

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 and communicate with the examiner throughout the examination and on the standard of 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 are for the whole exam (not just the presentation section). It is presentation of self and work.

The examination board has decided that if teachers wish to choose an alternative to the Speech & Drama "Set Drama" that you may choose from an equivalent standard in the Solo Acting section of the syllabus. Alternatively candidates are permitted to do a Shakespearean piece. Material should be neatly presented and the candidates should present one copy of the Own Choice Piece and Set Piece to the examiner at the start of the examination.

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.

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. 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.

The examination board has decided that if Teachers wish to choose an alternative to the Speech & Drama "Set Drama", a piece of equivalent standard may be chosen from the Solo Acting section of the syllabus. Alternatively Students are permitted to do a Shakespearean piece.

Theory

It is not required of candidates that they answer with definitions. The examiner wants to see that the candidates have an understanding of the requested theory; therefore the teachers' interpretation will be accepted as long as an understanding of the theory is conveyed during the examination. In earlier grades a basic knowledge and understanding of the following in relation to the candidates' prepared work is called for. Candidates will no longer be asked questions relating to theory from previous grades, unless they are undertaking examinations for the first time in grades 5-10.

- ❖ What is the meaning of Good Speech?
- ❖ Name the Organs of Speech?

- ❖ Vowels - Signs and Sounds (Grade 2). Candidates will be asked to name the five vowels and they will also be asked why vowels are important to good speech.
- ❖ What is Pause and why do we use Pause? (Candidates may be asked to show where pause was used in prepared work.)
- ❖ What is a Consonant? (Grade 3) Why are consonants important to good speech? (Candidates may be asked to give an example of a consonant.)
- ❖ What is Emphasis and why do we emphasise? Candidates will be expected to give two examples of how we emphasise. (Candidates may be asked to pick out a particular piece in their recital where emphasis was called for.)
- ❖ Candidates will be expected in Grade 4 to explain the following four important rules for Reading Aloud:
 1. Presentation
 2. Announce Title & Author
 3. Good clear expressive speech
 4. Eye contact
- ❖ Candidates will be expected to differentiate between phrasing and a phrase. They will also be asked to give an example of a phrase.
- ❖ What are Rate and Pace? Why are they important in the delivery of speech? When would you change your rate of speech?
- ❖ What is Pitch? Candidates will be asked to give an example of when they changed their pitch in their chosen selections.
- ❖ What are the correct and incorrect methods of breathing? Why is breathing so important in speech?
- ❖ What is Rhyme and give an example of rhyme from your Ballad? (Grade 7)
- ❖ What is Pause in Prose and Verse? The candidates must be familiar with the following pauses:
 1. Caesural
 2. Suspensive
 3. End of Line
 4. Breath
 5. Sense
 6. Dramatic / Emphatic
 7. Emphasis
- ❖ Vowels and the Neutral Vowel (Grade 8): candidates will be expected to know about the following and an example of each category will be requested:
 1. Monophthong
 2. Diphthong
 3. Triphthong
- ❖ What is Resonance? Name the main resonators?

- ❖ Figures of speech and Prosody. A list of twelve has been provided in the syllabus on p. 42. Candidates will be expected to know all twelve but in the examination the examiner will only question them on two.
- ❖ Consonants (Grade 9): the examiner will be looking for an explanation of how consonants are formed and examples of sustained and explosive, vocal and aspirate consonants.
- ❖ What is Blank Verse? Candidates will be questioned on their approach to Blank Verse.
- ❖ Candidates will be expected to know about stage movement, gesture and characterisation. As this question occurs in a grade where both classical and modern drama is called for the candidates may also be asked to show how gesture has changed over the centuries.
- ❖ What is Rhythm?

Prepared and Unprepared Reading

In grades 2, 3 & 4 candidates will be called upon to prepare a piece of reading. In grades 5, 6, 7, 8 & 9 the examiner will provide the candidates with a short piece of poetry or prose and 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 it is requested that the candidates prepare a short piece of improvisation from the scenarios provided. In Grade 10 the examiner will give the candidates a scenario stemming from either their classical or modern drama. 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. In senior grades where improvisation is called for knowledge of their play is essential, as the improvisation will stem from the chosen selection.

Mime

The candidates may be given the theme on which a short mime will be based. It is expected that candidates at all time 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. In senior grades candidates will be asked questions about the authors and what they believe to be the underlying theme of their programme. In Grades 7-10 background knowledge of the lyric, ballad and the sonnet along with knowledge of both classical and modern drama will be expected.

Action Poem

Movement must complement the text but not intrude upon it.

Prose Extracts

The following is a selection of suggested prose extracts suitable for Grades 2, 3, 4 and 5:

1. **Danny The Champion of the World** **Roald Dahl**
(Puffin)
p.60 from "With a beam of the torch shining ahead of me, I ran towards the voice." to "I went to the edge of it and shone the light downward and there was my father."
2. **The Children of Lir** **Michael Scott**
p.52 from "He was puzzled now. Why did the stone in his shoe..." to "...Had to reach Bov's Fort before she did."
3. **The Owl who Couldn't give a Hoot** **Don Conroy**
(O'Brien Press)
p.12-15 from "One day, the owl parents decided to take the older owlets..." to "We sort of knew each other, after all. 'I'm Barny.' 'I'm Sammy.'"
4. **The Ruby Ring** **Yvonne Mac Grory**
(The Children's Press)
p.21 –23 from "She looked again at the ring" to "Lucy determined to ask her the first time they were alone together."
5. **Matilda** **Roald Dahl**
(Puffin)
p.168 from "'Matilda!' she roared. 'It was you! I know it was you!'" to "You must have knocked it over yourself!"
6. **Tom Sawyer -A Plan Misfires** **Mark Twain**
p.23 from "Monday morning found Tom Sawyer miserable." to "However, it seemed well worth while to chance it, so he began to groan with considerable spirit."
7. **The Ugly Duckling** **Hans Christian Andersen**
from *The Children's Book of Books* (Penguin Books in association with Random House)
p.44 – 45 from "The larger swans swam round him, and stroked him with their beaks,..." to "I never dreamed of so much happiness when I was still the Ugly Duckling!"
8. **Alice's Adventures in Wonderland** **Lewis Carroll**
from *The Children's Book of Books* (Penguin Books in association with Random House)
p.71 –73 from "'In that direction,' the cat said, waving his right paw around," to "'You'll see me there,' said the cat, and vanished."
9. **From Irish Fairy Tales, Cliona's Wave** **Sinead DeValera**
(Piccolo Press)
p.100 –101 from "Suddenly, a loud noise was heard, a noise as from the surging of a wave," to "It is just as if she had died,' said the king, 'for we shall never see her again.'"
10. **Peter Pan** **J. M. Barrie**
from *The Children's Book of Books* (Penguin Books in association with Random House)
p.32 – 34 from "'I flew!' he screamed while still in mid-air." to "'Pirates,' cried John, seizing his Sunday hat, 'let us go at once.'"
11. **The Selfish Giant from The Fairy Stories of Oscar Wilde** **Oscar Wilde**
(Gollancz)
p.33 –34 from "But the Spring never came, nor the summer." to "Said the Giant; and he jumped out of bed and looked out."
12. **The Wind in the Willows** **Kenneth Grahame**
from *The Children's Book of Books* (Penguin Books in association with Random House)
p.46 – 47 from "The rat sculled smartly across and made fast." to "...lay on his back at the bottom of the boat, his heels in the air."
13. **Harry Potter and the Philosopher's Stone** **J. K. Rowling**

(Puffin)

p.6 –7 from "SMASH! The door was hit with such a force that it swung...." to "...and threw it in the corner of the room."

14. **Under the Hawthorn Tree**

Marita

Conlon

McKenna

(O'Brien Press)

p.14 from "The old lady was sitting on a stool outside in the sunshine." to "Mind you tell your mother I want my jar back when she is finished."

Introductory / Kindergarten Grade

Schedule of assessment
Presentation
Set Poem
Prepared Conversation
Listening Skills

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

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 each set piece and/or 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.

Set Poem

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

- | | | |
|-----|---|-------------------------------------|
| 1. | A Peanut
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 2. | Butterflies
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 3. | Purring
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 4. | Winds
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 5. | Pancake
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 6. | Hoppety
from Speech Rhymes by. (Publisher A&C Black 1974, rpt 1983) | Clive Sansom |
| 7. | There isn't time
from Over and Over Again – Poems and songs for the very young by. (The Hamlyn Publishing Group Ltd 1978) | Barbara Ireson and Christopher Rowe |
| 8. | Tip-toe
from Over and Over Again – Poems and songs for the very young by. (The Hamlyn Publishing Group Ltd 1978) | Barbara Ireson and Christopher Rowe |
| 9. | Early in the morning
from Over and Over Again – Poems and songs for the very young by. (The Hamlyn Publishing Group Ltd 1978) | Barbara Ireson and Christopher Rowe |
| 10. | TV
from Over and Over Again – Poems and songs for the very young by. (The Hamlyn Publishing Group Ltd 1978) | Barbara Ireson and Christopher Rowe |
| 11. | If I had a donkey
from Over and Over Again – Poems and songs for the very young by. (The Hamlyn Publishing Group Ltd 1978) | Barbara Ireson and Christopher Rowe |
| 12. | Over Politeness
from <i>When We Were Very Young</i> (A Methuen Paperback 1924 rpt 1977) | A. A. Milne |
| 13. | Independence
from <i>When We Were Very Young</i> (A Methuen Paperback 1924 rpt 1977) | A. A. Milne |

Prepared Conversation

Candidates will be expected to present a drawing of their own and discuss this with the examiner.

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 each set piece and/or 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.

Set Poem

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

(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|---|-----------------|
| 1. Daffadowndilly
from <i>When We Were Very Young</i> (Egmont Books) | A. A. Milne |
| 2. Wrong Trolley
from <i>Poetry Paintbox: An Orange Poetry Paintbox</i> , p.48 (OUP) | Eric Finney |
| 3. Seaside in Winter
from <i>Poetry Paintbox: An Orange Poetry Paintbox</i> , p.12 (OUP) | Daphne Lister |
| 4. Night Fright
Swinger
from <i>Poetry Paintbox: An Orange Poetry Paintbox</i> , p.54 (OUP) | Marian |
| 5. Table Manners
Burgess
from <i>The Walker Book of Poetry</i> , p.106 (Walker Books) | Gelett |
| 6. One Eyed Jack
from <i>The Young Puffin Book of Verse</i> , p.34 (Puffin) | Anon. |
| 7. Upside Down
Fisher
from <i>The Young Puffin Book of Verse</i> , p.87 (Puffin) | Aileen |
| 8. Some Things Don't Make any Sense at all
Viorst
from <i>The Walker Book of Poetry</i> , p.35 (Walker Books) | Judith |
| 9. Pencil and Paint
from <i>Something I Remember</i> , p.31 (Puffin) | Eleanor Farjeon |
| 10. It Seems Very Strange
Sheridan
from <i>Stirabout Lane Verses for Girls and Boys</i> , p.32 (Talbot Press) | John D. |

11. Our Cat

Daphne Lister

from *Is a Caterpillar Ticklish?*, p.78 (Puffin)

12. Poor John

Ireson

from *Rhyme Time 2*, p.30 (Beaver Books)

Barbara

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 1 ½ 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 they may also be asked which poem they liked best and why?

Primary Grade

Candidates must be over 6 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 each set piece and/or 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.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:
(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|---|-----------------|
| 1. The Wrong Start
from <i>Rhymes About Us</i> (EP Dutton) | Marchette Chute |
| 2. The Old Tree
Fitzmaurice
from <i>Puppy and the Sausage</i> , p.23 (Poolbeg) | Gabriel |
| 3. The Magic Piper
from <i>Poetry Paintbox: An Orange Poetry Paintbox</i> , p.12 (OUP) | E. L. Marsh |
| 4. Mare
Judith Thurman
from <i>Poems for Children</i> (Piper Books) | |
| 5. Some One
Mare
from <i>The Walker Book of Poetry</i> , p.200 (Walker Books) | Walter de la |
| 6. The Dolls
Sheridan
from <i>Stirabout Lane Verses for Girls and Boys</i> , p.34 (Educational Co.) | John D. |
| 7. The Radio Men
Jennings
from <i>A First Poetry Book</i> , p.105 (OUP) | Elizabeth |
| 8. Reflections
Larmont
from <i>A First Poetry Book</i> , p.74 (OUP) | Wendy |
| 9. The Haunted House
from <i>Poetry Paintbox: Ghost Poems</i> (OUP) | John Foster |
| 10. When we go over to my Grandad's
Rosen
from <i>A First Poetry Book</i> , p.105 (OUP) | Michael |
| 11. Operation
Fitzmaurice
from <i>High in the Sky 5</i> , p.3 (CJ Fallon) | Gabriel |
| 12. My Mum's a Spy
from <i>Smile Please</i> , p.69 (Young Puffin) | Tony Bradman |

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 1 ½ 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? A short conversation with the examiner will follow. Questions will relate to the candidates age.

Grade 1

Candidates must be over 7 years of age

Schedule of maximum marks	
Presentation	10
Set Poem	35
Own Choice Poem or Prose	35
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 each set piece and/or 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.

Set Poem

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

(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|---|---------------|
| 1. Autograph
Fitzmaurice
from <i>Puppy and the Sausage</i> , p.29 (Poolbeg Press) | Gabriel |
| 2. Fishing
Anonymous
from <i>Young Puffin</i> , p.179 (Puffin) | |
| 3. On Mother's Day
from <i>The Walker Book of Poetry</i> , p.43 (Walker Books) | Aileen Fisher |
| 4. Why Run?
Smaridge
from <i>The Walker Book of Poetry</i> , p.106 (Walker Books) | Norah |
| 5. Baby Stands
Farjeon
from <i>Something I Remember</i> , p.71 (Puffin) | Eleanor |
| 6. Picking Teams
Ahlberg
from <i>Please Mrs Butler</i> , p.35 (Puffin) | Allan |
| 7. Betty at the Party
from <i>Book of 1000 Poems</i> , p.467 (Unwin Hyman) | Anonymous |
| 8. You Can't Win
Bradman
from <i>Smile Please</i> , p.87 (Young Puffin) | Tony |
| 9. Granny
Spike Milligan
from <i>I Like this Poem</i> , ed. Web, p.120 (Puffin) | |
| 10. The Snail
Reeves
from <i>The Wandering Moon and Other Poems</i> (Puffin) | James |
| 11. Coming Home
from <i>Another Very First Poetry Book</i> , ed. Foster, p.64 (OUP) | Eric Finney |
| 12. Two Owls
Crebbin
from <i>Cows Moo and Cars Toot</i> , p.35 (Young Puffin) | June |

13. Grandma's Third Leg

Crebbin

from *Cows Moo and Cars Toot*, p.30 (Young Puffin)

June

Own Choice Poem or Prose

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

Theory

1. Name the organs of Speech?
2. 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. (Consult notes for exact requirements.)

Questions

Candidates will be expected to answer questions relating to their prepared work. In this grade the examiner may ask candidates questions relating to the theme of their selections. Candidates may also be asked which poem they liked best and why? A short conversation with the examiner will follow.

Grade 2

Candidates must be over 8 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 each set piece and/or 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.

Set Poem

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

(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|---|----------|
| 1. Since Hanna Moved Away
Viorst
from <i>The Walker Book of Poetry</i> , p.114 (Walker Books) | Judith |
| 2. Spring Song
Sheridan
from <i>Stirabout Lane Verses for Girls and Boys</i> , p.34 (Educational Co.) | John D. |
| 3. Supply Teacher
Ahlberg
from <i>Please Mrs Butler</i> , p.35 (Puffin) | Allan |
| 4. The Gerbil
Bradman
from <i>Smile Please</i> , p.21 (Young Puffin) | Tony |
| 5. Death of a snowman
Scannell
from <i>A First Poetry Book</i> , p.91 (Puffin) | Vernon |
| 6. A Boy's Head
Holub | Miroslav |

- from *I Like this Poem*, ed. Web, p.156/7 (Puffin)
7. **Hallowe'en** Leonard
Clark
- from *The Puffin Book of Magic Verse*, p.72 (Puffin)
8. **My Gramp** Derek
Stuart
- from *Four O'Clock Friday* (OUP)
9. **Do You want to be a Wizard** Wes Magee
from *Young Hippo Magic Poems*, p.15/16 (Scholastic Children's Books)
10. **Break Up** June
Crebbin
- from *The Jungle Sale*, p.16/17 (Puffin)
11. **Granny Granny Please Comb my Hair** Grace
Nichols
- from *Kingfisher Book of Children's Poetry*, p.149 (Kingfisher Publishing)
12. **Frolic**
- George Russell**
- from *The Wolfhound Book of Irish Poems*, p. 50 (Wolfhound Press)
13. **Uncle and Auntie** John Hegley
from *Kingfisher Book of Children's Poetry*, p. 92 (Kingfisher Publishing)
14. **Friends**
- Elizabeth Jennings**
- from *The Best of Friends* (Chosen by Tony Bradman), p.18 (Young Puffin)

Own Choice Piece

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

1. Own choice prose or a selection may be made from the list provided in the Speech and Drama introduction.
2. A mime lasting no longer than one minute on the theme 'The Occupation'.
3. To invent and deliver a story to last no longer than two minutes.
4. 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 from their schoolbook. Teachers should make sure that schoolbooks relate to candidates' age, as marks will be awarded for suitability of choice.

Theory

1. Name the five vowels? Why are vowels important?
2. What is pause? Give two reasons why we pause?

Although definitions will be accepted what the examiner is looking for is that the candidates understand the theory. Examiners will accept the teachers teaching as long as the candidates can show a clear and basic understanding of theory. (Consult notes for exact requirements.)

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 selections. 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	20
Prepared Reading	15
Theory	15
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 each set piece and/or 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.

Set Poem

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

(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|--|--------------|
| 1. The Witches' Ride
Kuskin
from <i>The New Oxford book of Children Verse</i> , p.277 (OUP) | Karla |
| 2. Boy with Kite
Hesketh
from <i>Netting the Sun: New and Collected Poems</i> (Enitharmon Press) | Phoebe |
| 3. Death of a Citizen
from <i>High in the Sky 5</i> , p.24 (CJ Fallon) | Harry Molloy |
| 4. Granny Knows
Sheridan
from <i>Stirabout Lane</i> , p.45 (Educational Co.) | John D. |
| 5. What a Calamity!
Max Fatchen
from <i>High in the Sky 6</i> , p.4 (CJ Fallon) | |
| 6. Truth
Barry Wade
from <i>Conkers</i> (OUP) | |
| 7. To a Child Dancing in the Wind
from <i>Oriental Streets</i> , p. 71 (Educational Co.) | W. B. Yeats |
| 8. Mick
James Reeves
from <i>Complete Poems for Children</i> (Heinemann) | |
| 9. The Snare
Stephens
from <i>Book of 1000 Poems</i> , p.354 (Unwin Hyman Ltd.) | James |
| 10. Books
Eleanor Farjeon
from <i>Blackbird has Spoken</i> , p. 60 (Macmillan) | |
| 11. The Sister
Ledwidge
from <i>A Hopscotch Book, Reaching out</i> , p.152 (Fallon) | Francis |
| 12. Toothpaste
Rosen
from <i>Kingfisher Book of Children's Poetry</i> , p.12 (Kingfisher Books) | Michael |

13. **Blanche
Lloyd**
from *Captain Beaky* (Captain Beaky Ltd.)

Jeremy

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. This selection may be own choice or may be chosen from the list of prose extracts given in the Speech and Drama introduction.
2. A piece of drama to last no longer than two minutes.
3. A mime to last no longer than 1½ minutes on the theme 'Recreation'.
4. 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.

Theory

1. What is a Consonant? Why are Consonants important to Good Speech?
2. Emphasis

Although definitions will be accepted what the examiner is looking for is that candidates understand the theory. Examiners will accept the teachers' teaching as long as the candidates can show a clear and basic understanding of theory. (Consult notes for exact requirements.)

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 or mime. They may also be asked questions on certain words contained in any of the above. 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	20
Prepared Reading	15
Theory	15
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 each set piece and/or 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.

Set Poem

Candidates will be expected to speak from memory one poem from the following list:
(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

- | | |
|---|-------------|
| 1. The Wayfarer
Pearse
from <i>Wolfhound Book of Verse</i> , p.110 (Wolfhound Press) | Patrick |
| 2. Tich Miller
Cope
from <i>Time for Poetry</i> , p.109 (Folens) | Wendy |
| 3. The Doll
Lobury
from <i>Fifth Poetry Book</i> , p.121 (OUP) | Edward |
| 4. The Lake Isle of Innisfree
from <i>Oriental Streets</i> , p.169 (Educational Co.) | W. B. Yeats |
| 5. Poppies
Farjeon
from <i>Black Bird Has Spoken</i> , p.91 (Macmillan) | Eleanor |
| 6. Eldorado
Poe
from <i>New Oxford Purse of Children's Verse</i> , p.35 (OUP) | Edgar Allan |
| 7. Coach
Eleanor Farjeon
from <i>Puffin Quartet of Poets</i> , p.46/47 (Puffin) | |
| 8. The Sea
Reeves
from <i>Complete Poems for Children</i> (Heinemann) | James |
| 9. The Donkey
Chesterson
from <i>I Like this Poem</i> , p.137 (Puffin) | G. K. |
| 10. Extremely Naughty Children
Godley
from <i>Green Outside</i> (Penguin Putnam Inc.) | Elizabeth |
| 11. Wanted-A Witch's Cat
McGee
from <i>The Walker Book of Poetry</i> , p.202 (Walker) | Shelagh |

- | | |
|---|---------|
| 12. Mother Doesn't Want a Dog
Viorst
from <i>The Walker Book of Poetry</i> , p.202 (Walker) | Judith |
| 13. Escape at Bedtime
Louis Stevenson
from <i>Kingfisher Book of Children's Poetry</i> , p.193/194 (Kingfisher) | Robert |
| 14. Sunlight or Surprise
Edwards
from <i>Whispers from a Wardrobe</i> , p.56 (Puffin) | Richard |

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 Prose given in the introduction of Speech and Drama.
2. A piece of drama to last no longer than two minutes.
3. A mime to last no longer than one and a half minutes on a theme of your own choice.
4. Own Choice Poem 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.

Theory

1. What is a Phrase? Differentiate between a Phrase and Phrasing
2. Techniques required 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. Candidates will be asked to relate theory to prepared work. (Consult notes for exact requirements.)

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 selection. 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	20
Prepared Reading	15
Theory	15
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 each set piece and/or 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.

Set Poem

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

(All of the listed poems are published by The Leinster School in *Poetry Anthology: Preliminary – Grade 5*)

1. Nettles

Vernon Scannell

from *Oriental Streets*, p.84 (Educational Co.)

2. The Creature in the Classroom

Prelutsky

from *The Walker Book of Poetry*, p.212 (Walker)

3. Tarry Flynn

Kavanagh

from *Oriental Streets*, p.133 (Educational Co.)

4. The Sands of Dee

from *Every Poem Tells a Story*, p.154 (Puffin)

5. Silver

Walter De La Mare

from *I like this Poem*, p.44

6. Clearances III

Heaney

Jack

Patrick

Charles Kingsley

Seamus

- | | |
|---|-------------|
| from <i>The Haw Lantern</i> (Faber and Faber) | |
| 7. Child with a Cause | Moira |
| Andrew | |
| from <i>Another 4th Poetry Book</i> , p. 90 (OUP) | |
| 8. Sea Fever | John |
| Masefield | |
| from <i>I like this Poem</i> , p.103 | |
| 9. Harp of Wind and Dream-Like Strain | Emily |
| Bronte | |
| from <i>Puffin Book of Magic Verse</i> , p.143 (Puffin) | |
| 10. My Mother Saw A Dancing Bear | Charles |
| Causley | |
| from <i>Charles Causley Selected Poems</i> , p.126 (Macmillan Children's Press) | |
| 11. Anne and the Field-Mouse | Ian |
| Serraillier | |
| from <i>New Oxford Book of Children's Verse</i> , p.218 (OUP) | |
| 12. Boy at the Window | Richard |
| Wilbur | |
| from <i>I like this Poem</i> | |
| 13. The Song of Wandering Aengus | W. B. Yeats |
| from <i>Selected Poems</i> | |

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 2 minutes. This Piece may be own choice or may be chosen from the selection of Prose given in the Introduction of Speech and Drama
2. A piece of drama to last no longer than two minutes

Prepared Improvisation or Mime

Candidates will be expected to prepare a Mime OR Improvisation lasting no longer than a minute. Characters should be based on one of the following scenarios. If improvisation is chosen the examiner will ask the student the scenario they wish to explore.

A scenario must be chosen from one of the following:

1. First day
2. The surprise
3. The phone call
4. But I didn't?
5. A special occasion
6. The big hole
7. The wishing well

8. I said no!
9. Sudden noise

Unprepared Reading

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

Theory and Questions

1. Rate and Pace
2. Pitch and Rhythm

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. (Consult notes for exact requirements.) Candidates will be asked to relate theory to prepared work. 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

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 each set piece and/or 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.

Set Poem

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

- 1. It ain't what you do It's what it does to you** Simon
Armitage
from *Real Cool – poems to grow up with* (Marino)
- 2. Overheard in County Sligo** Gillian
Clarke
from *The Harvill Book of Twentieth-Century Poetry* (Harvill Press)
- 3. Aunt Helen** T.S. Eliot
from *Collected Poems 1909-1962* (Faber and Faber)
- 4. House of the Deaf** Harry Guest
from *First and Always* (Faber and Faber)
- 5. For Heidi with Blue Hair** Fleur
Adcock
from *Real Cool – poems to grow up with* (Marino)
- 6. Starting School** Mary
O'Malley
from *Real Cool – poems to grow up with* (Marino)
- 7. The Tiger** William
Blake
from *Classic Poems to Read Aloud* (Kingfisher)
- 8. Anne Frank Huis** Andrew Motion
from *Real Cool – poems to grow up with* (Marino)
- 9. A Song in the front yard** Julie O'
Callaghan
from *Real Cool – poems to grow up with* (Marino)
- 10. April Rose** Laurie Lee
from *The Bloom of Candles* by John Lehmann
- 11. The Decision** Eimer Tobin
- 12. Follower** Seamus
Heaney
- 13. The Expendable** Brian Moss
- 14. Nativity Play** Louise
Gluch
from *The Harvill Book of Twentieth-Century Poetry* (Harvill Press)
- 15. The Thought Fox** Ted Hughes
from *Ted Hughes Selected Poems 1957–1981*

Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Alternatively candidates are permitted to perform a Shakespearean piece, or choose from an equivalent standard in the Solo Acting section of the syllabus.

1. **'Maura's Angel'** Lynne Reid
 (Nelson Publications)
 Scene One, p.1: Maura speaking
 'It's as if the Falls Road was Built' to 'I sometimes dream of Kieran with a blocked out face'

2. **'Invisible Friends'** Alan Ayckbourn
 (Faber and Faber)
 Act One, p.7: Lucy speaking
 'Come with me, if you will' to 'It's almost as if I could see her sometimes'

3. **'Keeping Tom Nice'** Lucy
Gannon
 (Warner Chappell)
 Scene Seven, p.12: Charlie speaking
 'Tom! Tom! Oh Tommy Tom. Here I am!' to 'God, I have missed you! Wouldn't you?'

4. **'Asleep under the Dark Earth'** Sian Evans
 from *New Connections, New plays for young people* (Faber and Faber)
 Part One, Scene One, p.3: Bethan speaking
 'Dear Lord, forgive me this morning the sins of yesterday' to 'Fill me with thy love and understanding'

5. **'After Juliet'** Sharman
MacDonald
 from *New Connections 99* (Faber and Faber)
 Act One, p.29: Rosaline speaking
 'Your spirit haunts me, Juliet' to 'Then having taken him you let him die'

6. **'Eclipse'** Simon
Armitage
 from *New Connections, New plays for young people* (Faber and Faber)
 Scene Six, p.246: Tulip speaking
 'When she left us for good I was nine or ten' to 'Then she was gone'

7. **'Clowns'** Christina
Reid
 from *Christina Reid Plays 1*, introduction by Maria M. Delgado (Methuen)
 Act One, Scene Three, p.333: Maureen speaking
 'God got so angry about the troubles' to 'If I don't go and find out for myself'

8. **'Defying Gravity'** Jane Anderson
 (Samuel French Inc.)
 Scene Twenty, p.51: Elizabeth speaking
 'About a year after my mother died' to 'Come up, come on up!' Include Monet's lines

9. **'Eclipse'** Simon
Armitage
 from *New Connections, New plays for young people* (Faber and Faber)
 Scene Two, p.223: Midnight speaking
 'Martin Blackwood, they call me midnight' to 'And that's as much as I know'

10. **'The Cripple of Inishmaan'** Martin Mc
Donagh
 (Methuen)
 Scene One, p.7: Johnny speaking
 'From Hollywood, California, in America they're coming' to 'And Ireland'
 Omit other character

11. 'Master Harold and the Boys'

Athol

Fugard

from *Audition Speeches for 6-16 year olds*, by Jean Marlow (A & C Black)

p.123: Hally speaking

'It started off looking like another of those' to 'Here comes another Fiasco'

12. 'Table Manners'

Alan

Ayckbourn

from *The Norman Conquests* (Penguin)

Act One, p.42: Norman speaking

'I'll sit here, shall I?' to 'It's too much to ask for something to eat'

Omit other characters

Unprepared Reading

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

Theory and Questions

Pause in Prose and Verse

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. A more detailed knowledge of the use of pause in speech is required here. Candidates will be asked to relate theory to prepared work. (Consult notes for exact requirements.) Further to this 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 or piece of drama. A short conversation with the examiner will follow.

Grade 7

Candidates must be over 13 years of age

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 each set piece and/or 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.

Set Poem (Ballad)

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

- | | |
|--|------------------|
| 1. La Belle Dame sans Merci
from <i>The Norton Anthology of English Literature</i> (Norton Press) | John Keats |
| 2. Full Moon
Graves
from <i>The Penguin Book of English Verse</i> (Penguin) | Robert |
| 3. The Ballad of Reading Gaol
an extract of not less than 6 verses and not more than 10 verses | Oscar Wilde |
| 4. Ballad of the Faithless wife
Causley
from <i>The Norton Anthology of English Literature</i> (Norton Press) | Charles |
| 5. Boots of Spanish Leather
from <i>The Norton Anthology of English Literature</i> (Norton Press) | Bob Dylan |
| 6. Ballad of Athlone
from <i>The Rattle Bag</i> | Aubrey De Vere |
| 7. The Witch
La Mare
from <i>Collected Rhymes and Verses</i> (Faber and Faber) | Walter De |
| 8. What Has Happened to Lulu
Causley | Charles |
| 9. The Ballad of the Dreamy Girl
Roseveare | Edith |
| 10. From The Ballad of The Bread Man
Causley
from <i>The Norton Anthology of English Literature</i> (Norton Press)
an extract of not less than 7 verses and not more than 10 verses | Charles |
| 11. The Carol of the Poor Children
Middleton | Richard |
| 12. The Rowley Mile
from <i>Going Solo</i> (O'Brien Educational Ltd.) | Patrick Kavanagh |
| 11. Johnnny Sands | Anon |

Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Alternatively candidates are permitted to perform a Shakespearean piece, or choose from an equivalent standard in the Solo Acting section of the syllabus.

1. **'Maura's Angel'** Lynne Reid
Banks
 from *Maura's Angel* (Nelson Publications)
 Scene 13, p.56: Maura speaking
 'Only Coll and I saw the marvellous thing' to 'Like Angela told me'

2. **'Asleep under the dark earth'** Sain Evans
 from *New Connections, New plays for young people* (Faber and Faber)
 Part One, Scene Three, p.10: Nia speaking
 'Two months. Mother wrote and asked me' to 'You understand nothing'
 Omit other characters

3. **'The Devil in Drag'** Dario Fo
 from *New Connections 99* (Faber and Faber)
 Act One, Scene One, p.152: Pizocca speaking
 'You will have heard of the fire at the city's Cathedral' to 'and on the statue of St George and the Dragon'
 Omit other characters

4. * **'The Weir'** Conor
McPearson
 (Nick Hern Books)
 p.38: Valerie speaking
 'But then, in March, last year' to 'but her lips were gone blue and she was dead'
 * 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

5. **'Down onto Blue'** Pom Boyd
 from *Rough Magic First Plays* (New Island Books Dublin for Methuen)
 Act Two, Scene Two, p.219: Joey speaking
 'Yeah the very odd slap to 'I'm not making it up, I remember it'
 Omit other characters

6. **'Owners'** Caryl
Churchill
 from *Churchill Plays: One* (Methuen)
 Act one, Scene four, P. 23: Lisa speaking
 'Mrs Crow keeps saying' to 'I don't think he could tell the difference'
 Omit other characters

7. * **'King of the Castle'** Christina
Reid
 from *New Connections '99* (Faber & Faber)
 Eileen's House, P. 482: May speaking
 'Eileen....Arthur has never' to 'Isn't that right love?'
 Omit other characters
 * 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

8. **'Easter'**
August Strindberg
 from *Strindberg: Three Plays* (Penguin Classics)
 Act Two, p.156: Eleonora speaking
 'Let him come! Then we shall have to go' to 'You know that the sun is still there'
 Omit other characters

9. **'Round and Round the Garden'** Alan
Aychbourn
 from *The Norman Conquests* (Penguin)
 Act One, p.184: Norman speaking
 'When I was at Primary school' to 'I've never been in love like that again'
 Omit other characters
10. **'I Can't get Started'** Declan
Hughes
 from *Rough Magic First Plays* (New Island Books Dublin for Methuen)
 Act One, Scene Nine, p.29: Curtis speaking
 'Now let me pose you all a question' to 'What made, and will once again make, America great - Success'
11. **'Family Voices'** Harold
Pinter
 from *Methuen Audition Book for Men* (Methuen)
 p.25: Voice one speaking
 'Do you miss me?' to 'You'd really like her mother'
12. **'All my Sons'** Arthur
Miller
 from *All my Sons and other Plays* (Penguin Twentieth Century Classics)
 Act one, P. 121: Chris Speaking
 'I don't know how to start' to ' I'm going to make a fortune for you'
 Omit other characters
13. **'Lovers:Winners'** Brian Friel
 (The Gallery Press)
 Winners, Mag speaking
 'I can see the borders out on the tennis courts' to '...I have a feeling it's going to be premature'
 Omit other characters

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable.

Unprepared Reading

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

Theory and Questions

1. Breathing: (a) Correct and (b) Incorrect Methods
2. Rhyme

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. Candidates will be asked to relate theory to prepared work (Consult notes for exact requirements). Further to this 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/

content of their poem or piece of drama. Candidates will be asked questions on the Ballad and how one should approach speaking the ballad. 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 each set piece and/or 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.

Set Poem

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

- | | |
|---|---------------------|
| 1. A Ballad of Home
from <i>Real Cool – Poems to grow up with</i> (Marino Press) | Eavan Boland |
| 2. Les Sylphides
MacNeice
from <i>Real Cool – Poems to grow up with</i> (Marino Press) | Louis |
| 3. Trying on for Size
from <i>Moving into a Space Cleared by Our Mothers</i> (Salmon Press) | Mary Dorcey |
| 4. The Widow of Drynam
MacDonogh
from <i>A Little Anthology of Poems</i> (Orwell Press) | Patrick |
| 5. The Artists Mother Visits her Sons, Sold Out, One Man Exhibition
from <i>Daddy, Daddy</i> (Blackstaff Press) | Paul Durcan |
| 6. The Sign of Peace
from <i>Daddy, Daddy</i> (Blackstaff Press) | Paul Durcan |

- | | |
|---|---------------|
| 7. The Good Kennelly
from <i>Selected Poems</i> (Kerrymount Publications) | Brendan |
| 8. Laburnum Meehan
from <i>The Man who was Marked by Winter</i> (Gallery Books) | Paula |
| 9. A Nun takes the Veil O'Donoghue
from <i>Modern Irish Poetry</i> (Blackstaff Press) | Bernard |
| 10. Terrorist's Wife Green
from <i>Real Cool – Poems to grow up with</i> (Marino Press) | Angela |
| 11. The Dream Hutchinson
from <i>Climbing the Light</i> | Pearse |
| 12. Gate of Heaven Dhomhnaill | Nuala Ni |
| 13. Personal Helicon
from <i>Death of a Naturalist</i> | Seamus Heaney |
| 14. The Wild Swans at Coole | W. B. Yeats |

Set Drama (Irish Authors)

Candidates will be expected to choose a performance piece from one of the following or an equivalent from any Irish Writer:

- | | |
|--|-------------|
| 1. 'The Loves of Cass Maguire'
(Gallery Books)
Act One, p.29: Trilbe speaking
'I was called Trilbe because I was born on the year the book was published' to 'You may lead me to the dining room Mr Ingram'
Omit other characters | Brian Friel |
| 2. 'Too late for Logic'
Murphy
(Methuen)
Act One, Scene Two, p.9: Patricia speaking
'Christopher. Michael. Christopher' to 'Where are you O where are you my beloved' | Tom |
| 3. 'Our Lady of Sligo'
Barry
(Methuen)
Act Two, p.43: Joanie speaking
'Mammy, Why did you fold me up in filthy blankets' to 'You singing, he's gone, he's gone, he's gone' Omit other characters | Sebastian |
| 4. 'Grania'
Lady Gregory
from <i>Selected Plays</i> (Colin Smyth Limited)
Act Three, p.212: Grania speaking
'You are craving to get rid of me now' to 'Open the door for me now'
Omit other characters | |
| 5. 'The Cavalcaders'
(Nick Hern Books)
Act One, p.22: Nuala speaking | Billy Roche |

- 'The Pelican is the noblest bird of them all' to 'I've poured my soul out to yeh and I hardly know anythin' about you'
Omit other characters
6. **'Salome'** Oscar Wilde
from *Oscar Wilde Plays* (Penguin)
Act One, p.346: Salome speaking
'Ah! Thou wouldst not suffer me to kiss thy mouth, Jokanaan' to 'That which the dogs leave, the birds of the air shall devour'
7. **'By the Bog of Cats'** Marina Carr
from *Marina Carr Plays One* (Faber and Faber)
Scene Five, p.283: Hester speaking
'Haven't you the gall comin' here, Caroline Cassidy' to 'Now get out of my sight'
Omit other characters
8. **'Making History'** Brian Friel
(Faber and Faber)
Scene Two, Mabel speaking
"Stop it, Hugh. This Spanish business. Don't let it happen." to 'I don't care any more'
Omit other characters.
9. **'Mrs Sweeney'** Paula Meehan
from *Rough Magic First Plays* (New Island Books Dublin for Methuen)
Act One, p.424: Mariah speaking
'I'd of worn black if I'd known you were mourning' to 'Change me nappy like me mammy used to do' Omit other characters
10. **'Ourselves Alone'** Anne Devlin
from *Ourselves Alone* (Faber and Faber)
Act One, p.44: Josie speaking
'Let me tell you a story, Joe' to 'What are you doing in the ranks of the inhuman?'
11. **'The Plough and the Stars'** Séan O'Casey
(Gill and Macmillan)
Act Three, Nora speaking
'I could find him nowhere Mrs. Gogan' to '...afraid, afraid, afraid!'
Omit other characters.
12. **'The Home Place'** Brian Friel
(The Gallery Press)
Margaret Speaking
'This man is becoming more and more brazen every week'. To 'Bad monkeys, weren't we?'
Omit other characters.
13. **'Catalpa'** Donal O'Kelly
(New Island Books)
Act Two, p.47: Mr. Breslin speaking
'Perfume of Jasmine, imprint of lips' to 'For John Breslin's heart to be'
14. **'The Passion of Jerome'** Dermot Bolger
(Methuen)
Act two, Scene Three, p.58: Jerome speaking

'You can't hear me can you? Drugged into sleep' to 'then just give this child the mercy that you withheld from mine'

* 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

15. 'This Lime Tree Bower'

Conor

McPherson

from McPearson Four Plays (Nick Hern Books)

Joe speaking

'Sunday started off normal enough' to 'I said Carlsberg. Advertising works'

16. 'Translations'

Brian Friel

(Faber and Faber)

Owen speaking

'Back to the romance again' to 'whose trivial little story nobody in the parish remembers'

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable.

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 and Questions

1. Full classification of vowels to include the neutral vowel
2. What is resonance? Name the main resonators?

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. Candidates will be asked to relate theory to prepared work.

A more detailed explanation of vowels and resonance is requested at this level. (Consult notes for exact requirements.) Further to this 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/ content of their poem or piece of drama. Candidates will be expected to converse with the examiner and answer questions on the author of any of their chosen selections. Because this grade deals solely with Irish writers it is expected that candidates will research as much as possible on the authors.

Grade 9

Candidates must be over 15 years of age

Schedule of maximum marks	
Presentation	10
Set Poem (Lyric)	30
Set Drama	30
Unprepared 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 each set piece and/or 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.

Set Poem (Lyric)

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

- Ars Poetica**
MacLeish
from *The Penguin Book of American Verse* (Penguin) **Archibald**
- Hearts and Flowers**
Gough
from *Penguin Modern Poets Volume 4* **Roger Mc**
- I Cannot Live With You**
Dickinson
from *Emily Dickinson The Complete Poems* **Emily**
- Broken Moon**
Satyamuri
from *Broken Moon* (Oxford Press) **Carole**
- Hands**
Mary Dorley
from *Real Cool, Poems to grow up with* (Marino Press)
- A Blessing**
Wright
from *Real Cool, Poems to grow up with* (Marino Press) **James**
- I Will Live and Survive**
Ratushinskaya
from *No, I'm Not Afraid*, translated by David McDuff (Bloodaxe Books) **Irina**
- A House of Mercy**
The Faber Book of 20th Century Women's Poetry (Faber and Faber) **Stevie Smith**
- Beowulf**
Seamus Heaney
(Faber and Faber) **translated by**
- Especially when the October Wind**
Thomas
from *Collected Poems* (Everyman) **Dylan**
- The Way of Words and Language**
Jennings
from *Extending the territory* (Carcanet Press) **Elizabeth**
- Miners**
Wilfred Owen
from *The New Oxford Book of English Verse* (Oxford Press)
- Moments when the Light**
Kennelly
from *A Time for Voices* **Brendan**

14. Meeting Point
McNiece
Unknown

Louis

Set Drama

Candidates will be expected to perform with suitable movement and characterisation one selection from the following list. Alternatively candidates are permitted to perform a Shakespearean piece, or choose from an equivalent standard in the Solo Acting section of the syllabus.

1. **'Marat/Sade'** Peter Weiss
English Version of *Maret/Sade*, introduced by Peter Brook (Marion Boyars)
Act Two, p.92: Corday speaking:
'Now I know what it is like when the head is cut off' to 'And we waited for our own names to be called'
Omit other characters
2. **'Major Barbara'** George
Bernard Shaw
from *Bernard Shaw Plays* (Norton Critical Editions)
Act Three, p.72: Barbara speaking
'There is no wicked side' to 'And let me forgive him as becomes a woman of my ranks'
Omit other characters
3. **'Stella By Starlight'** Bernard
Farrell
from *Plays by Bernard Farrell* (Mercier Press)
Act Two, Scene One, p.159: Stella speaking
'Jupiter! Do you ever think about anything else, do you?' to 'And who's to blame for that?'
Omit other characters
4. **'Lord Byron's love letter'** Tennessee
Williams
from *27 Wagons Full of Cotton and other plays* (New Directions)
p.127: Spinster speaking
'We set out early that morning' to 'Apollo has come to earth in modern dress'
Omit other characters
5. **'Cigarettes and Chocolate'** Anthony
Minghella
from *Contemporary Monologue* (Methuen)
p.20: Gemma speaking
'When you stop speaking, it's like stopping eating' to 'but this is the best'
6. **'Ten Tiny Fingers, Nine Tiny Toes'** Sue
Townsend
from *Contemporary Monologue* (Methuen)
p.106: Lucinda speaking
'Could I please keep the baby sir?' to 'Because of all the aforementioned arrangements'
Omit other characters
7. **'Laughing Wild'** Christopher
Durang
(Dramatists Play Services Inc.)
p.5: Woman speaking
'Oh, it's all such a mess' to 'I need to be surrounded with culture right now, not tuna fish'
8. **'Double Cross'** Thomas
Kilroy
(Gallery Books)
Part Two, p.78: Margaret speaking

- 'I watched William all the time' to 'This made absolutely no difference to my love for him'
Omit other characters
9. **'The Cripple of Inishmaan'** **Martin**
McDonagh
(Methuen)
Scene Seven, p.52: Billy speaking
'Mam I fear I'm no longer for this world, mam' to 'Tis only to sleep'
10. **'Look Back in Anger'** **John**
Osborne
from *Look Back in Anger and other plays* (Faber and Faber)
Act One, p.13: Jimmy speaking
'All right. They're your ulcers.' to 'I thought you were going to make some tea'
Omit other characters
11. **'Observe the Sons of Ulster Marching Towards the Somme'** **Frank**
McGuinness
from *Frank McGuinness Plays One* (Faber and Faber)
Part One, P.99: Pyper speaking
'The house has grown cold' to 'Myself. My soul. Dance. Dance'
12. **'Laughing Wild'** **Christopher**
Durang
(Dramatists Play Services Inc.)
Seeing Wild, p.19: Man speaking
'I used to be a very negative person' to 'My friends don't recognize me'

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable.

Unprepared Reading

The examiner will provide the candidates with a short piece of prose and two minutes preparation time will be given to candidate during the examination.

Theory

Figures of Speech and Prosody. Candidates will be asked to explain 2 of the following:

- | | | | |
|-----------------|---------------|------------------|--------------------|
| 1. Imagery | 2. Simile | 3. Metaphor | 4. Personification |
| 5. Paradox | 6. Apostrophe | 7. Euphemism | 8. Hyperbole |
| 9. Onomatopoeia | 10. Assonance | 11. Alliteration | 12. |

Metonymy

13. Consonants

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. At this level the examiner will require a detailed account of Consonants (Consult notes for exact requirements).

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 and authors of their selection.

Candidates will also be expected to converse with the examiner and answer questions relating to the Lyric and how one would approach speaking it.

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 Modern 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
Set Drama / 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 each set piece and/or 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.

Set Poem (Sonnet)

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

1. **To a Very Beautiful Lady** Ruthven
Todd
from *Scottish Love Poems*
2. **Thou Art Indeed Just, Lord** Gerard
Manley Hopkins
from *Poems of Gerard Manley Hopkins*
3. **Sonnet**
Percy Bysshe Shelley
from *The Penguin Book of English Verse* (Penguin)
4. **Anthem for Doomed Youth** Wilfred
Owen
from *New Oxford book of English Verse* (OUP)
5. **The Transmutation** Edith
Sitwell
from *The Penguin Book of English Verse* (Penguin Books)
6. **Surprised by Joy** William Wordsworth
7. **My Letters! All dead Paper** Elizabeth
Barrett Browning
from *Sonnets from a Portuguese –XXV111*
8. **The Hospital** Patrick
Kavanagh
from *Modern Irish Poetry, An Anthology* (Blackstaff Press)
9. **Sunday Morning** Louis Mac Neice
from *The Norton Anthology of English Literature*
10. **After Death** Christina
Rossetti
from *101 Sonnets* (Faber and Faber)
11. **The Skylight** Seamus
Heaney
from *101 Sonnets* (Faber and Faber)
12. **Prayer**
Carol Ann Duffy
from *101 Sonnets* (Faber and Faber)

- | | |
|---|-------------|
| 13. Lucifer in Starlight
Meredith
from <i>101 Sonnets</i> (Faber and Faber) | George |
| 14. That Time of Year Thou Mayst in me Behold
Shakespeare
from <i>101 Sonnets</i> (Faber and Faber) | William |
| 15. Poem
Simon Armitage
from <i>101 Sonnets</i> (Faber and Faber) | |
| 16. Swineherd
Chuilleanain
from <i>101 Sonnets</i> (Faber and Faber) | Eilean Ni |
| 17. Leda and the Swan
from <i>101 Sonnets</i> (Faber and Faber) | W. B. Yeats |
| 18. Those Winter Days
Hayden
from <i>101 Sonnets</i> (Faber and Faber) | Robert |
| 19. Still-Life
Daryush
from <i>101 Sonnets</i> (Faber and Faber) | Elizabeth |
| 20. Batter my Heart, Three-Personed God | John Donne |

Set Classical Drama

Candidates must perform two pieces of drama in Grade 10. One piece must be from Set Classical Drama OR Set Modern Drama. The second selection may be own choice.

Candidates will be expected to choose a performance piece from one of the following or an equivalent from any Classic:

Greek Drama (Female)

1. Electra

Sophocles

new version by Frank McGuinness (Faber and Faber)

p.4, 5: Electra speaking

'Divine light, sweet air.' to 'So I beg you, leave me be, leave me.'

2. 'The Poet and the Woman'

Aristophanes

translated by David Barrett (Penguin)

p.113: First Woman speaking

'I assure you, ladies, my getting up to speak like this....' to 'I propose to draw up a more detailed indictment with the help of the secretary.'

Omit other characters

Greek Drama (Male)

3. 'Antigone'

Sophocles

from *Sophocles, The Theban Plays*, translated by E.F. Watling (Penguin Classics)

p.143: Creon Speaking

'Son, you have heard, I think, our final judgement...' to 'Than let a woman get the better of us.'

Omit other characters

Elizabethan Drama (Female)

4. 'King John'

William

Shakespeare

Act Three, Scene Four, line 26: Constance speaking.

- 'My name is Constance.' to 'My widow-comfort and my sorrows cure.'
5. **'The Tempest'** **William**
Shakespeare
 Act Three, Scene one, Line 15: Miranda speaking
 'Alas, now pray you.' to 'Till half an hour hence.'
- Elizabethan Drama (Male)**
6. **'Othello'** **William**
Shakespeare
 Act One, Scene One, Line 19: Iago speaking
 'Oh sir, content you' to 'Thieves, Thieves.'
- Restoration Drama/Late 18th Century Comedy (Female)**
7. **'The Beaux Stratagem'** **George**
Farquhar
 from *The Recruiting Officer and other plays* (Oxford World's Classics)
 Acts Two, Scene One, p.257, Line 19: Mrs. Sullen speaking
 'Do you take me, madam' to 'Being a well bred man, he will beg my pardon.'
 Omit other characters
8. **'The Way of the World'** **William**
Congreve
 from *Drama Classics Series* edited by Trevor R. Griffiths (Nick Hern Books)
 Act Four, Scene One: Mrs. Millamant speaking
 'Oh I hate a lover that can dare to think.' to 'I may by degrees dwindle into a wife.'
 Omit other characters
- Restoration Drama or Late 18th Century Comedy (Male)**
9. **'The Last days of Don Juan'** **Tirso De**
Molina
 adapted by Nick Dear (Absolute Classics)
 Act One, Scene Six, p.35: Don Juan speaking
 'I have no name' to 'In the marble halls of Naples'
 Omit other characters
- European Classics (Female)**
10. **'The Seagull'** **Anton**
Chekhov
 from *Drama Classics Series*, translated by Stephen Mulrine (Nick Hern Books)
 Act Three, p.46: Arkadina speaking
 'The horses'll be here soon.' to 'It's up to you. Together, then.'
 Omit other characters
11. **'Peer Gynt'** **Henrik**
Ibsen
 from *Drama Classics Series*, translated by Kenneth McLeish (Nick Hern Books)
 Part One, 5, p.34: Ase speaking
 'The world's in a rage' to 'Oh, Peer! My own lost lamb.'
 Omit other characters
- European Classics (Male)**
12. **'The Cherry Orchard'** **Anton**
Chekhov
 from *Drama Classics Series*, translated by Stephen Mulrine (Nick Hern Books)
 Act Two, p.48: Trofimov speaking
 'Varya's afraid we might suddenly fall in love' to 'What does it matter? Other people will!'
 Omit other characters

Irish Classics (Female)

13. 'Juno and the Paycock' Sean
O'Casey
from *Three Dublin Plays*, introduced by Christopher Murry, (Faber and Faber)
Act Three, p.139: Mary speaking
'What's up, mother?' to 'Like the agonizing horror of a violin out of tune.'
Omit other characters
14. 'Deirdre of the Sorrows' J. M. Synge
from *The Complete Plays*, introduction by T.R. Henn (Methuen)
Act Three, p.271: Deirdre speaking
'Draw a little back with the squabbling of fools when I am broken up with misery.' to 'Yet a thing will be a joy and triumph to the ends of life and time.'
Omit other characters

Irish Classics (Male)

15. 'A Piece of Monologue' Samuel
Beckett
from *Samuel Beckett The Complete Dramatic Works* (Faber and Faber)
p. 425: Speaker speaking
'Birth was the death of him.' to 'Ripped from the wall and torn to shreds one by one.'

Candidates will be expected to have read the play from which they have chosen their selection.
Candidates may edit material they deem unsuitable.

Set Modern Drama

Candidates must perform two pieces of drama in Grade 10. One piece must be from Set Classical Drama OR Set Modern Drama. The second selection may be own choice.

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

Female

1. 'The Desert Lullaby' Jennifer
Johnston
(Logan Press)
Act One, p.14: Flora speaking
'I am a woman alone.' to 'I was not in any way prepared for that.'
2. 'A Picture of Paradise' Jimmy
Murphy
from *Dazzling Dark*, New Irish Plays (Faber and Faber)
Act Two, p.151: Angela speaking
'I never meant to do it' to 'I'll make it back .make every penny of it back, you watch'
Omit other characters
3. 'Death and the Maiden' Ariel
Dorfman
(Nick Hern Books)
Act One, Scene Four: p.13: Paulina speaking
'Good morning, Doctor....Miranda, isn't it?' to ' Death and the Maiden.'

Male

4. 'A Night In November' Marie Jones
from *Stones In His pockets – two plays* (Nick Hern Books)
Act Two, p.102: Kenneth speaking
'The flight across the Atlantic with Jackie's Army' to 'White and gols still singing
Ole,Ole,Ole...'

5. **'My Name, Shall I Tell You My Name?'** **Christina**
Reid
 from *Christina Reid Plays: 1* (Methuen)
 p. 264: Andy speaking
 'Drama! What sort of Career's That for a respectable girl.' to 'I Knew Freda would see her right.'
- Omit other characters
6. **'Death and the Maiden'** **Ariel**
Dorfman
 (Nick Hern Books)
 Act Three, p.39: Roberto speaking
 'I would put on the music because it would help me in my role,' to 'By the time Paulina Salas was brought in it was already too late. Too Late.'

Candidates can also choose an equivalent piece from one of the following:

1. **'Portia Coughlan'**
Marina Carr
 from *Marina Carr Plays* (Faber and Faber)
2. **'The Crucible'**
Arthur Miller
 (Penguin Plays)
3. **'The Beauty Queen of Leenane'**
Martin McDonagh
 (Methuen Publishing Ltd)
4. **'Look Back in Anger'**
John Osborne
 (Faber and Faber)
5. **'Sive'**
John B. Keane
 (Mercier Press)

Candidates will be expected to have read the play from which they have chosen their selection. Candidates may edit material they deem unsuitable.

Unprepared Improvisation

Candidates will be asked by the examiner to improvise a piece of drama relating to their Classic or Modern performance piece.

Theory and Questions

1. Blank verse and how one would approach speaking it
2. Stage movement, gesture and characterisation

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. (Consult notes for exact requirements.) In this grade the examiner may ask the candidates questions relating to the theme of their poem / drama. 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 theatre through the ages relating to the period of Classical and Modern Drama they have selected.

Certificate in Speech and Drama

Candidates must be over 17 years of age.

Schedule of maximum marks	
Recital & Discussion	50
Short Talk	10
Improvisation	10
Theory	30

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.

Recital & Discussion

Candidates will be expected to present a recital, which should not exceed the 12 minute time limit and should include the following:

A – Poetry

Candidates are required to recite 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.

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

Candidates will be required to perform an improvisation. Preparation time will be given and a discussion with the examiner will follow.

Theory

Candidates will be asked questions relating to the following areas:

1. Breathing articulation
2. Vowels and Consonants
3. Faults In
4. Rules for pronunciation
5. Pause
6. Rhythm
7. Rhyme
8. Pitch
9. Rate and Pace
10. Pause
11. Emphasis
12. Inflection
13. Tone
14. Resonance
15. Reading Aloud
16. Metre and Scansion
17. Different forms of English Verse
18. Blank Verse

19. Stage Movement, Gesture and Characterisation
Mime

20. Improvisation and