoes admitted, in other things I may prove a tractable and complying husband.'
7. **The Man of Mode** Sir George Etherege
From *Everyman's Library*. – ISBN 04 60 01604 0
Mr. Dorimant speaking (Act 2, Scene 2)
'Constancy at my years!' to 'I have been told too much already.' *OMIT Other Character*

Please note that candidates may perform an alternative extract of their choice from the listed plays on this grade.



Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable and may choose alternative characters for the plays listed above. Please note that candidates may choose alternative extracts from the plays listed male/female.

Own Choice Drama

This is an Own Choice Section. Candidates must choose a suitable selection from any play written from 19th Century onwards. The following is a list of some plays from which candidates may choose a selection from. This is merely a guide, candidates may choose from any play they deem suitable.

- *Five Kinds Of Silence* – Shelagh Stevenson – ISBN 0822219190, 0413714705
- *A Map of the World* – David Hare – ISBN 0571178359
- *Between Daylight and Boonville* – Matt Williams – ISBN 0573619018
- *Catholic School Girls* – Casey Kurtti – ISBN 057366031X
- *Five Women Wearing the Same Dress* – Alan Ball – 0822213672
- *Love Always* – Renee Taylor – 0573693986
- *Necessary Targets* – Eve Ensler – 082221895X
- *Sister Mary Ignatius Explains it all for You* – Christopher Durang – 0822210355
- *Talking with...* Jane Martin – 0573630216
- *The Guys* – Anne Nelson – 0822219026
- *The O'Conner Girls* – Katie Forgette 0822220156
- *The Memory of Water* – Shelagh Stevenson – 041377614X, 0413714705
- *Women of Lockerbie* – ISBN 978082222079
- *Two* – Jim Cartwright – 0413702308
- *Hunger* – Eugene Ionesco – ISBN 0394173163
- *A Night in November* – Marie Jones – ISBN 185459494
- *The Pride of Parnell Street* – Sebastian Barry – ISBN 0571238688
- *Ghosts* - Henrik Ibsen – ISBN 0573609829
- *Heartbreak House* – Shaw Bernard – ISBN 0140480536
- *The Anniversary* - Anton Chekhov – ISBN 0887343341
- *The Father* - August Strindberg – ISBN 0828314349
- *A Doll's House* by Henrik Ibsen – ISBN 0192833871

Unprepared Improvisation

In Grade 10, candidates will be required to perform an improvisation based on a line chosen by the examiner. Preparation time will be given and a discussion with the examiner will follow. Marks will be awarded for content, creativity, development of theme, characterisation and use of performance space.

Theory and Questions

- What is a Sonnet? The structure and speaking of the Sonnet.
- Stage Movement and Gesture. Discuss with reference to your chosen selections.
- What is Tone? Define Tone Quantity, Tone Quality and Tone Colour.
- History of Theatre: Candidates will be questioned on the period of their chosen classical drama and/or own choice selections. See detail in note below.

Although definitions will be accepted, what the examiner is looking for is that candidates understand the theory. Examiners will accept the teachers' interpretation as long as the candidates can show a clear understanding of theory. Candidates will be asked to relate theory to prepared work. In this grade the examiner will ask the candidates questions relating to the theme of their poem / dramatic selections and authors. Candidates will also be expected to converse with the examiner and answer questions relating to the sonnet, how one approaches speaking it and its structure. They will also be expected to answer questions on the history of theatre relating to the period of their Classical and Own Choice selections – this will include questions on stage movement and gesture of the periods.



Certificate in Speech and Drama

Candidates must be over 17 years of age

Candidates must note that although there are no specific marks awarded here for presentation, it is expected that candidates pay attention to the rules adhered to in previous grades.

SCHEDULE OF MAXIMUM MARKS

| | |
|----------------------|----|
| Recital & Discussion | 50 |
| Short Talk | 10 |
| Improvisation | 10 |
| Theory | 30 |

Recital & Discussion

Candidates will be expected to present a recital to include Poetry (excluding a sonnet) Drama, Shakespeare & Prose – details below. The recital is to be on a theme of candidate's choice, it should include a linking script and time limit should not exceed 15 minutes.

A – POETRY

Candidates are required to speak from memory a poem of their own choice.

B – DRAMA – Own Choice

Candidates are required to perform one selection of Drama of their own choice. The candidates must have suitable movement and characterisation, taking into account the style of vocalisation and movement of the period.

C – DRAMA – Shakespeare

Candidates are requested to perform from memory an extract from any Shakespearean play of their own choice. Marks will be awarded for suitability of choice and linking material.

D – PROSE

Candidates are requested to speak from memory a piece of prose.

The selections chosen and the performance should be in accordance with the standards required for this advanced examination. A discussion with the examiner on selections and authors will follow.

Short Talk

Candidates will be expected to give a short formal talk on a subject selected by the examiner on the day of the examination. This subject will not be theory based. Preparation time will be given and the candidates are allowed use note cards if needed. A discussion with the examiner will follow.

Improvisation

In Certificate, the examiner will give the candidates a scenario stemming from their Recital. Candidates will then be given a few minutes to gather their thoughts and develop a character. The examiner will be marking the candidates on their ability to think on their feet and place themselves in a situation. They will also be marked on their creativity and their knowledge and interpretation of the selection chosen.

Theory

The examiner will ask questions on the candidates selections and authors.

- The History of Shakespearean Theatre, Blank Verse and how one would approach speaking it.
- Metre and Scansion.
- Modulation.
- Different Forms of English Verse.
- Mime and Improvisation.
- Theory from Previous Grades will be asked.



EFFECTIVE COMMUNICATION



EFFECTIVE COMMUNICATION

The following examinations in Effective Communication have been designed to encourage candidates to explore their creativity and develop their communication skills. These examinations have been devised to make communication enjoyable and to offer candidates a chance to express themselves through the personal work they present. Training in Effective Communication will always be of benefit to candidates, building confidence and developing inter-personal skills that are essential for:

1. Young children who are currently studying at either primary or secondary level. Developing both reading and listening skills from an early age and also encouraging creativity through project work. Areas in presentation and formal talks will develop personal awareness and speaking skills, which will prove invaluable in everyday life.
2. The Transition examination has been designed for school going students or those in further education, offering candidates a chance to work on interview preparation and speaking skills.

Throughout the examination candidates will be examined on the following:

Prepared conversation based on a project of the candidates own choice

Candidates will be expected to bring a small project into the examination which shall be used to initiate conversation with the examiner. This project may be a collage of visual and written material to be **A4 size and no bigger**. It could also contain a selection of visual aids, which the candidates can refer to in their discussion. The candidates should make sure that their voice is both audible and clear at all times.

Poetry

Marks are awarded for suitability of choice. It is required that candidates understand the theme of the poem and that they use vocal variety and project their speech in the appropriate manner.

Prepared Reading

When reading either a prepared or unprepared piece candidates will be expected to announce title and author and adhere to the rules of reading aloud. The voice should at all times be audible, vocal variety should be apparent. Appropriate eye contact with the examiner should be maintained during the presentation.

Meet & Greet

Candidates will be expected to improvise a Meet and Greet based on one of the scenarios taken from the list provided. Candidates will be expected to greet the guests as they arrive to the event and will be expected to deliver a welcome speech to the gathering when they have taken their seats. The examiner will choose the scenario on which they wish the improvisation to be based upon on the day of the examination. This section of the exam will last no longer than 2 minutes.

Short Holiday Recommendation

Candidates will be expected to deliver a short 2 minute Holiday recommendation to a group of students their own age. The talk should be based on one topic chosen from the list provided and should be aimed at convincing other students to travel to the chosen destination.

Informative Talk

Candidates will be expected to give an informative talk on a topic of their own choice. Preparation and research should be evident and the talk must be delivered in a formal manner.

Parents Advice Evening

Candidates will be expected to conduct a Parents advice evening on behalf of your school. They must welcome the gathering. The talk should be based on one of the topics provided and should be well structured. The aim of the talk is to provide information to parents and students about the chosen topic. Candidates must be heard and understood at all times and visual aids can be used.



Impromptu Talk

Candidates will be expected to deliver an impromptu talk on a topic given to the candidates at the examination. The examiner is looking for the candidates' ability to communicate on a subject they have not had time to prepare. The examiner will be examining the candidates on their spontaneity and their ability to respond to a title and develop a talk on the spot. 2-3 minutes preparation time will be given to candidates during the examination to gather their thoughts.

Job Interview

Candidates will be expected to enter into a job interview situation with the examiner. **Candidates must dress appropriately and come prepared with an up to date CV.** Candidates will be responding to an advertisement listed in a local paper and on a local job website.

Letter & CV

The candidates should come prepared with an up to date CV and should inform the examiner of the position for which they are applying. They should also provide the examiner with an application letter for the position before the examination commences. This letter must give a clear job description, a brief introduction to yourself and why you feel you are a suitable candidate for the job. The points made in the letter may be expanded upon in the interview itself.

The CV must contain the following information

- Name and age
- Educational background
- Previous work experience
- A small paragraph where the candidate lists their strengths
- Hobbies and achievements

Short Social Speech

Candidates will be expected to pay attention to the construction of the speech and the time limit allowed. Vocal variety should be apparent and the examiner should be addressed in the appropriate manner.

Formal Talk

Candidates will be expected to deliver a formal talk on a chosen topic from the syllabus where available, or a topic of their own choice. It is important that the candidates remember that they are addressing a meeting **or** a formal event so the examiner (Floor) should be addressed accordingly. If a motion is to be referred to candidates will be expected to prepare a talk for or against the motion using visual aids where appropriate.

Questions

In grades in communication candidates will be expected to answer a variety of questions relating to any area covered in the examination. Candidates will be expected to show a clear understanding of Public Speaking and its benefits in 6, 7, Transition and Certificate grades. The examiner will be looking for the candidate's ability to communicate and show an understanding of all areas covered in exam.

Presentation

Candidates will be marked on how they initially address the examiner and on written or visual work presented in the examination. It is expected that all work be legible. Neat hand written work will be accepted and candidates will not lose marks for this. Candidates will be expected to adhere to the neat dress code as would be expected in any interview situation, for the Transition Year Examination.



Preliminary Grade

Candidates must be over 6 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Recital of Poem or Prose

Candidates will be expected to speak from memory a piece of prose or a poem of their choice. This recital should not exceed 1 minute.

Prepared Conversation

Candidates will be expected to converse with the examiner on any project brought into the examination. This conversation should not exceed 1½ minutes.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Recital of Poem or Prose | 40 |
| Prepared Conversation | 40 |
| Questions | 10 |

Primary Grade

Candidates must be over 7 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Recital of Poem or Prose

Candidates will be expected to speak from memory a piece of prose or a poem of their choice. This recital should not exceed 1 minute.

Prepared Conversation

Candidates will be expected to converse with the examiner on any project brought into the examination. This conversation should not exceed 1½ minutes.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Recital of Poem or Prose | 40 |
| Prepared Conversation | 40 |
| Questions | 10 |



Grade 1

Candidates must be over 8 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Recital of Poem or Prose

Candidates will be expected to speak from memory a piece of prose or a poem of their choice. This recital should not exceed 2 minutes.

Prepared Conversation

Candidates will be expected to converse with the examiner on any project brought into the examination. This conversation should not exceed 1½ minutes.

Prepared Reading

Candidates will be expected to read an extract selected by the examiner from a prepared chapter of their school English Reader or a Reader of a similar standard.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Recital of Poem or Prose | 20 |
| Prepared Conversation | 30 |
| Prepared Reading | 20 |
| Questions | 20 |

Grade 2

Candidates must be over 9 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Recital of Poem or Prose

Candidates will be expected to speak from memory a piece of prose or a poem of their choice. This recital should not exceed 3 minutes.

Prepared Conversation on Project

Candidates will be expected to converse with the examiner on a project devised around the theme of '*An Historical Event*' or '*Movie Magic was made when...*' Research should be apparent.

Prepared Reading

Candidates will be expected to read an extract selected by the examiner from a prepared chapter of their school English Reader or a Reader of a similar standard.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their recitals or prepared talk or both.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Recital of Poem or Prose | 20 |
| Prepared Conversation | 30 |
| Prepared Reading | 20 |
| Questions | 20 |



Grade 3

Candidates must be over 10 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Recital of Poem or Prose | 20 |
| Prepared Conversation | 30 |
| Prepared Reading | 20 |
| Questions | 20 |

Recital of Poem or Prose

Candidates will be expected to speak from memory a piece of prose or a poem of their choice. This recital should not exceed 3 minutes.

Prepared Conversation on Project

Candidates will be expected to converse with the examiner on a project brought into the examination based on the theme ***My Native Country of Birth***. Research should be apparent.

Prepared Reading

Candidates will be expected to read an extract selected by the examiner from a prepared chapter of their school English Reader or a Reader of a similar standard.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme.



Grade 4

Candidates must be over 11 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------------|----|
| Presentation | 10 |
| Prepared Conversation | 30 |
| Telephone Conversation | 20 |
| Prose or Poetry | 20 |
| Questions | 20 |

Prepared Conversation on Project

Candidates will be expected to converse with the examiner on a project based on the title **'Someone I Admire'** Research should be apparent.

Meet & Greet

Candidates will be expected to improvise a Meet and Greet based on one of the following scenarios. Candidates will be expected to greet the guests and open with a welcome speech.

1. Welcoming a group of Past Pupils and Senior Citizens to the school after 20 years.
2. Welcoming 1st place winning students back from the Young Scientist Award Ceremony on behalf of the students council.
3. Meeting parents and appealing to them to sponsor the schools 25 hour cycle in aid of the charity of your choice.

The examiner will choose the scenario on which they wish the improvisation to be based upon on the day of the examination. This section of the exam will last no longer than 2 minutes.

Prose or Poetry

Candidates will be expected to speak from memory a short poem or recite a passage of approximately 14 lines from any chosen piece of prose.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme. Candidates will also be asked about the importance of Vocal Variety when speaking aloud.



Grade 5

Candidates must be over 12 years of age / 1st year

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Prepared Conversation | 30 |
| Short Recommendation | 20 |
| Prose or Poetry | 20 |
| Conversation & Questions | 20 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Prepared Conversation on Project

Candidates will be expected to converse with the examiner on a project brought into the examination based on a theme of the candidates own choice. Research should be apparent.

Short Holiday Recommendation

Candidates will be expected to make a short holiday recommendation to a group of people of their own age. The recommendation should last no longer than 2 minutes and may include visual aids which may help their recommendation. The recommendation must be based on one of the following.

1. A cultural tour of Ireland
2. A trip to Lapland
3. A trip to Disneyland
4. A theme park of your choice
5. A Camping/Caravan holiday

Prose or Poetry

Candidates will be expected to speak from memory a short poem or recite a passage of approximately 14 lines from any chosen piece of prose.

Conversation and Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their recital or prepared talk or both. Candidates will also be asked about the importance of the use of pause and emphasis when speaking aloud.



Grade 6

Candidates must be over 13 years of age / 2nd year

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Prepared Conversation | 30 |
| Informative Talk | 20 |
| Prose or Poetry | 20 |
| Questions | 20 |

Prepared Conversation on Project

Candidates will be expected to converse with the examiner on a project brought into the examination based on a theme of the candidates own choice. Research should be apparent and vocal variety should be evident throughout.

Informative Talk

The candidates are expected to give a talk lasting no longer than 3 minutes on any topical issue.

Prose or Poetry

Candidates will be expected to speak from memory a short poem or recite a passage of approximately 14 lines from any chosen piece of prose.

Questions

Candidates will be expected to have a short conversation with the examiner and answer any questions he / she may have in relation to their programme.



Grade 7

Candidates must be over 14 years of age / 3rd year

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Advice Evening | 30 |
| Formal Talk | 30 |
| Unprepared Reading | 10 |
| General Conversation | 10 |
| Presentation & Questions | 20 |

Parents Advice Evening

Candidates will be expected to conduct a citizen's advice evening on behalf of your school. The talk should be based on one of the topics listed below and should be informative and delivered with conviction:

- Green School programme
- Schools healthy eating programme
- The New School Sports ground
- Foreign exchange programmes
- Developing mini companies in conjunction with local businesses.

Formal Talk

Candidates will be expected to deliver a prepared talk on any subject chosen by the candidates, using visual aids when appropriate. They must construct the speech accordingly and pay attention to language and structure. This talk must not exceed the 5 minute time limit.

Unprepared Reading

The candidates are expected to read a passage of prose selected by the examiner. They will be given 1 minute to prepare this piece during the examination.

General Conversation

Candidates will be expected to enter into a conversation with the examiner on any topical news story of the week selected by the examiner.

Questions

Candidates will be expected to answer questions on any area of the examination. This will include the techniques of public speaking and related areas.



Grade 7

Candidates must be over 14 years of age / 3rd year

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Advice Evening | 30 |
| Formal Talk | 30 |
| Unprepared Reading | 10 |
| General Conversation | 10 |
| Presentation & Questions | 20 |

Parents Advice Evening

Candidates will be expected to conduct a citizen's advice evening on behalf of your school. The talk should be based on one of the topics listed below and should be informative and delivered with conviction:

- Green School programme
- Schools healthy eating programme
- The New School Sports ground
- Foreign exchange programmes
- Developing mini companies in conjunction with local businesses.

Formal Talk

Candidates will be expected to deliver a prepared talk on any subject chosen by the candidates, using visual aids when appropriate. They must construct the speech accordingly and pay attention to language and structure. This talk must not exceed the 5 minute time limit.

Unprepared Reading

The candidates are expected to read a passage of prose selected by the examiner. They will be given 1 minute to prepare this piece during the examination.

General Conversation

Candidates will be expected to enter into a conversation with the examiner on any topical news story of the week selected by the examiner.

Questions

Candidates will be expected to answer questions on any area of the examination. This will include the techniques of public speaking and related areas.



Transition Year Programme

Candidates must be over 15 years of age

This examination will last for approximately 20 minutes.

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Presentation | 10 |
| Job Interview | 40 |
| Letter & CV | 20 |
| Prepared Talk | 20 |
| Prepared Reading | 10 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their CV and Application letter to the examiner. All material presented must be neat and legible.

Job Interview

Candidates will be expected to enter into a job interview situation with the examiner. The examiner will take on the role of the interviewer and the candidates the interviewee.

Letter & CV

The candidates should come prepared with an up to date CV and should inform the examiner of the position for which they are applying. They should also provide the examiner with an application letter for the position before the examination commences.

Prepared Talk

Candidates will be expected to deliver a prepared talk on any subject chosen by the candidates, using visual aids when appropriate. They must construct the speech accordingly and pay attention to the structure of the talk ensuring they do not exceed the 2 minute time limit.

Prepared Reading

Candidates will be expected to read a passage chosen by the examiner from the candidate's book. The candidate will be expected to prepare a chapter from which this selection will be chosen.



Grade 8 - Interview Skills

Candidates must be over 15 years of age

This examination will last for approximately 20 minutes.

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Presentation | 10 |
| Job Interview | 40 |
| Letter & CV | 20 |
| Prepared Talk | 20 |
| Prepared Reading | 10 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their CV and Application letter to the examiner. All material presented must be neat and legible.

Job Interview

Candidates will be expected to enter into a job interview situation with the examiner. The examiner will take on the role of the interviewer and the candidates the interviewee.

Letter & CV

The candidates should come prepared with an up to date CV and should inform the examiner of the position for which they are applying. They should also provide the examiner with an application letter for the position before the examination commences.

Prepared Talk

Candidates will be expected to deliver a prepared talk on any subject chosen by the candidates, using visual aids when appropriate. They must construct the speech accordingly and pay attention to the structure of the talk ensuring they do not exceed the 2 minute time limit.

Impromptu Talk

Candidates will be expected to deliver a short talk based on a subject chosen by the candidates from a list provided by the examiner on the day of the examination. They must construct the speech accordingly and pay attention to the structure of the talk ensuring they do not exceed the 2 minute time limit.



Certificate in Communication

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|----------------------|----|
| Prepared Formal Talk | 40 |
| Short Social Speech | 20 |
| Unprepared Reading | 20 |
| Discussion | 20 |

Prepared Formal Talk

Candidates will be expected to deliver a formal talk on any area of their own choosing. The candidates must be aware of their audience, use vocal variety, pay attention to the structure of speech and use visual aids accordingly. This talk should not exceed 7 minutes.

Short Social Speech

Candidates will be expected to deliver a prepared talk lasting no longer than 4 minutes to a social gathering. This is an informal talk and the following are examples of situations where one might be expected to give a social speech – Presenting at school awards ceremony where awards are presented and received, thanking a teacher who is retiring, An appeal for funds for your chosen field. These are just a few examples of social gatherings where the candidates may be called upon to deliver a social speech.

Unprepared Reading

The examiner will provide the candidates with a short piece of prose and allow them two minutes preparation time.

Discussion

Candidates will be expected to hold a discussion with the examiner on all aspects of communication. This will include the techniques of public speaking and related areas.



PUBLIC SPEAKING



PUBLIC SPEAKING

The following grades in Public Speaking are designed to develop inter-personal and speaking skills, which will prove invaluable to candidates in both their personal and professional lives. Grade by grade candidates will develop skills in communication and will find themselves developing the confidence they need for conversing in both private and public arenas. Older candidates interested in developing speaking skills will find that the following assessments will help them construct talks, which will prove an invaluable asset in any professional setting. It has been decided by the examining body at the Leinster School that no student under the age of 12 should be allowed sit exams in Public Speaking. Should younger candidates wish to study Public Speaking they would be encouraged to sit an age appropriate grade.

Notes for the Teacher

- a) Where required candidates must provide the examiner with copies of their poetry/ prose and drama selections. Selections should not exceed the maximum times stated and teachers must note that marks will be awarded for suitability of choice and deducted for exceeding the time limit stated in the syllabus. Selections must not be taken from the current drama syllabus, but the syllabus may be used as a guide when selecting material.
- b) Candidates may bring brief reference notes with them to the examination.
- c) Talks should neither be written nor memorised.
- d) Candidates who wish to proceed to the Certificate in Public Speaking must have completed grade 5 in Public Speaking and must be 17 years or older. The standard and quality of the candidate's speech will be assessed during the whole period of the examination.
- e) Visual Aids may be used. Visual aids may come in the form of posters, graphs, pictures or even the object itself where appropriate.



Grade 1

Candidates must be over 12 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Talk | 40 |
| Poetry or Prose | 20 |
| Prepared Reading | 20 |
| Questions | 20 |

Talk

Candidates will be required to give a talk on a topic of their own choice for which the time limit is 3 minutes.

Poetry or Prose

Candidates will be expected to speak from memory a passage of Prose or a Poem of their own choice.

Prepared Reading

Candidates will be required to read aloud an extract chosen by the examiner from a chapter of their own choice. Marks will be awarded for reading techniques and suitability of choice. A discussion relating to the work will follow.

Questions

The examiner will ask the candidates a series of questions relating to their prepared work.

Grade 2

Candidates must be over 13 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------|----|
| Talk | 40 |
| Poetry or Prose | 20 |
| Prepared Reading | 20 |
| Questions | 20 |

Talk

Candidates will be required to give a talk on a topic of their own choice for which the time limit is 3 minutes.

Poetry or Prose

Candidates will be expected to speak from memory a passage of Prose or a Poem of their own choice.

Prepared Reading

Candidates will be required to read aloud an extract chosen by the examiner from a chapter of their own choice. Marks will be awarded for reading techniques and suitability of choice.

Questions

The examiner will ask the candidates a series of questions relating to the following areas:

- ❖ Prepared work
- ❖ The importance of good projection & audibility in Public Speaking
- ❖ Personal Presentation and Posture



Grade 3

Candidates must be over 14 years of age

Talk

Candidates will be required to give a 'Talk' based on one of the topics listed. This talk should last no longer than 4 minutes.

- ❖ My Greatest invention
- ❖ Being fashionable is not important
- ❖ I am inspired by...
- ❖ Meal times in our house
- ❖ The best thing I ever learned was...
- ❖ Home schooling

Prose

Candidates will be expected to speak from memory a selection of Prose.

Unprepared Reading

Candidates will be required to read aloud a passage of prose, which will be selected by the examiner on the day of the exam. Preparation time will be given in the examination and once again marks will be awarded for reading techniques.

Questions

The examiner will ask the candidates a series of questions relating to the following areas:

- ❖ Prepared works
- ❖ The Importance or Rate and Pace in Public Speaking
- ❖ How the candidates went about preparing for their talk, gathering material and information
- ❖ Rules for introducing and thanking a speaker

| SCHEDULE OF MAXIMUM MARKS | |
|---------------------------|----|
| Talk | 40 |
| Prose | 20 |
| Unprepared Reading | 20 |
| Questions | 20 |

Grade 4

Candidates must be over 15 years of age

Talk

Candidates will be required to give a talk which should not exceed 5 minutes on one of the following topics:

- ❖ Work Experience
- ❖ The Social Media
- ❖ The Benefits of Hobbies
- ❖ Social Housing
- ❖ The Computer Generation

Poetry or Prose

Candidates will be expected to speak from memory a selection of Prose or Poetry. The selection should not exceed 2 minutes.

Unprepared Reading of a Poem

Candidates will be required to read aloud a Poem, which will be selected by the examiner on the day of the examination. Preparation time will be given in the examination and once again marks will be awarded for reading techniques.

Questions

The examiner will ask the candidates a series of questions relating to the following areas:

- ❖ Prepared works
- ❖ Any aspects covered by the candidates in previous Grades.
- ❖ Debating techniques and procedures
- ❖ How to structure an informal talk

| SCHEDULE OF MAXIMUM MARKS | |
|------------------------------|----|
| Talk | 40 |
| Prose | 20 |
| Unprepared Reading of a Poem | 20 |
| Questions | 20 |



Grade 5

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|---------------|----|
| Introduction | 20 |
| Talk | 40 |
| Social Speech | 20 |
| Questions | 20 |

Introduction

As Chairperson, candidates will be requested to introduce the “Speaker” who will speak about a subject of the candidates own choosing.

Talk

Candidates will be required to take their position as the speaker following the Chairperson’s introduction. The subject of the talk can be the candidates own choice. This talk must not exceed 5 minutes.

Social Speech

Candidates will be required to deliver a social speech lasting no longer than 2 minutes, which would be suitable for delivery at one of the following occasions:

- ❖ Giving a toast Speech at a school reunion
- ❖ Receiving an award for charity work carried out in the local community
- ❖ Giving a speech to school children on the importance of good manners
- ❖ Opening a local arts festival

Questions

The examiner will ask the candidates a series of questions relating to the following areas:

- ❖ Prepared works
- ❖ Any aspects covered by the candidates in previous Grades.
- ❖ Platform and Committee Procedures:- The Duties of the Chairperson
The Proposer of Vote of Thanks
- ❖ How do you prepare for your talk



Certificate in Public Speaking

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Talk | 40 |
| Extempore Speech | 20 |
| Performance Speech | 20 |
| Unprepared Reading | 10 |
| Questions | 20 |

Talk

Candidates will be required to give a talk based on the following list of topics. This talk should be not shorter than 8 minutes and not longer than 10 minutes.

- ❖ Culture
- ❖ Education
- ❖ Politics
- ❖ The Arts: Literature; Theatre; Visual Arts; Dance.

Extempore Speech

The candidates are required to deliver an extempore speech from a list presented by the examiner during the examination. 2 minutes preparation time will be given and the speech must not exceed the 3 minute time limit set.

Performance Selection

Candidates will be expected to deliver from memory a passage of prose, a selection of Drama or a poem of their choice by an Irish Writer. This must be prefaced by an introduction. The time limit for this section is 3 minutes.

Unprepared Reading

Candidates will be required to sight read a passage of prose selected by the examiner on the day of the examination. Preparation time will be allocated and marks will be awarded for reading techniques.

Questions

Candidates will be asked questions on the following:

- ❖ Prepared Work
- ❖ Any aspect of Public Speaking from previous Grades
- ❖ Presentation Skills
- ❖ Microphone Techniques.
- ❖ The use of Visual Aids



CHORAL VERSE SPEAKING



Preliminary Grade

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------|----|
| Set Poem | 60 |
| Own Choice Poem | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. The Frog on the Log From <i>ANON</i> 2. The Frogs Lament From <i>A First poetry Book</i> –ISBN 0199181128 3. Palanquin Bearers From <i>ANON</i> 4. Cats Sleep Anywhere From <i>A First poetry Book</i> –ISBN 0199181128 5. Baby Mice From <i>ANON</i> | <p>Anonymous</p> <p>Aileen Fisher</p> <p>Sarojini Naidu</p> <p>Eleanor Farjeon</p> <p>John D Sheridan</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any suitable Poem or Action Poem of own choice. This performance must not exceed 2 minutes.

Primary Grade

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------|----|
| Set Poem | 60 |
| Own Choice Poem | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. The Postman From <i>A Book of a Thousand poems</i> –ISBN 0872260844 2. Alone in the Grange From <i>English in the Early Years and Primary Classroom</i> –ISBN 184312260X 3. Eletelephony From <i>The Puffin Book of Fantastic First Poems</i> –ISBN 0141308982 4. Toucannery From <i>The Anthology of Children's Literature, 5th Edition</i> – B001KT2YNG 5. Patterns on the Beech From <i>English in the Early Years and Primary Classroom</i> –ISBN 184312260X | <p>Clive Samson</p> <p>Gregory Harrison</p> <p>Laura E. Richards</p> <p>Jack Prelutsky</p> <p>Linda Hammond</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any suitable Poem or Action Poem of own choice. This performance must not exceed 2 minutes.



Grade 1

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Set Poem | 60 |
| Own Choice Poem or Prose | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. Crocodile From <i>The Beauty of the Beast: Poems from the Animal Kingdom</i> –ISBN 067987058X 2. The Door From <i>Lifelines new and collected</i> –ISBN 1860592546 3. Us Two From ANON 4. A Christmas Folk Song From ANON 5. Granny's Boot From ANON | <p>Michael Flanders</p> <p>Moroslav Holub</p> <p>AA Milne</p> <p>Lizette Woodward Reese</p> <p>Spike Milligan</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any passage of Prose or Verse. This should offer a contrast to that spoken in Section 1. This piece must not exceed 2 minutes.

Grade 2

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------|----|
| Set Poem | 60 |
| Own Choice Poem | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. Father William From <i>The Penguin Book of Nonsense Verse</i> –ISBN 0140366601 2. Forgiven From ANON 3. Stopping By Woods on a Snowy Evening From <i>Stopping by Woods on a Snowy Evening</i> –ISBN 0525467343 4. What is Red From <i>The Walker Book of Poetry for Children</i> –ISBN 0 7445 0224 1 5. The Storm From ANON 6. Toms Bomb From <i>All Sorts of Poems</i> –ISBN 0416895700 | <p>Lewis Carroll</p> <p>A A Milne</p> <p>Robert Frost</p> <p>Mary O'Neill</p> <p>ANON</p> <p>David Hornsby</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any Poem or Action Poem of own choice. This piece must not exceed 2 minutes.



Grade 3

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Set Poem | 60 |
| Own Choice Poem or Prose | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- Belinda and Jill**
From *All Sorts of Poems* –ISBN 0416895700
- Chorus From Hellas**
From *The Hundred Best English Poems* –ISBN 1434612902
- The Village Blacksmith**
From *Henry Wadsworth Longfellow: Poems and Other Writings* –ISBN 188301185X
- The Listeners**
From *Collected Poems 1901-1918* – ASIN: B003VVK09A
- The Boy who laughed at Santa Claus**
From *Candy is Dandy* –ISBN 0233988920
- Have A Nice Day**
From *Nation's Favourite Children's Poems* – 978-0563537748

- Diana Harland
- Persy Shelly
- Henry Wadsworth Longfellow
- Walter De La Mare
- Ogden Nash
- Spike Milligan

Own Choice Poem

The choir is also required to speak from memory any passage of Prose or Verse. This should offer a contrast to that spoken in Section 1. This piece must not exceed 3 minutes.

Grade 4

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Set Poem | 60 |
| Own Choice Poem or Prose | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- The Witch**
From *Collected Poems 1901-1918* – ASIN: B003VVK09A
- Hard Cheese**
From *Junior Voices* –ISBN 0140800670
- The Lamb**
From *The Complete Poetry & Prose of William Blake* –ISBN 0385152132
- A Smugglers Song**
From *Read Me Aloud 2* –ISBN 0330391321
- Tarantella**
From *ANON*

- Walter De La Mare
- Justin St John
- William Blake
- Rudyard Kipling
- Hillaire Belloc

Own Choice Poem

The choir is also required to speak from memory any passage of Prose or Verse. This should offer a contrast to that spoken in Section 1. This piece must not exceed 3 minutes.



Grade 5

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Set Poem | 60 |
| Own Choice Poem or Prose | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. Frankie and Johnny From <i>The Collected Poems of Sterling A. Brown</i> (English and English Edition) – 081015045X 2. The Charge of the Light Brigade From <i>Alfred, Lord Tennyson Selected Poems</i> – ISBN 0486272826 3. When I was Your Age From <i>ANON</i> 4. Pangur Ban From <i>Lifelines new and collected</i> – ISBN 1860592546 5. The Host of the Air From <i>The Collected Poems of W.B. Yeats</i> – ISBN 0684807319 6. The Stones From <i>A Time for Voices</i> – ISBN 1-85224-097-0 | <p>Stirling A Brown</p> <p>Alfred, Lord Tennyson</p> <p>Michael Frayn</p> <p>Anonymous</p> <p>WB Yeats</p> <p>Brendan Kennelly</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any passage of Prose or Verse. This should offer a contrast to that spoken in Section 1. This piece must not exceed 3 minutes.

Grade 6

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Set Poem | 60 |
| Own Choice Poem or Prose | 40 |

Set Poem

The choir is required to speak from memory one of the following:

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. The Jumblies (An Extract) From <i>The Jumblies</i> – ISBN 0552546909 2. Prayer Before Birth From <i>Poems to Live By in Troubling Times</i> – ISBN 0807068942 3. The Oxford Hysteria of English Poetry From <i>Visions of Poesy</i> – ISBN 0900384751 4. If From <i>Kipling: Poems</i> – ISBN 0307267113 5. Skimble Shanks – The Railway Cat From <i>Read Me Aloud 2</i> – ISBN 0330391321 6. Look what you did Christopher From <i>ANON</i> | <p>Edward Lear</p> <p>Louis Mac Neice</p> <p>Adrian Mitchell</p> <p>Rudyard Kipling</p> <p>Anon</p> <p>Ogden Nash</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|

Own Choice Poem

The choir is also required to speak from memory any passage of Prose or Verse. This should offer a contrast to that spoken in Section 1. This piece must not exceed 3 minutes.



SOLO ACTING



DRAMA

The following Grades in Solo Acting, duologues and group drama have been designed to introduce both adults and children to Drama and Literature. The following examinations concentrate solely on the art of performance. The syllabus allows you the freedom to be as creative and adventurous as you wish, by offering you a chance to mix modern and classical drama with improvisation and mime. "Theatre exists above all, for the actor, and without him it cannot exist at all." The aim of the following grades is to develop an understanding of drama and theatre and to develop confidence in each individual sitting an examination. It has been decided by the examining body at the Leinster School that no student under the age of 10 should be allowed sit exams in Solo Drama.

SOLO ACTING

The following grades in Solo Acting have been designed for students who show an interest in Acting and Drama. Candidates will be expected to perform 2 pieces of solo drama in which they must show a clear understanding of the following:

- ❖ The characters which they have chosen to portray.
- ❖ An understanding of the piece or play from which the extract has been taken.
- ❖ An ability to convey emotions and feelings.
- ❖ An ability to employ vocal variety.
- ❖ Candidates will be expected to use movement appropriate to their scenes.
- ❖ Candidates will be required to use accent relevant to their scenes
- ❖ The candidates may present themselves in costume but no extra marks will be given for costume or the use of props in any area of Drama.
- ❖ Candidates will also be marked on Presentation of self and material during the examination.



Grade 1

Candidates must be between the age of 10-12 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Solo Drama

Candidates will be expected to perform from memory a piece of drama which will not exceed the 2 minute time limit. The drama may be an adaptation from any book or a piece of drama from any published play. The piece chosen must be suitable for a candidate between the age of 10-12 years of age

Mime

Prepared mime of candidate's own choice which should not exceed 1½ minutes.

Questions

The examiner will ask the candidates a selection of questions based on their chosen piece and mime. The candidates should show that they understand the character they are playing and the story surrounding their selection.

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Own Choice Solo Drama | 50 |
| Mime | 20 |
| Questions | 20 |

Grade 2

Candidates must be over 12 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Solo Drama 1

Candidates will be expected to perform from memory a piece of drama which will not exceed the 3 minute time limit. The drama may be an adaptation from any book or a piece of drama from any published play. The piece chosen must be suitable for a candidate between 10-12 years of age.

Own Choice Solo Drama 2

Candidates will be required to perform from memory a piece of drama which they themselves have selected. This selection should not exceed 3 minutes. This selection requires that the candidate perform this selection with **an accent**. All pieces chosen must call on candidates to sustain an accent throughout the monologue.

Mime

Prepared mime of candidate's own choice which should not exceed 1½ minutes.

Questions

The examiner will ask the candidates a selection of questions based on their chosen pieces. The candidates should show a clear understanding of the character they are playing and the story surrounding their selection.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------|----|
| Presentation | 10 |
| Own Choice Drama 1 | 30 |
| Own Choice Drama 2 | 30 |
| Mime | 15 |
| Questions | 15 |



Grade 3

Candidates must be over 14 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------------|----|
| Presentation | 10 |
| Set Solo Drama | 30 |
| Own Choice Shakespeare | 30 |
| Improvisation | 15 |
| Questions | 15 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Solo Drama - Modern

Candidates will be expected to perform from memory a piece of drama which will not exceed the 3 minute time limit. The drama may be an adaptation from any book or a piece of drama from any published play after 1940. The piece chosen must be suitable for a candidate over 14 years of age.

Own Choice Shakespeare

Candidates will be required to perform from memory an extract from any of Shakespeare's Plays. This extract should not exceed 3 minutes. Candidates are reminded that Prologues can be played by both male and female candidates, however a female part must be played by a female candidate and a male part must be played by a male candidate.

Improvisation

This will be a piece of unprepared improvisation, which candidates will be given 1 minute to prepare during the examination. It will stem from either the set or own choice drama.

Questions

The examiner will ask the candidates a selection of questions based on their chosen pieces. The candidates should show a clear understanding of the plays and the authors.



Grade 4

Candidates must be over 15 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Irish Drama

The candidates are required to perform from memory a piece of drama from the works of any Irish Author. This extract should not exceed 4 minutes and must be age appropriate.

Own Choice Classical Drama

Candidates will be required to dramatise a piece of classical drama. It has been decided by the examining board that any work penned before 1920 will be accepted. This performance must not exceed 4 minutes. Shakespeare may not be chosen in this section.

Improvisation

This will be a piece of unprepared improvisation which candidates will be given 1 minute to prepare during the examination. It will stem from either the set or own choice drama.

Discussion and Questions

Candidates will be expected to have a discussion with the examiner about their chosen pieces. The examiner will then ask the candidates a selection of questions relating to the period in which the drama was set. Candidates will also be expected to have researched the authors and their backgrounds.

SCHEDULE OF MAXIMUM MARKS

| | |
|----------------------------|----|
| Presentation | 10 |
| Own Choice Irish Drama | 30 |
| Own Choice Classical Drama | 30 |
| Improvisation | 15 |
| Discussion & Questions | 15 |



Grade 5

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|----------------------------|----|
| Presentation | 10 |
| Own Choice Irish Drama | 25 |
| Own Choice Modern Drama | 25 |
| Own Choice Classical Drama | 25 |
| Discussion & Questions | 15 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Irish Drama

The candidates are required to perform from memory a piece of drama from the works of any Modern Irish Author This extract must not exceed 4 minutes and must be age appropriate.

Own Choice Modern Drama

Candidates will be required to perform from memory a piece of modern drama. It has been decided by the board of examiners that any work penned after 1950 will be accepted. The performance must not exceed 4 minutes.

Own Choice Classical Drama

Candidates will be required to dramatize a piece of classical drama. It has been decided by the examining board that any work penned before 1920 will be accepted. The performance must not exceed 4 minutes.

Discussion and Questions

Candidates will be expected to have a discussion with the examiner about their chosen pieces. The examiner will then ask the candidates a selection of questions relating to the period in which the drama was set. Candidates will also be expected to have researched the authors and their backgrounds.



Certificate in Solo Acting

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|---------------|----|
| Presentation | 10 |
| Programme | 50 |
| Sight Reading | 15 |
| Improvisation | 10 |
| Discussion | 15 |

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Programme

Candidates will be required to present a balanced programme on a theme chosen by the candidates. This programme must not exceed the 15 minute time limit. The candidates are required to include Prose in their selection and they are permitted to include poetry and taped music. This programme **must** have 3 selections and linking scripts and these selections must reflect contrasting styles/ periods of drama. The candidates must in at least one selection show an ability to use accent. Marks will be awarded for artistic presentation and entertainment value.

Sight Reading

Candidates will be requested to sight read from a play chosen by the examiner during the examination. Candidates will be given 2 minutes preparation time and a short synopsis of the play will be given by the examiner to the candidates.

Improvisation

Candidates will be requested to perform an improvisation based on words given by the examiner during the exam. Candidates will be given 3 minutes preparation time.

Discussion

Candidates will be required to enter into a discussion with the examiner on presented work. They will also be required to answer any questions the examiner may have on their programme.



DUOLOGUES



DUOLOGUES

The following examinations have been designed for students wishing to perform in pairs. Candidates will be expected to perform 1 -2 Duologues along with a piece of improvisation. The following is a guideline of what examiners are looking for throughout the examinations.

- ❖ The candidates must work together as a pair and work chosen must give both parties an equal opportunity to develop characters.
- ❖ Candidates must show an understanding of the drama and the situation that the characters have been placed in by the author.
- ❖ The candidates must adapt the performance to suit the space and occasion.
- ❖ There must be interaction between both candidates and they must show that they are comfortable with their surroundings.
- ❖ When required to perform an improvisation the candidates must show an ability to be both creative and spontaneous.
- ❖ Candidates will also be marked on Presentation of self and material during the examination.
- ❖ In the discussion candidates will be examined on their readiness to respond to any questions the examiners may have. They will also be marked on their knowledge and understanding of their chosen Duologue and on their ability to work as a team.

Grade 1

Candidates must be over 13 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

| SCHEDULE OF MAXIMUM MARKS | |
|---------------------------|----|
| Presentation | 10 |
| Own Choice Duologue | 45 |
| Prepared Mime | 25 |
| Discussion | 20 |

Own Choice Duologue

The candidates are required to perform from memory an extract or scene from any published play where there is a suitable part for 2 characters. This performance must not exceed the 5 minute time duration.

Prepared Mime

Candidates will be requested to perform a mime which must not exceed the 2 minute time limit and this mime must be based on a topic of the candidates own choice.

Discussion

Candidates will be requested to enter into a discussion with the examiner on their chosen performance piece. The candidates may also be requested to answer any questions the examiner may have regarding their performance or the author of the piece.



Grade 2

Candidates must be over 14 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Duologue

The candidates are required to perform from memory an extract or scene from any published play where there is a suitable part for 2 characters. This performance must not exceed 5 minute.

Prepared Improvisation

Candidates will be asked to prepare an improvisation based on a topic of their own choice. This improvisation should last not exceed 3 minutes.

Discussion

Candidates will be requested to enter into a discussion with the examiner on their chosen performance piece. The candidates may also be requested to answer any questions the examiner may have regarding their performance or the author of the piece.

SCHEDULE OF MAXIMUM MARKS

| | |
|------------------------|----|
| Presentation | 10 |
| Own Choice Duologue | 45 |
| Prepared Improvisation | 25 |
| Discussion | 20 |

Grade 3

Candidates must be over 15 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of their own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Duologue - Classical

The candidates are required to perform from memory an extract or scene from any published Classical play where there is a suitable part for 2 characters. This performance must not exceed 5 minutes. A classical play as considered by the board of examiners is any play which was published before the 1950's.

Un-prepared Improvisation

The candidates are required to prepare an improvisation based on a theme given to them by the examiner during the examination. They will be given 3 minutes preparation time and the improvisation itself should not exceed the 2 minute time limit.

Discussion

Candidates will be requested to enter into a discussion with the examiner on their chosen performance piece. The candidates may also be requested to answer any questions the examiner may have regarding their performance or the author of the piece.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Own Choice – Classical | 45 |
| Unprepared Improvisation | 25 |
| Discussion | 20 |



Grade 4

Candidates must be over 16 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each their choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Duologue

The candidates are required to perform from memory an extract or scene from any published play. This performance must not exceed 5 minutes and where appropriate candidates should show an ability to use accents.

Unprepared Improvisation

The candidates are required to prepare an improvisation based on a theme given to them by the examiner during the examination. They will be given 4 minutes preparation time and the improvisation itself should not exceed 3 minutes.

Discussion

Candidates will be requested to enter into a discussion with the examiner on their chosen performance piece. The candidates may also be requested to answer any questions the examiner may have regarding their performance or the author of the piece

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Own Choice Duologue | 45 |
| Unprepared Improvisation | 25 |
| Discussion | 20 |

Grade 5

Candidates must be over 17 years of age

Presentation

Candidates will be expected to greet the examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each own choice piece to the examiner. All material presented must be neat and legible. The candidates may present themselves in costume but no extra marks will be awarded for costume or use of props.

Own Choice Duologue

The candidates are required to perform from memory an extract or scene from any published play. This performance must not exceed 6 minutes and where appropriate candidates should show an ability to use accents.

Own Choice Duologue - Shakespeare

The candidates are required to perform from memory an extract or scene from any published play written by William Shakespeare where there is a suitable part for 2 characters. This performance must not exceed the 5 minute time duration and accents where called for, must be used.

Discussion

Candidates will be requested to enter into a discussion with the examiner on their chosen performance piece. The candidates may also be requested to answer any questions the examiner may have on their performance or the author of the pieces.

SCHEDULE OF MAXIMUM MARKS

| | |
|--------------------------|----|
| Presentation | 10 |
| Own Choice Duologue | 45 |
| Unprepared Improvisation | 25 |
| Discussion | 20 |



GROUP DRAMA



GROUP DRAMA

These examinations have been developed to offer candidates a chance to study drama as a group. It is a way of introducing students to drama who have not yet gained enough confidence to embark on a solo performance. It is hoped that through Group Drama students will learn to work together, and develop an ability to become a contributor in a group situation.

Notes for Teachers:

The following examinations in Group Drama have been designed for groups with a minimum of 4 and a maximum of 15 students. Teachers wishing to enter students must provide a suitable centre for examination taking space into account. Teachers wishing only to enter students in Group Drama must submit applications 2 weeks prior to usual closing date for entries. Examiners can only go to centres where there are more than 8 groups of students wishing to be examined in Group Drama. If you have only one group of students wishing to be examined an examiner may be available only whilst examining elsewhere in your area.

Performers should be presented in costumes, for which marks will be awarded where suitable. Props may be used throughout the examination.

Students will be examined on their ability to perform together along with their ability to work on both scripted and un-scripted material.

All students should be given a chance to demonstrate their skills in movement, characterisation and vocal variety. Teachers may choose to work with an existing script or develop their own. The examiner must be supplied with a copy of the script before the examination commences.

Each group will be examined as a whole and a certificate will be awarded to each group participating in the exam. Candidates will be graded not only on performances but also on how they work as a team.

There are no medals given in this exam, the awards are as follows:

| | | |
|---|---------------------|-------------------|
| ❖ | Pass | 70% - 79% |
| ❖ | Pass with Merit | 80% - 84% |
| ❖ | Honours | 85% - 89% |
| ❖ | First Class Honours | 90% - 100% |



Grade 1

Candidates must be over 13 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Drama | 60 |
| Improvisation OR Mime | 30 |

Presentation

Candidates will be marked on how they present themselves and their work during the examination. Written work should be neat and tidy. Candidates, whose presence is not required on stage, should not distract the examiner.

Drama

Students should present a piece of published drama **OR** a devised drama which must involve all candidates as contributors. The Drama, including scene changing and set up time should not exceed the 10 minute maximum time limit.

Improvisation OR Mime

Candidates are required to develop a prepared improvisation **OR** mime from one of the following situations. This should not exceed 3 minutes.

- ❖ Camping Trip
 - ❖ The School Choir
 - ❖ The Science Fair
-

Grade 2

Candidates must be over 14 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Drama | 60 |
| Improvisation OR Mime | 30 |

Presentation

Candidates will be marked on how they present themselves and their work during the examination. Written work should be neat and tidy. Candidates whose presence is not required on stage should not distract the examiner.

Drama

Students should present a piece of published drama **OR** a devised drama which must involve all candidates as contributors. The Drama, including scene changing and set up time should not exceed the 15 minute maximum time limit.

Improvisation OR Mime

Candidates are required to develop a prepared improvisation **OR** mime from one of the following situations. This should not exceed 3 minutes.

- ❖ The Family Gathering
- ❖ The Talent Competition
- ❖ The President's visit



Grade 3

Candidates must be over 15 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Drama | 60 |
| Improvisation OR Mime | 30 |

Presentation

Candidates will be marked on how they present themselves and their work during the examination. Written work should be neat and tidy. Candidates whose presence is not required on stage should not distract the examiner.

Drama

Students should present a piece of published drama **OR** a devised drama which must involve all candidates as contributors. The Drama, including scene changing and set up time should not exceed the 15 minutes maximum time limit. Music may be used in the performance.

Improvisation OR Mime

Candidates are required to develop a prepared improvisation **OR** mime from out of their prepared performance piece, carrying on from where the script left off. If your performance is taken from a published play the authors work must not be passed of as improvisation. This should not exceed 3 minutes.

Grade 4

Candidates must be over 16 years of age

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------|----|
| Presentation | 10 |
| Drama | 60 |
| Improvisation OR Mime | 30 |

Presentation

Candidates will be marked on how they present themselves and their work during the examination. Written work should be neat and tidy. Candidates whose presence is not required on stage should not distract the examiner.

Drama

Students should present a piece of published drama **OR** a devised drama which must involve all candidates as contributors. The Drama, including scene changing and set up time should not exceed the 20 minutes maximum time limit. The examiner will expect that the performance will be of a high standard. Music may be used in the performance.

Improvisation OR Mime

Candidates are required to develop a prepared improvisation **OR** mime from their prepared performance piece, carrying on from where the script left off. If your performance is taken from a published play the author's work must not be passed of as improvisation. This should not exceed 5 minutes.



SPEECH & DRAMA DIPLOMA SYLLABUS



Associate Diploma (ALSMD) Performers

The examination is in two sections:

Part A – Written and 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.

Minimum age for Associate is 18 years.

PART A – WRITTEN EXAMINATION

Three hours are allowed for working this paper. Any of the eight questions may be compulsory – any two questions may be compulsory & one of these will be theory- not necessarily on breathing.

- ❖ The study of the Voice and of Language.
- ❖ Theoretical and performative perspectives on Poetry, Prose and Drama.
- ❖ The selection of material for Recital work (to include an understanding of the thematic and of balance and variety).
- ❖ Approaches to Improvisation, Mime and Movement.
- ❖ Theoretical and performative perspectives on Play Production and Acting.
- ❖ The study of a modern or contemporary Irish playwright or novelist.

PART B – PRACTICAL EXAMINATION

Recital

Candidates are required to present a programme which should include one piece of prose, one dramatic extract and one poem (excluding a sonnet) lasting 15 minutes. The programme should be based on a theme of the candidates own 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.

Improvisation

Perform an improvisation (approx. two minutes) on a topic chosen by the examiner,

Prose and Poetry

Read at sight a passage of Prose and Poetry chosen by the examiner,

Talk

Give a short talk on a topic chosen from a list provided 15 minutes before the examination,

Discussion

Participate in a Viva Voce on the programme and on any aspect of the Associate syllabus,

Mime

Perform a prepared Mime of approx. 3 minutes in duration,

| SCHEDULE OF MAXIMUM MARKS | |
|-----------------------------------------|------------|
| PART A – Written Examination | 100 |
| PART B – Practical Examination – | |
| Recital | 50 |
| Improvisation | 10 |
| Prose & Poetry | 10 |
| Talk | 10 |
| Discussion | 10 |
| Mime | 10 |



Licentiate Diploma (LLSMD) Teachers

The examination is in three sections:

Part A – Written, Part B – Recital and

Part C – Portfolio & 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 | |
|-------------------------------------|----|
| PART A – Written Examination | |
| Section 1 | 25 |
| Section 2 | 25 |
| Section 3 | 25 |
| Section 4 | 25 |

PART A – WRITTEN EXAMINATION

There are 4 sections on this paper. Section 1 has one question, which is compulsory. Candidates must then answer one question from each of Sections 2, 3 and 4. **Three hours are allowed for working this paper.**

Section 1: Literature- Poetry, Prose and Drama

(criteria of assessment: sensitivity to and literacy in the genre presented)

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.

Section 2: Drama/Theatre Criticism and Pedagogy

(criteria of assessment: an understanding of the theories in question and of their application in practice)

Two questions will be set as follows:

- ❖ **Question 1:**
Theories of theatre practice (for example, those of Brecht, Meyerhold, Michael Chekhov, Stanislavski, Brook, Lecoq or other significant contemporary or modern theorists)
- ❖ **Question 2:**
Drama in Education or Theatre in Education theories and praxis, the teaching of Movement, Mime and Improvisation.

Section 3: Drama/Theatre History

(criteria of assessment: an understanding of the history of Drama and Theatre and its impact on current practice)

Two questions will be set from the following areas:

Greek, Elizabethan, Restoration, Modern Drama, Playwrights.

Section 4: Voice Production and Dynamics

(criteria of assessment: an understanding of all aspects of vocal work and their application in teaching practice)

Two questions will be set from the following topics:

Contemporary Theories of Voice, Voice Production, Listening to Language, Developing Accent and Dialect.

PART B – RECITAL

Candidates are required to:

Present a programme of drama, poetry and prose lasting a maximum

of 20 minutes. The programme should be based on a theme of the candidate's 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.

| SCHEDULE OF MAXIMUM MARKS | |
|---------------------------|------------|
| PART B – Recital | 100 |



PART C – PORTFOLIO & REFLECTIVE JOURNAL

This part of the syllabus seeks to take into account the individual teaching/practice site and personal experience of each candidate.

SCHEDULE OF MAXIMUM MARKS

| | |
|-----------------------------------------|-----|
| PART C – Portfolio & Reflective Journal | 100 |
|-----------------------------------------|-----|

Portfolio Guidelines:

“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.”¹

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.

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.

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.

Your Teaching Portfolio will be divided into three sections as follows:

Section 1: Introduction to the work:

This should provide a context for the portfolio entries developed in Section 2 and should contain the following:

- ❖ A key question/concern/genre which you wish to focus on in your portfolio
- ❖ An outline of the module/unit/course (8-10 weeks) which you are exploring
- ❖ A description of your teaching practice site and its space, including the number, age and level of your students
- ❖ 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).

¹ Lyons, N (ed.) (1996) *With Portfolio in Hand: Validating the New Teacher Professionalism*. New York: Teachers College Press



Section 2: The Portfolio Entries

Each portfolio will consist of three entries and their evidence/artefacts and will contain the following elements:

- ❖ A Title: This will help you to name or label your entry and to focus your thinking. (For example: Exploring the Visual in the Teaching of Poetry).
- ❖ A Context: This provides the setting for and description of any details necessary for the entry. (For example: There may be an anecdote that is central to the entry).
- ❖ A Rationale: This answers the question “Why am I including this entry?” It will help to give direction and coherence to your entry.
- ❖ A Reflection: This is the heart of the entry and explores what the teacher has learnt about teaching and learning from this particular entry. It deals with the questions “How has this entry changed the way I think about teaching this aspect of Speech/Drama/Theatre? What have my students learned/not learned from this encounter?”
- ❖ Implications for future practice: This answers the following types of question: If I were teaching this lesson again what would I do differently? What do I need to change about my approach? How can I develop student learning in the future?

In crafting the entry you will provide **Evidence** that will support your thinking throughout. You should use captions to label this evidence and locate it within the entry. [For example, your evidence might consist of student responses- a picture that a student drew regarding a poem, or a diary entry that the student wrote in the role of a fictional character. Your evidence might be photographic or filmic (it might contain a brief transcript of some key moment of a class video) and so on].

Section 3: Overall Reflection and Conclusion

This will draw the strands of the three portfolio entries together and end with key questions/implications for your future practice.

- ❖ *Reflective Thinking*
“The kind of thinking that consists in turning a subject over in the mind and giving it serious and consecutive consideration.”²

“Each portfolio entry carries a crucial element; that is a reflection. Through reflection, a teacher revisits and inquires 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.”³
- ❖ *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.

² Dewey, J. (1993) *How We Think: A restatement of the relation of reflective thinking to the educative process*. Chicago: Henry Regnery

³ 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



Licentiate Diploma (LLSMD) Performers

The examination is in two sections:

Part A – Written and 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 A – WRITTEN EXAMINATION

There is one written paper.

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. **Three hours are allowed for working this paper**

Section (a)

- ❖ Voice production, diction, accents, and dialects
- ❖ Selection of material for programme building for solo and group presentation
- ❖ Characterisation in dramatic playing – theory and practice
- ❖ Interpretation of poetry and prose
- ❖ Performance on television and radio

Section (b)

- ❖ Theatre History with particular reference to Greek, Elizabethan, and Restoration periods
- ❖ Recent and current developments in theatre in Ireland and Britain
- ❖ Costume and make-up
- ❖ Preparation for performance – the contribution of (among others) Stanislavski, Brecht, Guthrie, George Barker, Brook, and Grotowski
- ❖ The function of the Director

PART B – PRACTICAL EXAMINATION

In the Practical Examination Candidates are expected to demonstrate some facility in accents and dialects.

Drama Performance

Candidates are required to perform two dramatic passages, one each from different and contrasting plays.

Poetry

Candidates are required to recite one longer or two or three shorter poems by a modern Irish poet.

Unprepared Reading

Candidates are required to read at sight, passages of prose, poetry or drama chosen by the examiner.

Discussion on Script

Candidates are required to bring a script of a play in which he or she has performed and be 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.

| SCHEDULE OF MAXIMUM MARKS | |
|--------------------------------|----|
| PART B – Practical Examination | |
| Drama Performance | 40 |
| Poetry | 20 |
| Unprepared Reading | 10 |
| Discussion on Script | 20 |
| Discussion on Syllabus | 20 |



Fellowship Diploma (FLSMD)

Conditions as detailed in Examination Regulation 3 will apply.

The examination is in two sections:

Part A – Performance and 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

Candidates are required to present a programme of drama, verse, and prose on a theme of the candidate's 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.

PART B – THESIS

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.

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.

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:

Courtney, R. 1980 *The Dramatic Curriculum* Heinemann

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.



Examination Regulations

Diploma Examinations in Speech and Drama

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 a period of two years of their first examinations.
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.
5. The results of the examination will be sent to candidates as soon as possible. Correspondence will not, in any circumstances, be entered into concerning the decision of the examiners.
6. Candidates must bring copies of their programme for the examiner's use. Presentation of this material must be of a standard suitable for the level of Diploma examinations.
7. Candidates must pass the Associate examinations before proceeding to the Licentiate examinations and must hold the Licentiate Diploma before proceeding to the Fellowship Examinations. When entering students for Licentiate examinations a copy of the Associate results must be submitted 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. Associate candidates are required to attend the Professional Practice module in Griffith College prior to graduating, details regarding timetable are in the Teachers Information Pack and on the GCD website.

NB only candidates who complete the **20 credits Certificate in Drama Performance + Associate Course** or the **40 credits Certificate in Drama Teaching + Licentiate Diploma Course**, or **Higher Diploma in Arts in Drama Education Course** here in Griffith College and complete and pass all exams & assignments receive the HETAC credits, old syllabus Associate and Licentiate candidates as listed in this syllabus are not awarded these credits - the old syllabus diplomas are not on the National Framework of Qualifications.

Please note that all candidates who wish to do the "old syllabus" associate and licentiate exams are required to attend the Griffith College Professional Practice / Child Protection module, on completion of these sessions candidates will receive a Certificate of Attendance and have their Garda Vetting forms processed through the LSMD, Griffith College and submitted to the Garda Vetting Office. Candidates will be required to complete this module as a requirement to graduate with the old syllabus associate and licentiate diplomas. Completion of this course is already compulsory and included in the new HETAC Higher Diploma in Arts in Drama and Music Education courses as well as the 20 and 40 credits courses.



Recommended Reading List for Teachers

| | 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 |
| Theory | Effective Speech | Graham Marash |
| | Speech Training | Greta Coulson |
| | Clear Speech | Malcolm Morrisson |
| | The Practical Guide to Speech Training | Gordon Luck |
| Speech Books | 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 |
| Improvisation & 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 |
| The Improvisation Game | Chris Johnston | |
| General Theatre & 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 Gretowski trans. Engenio Bartov |
| | The Empty Space | Peter Brook |
| | There are no Secrets | Peter Brook |
| | 20th Century Actor Training | Alison Hodge |
| Creating a Role | Stanis Lavski | |



Recommended Reading List for Teachers contd...

| | BOOK TITLE | AUTHOR |
|--------------------------------------------|--------------------------------------------------------------|-----------------------------------------|
| General Theatre & Drama Studies | Starting Drama | Eric Boagey |
| | Theatre Directions | Jonathan Neelands & Warwick Dobson |
| | Theatre as Sign System. A Semiotics of Text & Performance | Elaine Aston & George Savona |
| | The Semiotics of Theatre and Drama | Keir Elam |
| | The Complete Play Production Handbook | Carl Allensworth |
| | About Acting | Peter Barkworth |
| | The Shifting Point | Peter Brook |
| | Theory for Performance Studies, A Student's Guide | Philip Auslander |
| | Shakespeare's Advice to the Players | Peter Hall |
| | Improvisation for the Theater, 3 rd Edition | Viola Spolin |
| | Text in Action | Cicely Berry |
| | Performance Analysis | Colin Counsell & Laurie Wolf |
| | Greek Theatre Performance, An Introduction | David Wiles |
| | Playing Shakespeare | John Barton |
| | Impro:Improvisation and the Theatre | Keith Johnstone intro by Irving Wardle |
| | Acting in Restoration Comedy | Simon Callow The Applause Acting Series |
| | The Actor and His Body | Litz Pisk:Foreword by Michael Elliott |
| | Shakespeare | Bill Bryson |
| | Shakespeare our Contemporary | Jan Kott |
| | | |
| Associated with Irish Theatre | Theatre Talk. | Edited by Lilian Chambers, |
| | Voices of Irish Theatre Practioners | Ger Fitzgibbon & Eamonn Jordan |
| | Critical Moments | Fintan O'Toole |
| | A History of Irish Theatre 1601-2000 | Christopher Morash |



All Plays mentioned in the syllabus are available from the Griffith College Library along with a selection of other material, examples of which are:

| DRAMA TEACHING: |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| • <i>Special Talents, Special Needs: Drama for people with Learning Needs</i> by Ian McCurrach, Barbara Darnley. |
| • <i>Groupwork with Learning Disabilities</i> by Anne Chesner. |
| • <i>Developing Play and Drama in Children with Autistic Spectrum Disorders</i> by Dave Sherratt and Melanie Peter. |
| • <i>Social Cognition Through Drama and Literature for People with Learning Disabilities: Macbeth in Mind</i> . Nicola Grove (author); Keith Park (author). Pub. By Jessica Kingsley (2001). |
| • <i>Ways into Literature: Stories, Plays and Poems for Pupils with SEN</i> . |
| • <i>Sensory Drama for Very Special People</i> by Flo Longhorn. |
| • <i>Odyssey Now</i> . Nicola Grove (author), Keith Parker (author), pub by Jessica Kingsley. |
| • <i>The Primary Drama Handbook: An Introduction</i> by Patrice Baldwin. |
| • <i>Drama Games for Those who like to say NO</i> by Chris Johnston. |
| • <i>101 Drama Games and Activities</i> by David Farmer. |
| • <i>Speaking, Listening and Drama</i> by Andy Kempe and Jan Holroyd (July 2005). |
| • <i>Drama, Disability and Education: A critical exploration for students and practitioners</i> by Andy Kempe (Aug, 2012). |
| • <i>Theatre for Children: A Guide to Writing, Adapting, Directing and Acting</i> by David Wood. |
| • <i>Beginning Drama 4-11 (Early years and Primary)</i> by Joe Winston. |
| • <i>On Stage: Theatre Games and Activities for Kids</i> by Lisa Bany-Winters. |
| • <i>Drama Games for Classrooms and Workshops</i> by Jessica Swale. |
| • <i>Theatre Games for Young Performers: Improvisation and Exercises for Developing Acting Skills</i> by Maria Novelly. |
| • <i>Grammar Wars 11: How to Integrate Improvisation and Language Arts</i> by Tom Ready. |
| • <i>Social Skills, Emotional Growth and Drama Therapy: Inspiring Connections on the Autism Spectrum</i> by Lee R. Chasen and Robert J. Landy. |
| • <i>More Theatre Games for Young Performers</i> by Suzi Zimmerman. |
| • <i>Viola Spolin's Theatre Games for the Classroom: A Multimedia Teacher's Guide</i> by Max Schafer and Viola Spolin. |
| • <i>101 Drama Games: Fun and Learning with Acting and Make-believe (A Hunter House Smartfun Book)</i> by Paul Rooyaker and Cecilia Hurd (1999) |
| • <i>Drama Games and Acting Exercises: 177 Games and Activities</i> by Rod Martin (2009). |
| • <i>Drama Start! Drama Activities, Plays and Monologues for young children (ages 3-8)</i> by Julie Meighan (2011) |
| • <i>Drama Start Two: Drama Activities and Plays for children (ages 9-12)</i> by Julie Meighan (2012). |
| • <i>Jumpstart! Drama: Games and Activities for Ages 5-11</i> by Teresa Cremin, Roger McDonald, Emma Goff and Louise Blakemore. (2009). |
| • <i>101 More Drama Games for Children: New Fun and Learning with Acting and Make-Believe (A Hunter House smart fun book)</i> by Paul Rooyackers (2003). |
| • <i>It's All Talk: Speaking and Listening Through Games and Drama</i> by Stan Barrett and Craig Mitchel (1996). |
| • <i>Aargh to Zizz: 135 Drama Games</i> by Graeme Talboys (2002). |
| • <i>Drama Games for Mentally Handicapped People</i> by Bernie Warren (1981). |
| • <i>101 Theatre Games: For Drama Teachers, Classroom Teachers and Directors</i> by Mila Johanson (1994). |
| • <i>Creative Games in Groupwork (Creative Activities in Groupwork)</i> by Robin Dynes. |
| • <i>The Little Book of Theatre Games Volume One: Game Book for Drama Ministries, Schools and Workshops (Lillenas Drama Resource)</i> by Jim Custer and Bob Hoose (1998). |
| • <i>Grammar Games: Cognitive, Affective and Drama Activities for EFL Students</i> by Mario Rinvolucri (1985). |
| • <i>Drama Themes: BK. A: A Handbook of Drama Games and Activities for the Classroom</i> by Larry Swartz (2007). |
| • <i>100</i> by Christopher Heimann, Neil Monaghan and Diene Petterle, Plays for older children (11-16). |
| • <i>Laban for Actors and Dancers</i> by Jean Newlove. |
| • <i>Drama Games for Devising</i> by Jessica Swale. |
| • <i>Classroom Gems: Games, Ideas and Activities for Primary Drama</i> by Mr. Michael Theodorou (2009) |
| • <i>Drama Lessons for Five to Eleven Year-Olds</i> by Judith Ackroyd and Jo Barter-Boulton (2001) |



DRAMA TEACHING CONTD:

- *Drama Games and Improvs: For the Classroom and Beyond: Games for the Classroom and Beyond* by Justine Jones and Mary Ann Kelly (2007)
- *Theatre Games for the Classroom: A Teacher's Handbook* by Viola Spolin (1986)
- *Drama Soup – Over 100 Drama Games, Warm Ups and Energisers for Classrooms, Courses and Camps* by Scott Cairns, Joe Toakley and Jessica Vernall (2012)
- *The Piven Workshop Guide for Actors: Theatre Games and Actor Coaching (Performance Books)* by Susan Applebaum (2012)
- *Drama Workshop for Seniors: Improv Games and Scenes* by Milton Polsky (2011)
- *Drama Therapy and Storymaking* by Paula Crimmens.
- *Play Time: A selection of plays by the best-selling author of the Gruffalo* by Julia Donaldson.
- *Autism with Severe Learning Difficulties* by Rita Jordan.
- *Promoting Social Interaction for Individuals with Communicative Impairments: Making Contact* by M. Suzanne Zeedyk.
- *Inspired Drama Teaching: A Practical Guide for Teachers* by Keith West (2011).
- *Getting the Buggers into Drama: A Practical Guide to Teaching Drama* by Sue Cowley. (2007).
- *Masterclass in Drama: Transforming Teaching and Learning* by Michael Anderson (2011).
- *Teaching Literacy through Drama: Creative Approaches* by Patrice Baldwin and Kate Fleming. (2002).
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- *Inspiring Writing Through Drama: Creative Approaches to Teaching Ages 7-16* by Rob John, Andy Kempe and Patrice Baldwin. (August 2012).

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- *100 Best Poems for Children (Puffin Poetry)* by Sheila Moxley, (2002).
- *Michael Rosen's A-Z. The Best Children's Poetry from Agard to Zephaniah* by Michael Rosen, (2009)
- *The Oxford Book of Children's Poetry* by Michael Harrison and Christopher Stuart-Clark, (2007).
- *The Puffin Book of Utterly Brilliant Poetry* by Brian Patten (1999).
- *The Puffin Book of Fantastic First Poems (Puffin Poetry)* by June Crebbin (2000).
- *One Hundred Years of Poetry for Children* by Michael Harrison and Stuart-Clark (2007).
- *A Million Brilliant Poems: Pt. 1: A Collection of the very best Children's Poetry Today* by Roger Stevens (2010).
- *The Usborne Book of Poetry for Children (Usborne Poetry Books)* by Sam Taplin and Kristina Swarmer (2007).
- *The Works: Every Kind of Poem You Will Ever Need at School* by Paul Cookson (2010).
- *Hutchinson Treasury of Children's Poetry* by Alison Sage (1998).
- *Classic Poems for Children: Best-loved Verse from the Great Poets, including Lewis Carroll, John Keats and Walt Whitman* by Nicola Baxter (2011).
- *The Children's Treasury of Classic Poetry* by Nicola Baxter and Cathie Shuttleworth (2010).
- *Silly Verse for Kids (Puffin Books)* by Spike Milligan.
- *Ridiculous Rhymes: Poetry for Children* by Jojoba Mansell.
- *The Everyman Anthology of Poetry for Children* by Gillian Avery (1994).
- *The Macmillan Treasury of Poetry for Children* by Charles Causley and Diz Wallis (1997).
- *The Ghost Train Ride at Fangster's Fair (Children's Poetry Library)* by Wes Magee (2012).
- *The Alien Guide from Inner Space: And other Poems (Children's Poetry Library)* by Philip Wells (2012).
- *In the Land of the Giants (Children's Poetry Library)* by George Szirtes (2012).
- *The Poolbeg Book of Irish Poetry for Children* by Shaun Traynor and Marianne Lee (1997).
- *Poetry Speaks to Children (Read and Hear)* by Elise Paschen, Dominique Raccah, Billy Collins and Nikki Giovanni (2006).
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- *The Random House Book of Poetry for Children* by Jack Prelutsky and Arnold Lobel (1983).
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- *Does it Have to Rhyme? Teaching Children to Write Poetry* by Sandy Brownjohn (1980).

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