

speech & drama
diploma examination syllabus

diploma of associate

diploma of licentiate [performer and teacher]

RIAM

Royal Irish
Academy of Music

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Photostat Copies

Photostat copies of Poetry and Drama texts are strictly prohibited and candidates presenting such copies will be disqualified.

Candidates are advised to have at least twenty hours group teaching practice before taking A.R.I.A.M. or L.R.I.A.M. Diplomas.

GENERAL REGULATIONS

1. Examination Dates

Examinations for the Diplomas of Associate (Teacher) and Licentiate (Teacher or Performer) are open to students of the Academy and to extern students. The examination for the Diploma of Associate is held twice yearly at the Academy, in June and in November/December. The examination for the Diploma of Licentiate is held in the Academy twice yearly, in June and in November/December each year.

2. Use of Letters

Successful candidates will have the right to use the following letters after their names:

Associate	A.R.I.A.M
Licentiate	L.R.I.A.M.

3. Age limits

For Teaching Diplomas, no candidate under 17 years of age on 1st July will be permitted to enter for the June examinations, and no candidate under 17 years on the 31st December will be permitted to enter for the November/December examinations.

4. Candidates must present themselves for both sections of the examinations on first entering.

5. Entry Fees

Details of current fees may be obtained from diplomaexams@riam.ie .

6. Entry

Completed registration form and full fees should be received not later than:

- 5.00 pm on April 21st for the June examination session
- 5.00 pm on September 30th for the November/December examination session

Should either of these dates fall on a weekend or Bank Holiday the deadline for entries will close on the previous Friday at 5.00 pm. No late entries will be accepted.

7. Hour of Attendance

Candidates residing at a distance may append any necessary remarks as to possible hours of attendance, etc. Every consideration will be given to requests regarding the date and time of the examination, but it must be clearly understood that once a date and time have been fixed they cannot be altered.

8. Absence from Examination

Any candidate failing to attend for Examination on the day and time appointed will forfeit the entry fee. However, in the case of serious illness preventing a candidate from attending, such candidate will be allowed to re-enter within twelve months on payment of a Registration Fee of €50.00 provided that notification of illness, accompanied by a medical certificate, is received by the General Office within 7 days of the date of the Examination . In all other cases of re-entry the full entry fee must be paid.

9. Exemptions and Re-Examinations

Candidates failing to secure Pass marks in both Sections of their Examination will be granted exemption in the Section in which they were successful for a period of two years, after which time, if they have not completed the Examination requirements, they will have to take the whole Examination again. The fee for re-examination in a Section shall be half the entry fee.

10. Results

The results of the examinations, with particulars of the marks gained, will be forwarded to candidates as soon as possible. Correspondence will not be entered into in any circumstance concerning the decision of the Examiners, which must in every case be considered final.

11. Diplomas

Diploma Certificates will be forwarded to successful candidates at the earliest possible date after Examination.

12. Past Papers

Past papers can be obtained on application to the general office.

ASSOCIATE DIPLOMA

**NOTE:- CANDIDATES MUST PROVIDE COPIES OF THEIR CHOSEN TEXTS
FOR THE USE OF THE EXAMINERS.**

The examination is divided into two sections, as follows:-

1. Written
2. Practical

Allocation of marks:

Section I	Marks	Time Allowed
Paper A	100	3 hours
Paper B	100	3 hours

75% is the aggregate pass mark required.

85% is the aggregate honours mark required.

Section II	Marks
Practical	200

75% is the aggregate pass mark required.

85% is the aggregate honours mark required.

ASSOCIATE DIPLOMA IN SPEECH AND DRAMA

Section 1 Written

Paper A (Three Hours) 100 Marks

Speech Technique

Vocal production and physiology of the vocal organs.

All properties of speech and correction of speech faults.

Teaching Methods

General principles and methods of teaching.

Selection and grading of pieces for teaching purposes.

Relaxation, posture and carriage.

Delivery, interpretation and treatment of all kinds of poetry, prose and drama.

The value of mime and improvisation.

The practical application of psychology relating to student/teacher rapport.

LITERATURE AND THEATRE HISTORY

POETRY: General knowledge of the historical background of the following poets; Keats, Shelly, Byron, Wordsworth, and modern poetry from Yeats to the present day.

THEATRE HISTORY: Elizabethan, Restoration and the Modern Period from Ibsen to the present day.

Acting and production: stage movement, technical terms, costume and make-up.

ASSOCIATE DIPLOMA IN SPEECH AND DRAMA.

Section II Practical

Candidates must provide copies of their chosen texts for the use of the examiners.

Candidates will be expected:

- To prepare and present, from memory, a programme of FOUR pieces - one from each of the lists, A, B and C, and one piece of their own choice.

A MAXIMUM TIME OF FIVE MINUTES IS ALLOWED FOR EACH OF THE ABOVE ELEMENTS.

- To perform a mime or improvisation on a theme chosen from a list of THREE given by the examiners 15 minutes before the examination.
- To read at sight a passage of prose and verse supplied by the examiners.
- To discuss the selections performed (including the complete texts) and their preparation, the psychological and educational value of Speech and Drama and effective vocal communication.
- To answer questions relating to theory, voice production, enunciation, movement and gesture.

Candidates will be expected to have a clear idea of why they wish to teach Speech and Drama, and what they consider to be the value of learning Speech and Drama. They should be able to express clearly their ideas on how they would like to use the subject.

ALLOCATION OF MARKS: ASSOCIATE DIPLOMA

PRACTICAL:

PREPARED POETRY (FROM LIST A)	25 MARKS	
PREPARED PROSE (FROM LIST B)	25 MARKS	
PREPARED DRAMA (FROM LIST C)	25 MARKS	
OWN CHOICE	25 MARKS	100 MARKS

MIME OR IMPROVISATION	25 MARKS	
SIGHT READING	25 MARKS	50 MARKS

GENERAL DISCUSSION

Questions on:

The prepared pieces and sight reading	10 MARKS	
Teaching Methods	20 MARKS	
General knowledge of all allied artistic and technical aspects of the subject	10 MARKS	
General impressions as to the overall standard of the candidate	10 MARKS	50 MARKS

List A VERSE: To speak from memory one of the following poems:

Exposure	Wilfred Owen
Marina	T.S. Eliot
Punishment	Seamus Heaney
The Meadow Mouse	Theodore Roethke
Elegy for a Youth Changed to a Swan	Eavan Boland
The Owl	Ted Hughes
The Second Coming	W.B. Yeats
The Explosion	Philip Larkin
Miracles	Walt Whitman
Loud is the Vale	William Wordsworth
Stanzas Written in Dejection near Naples	Percy Bysshe Shelley
Reading Primo Levi by the Family Fireside at Evening	Paul Durcan
Laburnum	Paula Meehan

List B PROSE: To recite from one prepared prose passage from any book by one of the following authors.

Charles Dickens
Jane Austen
Charlotte Bronte
John Banville
Thomas Hardy
Ivan Turgenev
Frank O'Connor
Julia O'Faolain

List C **DRAMA:** To perform from memory one of the speeches from the following:

Female:

Play	Author	Character
AGAMEMNON From "Men of the city, you the aged of Argos" ... to ... "Will arrange rightly with God's help, as destined" Translated by Louis MacNiece (Faber)	AESCHYLUS	Clytemnestra
ELECTRA From "I am sorry to seem so impatient, to be always complaining" ... to ... "With evil all around me there is nothing I can do that is not evil!" Penguin Classics. Translated by E.F. Watling	SOPHOCLES	Electra
PHAEDRA Scene 5. From "You have heard too much cruel Hippolytus!" ... to ... "Give it over" French Classical Drama. Translated by Wallace Fowlie	JEAN RACINE	Phaedra
ROMEO AND JULIET Act 4 Sc. 3. From "Farewell! God knows when we shall meet again" ... to ... "I drink to thee."	WM. SHAKESPEARE	Juliet
THE WAY OF THE WORLD Act 4 Sc. 1. From "Ah! I'll never marry" ... to ... "dwindle into a wife"	WM. CONGREVE	Mrs. Millamant
IN THE SHADOW OF THE GLEN From "It was no lie you heard, Michael Dara" ... to "but it's a queer thing surely".	J.M. SYNGE	Nora Burke
CAT ON A HOT TIN ROOF Act 1. From "Big Daddy dotes on you, honey" ... to ... "I nearly choked on my chicken".	TENNESSEE WILLIAMS	Maggie
ABSENT FRIENDS Act 1. From "Him and his squash" ... to ... "Well. Excuse me..."	ALAN AYCKBOURN	Diana
THE PLOUGH AND THE STARS Act 3. From "I couldn't find him nowhere, Mrs. Gogan" ... to ... "He has gone from me forever, for ever ... Oh Jack, Jack, Jack!" (Omit other characters)	SEAN O'CASEY	Nora
FAITH HEALER From "Kinloughbervie's where the baby's buried" ... to ... "vanish as if he had never existed".	BRIAN FRIEL	Grace
THE SEA Sc. 7. From "I'm afraid of getting old" ... to ... "Come along. They've gone".	EDWARD BOND	Mrs. Rafi
LONG DAY'S JOURNEY INTO NIGHT Act 3. From "But I forgive, I always forgive you" ... to ... "Some day I'll have to look"	EUGENE O'NEILL	Mary Tyrone

OEDIPUS THE KING	SOPHOCLES	Oedipus
From "If things are as I see them" ... to ... "The scars of such vile circumstances"		
Penguin Classics. Translated by EF Watling		
CORIOLANUS	WM. SHAKESPEARE	Coriolanus
Act 4 Sc. 5. From "My name is Caius Marcius" ... to ... "It be to do thee service"		
THE WHITE DEVIL	WEBSTER	Flamineo
Act 5 Sc. 4 From "This night I'll know the utmost of my fate" ... to ... "Or I will drown this weapon in her blood".		
THE WAY OF THE WORLD	WM. CONGREVE	Mirabell
Act 4 Sc. 1. From "Your bill of fare is something advanced" ... to ... "a tractable and complying husband".		
A DOLL'S HOUSE	HENRIK IBSEN	Helmer
Act 3. From "Enough of your play-acting" ... to ... "Hide yourself, Nora".		
THE SEAGULL	ANTON CHEKHOV	Konstantin
Act 1. From "She loves me - she loves me not" ... to ... "It was humiliating".		
A STREETCAR NAMED DESIRE	TENNESSEE WILLIAMS	Stanley
Scene 7. From "Honey, I told you I thoroughly checked on these stories!" ... to ... "a town ordinance passed against her".		
THE RESISTIBLE RISE OF ARTURO UI	BERTHOLD BRECHT	Ui
Scene 7. From "In short, chaos is rampant" ... to ... "to come here and address you".		
LONG DAY'S JOURNEY INTO NIGHT	EUGENE O'NEILL	Edmund
Act 4. From "For Christ's sake, Papa, forget it" ... to ... "a little in love with death".		
THE HOMECOMING	HAROLD PINTER	Lenny
From "Barefaced audacity" ... to ... "Is that what you've given us?"		
KRAPP'S LAST TAPE	SAMUEL BECKETT	Krapp
From "Just been listening to that stupid bastard" ... to ... "Lie down across her".		
PHILADELPHIA HERE I COME	BRIAN FRIEL	Gar Private
Episode 3. From "Cannon battling tooth and nail" ... to ... "giving us a bar or two".		

8

LICENTIATE DIPLOMA - TEACHER

SECTION I: Written A. Paper I (Three Hours)

Technique:

To answer questions on:-

Any aspect of Speech Technique.

Vocal Physiology.

Acting and Production Technique.

Verse and Choral Speaking

Public Speaking

Selection, preparation and grading of material for teaching purposes.

Stage Design and Lighting.

Costume and Make-up.

Speech and Drama adjudication.

B. Paper II: Literature (Three Hours)

History of English Literature and Irish Literature in English.

Critical appreciation of Poetry.

Knowledge of Contemporary trends in Poetry and Drama.

LICENTIATE DIPLOMA - TEACHER

Section II: Practical

Candidates will be required:-

To present from memory a programme of three pieces of an appropriate standard, two of the pieces must be contrasting dramatic excerpts, and one a poem. Each piece to be no longer than 5 minutes.

To enact and Mime or Improvisation of not more than three minutes duration on a theme from a list of **THREE** supplied by the examiners 15 minutes before the examination.

To read at sight a passage of Poetry and Prose.

Knowledge and application of the various aspects of techniques relative to speech and drama.

Candidates will be expected to answer questions on:

The prepared pieces and sight-reading.

The psychological aspects of teaching, and teaching methods.

General knowledge of all artistic aspects of the subject, including acting and production for teaching purposes.

Choral Verse Speaking, Public Speaking and adjudication.

ALLOCATION OF MARKS

Prepared Drama A.	(25 marks)	
Prepared Drama B.	(25 marks)	
Prepared Poem	(25 marks)	75 MARKS
Sight-reading		20 MARKS
Mime/improvisation		20 MARKS
Questions:		
On prepared work and sight-reading		20 MARKS
Teaching Methods		25 MARKS
General Knowledge of all artistic aspects of the subject		20 MARKS
General impression		20 MARKS
TOTAL		200 MARKS

LICENTIATE DIPLOMA - PERFORMER

Section 1 Written A. Paper I (Three Hours)

Technique:

Voice Production

Delivery and interpretation of Poetry, Prose or Drama.

Aspects of Stage Technique.

Improvisation, Stage Movement, Mime and Dance.

Make-up (including character make-up)

Awareness of Period Costume and its interaction with performance and style.

Programme arrangement

B. Paper II: History (Three Hours)

History of Theatre

Knowledge of the evolution and development of world theatre and plays.

History of Costume (including the mask).

Section II Practical

1. Performance Recital 100 MARKS

Candidates would be expected to present a programme of Poetry, Mime, Prose and Drama, of not more than 30 minutes duration, on a theme chosen by the candidate. Presentation, including dress, use of space, composition of programme, gesture and movement, must be of the highest standard and presented by the candidate with suitable linking material if appropriate.

2. Mime/Improvisation. 25 MARKS (On theme chosen from a list of three supplied by the examiners 15 minutes before the examination)

3. Sight-Reading 25 MARKS To read at sight a piece(s) of Poetry, Prose and Drama supplied by the examiners.

4. Questions: to answer questions on the following: 50 MARKS Selection and performance of prepared work Stage technique, movement, gesture costume, make up, technical terms, and contemporary trends in theatre

TOTAL 200 MARKS

LICENTIATE DIPLOMA - BILINGUAL - TEACHER

Section 1 Written

Questions will be set in Irish and English. Candidates must answer the questions in the language in which they are set.

Páipéar A (3 uaig a chloig)

Ceisteanna le freagair are ghnéithe éagsula de:-

Teicníocht Úrlabhra

Ar an fhograíocht - gutai agus consain

Guta cúnta

Oibriú an chórais úrlabhra

Rithim na cainte

An bá sa chaint

Ceartú lochtanna úrlabhra

Módh Múinte:

Prionsabail agus Módhanna Múinte go ginearálta

Roghnú píosaí i gcómhair múinteóireachta

Carachtracht

Filíocht chóiriúl

Filíocht, Prós agus Drámaíocht - an chaoi is ceart gach gné díobh a láimhsheáil

Tobhchumadh agus Mím

an chaoi le siceoileacht a chur i bhfeidhm go praiticiúil sa mhuínteoireacht.

Páipéar B (3 uair a chloig)

Litríocht na Gaeilge - an tsean litríocht (An rúraíocht, an fhiannaíocht, an dán díreach, na cúirteann filíochta)

Ceisteanna ar litríocht agus drámaíocht ón 16ú aois i leith ach beidh béim ar an 20ú aois. (Irish and English)

Stair na Litríochta agus an Téatair.

LICENTIATE DIPLOMA - BILINGUAL - TEACHER

**NOTE:- CANDIDATES MUST PROVIDE COPIES OF THEIR CHOSEN TEXTS
FOR THE USE OF THE EXAMINERS**

Section II: Practical

Candidates will be required:-

- (a) To present from memory a programme of four pieces of an appropriate standard. Two of the pieces must be contrasting dramatic excerpts which may be edited. A prose extract and a poem must also be included. Two of the four pieces must be in the Irish language. (Time limit 30 minutes)
- (b) To enact a Mime or Improvisation of not more than three minutes duration on a theme selected by the Examiners.
- (c) To read at sight a passage of Poetry, Prose or Drama.
- (d) The technique of Drama and Speech adjudication
- (e) Questions on:
 - The prepared pieces and sight-reading
 - Teaching methods
 - The psychological aspects of teaching
 - General knowledge of all allied artistic aspects of the subject; including acting and production for teaching purposes:
 - Choric Verse Speaking, Public Speaking and adjudication
- (f) General impression in relation to student-teacher rapport.

Seo mar an roinnfear na marcanna

An Drámaíocht Tofa (A)	25
An Drámaíocht Tofa (B)	25
An Prós Tofa	25
An Fhilíocht Tofa	25
Mím no Tobchumadh	15
Léamh gan Ullmhú	25
Eolas ar Theicníocht Úrlabhra	25
Ceisteanna ar na Piosaí)	
Ar an léamh gan ullmhú)	
Ar mhódhanna Múinte)	
Ar ghnéithe siceóileachta na Múinteóireachta)	
Ar chór reachaireacht	
Ar óraidíocht)	
Ar mholtóireacht)	
Tuairim Ginearálta)	
	10
	200

LICENTIATE DIPLOMA - BILINGUAL PERFORMER

Section 1 Written

Questions will be set in Irish and English. Candidates must answer the questions in the language in which they are set.

Paper A (3 hours)

Questions on:-

Technique

Voice production

Delivery and interpretation of Poetry, Prose and Drama.

All aspects of speech technique.

Improvisation, stage movement, mime and dance.

Make-up - including character make-up

Awareness of period costume and its interaction with performance and style.

Programme arrangement.

Paper B (3 hours)

Questions on:-

The History of Theatre.

Knowledge of the evolution and development of world theatre and plays.

History of costume including the mask.

LICENTIATE DIPLOMA - BILINGUAL - PERFORMER

NOTE:- CANDIDATES MUST PROVIDE COPIES OF THEIR CHOSEN TEXT FOR THE USE OF THE EXAMINERS.

Section II: Practical

Candidates will be required:-

- (a) To present from memory a programme of four pieces of an appropriate standard. Two of the pieces must be contrasting dramatic excerpts which may be edited. A dramatic prose extract and a poem must also be included. Two of the four pieces must be in Irish language. (Time limit 30 minutes)
- (b) To enact a Mime or Improvisation of not more than three minutes duration on a theme selected by the Examiners.
- (c) To read at sight a passage of Poetry, Prose or Drama.
- (d) The technique of Drama and Speech adjudication.
- (e) Knowledge on make-up and lighting.
- (f) General impression in relation to student-teacher rapport.

Seo mar an roinnfear na marcann

An Drámaíocht Tofa (A)	25
An Drámaíocht Tofa (B)	25
An Prós Tofa	25
An Fhilíocht Tofa	25
Mím no Tobchumadh	15
Léamh gan Ullmhú	25
Eolas ar Theicníocht an stáitse	25
Eolas ar smidiú agus soilsiú	25
Tuairim Ginearálta - teacht i láthair	10
	200

DÍOPLÓMA FO-BHALL

(A.R.I.A.M)

**NÓTA: NÍ MÓR DO'S NO HIARRIATHÓIRI CÓIPEANNA DE'SNA PÍOSA
A SHOLÁTHAR DON SCRUDAITHEIOR**

Roinnfear an scrúdú ina dhá chuid:

- (i) Obair Scríofa - Dhá pháipear)
- (ii) Praiticiúil.

Roinnfear na marcanna mar leanas:-

Cuid 1:	Páipéar A	100 marc	3 uair a chluig
	Páipéar B	100 marc	3 uair a chluig

75% an pa marc i ngach rannóig - an dá páipéar curtha san áireamh.

85% pas le hOnóracha - an dá páipéar curtha san áireamh.

Cuid 2: 200 Marc

75% an pas marc i ngach rannóig.

Má fhaighéann an tiarrthóir 85% nó os a choinn i ngach rannóig tabharfar pas le hOnóracha dó.

Cuid 1: Obair Scríofa

Páipéar A (Trí huairé a chloig).

Ceisteanna le freagairt ar ghnéithe éagsúla de:-

Teicníocht Urlabhra - ar n'airítear (a) Déanamh fuaim an ghutha agus an fhiseolaíocht (physiology) a bhaineann le gleasanna an ghutha, (b) tréithe uile na h'urlabhra, (c) ceartú loctanna urlabhra.

Modh Múinte:- prionsabail agus modhanna múinte, go ginearálta. Roghnú agus grádú a dhéanamh ar phíosáí i gcomhair múinteoireachta. Labhairt agus ciall na cainte, carachtrach, agus an chaoi is ceart gach gné den fhilíocht, den phrós agus den dramaíocht a láimhsheáil. An chaoi le rá filíocht chóirúil.

An gá atá le Mím agus tobchumadh (improvisation)

An chaoi le síceolaíocht a chur i bhfeidhm go practiciúil sa mhúinteoireacht:

(1) i gcás an mhúinteora

(2) i gcás an dalta

(Glactar leis go bhfuil eolas ag na h'iarrthoirí ar na téarmaí teicniúla -

Moltar Foclóir Béarla - Gaeilge de Bháldraithe)

Páipéar B (Trí huairé a chloig).

Ceisteanna le freagairt ar Léirmheas agus ar stair na Litríochta agus an Téatair.

Eolas faoi'n gcúlra stairúil.

Teicníocht ginearálta na h'aisteoireachta agus an léirithe.

Cultacha stáitse agus Dreachadh.

(Feistiú) décor agus Soilsiú

Téarmaí teicniúla stáitse.

Cuid II: Praiticiúil

- (a) Tri phíosa a rognóid tú, ceann amháin as liosta A agus B, agus a píosa do'd rogha féin.
- (b) Mím nó tobchumadh, a léiriú ar ábhar tofa ag an Scrúdaitheoir.
- (c) Sliochta filíochta, próis, agus drámaíochta a léamh gan ullmhú.
- (d) Eolas ar theicníocht urlabhra agus a chur i bhfeidhm.
- (e) Ceisteanna ar:-
 - Na píosaí a roghnaigh tú, ar an léamh gan ullmhú agus ar ghné ar bith de'n léiriú.
 - An chaoi le síceolaíocht a chur i bhfeidhm go praiticiúil sa mhúinteoireacht.
 - Modh múinte a léiriú i urlabhraíocht, Drámaíocht sa scoil nó san studio agus mím agus tobchumadh.
 - Ceisteanna ginearálta ar ábhar ar bith a bhaineann leis an urlabhraíocht.
- (g) Tuairim ginearálta ar an rapport idir an muintéoir agus an dalta.

Seo ar a roinnfear na marcanna	
An Drámaíocht tofa	30
An Fhilíocht tofa	25
Do Rhoga Féin	25
Mím nó Tobchumadh	20
Léamh gan ullmhú	30
Eolas ar theicníocht urlabhra agus a chur in bhfeidhm	30

Ceisteanna ar _

Na Píosa atá tofa	
Ar an léamh gan ullmhú	
Gnéithe síceoiléachta na múinteoireachta	
Na modhanna múinte féin	
Eolas ginearálta ar ghnéithe ealíonta a bhaineann leis an ábhar	30
Tuairim ginearálta ar an rapport idir an muintéoir agus an dalta	10

IOMLÁN	<u>200</u>
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ROINN A

Filíocht

- | | |
|--------------------------------------|--|
| 1. Sráideanna Naofa Áth Cliath | An Dr. P. de Brún |
| 2. An Mháithair | Caitlín Maude |
| 3. Mac an Cheannaí | Aodhagán O Rathaille
(Filíocht an nGeal) |
| 4. Labhrann Deirde | Máire Mac a tSaoi
(Margadh na Saoire) |
| 5. An Mhuir | Caoimhí O Conghaile |
| 6. Caoineadh Airt Ó Laoghaire | Eibhlín Dubh Ní Chonaill
(Filíocht na nGhael) |
| 7. Saoirse | Seán O Riordáin |
| 8. Ar an mBóthar go Fionnghlas | Eoin O Tuairisc
(Nua Fhilí) |
| 9. Nollaig Bheag in nDun Chaoín 1944 | le Mon. Pádraig de Brún
(Nua Fhilí) |
| 10. Na Cait | Micheal Mac Lámhóir
(Nua Fhilí) |
| 11. Aisling | Art O Maofabhail |
| 12. Glantachán Earraigh | Martín O Cadhain
(Cois Caolaire) |
| 13. An Laoch | Micheal Mac Lámhóir |

ROINN B

Shakespeare *Coriolanus*

Gníomh V (iii) Coriolanus: “An sean fhear úd Meniniús”...
... “gan gaol na cine aige.”

Volumnia: “Ná déan na h-imthigh chó h-oban sin uaim. Cloisfí tú mo ghlór ar fead do shaoil.”

An Ceannai Veinéiseach

Aistrithe ag Gearóid O Lochlainn (The Merchant of Venice)

Shylock: “Fear Maith Antonio”...

... “Malacht ar mo threibg má mhaithim dó é.”

Mar Is Ádh Dibh

Aistrithe ag Gearóid O Lochlainn (As You Like It)

Orlando: “Táim nách mór le bás cheal bidh”...

... “Ni bhlaisfead féin aon ghreim.”

Oliver Goldsmith *Isliú Chun Bua:*

Aistrithe ag Piaras Béaslaí. (She Stoops to Conquer)

Mír I, Tóiní: “Ní mian liom dánaíocht a dhéanamh orabh”...

... “Ná sroisfidh sibh tigh Mháistir Hasting’s anocht.”

Isliú Chun Bua:

Aistrithe ag Piaras Béaslaí. (She Stoops to Conquer)

Cáit: "Nach eachtach an t-áilteoir é"...

... "Ach seo chugainn é féin."

Moliere

An Geocach Duine Uasail:

Aistrithe ag Máire Ní Shíthe. (Le Bourgeois Gentilhomme)

Gníomh II, Ollamh F: Mínionn sé dhúinn prionnsabal na nadúire"...

... "A, E, I, O, U."

An Geocach Duine Uasail:

Aistrithe ag Máire Ní Shíthe. (Le Bourgeois Gentilhomme)

Gníomh III, Dorimene: 'Ní Feader, A Dhorante"...

... "Tá an fáinne a chuiris chugain ró-chostasúil ar fád."

Henri Gheon

Geamairacht Dhroichid an Diabhail

Aistrithe ag Liam O Briain. (La Parade du Pontau Diable)

Kado: "Nuair a bhíos im ghasúr"...

... "Ní thóigfe mé arís."

Seamus Ó Neill

Iníon Rí dhúin Sobhairce:

Gníomh III, Banríon : "B'éigean dom teacht chugat, a Mhaol Fhothartaigh,...

... mo mhíle mallacht oraibh go léir." (Eagartha)

Crisotóir Ó Floinn

Cóta bán chríost:

Gluaiseacht II, An Cailín: "A shagairtín tá tusa saonta" ...

... "i m'aisteoir cruthanta."

Maireád Ní Ghráda

An Triall:

Mir I, Máthair "Seo, ól é seó"...

... "Caithfidh mé m'aghaidh a thabairt air im'aonair".

Eoghan Ó Tuairisc

Na Mairnéalaigh:

Sean-Fhear "Nach tiocfaidh sé, tiocfaidh sé chomh siuralta le sioc"...

..."Le binb ó na sléibhte' i bhfad i gcéin" (fág focla an tsean-bhean ar lár más mian).

Sean Ó Tuama

Maloney:

Priosunach: "Líon, líon aon ní is maith leat"...

... "táim trí chéile."

Corp Eoghan O Súilleabhain:

Gníomh II, Bleachtaire: "Ní thuigim faic, faic, faic"...

Gunna Cam agus Slabhra Óir:

Gníomh III, Radharc (2) An t-Ath Eoghain ag guí.

Judás Iscairiot agus a bhean:

Radharc leasmuigh de thigh Colette: “Sin é an chúis nár theastuigh uaim”...

... “Caithfidh mé rith liom. Beannacht.”

Liam Mac Uistín

Liombo:

Radharc I Bráthar: “Ciúnas Táim chum Laibhairt” ...

... “Le beatha, ár dTiarna ar an dtalamh so.”

Ríocht na Gréine Tír na mBua:

Cóirithe ag Seán Ó Briain. (Cóiriú Drámaíochta ar “The Crock of Gold”)

“Táimse annso de bhrí gur bhuail an tsean-aos liom go luath”..

deire an dráma

**SPEECH & DRAMA
ASSOCIATE DIPLOMA - BILINGUAL**

**NOTE: CANDIDATES MUST PROVIDE COPIES OF THEIR CHOSEN
TEXTS FOR THE USE OF THE EXAMINERS**

The examination is divided into two sections:-

1. Written
2. Practical

Allocation of marks:-

Section I	Marks	Time Allowed
Páipéar A	100	3 uair a chloig
Páipéar B	100	3 uair a chloig

75% is the aggregate pass mark required.
85% is the aggregate honours mark required.

Section II	Marks
Praiticiúil	200

75% is the aggregate pass mark required.
85% is the aggregate honours mark required.

Section I: Written

Questions will be set in Irish and in English. Candidates must answer the questions in the language in which they are set.

Paper A (3 uair a chloig)

Ceisteanna le freagairt ar ghnéithe éagsula de:-

Teicníocht Urlabhra - Glór-Fhorbairt - Oibriú an chórais Urlabhra.

(Codanna dochorracithe an bheil agus codanna incorraithe an bhéil). Na gutaí agus na consain - mar a cúmtar iad. Ceartú lochtanna urlabhra.

Modh Múinte: Prionsabail agus módhanna múinte go ginearálta.

An chaoi is ceart gacdh gné den fhilíocht, den phrós agus den drámaíocht a láimhséal agus a roghnú i gcóir na múinteoireachta.

Filíocht chóiriúil

An tairbhe atá ag baint le Mím

An chaoi le sícolaíocht a chur i bhfeidim go praiticiúil sa mhúinteoireacht.

Paper B (3 uair a chloig)

Ceisteanna ginearálta ar litríocht agus drámaíocht ón 16ú aois i leith, ach béim ar an 20ú aois. (Irish and English)

History of Mime

SPEECH & DRAMA ASSOCIATE DIPLOMA - BILINGUAL

**NOTE: CANDIDATES MUST PROVIDE COPIES OF THEIR CHOSEN TEXTS
FOR THE USE OF THE EXAMINERS**

Candidates will be required:-

- (a) To present from memory a programme of four pieces of an appropriate standard. Two pieces must be in the Irish language and two pieces in the English language, one piece from the list A, B and C; and one piece of candidates own choice. (Time limit 30 minutes)
- (b) To enact a Mime or Improvisation of not more than three minutes duration on a theme selected by the Examiners.
- (c) To read at sight a passage of Poetry, Prose or Drama.
- (d) Knowledge and application of the various aspects of technique relative to Speech and Drama.
- (e) Questions on:
 - The prepared pieces and sight-reading
 - The psychological aspects of teaching
 - Teaching methods
 - General knowledge of all allied aspects of the subject.
- (f) General impression in relation to student-teacher rapport.

Seo mar a roinnfear na marcanna

An Drámaíocht tofa	30
An Fhilíocht tofa	25
An Prós tofa	25
Do Rogha Féin	25
Mím nó Tobchumadh	15
Léamh gan ullmhú	20
Eolas ar theicníocht urlabhra	25
Ceisteanna ar -	
Na Píosaí tofa	
Ar an léamh gan ullmhú	
Gnéithe síceoiléachta na múinteoireachta	25
Na módhanna múinte féin	
Eolas ginearálta ar ghnéithe	
ealíonta a bhaineann leis an ábhar	
Tuairim ginearálta	<u>10</u>
IOMLÁN	<u>200</u>

List A: FILÍOCT/POETRY

To speak one of the following poems:-

- | | | |
|----|-------------------------------|----------------------|
| 1. | Canúintí | Caoimhín Ó Conghaile |
| 2. | Taichín i Ros Moc | Séamus Ó hAodha |
| 3. | Oíche Nollaig na mBan | Séan Ó Ríordáin |
| 4. | If Ever You Go To Dublin Town | Patrick Kavanagh |
| 5. | The Meadow Mouse | Theodore Roethke |

List B: PRÓS/PROSE

Sliocht amháin as an rannóig seo:-

- | | | |
|----|---|-----------------------------|
| 1. | An Grá agus an Ghruaim
Caibidil IV: Tháinig feothan beag fionnuar
...D'imigh sí mar a d'imroth toit san aer." | Seosamh Mac Grianna |
| 2. | Déirc an Díomhaointís
Caibidil III: "Chuir Peadar a dhroim leis an drisiúr...
ach is mór idir Gleann Easa anois agus an uair úd." | Pádraig Óg Ó Conaire |
| 3. | Cith is Dealán
Grásta O Dhia ar Mhici (III) "Maidin dheas shamhraidh agus cuid bád cheann Dubhainn ag gabháil a dh'iascaireacht...
...ag brath fanacht le sruth líonta." | Seamus Ó Grianna |
| 4. | The Canterville Ghost
"Stop, cried Virginia, stamping her foot
... and much more than that to have a family ghost." | Oscar Wilde |
| 5. | Tender Is the Night
(Chapter xiii) "See that little stream - we could walk to it...
... this was the last love battle." | F. Scott Fitzgerald |
| 6. | Tess of the D'Urbervilles
"Presently the night wind died out ... 'I am ready' she said quietly." | Thomas Hardy |

List C: DRÁMAÍOCHT/DRAMA

Sliocht amháin as an rannóig seo:-

1. **Fornocht do chonac thú** **Eoghan Ó Tuairisc**
(cuid a dó)
Breitheamh: "Táimid tar éir cuid mhaith ama agus cuid mhaith cúraim a thabhairt don chás seo .. na piónóis go léir le rith san am céanna." (eagartha)
2. **Uaigneas an Ghleanna** **J.M. Synge**
(Ó Flairhearta)
Bacach: "Go mbeannaí Dia dhuit a bhean an tí... ..beimid ag imeacht anois, a bhean an tí agus b'feidir go ndéanfaidh sí maidin bhreá le cúnamh Dé na nGrásta." (eagartha)
3. **Cluichi Cleamhnais** **Criostóir Ó Floinn**
Mír II Radharc 8. Tomás: Éad an ea?... ..Beidh lá eile ag an bpaorach."
4. **Chun na Farraige Síos** **J.M. Synge**
(Aistrithe ag Tomás O Flairhearta)
Máire: "Tá siad imithe ar fad anois... ..agus rí mór dúinn bheith sásta" (eagartha)
5. **Uaigneas an Ghleanna** **J.M. Synge**
Nóra: "Tár isteach ón mbáisteach ...go mbeidh tú sínte faoin mbraillín sin arís agus tú básaithe dáirire." (eagartha)
6. **Iníon Rí Dhúin Sobhairce (iii)** **Seamus O'Neill**
Banríon: "B'éign dom teacht chugat, a Mhad Fhothartaigh... ..mo mhíle mallacht oraibh go léir." (eagartha)
7. **The Life of Galileo (viii)** **Bertholt Brecht**
(Translated by Desmond Vesey)
Little Monk: "Let me speak for a moment of myself... .. a comparatively unimportant one."
8. **Hamlet (iii: iv)** **W. Shakespeare**
Hamlet: Look here upon this picture... ..and reason panders will."
9. **The Reluctant Debutante (I:i)** **William D. Home (Evan Bros.)**
Sheila: "Hello? Mabel? Darling, yes it is I haven't got the number now."
(suitably adapted)
10. **Time Remembered (i)** **Jean Anouilh**
Duchess: "Very well, I will proceed... ..or am I going too fast for you."
11. **A Midsummer Nights Dream (II: ii)** **W. Shakespeare**
Oberon: "I'll meet my moonlight Proud Titania... ..Titania: Fauries away." (suitably adapted)
12. **Antigone** **Jean Anouilh**
Ismene: "Listen to me, Antigone, I thought about it all night... ..Oh, I can't, I can't, Antigone." (suitably adapted)
13. **The Rivals (II: i)** **R.B. Sheridan**
Sir Anthony: "Zounds! Sirrah! The lady shall be as ugly as I choose... .. if every I call you Jack again." (suitably adapted).

GUIDELINES FOR ENTRY TO THE RIAM DIPLOMA EXAMINATIONS

Candidates for the Royal Irish Academy of Music Diploma examinations should read the following guidelines carefully.

In order to assist candidates the Board of Studies of the RIAM have drawn up the following guidelines indicating the standard expected of candidates and what previous examinations undertaken might prove useful. It is not necessary that you have taken these recommended examinations but the experience of the Board of Studies shows that for most candidates it is advisable that the pathway indicated should be followed.

Associate Diploma

Candidates taking the Associate Diploma are recommended to have taken the following:

- i the RIAM Local Centre Senior Certificate obtaining a minimum mark of 85%
- ii the RIAM Local Centre Theory Grade Eight
- iii or the equivalent at another examination system of the same standard.

Licentiate Diploma:

Candidates taking the Licentiate Diploma are recommended to have taken the Associate Diploma or the equivalent.

RECOMMENDED READING LIST

A GUIDE TO PRACTICAL SPEECH TRAINING	GORDON LUCK
CLEAR SPEECH	MALCOLM MORRISON
VOICE AND THE ACTOR	CICELY BERRY
YOUR VOICE AND HOW TO USE IT SUCCESSFULLY	CICELY BERRY
THE ACTOR SPEAKS	PATSY RODENBURG
VOICE AND SPEECH IN THE THEATRE	CLIFFORD TURNER
THE THEATRE, A CONCISE HISTORY	PHYLLIS HARTNOLL
A SHORT HISTORY OF ENGLISH LITERATURE	IFOR EVANS
A DICTIONARY OF LITERARY TERMS	
A DICTIONARY OF POETICAL TERMS	
A DICTIONARY OF THE THEATRE	
THE EMPTY SPACE	PETER BROOKE
STANISLAVSKI AND THE ACTOR	JEAN BENEDITTI
IMPRO - IMPROVISATION AND THE THEATRE	KEITH JOHNSTONE
THE RATTLE BAG.	EDITED BY SEAMUS HEANEY AND TED HUGHES

Suggested Reading List

1. Speech & Drama Handbook – Anne Jones & Robert Cheeseman. Pub: Dramatic Lines – available through Internet or direct from Publishers.
2. Effective Communication – John Caputo, Jo Palosaari & Ken Pickering Pub: Dramatic Lines – available through Internet or direct from Publishers.
3. Speak Up by Sr M Leonie – an Australian Publication available online
4. Sound & Sense by Wilton Cole – out of print but may be available to purchase second-hand online.
5. A Guide to Practical Speech Training by Gordon Luck – out of print but may be available to buy second hand on Internet.
6. Voice and Speech in the Theatre by J Clifford Turner Pub: Methuen Drama.
7. Voice and the Actor by Cecily Berry Pub: Virgin Books.
8. The Actor and the Text by Constantin Stanislavsky Pub: Methuen Drama.
9. An Actor Prepares by Constantin Stanislavsky Pub: Methuen Drama.
10. Creating a Role by Constantin Stanislavsky Pub: Methuen Drama.
11. Building a Character by Constantin Stanislavsky Pub: Methuen Drama.
12. The Actor Speaks by Patsy Rodenburg Pub: Methuen Drama.
13. Speaking Shakespeare by Patsy Rodenburg Pub: Methuen.
14. Shakespeare's Advice to the Players by Peter Hall Pub: Oberon Books Ltd.
15. Concise Oxford Dictionary of Literary Terms compiled by Chris Baldick Pub: Oxford University Press.
16. Read me Poetry Anthologies Pub: Macmillan.
17. The Works Poetry Anthologies Pub: Macmillan.
18. Audition Speeches for 6-16 year olds chosen by Jean Marlow Pub: A & C Black.
19. Audition Speeches for Young Actors 16+ edited by Jean Marlow Pub: A & C Black.
20. The Methuen Audition Book for Young Actors edited by Anne Harvey Pub: Samuel French.
21. Solo Scenes for Young Players chosen by Anne Harvey Pub: Samuel French.
22. Contemporary Irish Monologues edited by Jim Culleton & Clodagh O'Donoghue Pub: New Island Books - out of print but may be available to purchase second hand.

All books listed in this syllabus are available either new or second hand from the following online shops:

The Book Depository at URL: <http://www.bookdepository.com> Amazon at URL: <http://www.amazon.co.uk/>
ABE Books at URL: <http://www.abebooks.co.uk>