

Drama & Communication Syllabus

2023+

Devised by Aoife Spillane-Hinks & Liz Daly
Edited by Ailbhe Murphy



RIAM

Royal Irish
Academy of Music

Royal Irish Academy of Music

Drama & Communication Syllabus 2023+

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Drama & Communication

INTRODUCTION BY AILBHE MURPHY, CHIEF EXAMINER FOR DRAMA

It is with great pleasure that we share our new 2023+ RIAM Drama & Communication Syllabus. A big thank you to Aoife Spillane-Hinks and Liz Daly for their work in devising this exciting new syllabus.

The Royal Irish Academy of Music (RIAM) was established in 1848 and is one of Europe's oldest academies. The first reference to holding examinations by the RIAM is in 1892. One of the first prizes for declamation is mentioned in 1902. It was in that year that the Academy received a donation of five volumes of Shakespeare from Sir Henry Irving, one of the finest actors of the Victorian age.

While the teaching and examining of 'Declamation', 'Elocution' and more recently, 'Speech and Drama' or 'Drama & Communication', has of course evolved over the years, we remain focused on having a positive impact on the work of students and their teachers in all their drama and communication endeavours.

Our new syllabus continues to build on all our previous syllabi. Sincere thanks go to our highly qualified and experienced panel of examiners for all their wonderful work and contributions over the years. A special thank you to Anna Walker, our previous Chief Examiner for her energy, insight and enthusiasm. Thank you to Audrey Behan for lending her expertise, particularly in the area of Choral Verse. Thanks also to our incredible team in the Exams Office, under the outstanding management of Dorothy Mc Cauley and to my fellow Chief Examiner for Music, Lorna Horan and to Brendan Breslin, head of RIAM Connect, for all the encouragement and support with our new syllabus.

Drama and Communication exams are now offered in the following ways; LIVE, LIVE on-line, or through Digitally recorded submissions. If you have any questions on the different types of exams, please don't hesitate to get in touch.

Finally, the RIAM's long history, great reputation and success has been achieved with your help. I would like to thank you, all the amazing teachers and students for choosing the RIAM. For all your support and valuable feedback. I look forward to working with you and offering any assistance you may need.

Ailbhe Murphy
Chief Examiner

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Take a closer look...

Watch out for post-it notes like this in the syllabus that offer some suggestions and guidance...



Drama

DEvised BY AOIFE SPILLANE-HINKS

EDITED BY AILBHE MURPHY

Our new Drama Examination Syllabus seeks to honour RIAM's longstanding commitment to integrity, rigour, and a love of learning. This Syllabus has three main priorities: to empower student performers to seek greater challenges and greater achievement; to provide an accurate measure of relevant theatre skills; and to offer students an opportunity to think creatively and independently while having a great time.

This syllabus builds on the many strengths of the curricula that have come before it. Changes from the previous syllabus largely serve to make this version as streamlined, contemporary, and user-friendly as possible. Systematic criteria for all major skills and categories are now presented in bullet point form near the beginning of the document, to help students to prepare to the best of their abilities. Exams which were less reflective of contemporary theatre practice, such as Solo Verse Speaking and Reading Prose & Poetry, have been removed in favour of strengthening and enhancing those exams which test the most relevant skills. We have also consolidated all Group Exams offerings in one category and have added Group Devising and Group Musical Theatre (in place of "Stage School Performance Group Examinations").

As we strive to encourage students to be independent, creative thinkers and well-rounded performers, we have included Devising, Improvisation, and Acting Through Song as options alongside Mime, in many grade exams.

Students also have more opportunities to select Own Choice material. Text selections are more diverse, relevant, and directly linked with academic curricula and state examinations.



Much of the language and structure of the previous syllabus remains intact, as does our commitment to excellence. RIAM Drama Exams continue to offer the highest level of quality control in the examiner's marks and reports, thanks to our Chief Examiner, who carefully assesses every RIAM Drama Exam report to ensure that the utmost standard of consistency and fairness is maintained.

PLEASE NOTE:

Students interested in undertaking the Licentiate or Associate Diploma Examinations are invited to contact the RIAM Exams Office for further information.

Students interested in undertaking Drama Examinations in Irish are invited to contact the RIAM Exams Office for further information.

Contact: examsoffice@riam.ie



General Guidelines

TEACHER GUIDELINES

Earlier grades from Kindergarten up to Grade 2 or 3 would be suitable for Primary School students and from Grade 3 or 4 to Grade 8 suitable for Secondary School students or above.

Original copies of pieces must be presented to the examiner on the examination day. Photocopies of the original text breach copyright regulations and are not acceptable unless original copy is also presented. No marks will be awarded for incorrect texts presented at examination.

The expectations for candidates' creative, technical, and analytical skills increase as the grades progress, and this will be reflected in the examiners' assessments.

All Verse, Prose, Drama, and Acting Through Song selections must be performed from memory.

Candidates involved with Acting Through Song or Group Musical Theatre can sing either with or without recorded accompaniment. If candidates choose to use accompaniment, they must provide and operate the recorded accompaniment themselves.

Where required, candidates must set up the scene – chairs and a small table will be available.

Unless otherwise noted, costumes and hand props are permitted, but these will not result in extra marks being awarded.

A proper dress code is required for all examination candidates.

Candidates are required to strictly adhere to time limits.

RIAM are committed to creating an inclusive examination environment. We are happy to answer questions from teachers and/or candidates about Exam accessibility in advance of the Exam date.

MARKING AND REPORTS

Percentage breakdowns for marking each exam can be found in the section for that exam. Please note that percentage breakdowns for marking will differ between grade levels, since more advanced grade levels often demand more pieces to be presented.

The examiners will make a report on each student's work in their examination. This report will have the candidate's marks and a general assessment. This report will be sent to the RIAM Chief Examiner for Drama, who is in charge of maintaining a rigorous standard of quality, consistency, and fairness across our Drama & Communication Exams. After an individual's report is approved, it will be sent to the candidate, and can be used as an educational tool for both teachers and candidates.

RIAM are proud to maintain transparency and consistency throughout the grading process. We are happy to answer questions from teachers and/candidates about the assessment process.



General Criteria and Definitions

PRESENTATION

Candidates take care with their behaviour, demeanour, and apparel.

Candidates will be assessed on how well they:

- Communicate in a clear, cordial manner, with expectations that are commensurate with age
- Arrive to the examination in suitable clothing that allows the candidate to execute all necessary elements of the examination. Hair should be tied back where necessary, to allow facial expression to be seen clearly.

VERSE

Candidates perform poetic texts from memory.

Candidates will be assessed on how well they:

- Perform from memory with focus and fluency
- Convey an understanding of the poet's intentions, and of the poem's themes
- Employ vocal variety and projection as appropriate
- Maintain shape and form with good use of pause
- Display a rhythmical flow
- Deliver a well-modulated performance using a variety of tone, pace and volume

PROSE

Candidates perform prose texts from memory.

Candidates will be assessed on how well they:

- Perform from memory with focus and fluency
- Give life to the words in a colourful interpretation with good awareness of mood, style, narrative and direct speech
- Shape the passage with careful use of pause and shared with a sense of communication
- Employ vocal variety and projection as appropriate
- Discuss with eloquence and ease the full book from which the excerpt was taken

DRAMA

Candidates perform theatrical texts from memory.

Candidates will be assessed on how well they:

- Perform from memory with focus and fluency
- Show an imaginative response to the text, an understanding of character, situation and period displaying spontaneity and truth in performance
- Use imaginative body language and facial expression to create their character throughout the presentation
- Employ vocal variety and projection as appropriate
- Discuss with ease the content of the excerpt, the reason for choosing this excerpt and themes of the whole play from which it is taken

IMPROVISATION

Candidates create a spontaneous performance based on a title given during exam.

Candidates will be assessed on how well they:

- Place themselves in an unfamiliar situation
- Create content and develop the given title
- Use the performance space effectively

MIME

Candidates present a nonverbal piece that conveys character and emotion.

Candidates will be assessed on how well they:

- Tell a story with no use of sound, vocal or otherwise
- Create a sense of reality through consistent creative engagement with an activity, character, and/or situation
- Display physical awareness, control, precision and coordination
- Develop and maintain a clear and defined structure and storyline which involves a sequence of activities
- Use the performance space effectively
- Employ clear and appropriate movement throughout



General Criteria and Definitions (cont.)

DEVISING

Candidates perform an original piece of theatre that they have created, based on a title given on the specific grade page in the syllabus.

Candidates will be assessed on how well they:

- Devise an original character and situation in response to the given title
- Create a sense of reality through consistent creative engagement with a character and/or situation
- Use the performance space effectively
- Employ clear and appropriate movement throughout
- Remain focused and audible throughout the scene
- Explain choices regarding character, theme and place if requested

Acting Through Song - it is possible to use a simple backing track set up on the candidate's phone / device.



ACTING THROUGH SONG

Candidates perform a song from memory.

Candidates will be assessed on how well they:

- Sing the words of the song from memory with accuracy, focus, and a continuous sense of understanding and connection
- Sing with audibility and clarity
- Use gesture and facial expression appropriate to the song
- Convey a sense of character, intention, and situation
- Be able to discuss the character's situation, perspective, and attitude with the examiner

PLEASE NOTE: This is not a music exam. As such, candidates will not be assessed on singing skills or musical technique.

READING ALOUD

Candidates read aloud an extract of prose / drama or verse, depending on exam.

Candidates will be assessed on how well they:

- Speak with clarity and projection, observe pause and phrasing, show an appreciation for the style of the passage and read with fluency and expression
- Communicate with the examiner in a confident manner with good use of eye contact
- Position the book with care, to allow a free, clear voice and greater eye span. Examiner should have a clear view of the candidate's face
- Where unseen reading is provided by the examiner, a brief period of preparation will be given to the candidate

THEORY AND CONVERSATION

Candidates engage in an exchange of ideas with examiner, demonstrating knowledge of theory as required. Questions may be asked on theory from any previous grade.

Candidates will be assessed on how well they:

- Early Learning, Kindergarten, Preliminary, Primary Levels:
 - Engage in conversation, convey understanding, and participate in an exchange of ideas
- Grade 1 and above:
 - Display an understanding of theory, relating to grade and prepared pieces where relevant
 - Discuss the performance pieces in depth with the examiner (and to go into greater detail regarding their preparation as they progress to the Senior Grades)
- Grade 5 and above:
 - Make reference to other literary works of the chosen author and offer their own opinions and insights regarding the writer and their body of work



Grade Exams

EXPLANATION

Our Grade Exams encompass performance in poetry, prose, and drama; relevant skills such as improvisation, mime, acting through song, and devising; and theory and conversation. The exam is intended to provide a rigorous assessment as well as an opportunity for candidates to express their own unique creativity and to have greater choice about the pieces they perform. These exams are available from the Early Learners (pre-Kindergarten) level through to Grade 8 and Senior Certificate. The pass mark is 60.

GUIDELINES

- Candidates may sit or stand for Prose delivery. Candidates should avoid using excessive gesture or movement. Prose selections should be introduced, giving a very brief outline of setting and context.
- In Prose and Drama, candidates in Grades 5 and higher should have read the original book or play in full so that they will be able to discuss it with the Examiner.
- When choosing a Prose piece, the candidate should select a piece of text containing character voice(s) and narrative.
- In Mime, the candidate should perform without music.
- In Mime, minimal set pieces eg chair/table are permitted, but hand props are not allowed.
- For those who select Devising in Selected Skill section, candidates will be expected to create a piece based on a title given on the specific grade page in the syllabus.
- For those who select Improvisation in Selected Skill section, candidates will be given up to two minutes after receiving the title to collect their thoughts and prepare their performance. They will remain in the room for this preparation. Candidates may bring pen and paper into the examination room so that they are able to make any notes as needed during their preparation.
- Candidates must bring reading matter to examination where required.
- Candidates will be expected to know, understand, and be ready to discuss theory from previous grades.
- For further details on criteria and definitions, please see notes under “General Criteria and Definitions”.
- The names of all suggested Drama/Prose authors will be accompanied by the title of one of their works. This is intended as a useful example, but candidates are free to use any appropriate work by that author.
- When selecting Drama/Prose pieces, candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. For instance, a candidate in Grade 3 has the option of performing an excerpt from Carlo Collodi’s original novel Pinocchio, or an excerpt from a dramatic adaptation of Pinocchio by another writer.

MARKING SCHEME

Distinction – 90% or above

Honours – 80% – 89%

Merit – 70% – 79%

Pass – 60% – 69%

Unsuccessful – below 60%

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Engage with literary and dramatic styles, forms, and devices in order to bring a piece of text to life
- Engage with character, narrative, and situation
- Develop vocal and physical skills necessary for performance
- Develop greater spatial awareness, confidence, precision, and coordination
- Develop their own creative capacities as they put together a collection of performance pieces
- Understand the key principles of acting and performance



Theory Guidelines

How many times have students asked teachers 'what theory questions will I be asked at the examination?' This is an impossible question for a teacher to answer because each examiner has his/her own particular way of engaging with students to see what they know. Indeed, some students have come into examination room and said to the examiner 'Here's my poem, my drama, my mime, my book for reading and my theory!! It doesn't quite work like that!

First of all, let me assure everyone, that our examiners do not strive to find out what students do not know but rather what they do know. We realise that every teacher has his/her own particular method of teaching theory and making notes for students but because we have often been asked for guidelines on theory requirements for Drama & Communication examinations, we have put forward the following suggestions that we hope will be of some use to teachers and students.

First of all some general points:

Questions

Examiners do not have a prepared list of questions for each candidate. It is the candidate's work and performance that propels the questions. For example, if a candidate speaks far too quickly, the examiner may talk to her about the value of pause or if an older candidate performs without much vocal variety, the examiner may talk to her about Modulation.

Theory from previous grades

Candidates are sometimes surprised when asked theory from earlier grades. This is clearly stated in the syllabus and is particularly important to remember with senior grades when an examiner is entitled to go back and ask questions from previous grades – again the individual performance will propel the questions. Grade 3 students might also be asked about the use of Pause in Prose (Grade 1) and Phrasing (Grade 2) because they are still at the early stages of 'Reading Aloud' where all these elements are especially important.

The Waiting Room

Very often when a candidate leaves the examination room, we hear a chorus of 'what were you asked?' This sometimes causes alarm in the waiting area. Remember that examiners do not necessarily ask the same questions for every candidate of a particular grade.



Theory Guidelines (cont.)

Early Learning, Kindergarten, Preliminary and Primary Grades

Discussion on the work presented, to test understanding and develop communication and language skills.

In these early grades we are keen to engage the candidate – who may be quite young – in conversation. Often we ask what they like about the pieces they have performed or if they had to draw a picture of the poem to describe what they would draw. We are looking for eye contact in conversation. They are also expected to understand the meaning of words within the pieces and examiners look for an exchange of ideas in discussion.

Grade 1

To discuss the selections spoken and have a knowledge and understanding of the use of Pause in Prose.

Candidates need to know what pauses are used when speaking prose and why we use them. In this area, some students offer only punctuation pause. It is important to understand why we use Pause of Emphasis and the Dramatic Pause also.

Grade 2

To discuss the selections spoken and have an understanding of the Pauses in Prose and Phrasing.

Students need a good definition of phrasing eg – Phrasing is the grouping together of words and phrases in order to create sense and interest in speech. A typical question here might be 'What is a phrase'? Or 'Why do we phrase' or 'Is a phrase the same as a sentence'. It is important to remember that phrasing must make sense. Very often students relate phrasing to their story or prose extract but fail to see the importance of phrasing in verse speaking. We will also recap on the Pauses in Prose for Grade 2.

Grade 3

To answer questions on the use of Pause in Prose, Phrasing, AND the use of the Suspensive Pause in Verse.

In grade 3 we recap on the pauses in Prose from Grade 1, Phrasing in Grade 2 and add the use of the Suspensive Pause in verse speaking. This is a very important here because it introduces the students to run-on-lines and teaches them about flow and the shape of the poem. They should be aware of enjambment and be able to point out a run-on-line should they come upon one in their verse speaking. It is important that the students understand how this pause is achieved technically.



Theory Guidelines (cont.)

Grade 4

To discuss the selections spoken and answer questions on the Means of Achieving Emphasis (including Inflection), to name the Articulative Organs, the Classification of Vowel Sounds and the Specific Organs used in their formation and all subjects dealt with in previous grades.

Students need to be aware of the various means of achieving Emphasis – and not just reel off a list without any understanding. Very often here students do not include Inflection. It must be remembered that Inflection is the most subtle form of Emphasis. There is also a belief among some students that Emphasis and Stress is the same thing.

With regard to Vowel Sounds, we suggest students begin with a definition – What is a Vowel? This is a good starting point. It helps focus the candidate. Students should be familiar with all the Organs of Articulation and understand the role they play in making vowel sounds. There will be simple questions here eg what is the vowel sound in the word 'pool'. This might be followed with the questions – 'what organs of articulation are used in making this sound'? And 'is this a long or a short sound'? Candidates should know the difference between a Monothong, A Diphthong and a Triphthong and to be able to give examples of each. It is also important to remember the value of vowel sounds to the speaking voice for flow and musicality of language.

Grade 5

In this grade we ask students to choose for the first time the full text and the background of ONE of their authors. Students are very keen to tell you all they know about the background of their chosen author but when posed with the question 'What do you think the writer will be remembered for? Inevitably the answer is correctly given 'the writer's canon of work'. Students need to be aware of this when studying their chosen author. A certain amount of biographical information is indeed necessary but examiners want to know what you have read by the same author and what else the author has written. Very often in the case of a chosen poet, candidates can only offer the poem that they are presenting. But this is a given! If you choose a poet, you must be familiar with a couple of other poems and to offer an opinion on them. Likewise with the playwright/prose writer – it is important to know of the other works and offer an opinion. If you choose a contemporary writer makes sure you are up to date with his/her latest literary output.

To discuss the selections spoken, the literary background to chosen author, to answer questions on Breath Control, Relaxation and Posture and all subjects dealt with in previous grades.



Theory Guidelines (cont.)

Grade 5 (cont.)

Before we begin to think about Breath Control, we need to be familiar with the Respiratory Organs. We find here that students are very confident about telling us the correct method of breathing and how we inhale and exhale but when the question is posed 'how is the outgoing breath controlled' we sometimes come up against a blank. It is necessary to be familiar with the muscles that are used and the role they play in controlling the outgoing air.

Relaxation is a very necessary component of any performance so it is especially important to know how to relax. Examiners may ask individuals (especially those of you that appear tense) 'how do you relax'. It's a good idea to have an exercise or two that you can share with the examiner.

Students need to be familiar with correct posture from head to toe. Very often students stand in a very casual fashion while performing – the weight of the body resting on one foot only and not distributed evenly between both feet. Others clench hands or hold head in an awkward position and all this contributes to tension.

We now move on to the Senior Grades of our Syllabus and at this level we expect a more detailed response to a theoretical discussion and hope that students will be able to apply the theory to the work.

Grade 6

To discuss the selections, literary background of chosen author, to answer questions on Resonance and the classification of Consonant Sounds and the organs of articulation used in their formation and all subjects dealt with in previous grades.

Again, it is a good idea to begin with a definition of Resonance. Resonance applies to the initial sound made in the larynx and should not be confused with volume. Students should be aware of the resonators and understand how a balanced Resonance can be acquired. It is a good idea to have an exercise or two to enhance understanding

As with Vowel Sounds, candidates will be expected to define a consonant and, at this level, may be asked what is the difference in making a vowel sound and making a consonant sound. An examiner may ask for a consonant sound made with the lips. Here students often answer the letter 'p' or the word 'pan' – a clearer response would be 'puh' as in 'pan'. Again, you need to be familiar with the different types of consonants and the role played by the organs of articulation in making these sounds. Give some thought to the value of Consonant Sounds in giving 'bite' and 'attack' to the speaking voice.



Theory Guidelines (cont.)

Grade 7

To discuss the selections, literary background of chosen author, the structure and speaking of Sonnet Forms – giving examples of each kind, Modulation, the Neutral Vowel and all subjects dealt with in previous grades.

Regarding Sonnets, it is necessary to understand the main sonnet forms, the rhyme scheme and form employed and to be able to give examples of each kind. The form is a much disciplined one – a mere fourteen lines and the speaker must be aware of the importance of grasping the mood of the piece with controlled speaking so as to avoid any tendency to dramatise the emotion expressed.

Modulation is the artistic management of the voice through Inflection, Pitch, Pace, Volume, Emphasis, Pause and Tone Quality. Students need to be aware of all these 'changes' within the voice and to be able to explain them.

Students need to clarify the Neutral Vowel, know why it is important and give guidelines for its use.

Grade 8

To discuss the selections, the literary background of chosen author, the Main Forms of English Verse – including Blank Verse – in structure and delivery and to give examples of each kind. To discuss metre and rhythm, the use of pause in verse and explain such terms as assonance, alliteration, personification metaphor, imagery etc and all subjects dealt with in previous grades.

Students are usually confident about the main forms of English verse and can offer information about the lyric, the ode, the ballad, Free Verse, etc. but there is often a hesitation when it comes to how we approach the speaking of the different types. Think back to when you had to study Sonnet forms and how important shape and form was to the delivery. It is vital to understand the form and shape the sonnet takes because the verse line helps the speaker to shape and clarify thoughts. Think about the language the poet employs and the use of imagery, assonance, alliteration etc. If, for example you are speaking a ballad, you must be aware of the ballad metre which helps drive the story and give 'movement' to the verse. When speaking a ballad you need to be able to make the written words visible with vocal colour. Again, it is always preferable to have an example of each type of verse to help clarify your understanding.



Theory Guidelines (cont.)

Grade 8 (cont.)

Blank Verse seems to pose difficulties for many students. A definition here of 'unrhymed iambic Pentameter – five feet in a line, with two syllables in each foot – an unstressed followed by a stressed' is generally well known but for many that is where the knowledge ends. Portia's celebrated line in *The Merchant of Venice* 'The quality of mercy is not strained' is perfectly regular but if you think of Hamlet's equally famous line 'To be or not to be, that is the question' and you soon realise it doesn't quite fit into the definition above. It is important to remember that Blank Verse is not always regular – if it was the verse would be dull and monotonous. Sometimes Shakespeare adds an extra light syllable on to the end of the line, or turns a foot upside down or replaces one foot with another and all these variations should be understood and explained. One of the most important aspects of speaking Blank Verse (and this is very often forgotten by many students) is the use of the Suspensive, Caesural and Metrical pauses. These pauses not only give shape and flow to the verse but provide moments of inhalation and can be used to convey meaning and produce the necessary dramatic effect.

Students need to be aware that Blank Verse is also used in poetic form and have some knowledge of writers such as Milton and Wordsworth and their enormous output in Blank Verse with poems like *Paradise Lost* and *The Prelude*.





Drama Grade Exams



Grade Exams

Early Learning 1

Maximum exam length: 7 minutes

SECTION 1: VERSE (50 possible marks)

Select either a nursery-rhyme or a short poem to perform from memory.

SECTION 2: CONVERSATION (50 POSSIBLE MARKS)

Prepare and present a picture of what happens in your poem or nursery rhyme, and discuss the picture with the examiner.

Early Learning 2

Maximum exam length: 9 minutes

SECTION 1: VERSE (40 possible marks)

Select either a nursery-rhyme or a short poem to perform from memory.

SECTION 2: STORYTELLING (40 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

CONVERSATION (20 possible marks)

Discuss performance pieces, and what you liked best about them.



Grade Exams

Kindergarten

Maximum exam length: 12 minutes

SECTION 1: VERSE (30 possible marks)

Select and perform one of the following poems;

- **A Child Draws a Bird in Flight** by Gabriel Fitzmaurice (I'm Proud to be Me, Mercier Press)
- **I Can** by Mari Evans (Pass It On, Scholastic)
- **New Shoes** by Frida Wolfe (Read Me First, MacMillan)
- **Who's In?** by Elizabeth Fleming (Puffin Fantastic First, Puffin)
- **Firework Poem** by James Carter (Zim Zam Zoom!, Otter-Barry Books)
- **My Brother** by Eloise Greenfield (Thinker, Sourcebooks Jabberwocky)
- **Our Grandma Kissed a Pumpkin** by Darren Sardelli (One Minute till Bedtime, Little Brown)
- **Peas** by Henry Dumas (Knees of a Natural Man, Thunder's Mouth)
- **Tadpole** by Elizabeth Gould (The MacMillan Treasury of Poetry for Children)
- **Kitty Caught a Caterpillar** by Jack Prelutsky (Ride a Purple Pelican, Mulberry Books)

SECTION 2: STORYTELLING (30 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 3: MIME (20 possible marks)

Using no props, and using only gesture, expression, and movement, create the illusion that you are drinking a hot or cold beverage. Be specific about what the temperature of the beverage is.

SECTION 4: CONVERSATION (20 possible marks)

Discuss work presented and describe which piece you enjoyed the most.



Grade Exams

Grade Exam: Preliminary Grade

Maximum exam length: 13 minutes

SECTION 1: VERSE (30 possible marks)

Select and perform one of the following poems;

- **Dreams** by Langston Hughes (The Collected Poems of Langston Hughes, Knopf)
- **There are Big Waves** by Eleanor Farjeon (Puffin Fantastic First Poems, Puffin)
- **Days** by Philip Larkin (Collected Poems, Faber & Faber)
- **Child Care** by Michaela Morgan (Wonderland: Alice in Poetry, MacMillan)
- **Missing You** by Jennifer Watson (Let in the Stars, Manchester Metropolitan University)
- **To Catch a Fish** by Eloise Greenfield (Pass It On, Scholastic)
- **Advice to Rapunzel** by Jan Dean (Reaching The Stars, MacMillan)
- **Moving Away** by Peter Dixon (Read Me First, MacMillan)
- **Knoxville, Tennessee** by Nikki Giovanni (The collected poetry of Nikki Giovanni, HarperPerennial)
- **Bed in Summer** by Robert Louis Stevenson (Selected Poems, Penguin)

SECTION 2: STORYTELLING (30 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 3: MIME (20 possible marks)

Using no props, and using only gesture, expression, and movement, create the illusion that you are picking and then smelling a flower.

SECTION 4: CONVERSATION (20 possible marks)

Discussion on work presented.



Grade Exams

Grade Exam: Primary Grade

Maximum exam length: 14 minutes

SECTION 1: VERSE (30 possible marks)

Select and perform one of the following poems;

- **The School Nature Table** by Marian Swinger (Read me at School, MacMillan)
- **Carib Nightfall** by John Lyons (Dancing in the Rain, Peepal Tree Press)
- **If You Were a Carrot** by Berlie Doherty (Walking On Air, HarperCollins)
- **Mouse Laughing** by Mary Green (The Works 2, MacMillan)
- **The Dream of a Plastic Bag** by Lucinda Jacob (Hopscotch in the Sky, Little Island)
- **West** by Moya Cannon (Oar, Salmon Publishing)
- **The Day that Summer Died** by Vernon Scannell (*Read Me First*, MacMillan)
- **Afternoon on a Hill** by Edna St Vincent Millay (Collected Poems, Library of America)
- **The Best Game the Fairies Play** by Rose Fyleman (Fairies and Chimneys, Parakles Press)
- **A Love Letter to the Stars** by Ruth Awolola (Rising Stars New Young Voices in Poetry, Otter-Barry)

SECTION 2: STORYTELLING (30 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 3: MIME (20 possible marks)

Using no props, and using only gesture, expression, and movement, create the illusion that you are eating a piece of fruit. Be specific about what kind of fruit it is.

SECTION 4: CONVERSATION (20 possible marks)

Discussion on work presented showing understanding of pieces and communication skills.



Grade Exams

Grade Exam: Grade 1

Maximum exam length: 15 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **Marine Road on a Windy Day** by Lucinda Jacob (Hopscotch in the Sky, Little Island)
- **Boys in the Woods** by Karl Nova (Rhythm and Poetry, Caboodle Books)
- **Making Friends** by Rachel Rooney (My Life as a Goldfish, Frances Lincoln)
- **Granny, Granny, Please comb my hair** by Grace Nichols (Kingfisher Book of Children's Poetry, Kingfisher)
- **Don't Put Mustard in the Custard** by Michael Rosen (Mustard, Custard, Grumble Belly and Gravy, Bloomsbury)
- **Swing** by Fran Haraway (Sharing the Seasons, Margaret K. McElderry Books)
- **I, Too** by Langston Hughes (The Collected Poems of Langston Hughes, Knopf)
- **The Poet and the Mouse** by Tony Curtis (An Elephant Called Rex, Black Hills Press)
- **Jack Frost** by Cecily E Pike (Book of a Thousand Poems, Evans)
- **Eating Words** by Katherine Hawth (What's For Dinner?, Charlesbridge)

SECTION 2: STORYTELLING (20 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **"Exciting news"**)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage selected by the Examiner from one prepared chapter of candidate's chosen novel. Novel may be from school english syllabus or comparable standard.

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Understanding of work presented. Using your piece from Section 2 as reference, explain the use of Pause in Prose, and some reasons why we might use a pause. Be ready to discuss not only Punctuation Pauses, but also Pause for Emphasis and the Dramatic pause.



Grade Exams

Grade Exam: Grade 2

Maximum exam length: 16 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **A Visit from the Taoiseach** by Gabriel Fitzmaurice (I'm Proud to be Me, Mercier Press)
- **Words are Birds** by Francisco X. Alarcón (Laughing Tomatoes and Other Spring Poems, Lee & Low)
- **Bully** by Enda Wyley (Something Beginning With P, O'Brien Press)
- **The Tyger** by William Blake (The Complete Poetry and Prose, University of California)
- **Do Your Own Thing** by Sue Smith (Read Me At School, MacMillan)
- **Peer Pressure**, by Karl Nova (Rhythm and Poetry, Caboodle Books)
- **Print** by Billy Collins (The Art of Drowning, U of Pittsburgh Press)
- **Tee Vee** by Eve Merriam (Kingfisher Book of Children's Poetry, Kingfisher)
- **Adventures of Isabel** by Ogden Nash (The Best of Ogden Nash, Ivan R. Dee)
- **Headphone Harold** by Shel Silverstein (Where the Sidewalk Ends, HarperCollins)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Jane Yolen** (e.g. The Devil's Arithmetic)
- **Aurand Harris** (e.g. Pocahontas adapted for the stage)
- **Roald Dahl** (e.g. The Twits)
- **Margery Williams** (e.g. The Velveteen Rabbit)
- **Mary Norton** (e.g. The Borrowers)
- **Mildred D. Taylor** (e.g. Roll of Thunder, Hear My Cry)
- **David Walliams** (e.g. Fing)
- **David Holman** (e.g. No Worries)
- **Paul Sills** (e.g. Story Theatre)
- **Coleman Jennings** (e.g. Charlotte's Web adapted for the stage)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be written by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **"Bad Dream"**)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage selected by the Examiner from two prepared chapters of candidate's chosen novel. Novel may be from school English Syllabus or comparable standard.



Grade Exams

Grade Exam: Grade 2 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Questions on work presented. Using your pieces from Section 1 and Section 2 as references, discuss what Phrasing is and why it is important. Keep in mind that when phrasing, you must group words and phrases together in a way that makes sense, and that phrasing is equally important for prose, drama, and verse speaking. Understanding of theory from previous grade.



Grade Exams

Grade Exam: Grade 3

Maximum exam length: 17 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **Cheer Up** by Rachel Rooney (My Life as a Goldfish and other poems, Frances Lincoln)
- **Apollo** by Elizabeth Alexander (The Poetry Anthology, 1912–2002, Poetry Magazine)
- **The Hurt Boy & the Bird** by John Agard (Read Me 2, MacMillan)
- **Stopping by Woods on a Snowy Evening** by Robert Frost (The Works 7, MacMillan)
- **The Bean Eaters** by Gwendolyn Brooks (Selected Poems of Gwendolyn Brooks, Harper & Row)
- **To a Friend Whose Work Has Come to Nothing** by W B Yeats (The Collected Poems of W. B. Yeats, Scribner)
- **“Hope” is the thing with feathers** by Emily Dickinson (The Poems of Emily Dickinson, Harvard)
- **Haircut Rap** by Valerie Bloom (Give the Ball to the Poet, Commonwealth Education Trust)
- **Map of the New World** by Derek Walcott (Collected Poems, 1948–1984, Farrar, Straus & Giroux)
- **Glenageary Sorting Office** by Katie Donovan (Off Duty, Bloodaxe)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Michael Morpurgo** (e.g. War Horse)
- **Dennis Foon** (e.g. New Canadian Kid)
- **Joseph Robinette** (e.g. The Adventures of Peter Rabbit adapted for the stage)
- **Eoin Colfer** (e.g. Holy Mary)
- **J K Rowling** (e.g. Harry Potter books)
- **Madeleine L’Engle** (e.g. A Wrinkle in Time)
- **Mary Haley Bell** (e.g. Whistle Down the Wind)
- **Carlo Collodi** (e.g. Pinocchio)
- **David Wood** (e.g. The Gingerbread Man)
- **Laurie Brooks** (e.g. The Secret of Courage)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **“Who Was That?”**)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage selected by the Examiner from three prepared chapters of candidate’s chosen novel. Novel may be from school English Syllabus or comparable standard.



Grade Exams

Grade Exam: Grade 3 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Discuss your three pieces. Using your poem from Section 1 as a reference (if relevant), discuss the Suspensive Pause. Be ready to explain its function, and to discuss how to achieve this kind of pause technically. Understanding of theory from previous grades.



Grade Exams

Grade Exam: Grade 4

Maximum exam length: 18 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **All For You** by Eiléán Ní Chuilleanáin, (The Brazen Serpent, Gallery Press)
- **The Chimney Sweeper: A little black thing among the snow** by William Blake (The Complete Poetry and Prose, University of California)
- **Hunter Trials** by John Betjeman (Read Me 2, MacMillan)
- **Famous** by Naomi Shihab Nye (Words Under the Words, Far Corner Books)
- **Power** by Adrienne Rich (Collected Poems, 1950–2012, W W Norton)
- **Days** by Billy Collins (The Art of Drowning, U of Pittsburgh Press)
- **The Inner Poet** by Mark Roper (Whereabouts, Abbey)
- **The Journey** by Mary Oliver (Staying Alive: Real Poems for Unreal Times, Bloodaxe)
- **Begin** by Brendan Kennelly (Begin, Bloodaxe)
- **The Lake Isle of Innisfree** by W B Yeats (Collected Poems of W B Yeats, Wordsworth Editions)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Eamon Kelly** (e.g. The Collected Stories)
- **Inua Ellams** (e.g. The 14th Tale)
- **Willa Cather** (e.g. My Antonia)
- **Alan Ayckbourn** (e.g. Mr. A's Amazing Maze Plays)
- **Nikolai Gogol** (e.g. The Government Inspector)
- **Suzan Zeder** (e.g. Doors)
- **Roddy Doyle** (e.g. Paddy Clarke Ha Ha Ha)
- **John Breen** (e.g. Alone it Stands)
- **Neil Simon** (e.g. Brighton Beach Memoirs)
- **Clare Barron** (e.g. Dance Nation)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **"Every Second Counts"**)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage selected by the Examiner from four prepared chapters of candidate's chosen novel. Novel should be of comparable standard to those listed above.



Grade Exams

Grade Exam: Grade 4 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Questions on work presented. Using pieces from Sections 1 and 2 as references (where relevant), be ready to discuss and demonstrate the following topics:

- Classification of Vowel Sounds and the difference between a Monophthong, Diphthong and Triphthong, with examples
- Articulative Organs and the role they play in formation of vowel sounds
- The means of achieving Emphasis (including Inflection). Why Emphasis is an important tool for performers
- All theory dealt with in previous grades



Grade Exams

Grade Exam: Grade 5

Maximum exam length: 25 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **In Memory of my Mother** by Patrick Kavanagh (Collected Poems, Penguin)
- **Learning to love America** by Shirley Geok-Lin Lim (What the Fortune Teller Didn't Say, West End Press)
- **Sonnet 29** by William Shakespeare (The Oxford Shakespeare, O U Press)
- **Balloons** by Sylvia Plath (Collected Poems, Faber & Faber)
- **Warning** by Jenny Joseph (Nation's Favourite 20th Century Poems, BBC Press)
- **Be Someone** by Rita Ann Higgins (Witch in the Bushes, Salmon)
- **Caged Bird** by Maya Angelou (The Complete Poetry, Random House)
- **The Lost Boys** by Mary O'Malley (Valparaiso, Carcanet)
- **Entirely** by Louis MacNeice (The Collected Poems, Faber)
- **Bluebeard** by Edna St Vincent Millay (Collected Poems, Library of America)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Brian Friel** (e.g. Lovers)
- **Malorie Blackman** (e.g. Noughts and Crosses)
- **Khaled Hosseini** (e.g. The Kite Runner)
- **Reginald Rose** (e.g. Twelve Angry Men)
- **Conor McPherson** (e.g. Port Authority)
- **George Orwell** (e.g. 1984)
- **Donald Margulies** (e.g. Shipwrecked!)
- **John Steinbeck** (e.g. The Grapes of Wrath)
- **Vinay Patel** (e.g. True Brits)
- **Christina Reid** (e.g. Joyriders)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: "**Memories**")
- Improvisation (title given by examiner)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage of Prose or Verse at sight, selected by the Examiner.



Grade Exams

Grade Exam: Grade 5 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

A discussion on the work presented with insight into the literary background of candidate's chosen writer from either Section 1 or Section 2 piece. Prepare to answer questions on the following:

- Breath Control, Relaxation & Posture. Candidate should have a clear understanding of:
 - good breathing for voice production including details on the process of inhalation and exhalation
 - exercises that can assist in relaxation as a performer
 - the principles of balance and alignment necessary for good performance posture
- All theory dealt with in previous grades



Grade Exams

Grade Exam: Grade 6

Maximum exam length: 26 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **Piano** by D. H. Lawrence (Complete Poems of D.H.Lawrence, Wordsworth)
- **For Heidi with Blue Hair** by Fleur Adcock (Poems 1960–2000, Pub: Bloodaxe Books)
- **Stop All the Clocks, Cut off the Telephone** by W.H. Auden (Collected Poems, Modern Library)
- **What the evangelist should have said** by Kei Miller (There is an Anger That Moves, Carcanet)
- **Dark School** by Carol Ann Duffy (Slow Time – 100 Poems to Take You There, Marino)
- **We Refugees** by Benjamin Zephaniah (We Are Britain, Frances Lincoln Children's Books)
- **Aunt Jennifer's Tigers** by Adrienne Rich (The Fact of a Doorframe: Selected Poems 1950–2001, W. W. Norton & Co)
- **The Game of Sleep** by Katie Donovan (Off Duty, Bloodaxe)
- **Pied Beauty** by Gerard Manley Hopkins (Poems and Prose, Penguin)
- **A Tour of the Volcano** by J D McClatchy (J D McClatchy: Plundered Art, Knopf)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Bola Agbaje** (e.g. Gone Too Far!)
- **Colm Toibín** (e.g. Brooklyn)
- **Oscar Wilde** (e.g. An Ideal Husband)
- **William Shakespeare** (e.g. Romeo and Juliet)
- **Elaine Murphy** (e.g. Little Gem)
- **David Henry Hwang** (e.g. F.O.B.)
- **Marina Carr** (e.g. The Mai)
- **Virginia Woolf** (e.g. To The Lighthouse)
- **George Bernard Shaw** (e.g. Fanny's First Play)
- **Jenny Han** (e.g. To All The Boys I've Loved Before)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **"A Journey"**)
- Improvisation (title given by examiner)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a passage of Prose, Verse or Drama at sight, selected by the Examiner.



Grade Exams

Grade Exam: Grade 6 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Discuss work presented and give insight into the literary background of your chosen writer from either Section 1 or Section 2. Show an understanding of the following topics:

- Resonance and the Resonators including the difference between Resonance and Volume exercises that can help to achieve balanced Resonance
- Consonant sounds and how they are classified
- Organs of Articulation used in making these sounds along with theory from previous grades
- All theory dealt with in previous grades



Grade Exams

Grade Exam: Grade 7

Maximum exam length: 27 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **The War Horse** by Eavan Boland (An Origin Like Water: Collected Poems 1967–1987, W. Norton and Co)
- **The Guest House** by Jalal Al-Din Rumi (The Illuminated Rumi, Broadway Books)
- **Oranges** by Gary Soto (A Fire in My Hands, Young Readers Paperback)
- **A Drink of Water** by Seamus Heaney (Faber Book of Contemporary Irish Poetry, Faber)
- **A Charm On The Night Of Your Birthday** by Theo Dorgan (What This Earth Cost Us, Dedalus Press)
- **I Am Offering this Poem** by Jimmy Santiago Baca (Immigrants in Our Own Land, New Directions)
- **The Girl with the Keys to Pearse’s Cottage** by Paul Durcan (Life is a Dream, Random House)
- **Everything That Ever Was** by Tracy K Smith (Life on Mars, Graywolf Press)
- **To My Sister** by William Wordsworth (The Collected Poems of William Wordsworth, Wordsworth)
- **The Forger** by Derek Mahon (Derek Mahon: Poems 1962–1978, O U Press)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Tom Murphy** (e.g. The Sanctuary Lamp)
- **Frank O’Connor** (e.g. My Oedipus Complex)
- **Jeanette Winterson** (e.g. Why Be Happy When You Could Be Normal?)
- **Dael Orlandersmith** (e.g. Until the Flood)
- **Caryl Churchill** (e.g. Top Girls)
- **Harper Lee** (e.g. To Kill A Mockingbird)
- **Chimamanda Ngozi Adichie** (e.g. Americanah)
- **Tennessee Williams** (e.g. The Glass Menagerie)
- **John B. Keane** (e.g. Sharon’s Grave)
- **Arthur Miller** (e.g. A View From the Bridge)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: “**Jealousy**”)
- Improvisation (title given by examiner)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a piece of Verse, Prose or Drama at sight, selected by the Examiner.



Grade Exams

Grade Exam: Grade 7 (cont.)

SECTION 5: CONVERSATION AND THEORY (20 possible marks)

Discuss your three performance pieces and give insight into the literary background of chosen writer from either Section 1 or Section 2 piece. Prepare to discuss the following topics:

- Modulation (including Pitch, Pace, Pause, Intensity, and Tone)
- The importance of the Neutral Vowel
- The structure and speaking of Sonnet forms (including explanations of rhyme scheme, form, and examples of each kind)
- All theory dealt with in previous grades



Grade Exams

Grade Exam: Grade 8

Maximum exam length: 28 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform one of the following poems;

- **Provide, Provide** by Robert Frost (The Collected Poems, Vintage Classics)
- **My Father Perceived as a Vision of St Francis** by Paula Meehan (Mysteries of the Home, Dedalus)
- **The Arrival of the Bee Box** by Sylvia Plath (The Collected Poems, Harper Perennial)
- **Bright Star** by John Keats (John Keats: The Complete Poems, Penguin)
- **The Pitchfork** by Seamus Heaney (New Selected Poems 1988–2013, Faber)
- **Sonnet 130** by William Shakespeare (The Oxford Shakespeare, O U Press)
- **MCMXIV** by Philip Larkin (Collected Poems, Faber & Faber)
- **Still I Rise** by Maya Angelou (And Still I Rise: A Book of Poems, Random House)
- **Death and the Post Office** by Martin Dyar (Windharp: Poems of Ireland Since 1916, Penguin)
- **Clear The Way** by John Montague (Selected Poems, Wake Forest U Press)

SECTION 2: DRAMA/PROSE (20 possible marks)

Select and perform a piece of text by one of the following writers.

- **Nina Raine** (e.g. Tribes)
- **Debbie Tucker Green** (e.g. random)
- **Tony Kushner** (e.g. A Bright Room Called Day)
- **Zadie Smith** (e.g. On Beauty)
- **Emma O'Donoghue** (e.g. Kissing The Witch)
- **Michael West** (e.g. Dublin by Lamplight)
- **Enda Walsh** (e.g. Chatroom)
- **Jane Austen** (e.g. Sense and Sensibility)
- **Joseph O'Connor** (e.g. Ghost Light)
- **Frank McGuinness** (e.g. Observe the Sons of Ulster Marching Towards the Somme)

Note: Candidates are welcome to use a dramatic adaptation of a work by a listed Prose author. The adaptation can be by another writer.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece;

- Mime
- Devising (title: **"They Are Back"**)
- Improvisation (title given by examiner)
- Acting Through Song

SECTION 4: READING (20 possible marks)

To read aloud a piece of Verse, Prose or Drama at sight, selected by the Examiner



Grade Exams

Grade Exam: Grade 8 (cont.)

SESECTION 5: CONVERSATION AND THEORY (20 possible marks)

Clear understanding and ability to discuss performance pieces. Insight into the literary background of your chosen writer from either Section 1 or Section 2. Prepare to discuss the following topics:

- Figures of speech (including alliteration, euphemism, hyperbole, paradox, personification, and onomatopoeia)
- Characterisation and character development
- The main forms of English Verse, including lyric, sonnet, ballad, blank verse (with definition and examples)
- All theory dealt with in previous grades



Grade Exams

Grade Exam: Senior Certificate

Part 1 of 2 – Practical Exam

Maximum exam length: 30 minutes

SECTION 1: VERSE (20 possible marks)

Select and perform a poem by one of the following poets.

Minimum length: one minute. Maximum length: two minutes.

- Mary O'Malley
- Kate Clanchy
- Seamus Heaney
- Eavan Boland
- Ted Hughes
- Carol Ann Duffy
- Elizabeth Bishop
- Jessica Traynor

SECTION 2: DRAMA/PROSE (15 possible marks)

Select and perform a piece of text by one of the following writers.

Minimum length: one minute. Maximum length: three minutes.

- James Joyce
- William Trevor
- Hugo Hamilton
- Sebastian Barry
- Alice Munro
- Toni Morrison
- Kazuo Ishiguro
- Emma Donoghue

SECTION 3: DRAMA (20 possible marks)

Select and perform a piece of text by one of the following writers.

Minimum length: one minute. Maximum length: three minutes.

- Marina Carr
- Brian Friel
- Nancy Harris
- Oscar Wilde
- John B Keane
- Paula Vogel
- Lynn Nottage
- Phillip McMahon

SECTION 4: SELECTED SKILL (15 possible marks)

Using one of the following skills, present a brief performance piece.

Minimum length: one minute. Maximum length: three minutes.

- Mime
- Devising (title: "**Disaster!**")
- Improvisation (title given by examiner)
- Acting Through Song



Grade Exams

Grade Exam: Senior Certificate, Part 1 of 2 (cont.)

SECTION 5: READING (15 possible marks)

Read aloud a piece of Verse AND Prose/Drama at sight, chosen by examiner.

SECTION 6: CONVERSATION AND THEORY (15 possible marks)

Detailed discussion on the work presented, including full texts and literary background of the authors in sections 1 to 3.



Grade Exams

Grade Exam: Senior Certificate

Part 2 of 2 – Written Paper

The Senior Certificate Written Paper is designed to challenge candidates who have reached a high level of achievement within their Drama studies to demonstrate the depth of their knowledge and understanding of this discipline. Beyond a command of text, technique, and theory, candidates are encouraged to think about how they themselves might approach this material if they were teaching it to others.

The time allowed for the written examination is two hours.

Candidates will be required to answer questions on the following:

- An in-depth knowledge of all theory from all previous grades
- The speaking of Verse and Prose selections in form, structure and artistry
- The development of Character for Performance
- The value of Mime, Devising and/or Improvisation
- Research on chosen Poet, Author and Playwright
- Knowledge of at least TWO contrasting Plays by Shakespeare
- Your assessment of, and response to, a professional theatre production which you have recently attended





Solo Acting Exams



Solo Acting

EXPLANATION

Our Solo Acting Exams are intended to provide an opportunity for candidates to focus on the craft of acting, and to explore different kinds of plays. In addition to Shakespeare, candidates for Grades 5–8 will be given an opportunity to explore drama from the classical theatre traditions of Ireland, England, Europe, Russia and America. A high standard of performance is required for Solo Acting. These Exams are available from Grade 1 through to Grade 8 and Senior Certificate.

GUIDELINES

- Own choice selections should be from published plays. Candidates and teachers are asked to give careful consideration to the choice of material ensuring it is suitable in terms of age and capability.
- Candidates for Grades 3 to 4 should have a clear understanding of character and plot and display an ability to discuss it with the examiner. Candidates for Grades 5 to 8 should read plays in full as this will form a basis for discussion with the examiner.
- Candidates should introduce drama pieces with a very brief outline of character, setting and context
- For those who select Improvisation in Selected Skill section, candidates will be given up to two minutes after receiving the title to collect their thoughts and prepare their performance.
- For further details on criteria and definitions, please refer to “General Criteria and Definitions” section.

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Engage with character, narrative, and situation
- Develop greater confidence, precision, and understanding
- Develop their own creative capacities
- Understand the key principles of acting and performance
- Broaden their knowledge of theatrical literature

***Solo Acting** choices and other selections have proven popular in supporting secondary school work. Grade performances have also been used by students for their English course 'Class Based Assessment' (CBA) presentations, as part of Junior Cycle.*



Solo Acting

Grade 1

Maximum exam length: 10 minutes

SECTION 1: STORYTELLING (50 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 2: Mime (30 possible marks)

Tell a story using only gesture, expression, and movement.

SECTION 3: CONVERSATION (20 possible marks)

Discuss your two pieces, and what they mean to you.



Solo Acting

Grade 2

Maximum exam length: 11 minutes

SECTION 1: STORYTELLING (50 possible marks)

Write and present your own story, or retell a fairy tale, folktale, or fable in your own words.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"A Challenge"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Discuss your two pieces, and what they mean to you.



Solo Acting

Grade 3

Maximum exam length: 12 minutes

SECTION 1: MONOLOGUE (50 possible marks)

Perform a drama excerpt of your choice.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"Putting Your Foot Down"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Discuss your two pieces, and what they mean to you.



Solo Acting

Grade 4

Maximum exam length: 13 minutes

SECTION 1: MONOLOGUE (50 possible marks)

Perform a drama excerpt of your choice.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"A Secret"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Discuss chosen work, and what they mean to you.



Solo Acting

Grade 5

Maximum exam length: 17 minutes

SECTION 1: IRISH THEATRE BEFORE 1950 (30 possible marks)

Select and perform an excerpt from a play by one of the following writers.

- **Oscar Wilde**
- **Teresa Deevy**
- **J.M. Synge**
- **W. B. Yeats**
- **Lady Gregory**
- **Sean O'Casey**

SECTION 2: MODERN THEATRE (30 possible marks)

Select and perform an excerpt from any play written after 1950.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- **Mime**
- **Improvisation** (title given by examiner)
- **Devising** (title: **"A Gift"**)
- **Acting Through Song**

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your preparation process. Be ready to comment on how the preparation process for Section 3 was different to, or similar to, your preparation process for Sections 1 and 2.

It may be worth considering using an Irish Theatre drama extract for School English course CBA also! Or any appropriate material from Grade 5 upwards. Perhaps team up with some background information on the author, if using for Junior Cycle CBA.



Solo Acting

Grade 6

Maximum exam length: 19 minutes

SECTION 1: AMERICAN MID-20th CENTURY CLASSICS (30 possible marks)

Select and perform an excerpt from a play by one of the following writers.

- **Lorraine Hansberry**
- **Eugene O'Neill**
- **Arthur Miller**
- **Lillian Hellman**
- **Tennessee Williams**
- **Edward Albee**

SECTION 2: SHAKESPEARE (30 possible marks)

Select and perform an excerpt from a play by William Shakespeare.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"Power"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your preparation process. Be ready to compare your experience preparing and performing your modern piece for Section 1 to your experience preparing and performing your Shakespearean piece for Section 2.



Solo Acting

Grade 7

Maximum exam length: 20 minutes

SECTION 1: RESTORATION AND 18th CENTURY THEATRE (30 possible marks)

Select and perform an excerpt from a play by one of the following writers.

- **William Wycherley**
- **Aphra Behn**
- **William Congreve**
- **Richard Brinsley Sheridan**
- **Oliver Goldsmith**
- **Susanna Centlivre**

SECTION 2: CONTEMPORARY THEATRE (30 possible marks)

Select and perform an excerpt from any play written after 1990.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"A Lucky Mistake"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your preparation process. Be ready to comment on how the preparation process for Section 3 was different to, or similar to, your preparation process for Sections 1 and 2.



Solo Acting

Grade 8

Maximum exam length: 23 minutes

SECTION 1: EUROPEAN AND RUSSIAN THEATRE (30 possible marks)

Select and perform an excerpt from a play by one of the following writers.

- Jean Anouilh
- Marguerite Duras
- August Strindberg
- Henrik Ibsen
- Anton Chekhov
- Gabriela Zapolska

SECTION 2: CONTEMPORARY IRISH THEATRE (30 possible marks)

Select and perform an excerpt from any Irish play written after 1990.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"Election Day"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your preparation process. Be ready to comment on the literary background of your chosen author in Section 1.



Solo Acting

Senior Certificate

Maximum exam length: 30 minutes

SECTION 1: SHAKESPEARE (20 possible marks)

Select and perform an excerpt from a play by William Shakespeare.

SECTION 2: CONTEMPORARY IRISH THEATRE (20 possible marks)

Select and perform an excerpt from any Irish play written after 1990.

SECTION 3: ENGLISH AND EUROPEAN THEATRE (20 possible marks)

Select and perform an excerpt from any English or European play.

SECTION 4: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"Fear of Failure"**)
- Acting Through Song

SECTION 5: CONVERSATION (20 possible marks)

Discuss your four pieces in detail, including your approach to analysis and characterisation. Be ready to discuss Stanislavsky's system of acting, and its effect on modern theatre. Finally, be ready to discuss a professional theatre production you have seen recently, commenting on the performance style, directorial choices, design choices, and so on.





Duologue Acting Exams



Duologue Acting

EXPLANATION

Our Duologue Acting Exams are intended to provide an opportunity for candidates to work together on one or more performance pieces, and to explore different kinds of plays. In addition to Shakespeare, candidates for Grades 5–8 will be given an opportunity to explore drama from the classical theatre traditions of Ireland, England, Europe, Russia and America. A high standard of performance is required for Duologue Acting.

These Exams are available from Grade 1 through to Grade 8 and Senior Certificate.

GUIDELINES

- Own choice selections should be from published plays. Candidates and teachers are asked to give careful consideration to the choice of material ensuring it is suitable in terms of age and capability.
- In duologue performances, candidates should strive for a sense of teamwork in the playing and a balance in performance.
- It is essential that both candidates have a firm grasp on the whole play from which the duologue has been taken.
- Candidates for Grades 3 to 4 should have a clear understanding of character and plot and display an ability to discuss it with the examiner. Candidates for Grades 5 to 8 should read plays in full as this will form a basis for discussion with the examiner.
- Candidates should introduce drama pieces with a very brief outline of character, setting and context.
- For those who select Improvisation in Selected Skill section, candidates will be given up to two minutes after receiving the title to collect their thoughts and prepare their performance.
- For further details on criteria and definitions, please refer to “General Criteria and Definitions” section.

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Strengthen their collaborative skills through working with an acting partner
- Engage with character, narrative, situation, and relationship
- Develop greater confidence, precision, comprehension, and communication skills
- Develop their own creative capacities
- Understand the key principles of acting and performance
- Broaden their knowledge of theatrical literature



Duologue Acting

Grade 1

Maximum exam length: 12 minutes

SECTION 1: STORYTELLING (50 possible marks)

Taking turns, tell a story that you have written, or retell a fairy tale, folktale, or fable in your own words.

Maximum length: two minutes.

SECTION 2: Mime (30 possible marks)

Tell a collaborative story using only gesture, expression, and movement.

Maximum length: two minutes.

SECTION 3: CONVERSATION (20 possible marks)

Discuss your two pieces, and what it was like to work on them together.



Duologue Acting

Grade 2

Maximum exam length: 13 minutes

SECTION 1: STORYTELLING (50 possible marks)

Taking turns, tell a story that you have written, or retell a fairy tale, folktale, or fable in your own words.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"The Bet"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Answer questions on your two pieces; and be ready to discuss one challenge you had while working together and how you overcame it.



Duologue Acting

Grade 3

Maximum exam length: 14 minutes

SECTION 1: DUOLOGUE (50 possible marks)

Perform a duologue from a play of your choice.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"Fairweather Friend"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Converse on the work presented and be ready to discuss one thing that surprised you while working together.



Duologue Acting

Grade 4

Maximum exam length: 15 minutes

SECTION 1: DUOLOGUE (50 possible marks)

Perform a duologue from a play of your choice.

SECTION 2: SELECTED SKILL (30 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (title: **"For Better or For Worse"**)
- Acting Through Song

SECTION 3: CONVERSATION (20 possible marks)

Show a clear understanding of work presented and be ready to discuss one thing that surprised you while working together.



Duologue Acting

Grade 5

Maximum exam length: 19 minutes

SECTION 1: IRISH THEATRE BEFORE 1950 (30 possible marks)

Select and perform a duologue from a play by one of the following writers.

- **Oscar Wilde**
- **Teresa Deevy**
- **J.M. Synge**
- **W. B. Yeats**
- **Lady Gregory**
- **Sean O'Casey**

SECTION 2: MODERN THEATRE (30 possible marks)

Select and perform a duologue from any play written after 1950.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- **Mime**
- **Improvisation** (title given by examiner)
- **Devising** (title: **"The Ties That Bind"**)
- **Acting Through Song**

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your collaborative process. Prepare to comment on how the preparation process for Section 3 was different to, or similar to, your preparation process for Sections 1 and 2.



Duologue Acting

Grade 6

Maximum exam length: 21 minutes

SECTION 1: AMERICAN 20th CENTURY CLASSICS (30 possible marks)

Select and perform a duologue from a play by one of the following writers.

- **Lorraine Hansberry**
- **Eugene O'Neill**
- **Arthur Miller**
- **Lillian Helman**
- **Tennessee Williams**
- **Edward Albee**

SECTION 2: SHAKESPEARE (30 possible marks)

Select and perform a duologue from a Shakespeare play.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"Authority"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected duologues, with an understanding of the full plays from which they come. Prepare to comment on what it was like to work together on each one of the above sections.



Duologue Acting

Grade 7

Maximum exam length: 22 minutes

SECTION 1: RESTORATION AND 18th CENTURY THEATRE (30 possible marks)

Select and perform a duologue from a play by one of the following writers.

- **William Wycherley**
- **Aphra Behn**
- **William Congreve**
- **Richard Brinsley Sheridan**
- **Oliver Goldsmith**
- **Susanna Centlivre**

SECTION 2: CONTEMPORARY THEATRE (30 possible marks)

Select and perform a duologue from any play written after 1990.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"Paying the Price"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your collaborative process. Be ready to comment on how the preparation process for Section 3 was different to, or similar to, your preparation process for Sections 1 and 2.



Duologue Acting

Grade 8

Maximum exam length: 26 minutes

SECTION 1: EUROPEAN AND RUSSIAN THEATRE (30 possible marks)

Select and perform a duologue from a play by one of the following writers.

- Jean Anouilh
- Marguerite Duras
- August Strindberg
- Henrik Ibsen
- Anton Chekhov
- Gabriela Zapolska

SECTION 2: CONTEMPORARY IRISH THEATRE (30 possible marks)

Select and perform an excerpt from any Irish play written after 1990.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"A Narrow Escape"**)
- Acting Through Song

SECTION 4: CONVERSATION (20 possible marks)

Discuss your two selected pieces, the full texts from which they came, and your collaborative process. Be ready to comment on the literary background of your chosen author in Section 1.



Duologue Acting

Senior Certificate

Maximum exam length: 35 minutes

SECTION 1: SHAKESPEARE (20 possible marks)

Select and perform a duologue from a play by William Shakespeare.

SECTION 2: CONTEMPORARY IRISH THEATRE (20 possible marks)

Select and perform a duologue from any Irish play written after 1990.

SECTION 3: ENGLISH AND EUROPEAN THEATRE (20 possible marks)

Select and perform a duologue from any English or European play.

SECTION 4: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Improvisation (title given by examiner)
- Devising (title: **"The Audition"**)
- Acting Through Song

SECTION 5: CONVERSATION (20 possible marks)

Discuss your four pieces in detail, including your approach to analysis and characterisation, and the demands of working as a team. Be ready to discuss Stanislavsky's system of acting, and its effect on modern theatre. Finally, be prepared to exchange views on a professional theatre production you have both recently attended, commenting on the performance style, directorial choices, design choices, and so on.





Recital Certificate Programme



Recital Certificate Programme

EXPLANATION

The Recital Programme is offered as a special challenge and achievement for the RIAM student who has honed their skills and experience through successive levels of Drama Exams. It is designed to give candidates an opportunity to display their varied talents in a programme to include verse speaking, drama, prose and other performance skills, and calls for a high standard of performance. A Recital Programme is primarily to entertain an audience with a diverse range of selections which will highlight the student's abilities in all areas of Drama & Communication. Candidates are required to show a keen sense of performance, and an imaginative response to the material selected. The Recital programme can be taken at three levels: Junior, Intermediate and Advanced. The Pass Mark is 70.

GUIDELINES

- Chosen pieces must display balance in performance and be suitable to the age of the candidate and level of the Recital Programme.
- The candidate must present the programme as a continuous recital. It should be thematic with a brief introduction and conclusion and an appropriate linking script between each piece. The linking script should tie the recital together and give flow to the performance.
- The Recital pieces may be performed in any order.
- Time limits for Recital Programmes must be strictly observed. Candidates will be penalised for performing a programme which is shorter than the minimum required length and they may be asked to discontinue a performance that exceeds the maximum permitted time.
- Each candidate will receive a written report as an assessment of their performance.
- The Recital may also be performed in Irish or bilingually, in which case the Exams Office should be informed in advance.
- Only published plays to be used for Drama Selections and novels/stories of literary merit for Prose.
- All selections – including Selected Skill – must reflect the challenge of the Recital level.
- In Mime, the performer should perform without music.
- For further details on criteria and definitions, please see section on “General Criteria and Definitions”.

MARKING SCHEME

Marks awarded will result in the following medals:

- Bronze Medal: 70–79%
- Silver Medal: 80–89%
- Gold Medal: 90% and above

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Undertake an independent project which will challenge and enrich a developing performer
- Achieve an understanding of their own abilities, interests, and curiosities as they develop a programme which reflects these elements
- Engage with literary and dramatic styles, forms, and devices in order to bring a series of pieces to life
- Engage with character, narrative, and situation
- Develop vocal and physical skills necessary for performance
- Develop greater confidence, precision, and understanding
- Develop their own creative capacities
- Synthesise and apply the key principles of acting and performance which they have learned over their time as a drama student



Recital Certificate Programme

Junior Recital Programme

Maximum exam length: 10 minutes (suitable for candidates from 12 years)

SECTION 1: VERSE (30 possible marks)

Perform a poem of your choice.

SECTION 2: DRAMA/PROSE (30 possible marks)

Perform an extract of your choice from a published play, or from a piece of prose.

SECTION 3: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (choose your own title)
- Acting Through Song

The final 20 possible marks are awarded based on choice of programme, linking script, and overall impression.



Recital Certificate Programme

Intermediate Recital Programme

Maximum exam length: 15 minutes (suitable for candidates from 15 years)

SECTION 1: VERSE (20 possible marks)

Perform a poem of your choice.

SECTION 2: PROSE (20 possible marks)

Perform a prose extract of your choice.

SECTION 3: DRAMA (20 possible marks)

Perform an extract of your choice from a published play.

SECTION 4: SELECTED SKILL (20 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (choose your own title)
- Acting Through Song

The final 20 possible marks are awarded based on choice of programme, linking script, and overall impression.



Recital Certificate Programme

Senior Recital Programme

Maximum exam length: 25 minutes (suitable for candidates from 17 years)

SECTION 1: VERSE (15 possible marks)

Perform a poem of your choice.

SECTION 2: PROSE (15 possible marks)

Perform a prose extract of your choice.

SECTION 3: SHAKESPEARE (20 possible marks)

Perform an extract of your choice from a play by William Shakespeare.

SECTION 4: CONTEMPORARY THEATRE (15 possible marks)

Perform an extract of your choice from any contemporary play.

SECTION 5: SELECTED SKILL (15 possible marks)

Using one of the following skills, present a brief performance piece.

- Mime
- Devising (choose your own title)
- Acting Through Song

The final 20 possible marks are awarded based on choice of programme, linking script, and overall impression.





Group Drama Exams



Group Drama

EXPLANATION

Our Group Drama Exams are intended to provide an opportunity for candidates to work together as a group. Through their collaborative efforts, candidates of different levels of ability and/or confidence can gain strength and skill, finding joy in doing so. These Exams are available from Preliminary Grade through to Senior Grade.

GUIDELINES

- Each group to consist of a minimum of five and a maximum of fifteen members.
- All members of the group will take part in all of the required sections.
- A competent standard of performance is required and the group should display a sense of unity and teamwork – whether speaking or listening.
- Group will be assessed as a whole but the examiner may refer to individual performances.
- Basic furniture, costumes, and small hand props are permitted, but these will not be awarded extra marks.
- Groups are encouraged to use the performance space with imagination and creativity.
- A typed script of the play, and a synopsis of the Mime piece must be provided for the examiner.
- For further information on criteria and definitions, please see earlier section on “General Criteria and Definitions”.

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Strengthen their collaborative skills through working as part of a group
- Engage with character, narrative, situation, and relationship
- Develop vocal and physical skills necessary for performance
- Develop greater confidence, precision, spatial awareness, and communication skills
- Develop their own creative instincts, and learn to listen to the creative ideas of others
- Understand the key principles of acting and performance



Group Drama

Preliminary Grade

Maximum exam length: 15 minutes (Suitable 6–8 years)

SECTION 1: Drama (50 possible marks)

Dramatise and perform a fairy tale of your choice.

SECTION 2: Mime (50 possible marks)

Tell a story based on a piece of music, using only gesture, expression, and movement.

Primary Grade

Maximum exam length: 15 minutes (Suitable for 8–10 years)

SECTION 1: Drama (50 possible marks)

Dramatise and perform a fairy tale of your choice.

SECTION 2: Mime (50 possible marks)

Tell a story based on a piece of music, using only gesture, expression, and movement.

Junior Grade

Maximum exam length: 15 minutes (Suitable for 10 years and older)

SECTION 1: Drama (50 possible marks)

Dramatise and perform a suitable poem of your choice (i.e. a poem that tells a story).

SECTION 2: Mime (50 possible marks)

Tell a story based on a piece of music, using only gesture, expression, and movement.

Intermediate Grade

Maximum exam length: 20 minutes (Suitable for 12 years and older)

SECTION 1: Drama (50 possible marks)

Dramatise and perform a suitable poem of your choice (i.e. a poem that tells a story).

SECTION 2: Mime (50 possible marks)

Tell a story based on a piece of music, using only gesture, expression, and movement.

Secondary Schools with a Drama module as part of Junior Cert Cycle or Transition Year: RIAM Intermediate Group Drama could help with a term goal for groups of 5 to 15 students.



Group Drama

Transition Grade

Maximum exam length: 25 minutes (Suitable for 14 years and older)

SECTION 1: Drama (50 possible marks)

Perform a scene from any published play, or an original drama.

SECTION 2: Mime. (50 possible marks)

Tell a story using only gesture, expression, and movement. The theme of this piece should be in contrast to Section 1

Senior Grade

Maximum exam length: 30 minutes (Suitable for 17 years and older)

SECTION 1: Drama (50 possible marks)

Perform a short one act play of choice (may be adapted to suit the needs of the group) OR an original drama written by the group.

SECTION 2: Mime. (50 possible marks)

Tell a story using only gesture, expression, and movement. The theme of this piece should be in contrast to Section 1.



Group Devising Exams



Group Devising

EXPLANATION

Our Group Devising Exams are intended to provide an opportunity for candidates to work together as a group to create a new piece of theatre, based around a given theme. They are designed to encourage independent thinking by allowing a group of candidates to discover what is possible with imagination, experimentation, and communication. Through their collaborative efforts, candidates of different levels of ability and/or confidence can gain strength and skill. These Exams are available from Junior Grade through to Senior Grade.

GUIDELINES

- Each group to consist of a minimum of five and a maximum of fifteen members.
- All members of the group will take part in all of the required sections.
- A competent standard of performance is required and the group should strive for a sense of unity, balance, and teamwork.
- Group will be assessed as a whole but the examiner may refer to individual performances.
- Groups are encouraged to use the performance space with imagination and creativity.
- Basic furniture, costumes, and small hand props are permitted, but these will not be awarded extra marks.
- A synopsis of the Devising piece must be provided for the examiner.
- For further details on criteria and definitions, please see earlier section on “General Criteria and Definitions”.

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Strengthen their collaborative skills through working as part of a group
- Engage with character, narrative, situation, and relationship
- Develop vocal and physical skills necessary for performance
- Develop greater confidence, precision, spatial awareness, and communication skills
- Develop their own creative instincts, and learn to listen to the creative ideas of others
- Understand the key principles of acting, devising, and performance

Creative Drama groups will love the opportunity to create their own characters and storyline based on a given theme.



Group Devising

Junior Grade

Maximum exam length: 10 minutes (suitable for 10 years and older)

Prepare and perform a devised piece on one of the following themes: "A Helping Hand," "At the Beach" or "A Perfect Day."

Intermediate Grade

Maximum exam length: 15 minutes (suitable for 12 years and older)

Prepare and perform a devised piece based on one of the following theme: "Memories," "A Difficult Choice," or "Community."

Senior Grade

Maximum exam length: 20 minutes (suitable for 14 years and older)

Prepare and perform a devised piece on one of the following themes: "Growing Up," "An Unlikely Hero," or "The Fateful Day."





Group Musical Theatre Exams



Group Musical Theatre

EXPLANATION

Our Group Musical Theatre Exams are intended to provide an opportunity for candidates to work together as a group, using music, dance, and acting. Through their collaborative efforts, candidates of different levels of ability and/or confidence can gain strength and skill, and find joy in doing so. It is important to note that candidates will not be assessed on specific vocal, musical, or dance technique, but rather on their capacity to use a variety of performance skills to convey character, intention, situation, and narrative. These Exams are available from Junior Grade through to Senior Grade.

GUIDELINES

- Each group to consist of a minimum of ten and a maximum of forty members.
- Each group should elect a member to introduce the presentation to the Examiner.
- Each group should provide and operate a recorded accompaniment for examination.
- All members of the group will take part in all of the required sections.
- A competent standard of performance is required and the group should strive for a sense of unity, balance, connection, and teamwork.
- Groups are encouraged to use the performance space with imagination and creativity, and to engage with the audience.
- Each group will be assessed as a whole but the examiner may refer to individual performances.
- Each group must speak and sing from memory.
- Basic furniture, costumes, and small hand props are permitted, but these will not be awarded extra marks.
- Groups must not exceed allotted time.
- For further details on criteria and definitions, please see section “General Criteria and Definitions”

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Strengthen their collaborative skills through working as part of a group
- Engage with character, narrative, situation, and relationship
- Become comfortable with working simultaneously with a variety of performance skills
- Develop vocal, musical, and physical skills
- Develop greater confidence, precision, spatial awareness, and communication skills
- Understand the key principles of acting and performance

Stage Schools / Musical Theatre Groups / Secondary School,
*perhaps **Transition Year Musical Group** will LOVE the opportunity
for a group of 10-40 students to take part in this Performance
Exam.*

*An extract from a show that you have worked on during the term or
an original piece of work is welcome here.
A very exciting opportunity!*



Group Musical Theatre

Junior Grade

Maximum exam length: 15 minutes (suitable for 10 years and older)

Present an extract from a musical, school show, OR original work incorporating singing, dancing, and acting.

Group may perform in costume. Extracts may be edited to suit the needs of the group.

Intermediate Grade

Maximum exam length: 15 minutes (suitable for 12 years and older)

Present an extract from a musical, school show, OR original work incorporating singing, dancing, and acting.

Group may perform in costume. Extracts may be edited to suit the needs of the group.

Senior Grade

Maximum exam length: 15 minutes (Suitable for 14 years and older)

Present an extract from a musical, school show, OR original work incorporating singing, dancing, and acting.

Group may perform in costume. Extracts may be edited to suit the needs of the group.





Choral Verse Speaking Exams



Choral Verse Speaking

EXPLANATION

Our Choral Verse Speaking Exams are intended to provide an opportunity for candidates to work as a group on performing poetry together. Through their collaborative, interpretive, and technical efforts, candidates of different levels of ability and/or confidence can gain strength and skill. These Exams are available from Kindergarten Grade through to Senior Grade.

GUIDELINES

- Each group to consist of a minimum of ten and a maximum of thirty members.
- Groups will perform three pieces, which should display a variety of styles.
- All members of the group will take part in all of the required sections. Physical grouping must be given careful consideration ensuring all members are clearly visible.
- Groups should strive to produce a colourful and controlled vocal orchestration with good modulation and a sense of teamwork and unity.
- Group will be assessed as a whole but the examiner may refer to individual performances.
- Gesture should be used to the minimum and not diminish the verse shape and form or the quality of the speaking.
- Teachers are requested not to use selections from the previous Syllabus or RIAM First Anthology of Poetry when choosing choice pieces.
- For further details on criteria and definitions, please see “General Criteria and Definitions” on page ____

OBJECTIVES AND AIMS

By preparing for and participating in this exam, candidates will be encouraged to:

- Strengthen their collaborative skills through working as part of a group
- Engage with a variety of poetic styles
- Develop vocal and interpretive skills necessary for performance
- Develop greater confidence, precision, spatial awareness, and communication skills
- Understand the key principles of group performance

*This is a perfect choice for the very **young students all the way up to early adults.***

*It is ideal for **drama teachers working in a school environment** with perhaps a larger group of students (min of 10 - max 30).*

*A wonderful term goal that **supports students of all levels working as a team.***



Choral Verse Speaking

Kindergarten

Maximum exam length: 30 minutes

SECTION 1: TEST PIECE (40 possible marks)

Perform one of the following poems as a group.

- **The Three Little Pigs** by Marian Swinger (The Works, MacMillan)
- **J is for Jazz-Man** by Eleanor Farjeon (The Works 2, MacMillan)
- **What a Racket!** By Trevor Harvey (Read Me Out Loud, MacMillan)
- **BEwARE!** by James Carter (Zim Zam Zoom!, Otter-Barry Books)
- **Daddy Fell into the Pond** By Alfred Noyes (Read Me 10th Anniversary Edition, MacMillan)
- **Music** by Michael Rosen (A Great Big Cuddle, Walker Books)

SECTION 2: CHOICE PIECE ONE (20 possible marks)

Perform a poem of your choice as a group.

SECTION 3: CHOICE PIECE TWO (20 possible marks)

Perform another poem of your choice as a group. This poem should contrast with your poem from Section 2.

The final 20 possible marks are awarded based on teamwork and overall impression.



Choral Verse Speaking

Preliminary Grade

Maximum exam length: 30 minutes

SECTION 1: TEST PIECE (40 possible marks)

Perform one of the following poems as a group.

- **Nine O’Clock Bell** by Eleanor Farjeon (The Works 7, MacMillan)
- **The Dragons are back!** by Nick Toczek (Works 5, MacMillan)
- **The Word Party** by Richard Edwards (Read Me 10th Anniversary Edition Pub: MacMillan)
- **Once** by Michael Rosen (A Great Big Cuddle, Walker Books)
- **It’s Raining on the Trip** by Paul Cookson (Read Me At School, MacMillan)
- **The Sound Collector** by Roger McGough (Read Me 10th Anniversary Edition, MacMillan)

SECTION 2: CHOICE PIECE ONE (20 possible marks)

Perform a poem of your choice as a group.

SECTION 3: CHOICE PIECE TWO (20 possible marks)

Perform another poem of your choice as a group. This poem should contrast with your poem from Section 2.

The final 20 possible marks are awarded based on teamwork and overall impression.



Choral Verse Speaking

Junior Grade

Maximum exam length: 30 minutes

SECTION 1: TEST PIECE (40 possible marks)

Perform one of the following poems as a group.

- **The Owl and the Pussycat** by Edward Lear (Works 7, MacMillan)
- **Gran Can you Rap** by Jack Ousbey (Read Me 10th Anniversary Edition, MacMillan)
- **Choosing Their Names by Thomas Hood** (The Works 7, MacMillan)
- **Bush Fire** by Jackie Kay (Red Cherry Red, Bloomsbury)
- **Cat-rap** by Grace Nichols (Everybody Got a Gift, Gardners)
- **The Old Wife and The Ghost** by Ian Serrailer (The Works 7, MacMillan)

SECTION 2: CHOICE PIECE ONE (20 possible marks)

Perform a poem of your choice as a group.

SECTION 3: CHOICE PIECE TWO (20 possible marks)

Perform another poem of your choice as a group. This poem should contrast with your poem from Section 2.

The final 20 possible marks are awarded based on teamwork and overall impression.



Choral Verse Speaking

Intermediate Grade

Maximum exam length: 30 minutes

SECTION 1: TEST PIECE (40 possible marks)

Perform one of the following poems as a group.

- **Matilda** by Hilaire Belloc (Works 7, MacMillan)
- **Bush Fire** by Jackie Kay (Red Cherry Red, Bloomsbury)
- **The Stolen Child** by W B Yeats (Collected Poems of W B Yeats, Scribner)
- **Beat! Beat! Drums!** by Walt Whitman (The Complete Poems, Penguin)
- **The Smuggler's Song** by Rudyard Kipling (The Works, MacMillan)
- **Tarantella** by Hilaire Belloc (Read Me 10th Anniversary Edition, MacMillan)

SECTION 2: CHOICE PIECE ONE (20 possible marks)

Perform a poem of your choice as a group.

SECTION 3: CHOICE PIECE TWO (20 possible marks)

Perform another poem of your choice as a group. This poem should contrast with your poem from Section 2.

The final 20 possible marks are awarded based on teamwork and overall impression.



Choral Verse Speaking

Senior Grade

Maximum exam length: 30 minutes

SECTION 1: TEST PIECE (40 possible marks)

Perform one of the following poems as a group.

- **Kubla Khan** by Samuel Taylor Coleridge (Works 5, MacMillan)
- **Macavity: The Mystery Cat** by T.S. Eliott (Old Possum's Book of Practical Cats, Puffin)
- **Reedy River** by Henry Lawson (Works 5, MacMillan)
- **How They Brought the Good News from Ghent to Aix** by Robert Browning (Works 7, MacMillan)
- **Annabel Lee** by Edgar Allen Poe (Collected Tales and Poems, Random House)
- **The Jumblies** by Edward Lear (Works 7, MacMillan)

SECTION 2: CHOICE PIECE ONE (20 possible marks)

Perform a poem of your choice as a group.

SECTION 3: CHOICE PIECE TWO (20 possible marks)

Perform another poem of your choice as a group. This poem should contrast with your poem from Section 2.

The final 20 possible marks are awarded based on teamwork and overall impression.





Communication Grade Exams



Communication

DEvised BY LIZ DALY

This Communication Syllabus has been devised and streamlined to reflect modern requirements for communication in Public, Educational & Business Environments. It aims to aid the Candidates proficiency in these public speaking forums. It has been broken down into four key areas:

1) PUBLIC COMMUNICATION:

This section aims to aid proficiency in various communication scenarios and covers the traditional areas and protocols of speaking in formal public situations.

Age Range 10 – 19 Years plus.

2) EDUCATIONAL COMMUNICATION:

This section now aims to aid proficiency in tackling the Modern School Educational Modules. It closely follows the end of Primary and Secondary School Curricula and their requirements for Projects & Classroom Based Presentations (C.B.A's). The Syllabus has a dedicated Grade for Transition Year Students. It also encourages interaction with media and current affairs which are prominent in the Junior and Leaving Cert Syllabi.

Age Range 10 – 19 Years plus.

3) BUSINESS COMMUNICATION:

This section now aims to aid proficiency in communicating in various business scenarios which are tested by the Modern School Curricula. It tests the candidates skills in Project Based Presentations – be they Junior Entrepreneur or Young Scientists Projects – right through to Interview & Work scenarios and beyond.

Age Range 10 – 19 Years plus.

4) ENGLISH AS A FOREIGN LANGUAGE:

This section has been updated and modernised and aims to aid proficiency in communicating in English as a Secondary Language. It presents realistic scenarios in which the candidate can showcase their understanding of modern, everyday English.

Age Range 15 – 20 Years Plus.

*Some wonderful options can be found here for those **developing their communication skills** in different areas.*

*Suitable from **10 years right through to adults.***



Public Communication Grades

TEACHER GUIDELINES

Candidates should communicate with audience through use of eye contact, clarity of speech and sense of spontaneity. They should have a specific audience in mind. Notes may be used on cards and should not hinder vocal or visual presentation. Visual Aids can be used where specified.

Grade 1

Maximum exam length: 10 minutes

SECTION 1: PREPARED TALK (40 possible marks)

On a visit to a place of interest or a holiday.

SECTION 2: STORY (30 possible marks)

Tell a favourite or well-known story in your own words.

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations & discuss the importance and effectiveness of using pause.

Grade 2

Maximum exam length: 10 minutes

SECTION 1: PREPARED TALK (40 possible marks)

About a Hobby or Sport you enjoy.

SECTION 2: WELCOME (30 possible marks)

Introduce a famous person to your school/community

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations & discuss the importance of observing correct phrasing.



Public Communication Grades

Grade 3

Maximum exam length: 10 minutes

SECTION 1: PREPARED TALK (40 possible marks)

About a great Invention that inspired you

SECTION 2: SPEECH (30 possible marks)

Make a speech to your peers & teachers at school assembly to ask for support for a charity event you're involved in.

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations and discuss the importance of relaxation and correct posture.

So much of our education and learning now includes and depends on presentation / communication skills.

*This section can be used to **compliment secondary school course work** and help the student grow in confidence when presenting to an audience.*



Grade 4

Maximum exam length: 15 minutes

SECTION 1: PREPARED TALK (40 possible marks)

On a topic of choice using visual aids.

SECTION 2: PREPARED TALK (30 possible marks)

On a favourite film, book or play using visual aids.

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations and discuss the importance of tone and audience category.

Book choice** here, for example, could be a **Novel taken from School English course.



Public Communication Grades

Grade 5

Maximum exam length: 17 minutes

SECTION 1: PREPARED TALK (30 possible marks)

On a topic of choice using visual aids.

SECTION 2: PREPARED TALK (20 possible marks)

On a favourite Artist (e.g. actor, singer or painter), or Sports person, using visual aids

SECTION 3: IMPROMPTU (30 possible marks)

A short talk on a subject chosen by the examiner (Preparation: 3 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above three presentations and discuss the importance of visual aids and how to use them to best effect.

Grade 6

Maximum exam length: 17 minutes

SECTION 1: PREPARED TALK (30 possible marks)

On a topic of choice using visual aids.

SECTION 2: PREPARED TALK (20 possible marks)

On someone you would like to meet and why, using visual aids

SECTION 3: IMPROMPTU (30 possible marks)

A short talk on a subject chosen by the examiner (Preparation: 3 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above three presentations and discuss the importance of rhetoric & humour in public speaking.



Public Communication Grades

Grade 7

Maximum exam length: 18 minutes

SECTION 1: PREPARED TALK (30 possible marks)

On a topic of choice using visual aids.

SECTION 2: PREPARED TALK (20 possible marks)

Report a historical event in media reporter style, as though happening in real time, using visual aids.

SECTION 3: IMPROMPTU (30 possible marks)

A short talk on a subject chosen by the examiner (Preparation: 3 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above three presentations and discuss the language and style of persuasive Media for marketing.

Grade 8

Maximum exam length: 20 minutes

SECTION 1: PREPARED TALK (30 possible marks)

On a topic of choice using visual aids.

SECTION 2: PREPARED TALK (20 possible marks)

Selling a product/service and an advertising strategy for same to a business client, using visual aids

SECTION 3: IMPROMPTU (30 possible marks)

A short talk on a subject chosen by the examiner (Preparation: 3 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above three presentations and discuss the importance of rhetoric & humour in public speaking.

Note: Senior Certificate Grade can be found after Business Communication Grades.



Educational Communication Grades

TEACHER GUIDELINES

Candidates should communicate with audience through use of; eye contact, clarity of speech and sense of spontaneity. They should have a specific audience in mind. Notes may be used on **cards** and should not hinder vocal or visual presentation. Visual Aids can be used where specified.

In reading sections, candidates should ensure that meaning is clear and mood of the passage is conveyed. They should strive for variety in delivery, suitable use of pause and correct phrasing, while bearing in mind the importance of eye contact.

Grade 1

Maximum exam length: 10 minutes

SECTION 1: PRESENT PROJECT (40 possible marks)

Own choice (e.g. Nature), using visual aids.

SECTION 2: READING (30 possible marks)

To read a short passage chosen by examiner from a school textbook, of the candidate's choice (1 chapter to be prepared).

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations & discuss the importance and effectiveness of using pause.

Grade 2

Maximum exam length: 10 minutes

SECTION 1: PRESENT PROJECT (40 possible marks)

On a topic of local history, using visual aids.

SECTION 2: READING (30 possible marks)

To read a short passage chosen by examiner from a school textbook, of the candidate's choice (2 chapters to be prepared).

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations & discuss the importance of good phrasing.



Educational Communication Grades

Grade 3

Maximum exam length: 10 minutes

SECTION 1: PRESENT PROJECT (40 possible marks)

On a cultural issue or event, using visual aids.

SECTION 2: READING (30 possible marks)

To read a short passage chosen by examiner from a school textbook, of the candidate's choice (3 chapters to be prepared).

SECTION 3: DISCUSSION (30 possible marks)

Converse with Examiner on the above 2 presentations & discuss the importance of correct stance, relaxation and posture.

Grade 4

Maximum exam length: 15 minutes

SECTION 1: PRESENT PROJECT (40 possible marks)

On Science or Business (e.g. C.B.A.), using visual aids.

SECTION 2: READING (20 possible marks)

To read a short passage chosen by examiner from a school textbook, of the candidate's choice (4 chapters to be prepared).

SECTION 3: IMPROMPTU (20 possible marks)

A short talk on a news topic chosen by the examiner. 3 mins preparation, 2 mins delivery

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations & discuss the importance of tone and audience category.



Educational Communication Grades

Grade 5

Maximum exam length: 17 minutes

SECTION 1: PRESENT PROJECT (40 possible marks)

On History or English (e.g. C.B.A.), using visual aids.

SECTION 2: READING (20 possible marks)

To read a short passage chosen by examiner from a school textbook, of the candidate's choice (5 chapters to be prepared).

SECTION 3: IMPROMPTU (20 possible marks)

A short talk on a news topic chosen by the examiner. 3 mins preparation, 2 mins delivery

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations & discuss the importance of Visual Aids and how to use them.

Grade 6

Suitable for Transition Year Students

Maximum exam length: 20 minutes

SECTION 1: PRESENT PROJECT (30 possible marks)

On an event you have taken part in, for e.g. Young Scientist, Gaisce, Arts or Sports., using visual aids.

SECTION 2: PRESENT PROJECT (30 possible marks)

On Work Experience or Charitable / Community Service or School Trip or Play, using visual aids. (Note: to be different from above)

SECTION 3: IMPROMPTU (20 possible marks)

A short talk on a topic chosen by the examiner. 4 mins preparation, 3 mins delivery

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations & discuss the importance of Rhetoric & Humour in public speaking.

*Perfect choice for the **Transition Year student!** Presentation requests have been linked with specific **TY course work and experiences.***



Educational Communication Grades

Grade 7

Maximum exam length: 20 minutes

SECTION 1: PRESENT PROJECT (30 possible marks)

On Literary, Scientific or Historical figure from your School Syllabus, using visual aids.

SECTION 2: PREPARED SPEECH (20 possible marks)

Welcome speech for a famous visitor to your school.

SECTION 3: IMPROMPTU (30 possible marks)

Debate the Pros & Cons of a subject chosen by examiner. 3 mins preparation, 2 mins delivery

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations & discuss the Protocols of welcoming & introducing guests and of Public Debating.

Grade 8

Maximum exam length: 22 minutes

SECTION 1: PRESENT PROJECT (30 possible marks)

On Literary, Scientific or Historical figure from your School Syllabus., using visual aids.

OR

A Short Story written by you.

SECTION 1: PREPARED SPEECH (20 possible marks)

Welcome speech by Head boy or girl to welcome potential parents to your school on an open day and explain why they should choose your school for their children.

SECTION 3: IMPROMPTU (30 possible marks)

A short talk on a topic chosen by the examiner. 4 mins preparation, 3 mins delivery

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations & discuss the different types of writing required in the secondary school syllabus. (e.g. informative, persuasive, argumentative & creative)



Business Communication Grades

TEACHER GUIDELINES

Candidates should communicate with audience through use of eye contact, clarity of speech and sense of spontaneity. They should have a specific audience in mind. Notes may be used on cards and should not hinder vocal or visual presentation. Visual Aids can be used where specified.

In reading sections, candidates should ensure that meaning is clear and mood of the passage is conveyed. They should strive for variety in delivery, suitable use of pause and correct phrasing, while bearing in mind the importance of eye contact.

Junior Grade

Maximum exam length: 15 minutes

SECTION 1: JUNIOR ENTREPRENEUR PRESENTATION (30 possible marks)

Presentation on a Product or Service (real or imagined) that is intended to sell, using visual aids.

SECTION 2: PREPARED PRESENTATION (20 possible marks)

Assessment of effectiveness of a Film Poster chosen by candidate, using visual aids.

SECTION 3: INTERVIEW (30 possible marks)

Pitch as to why you are suitable for a part time job in one of the following shops:

- Coffee
- Clothes
- Sports

Followed by questions by the examiner.

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and on the style and use of the language of persuasion.



Business Communication Grades

Intermediate Grade

Maximum exam length: 20 minutes

SECTION 1: PREPARED PRESENTATION (30 possible marks)

Presentation on the history of a famous brand or service, using visual aids.

SECTION 2: PREPARED PRESENTATION (20 possible marks)

On the value of work experience.

SECTION 3: IMPROMPTU (30 possible marks)

Talk on a current affairs topic suggested by the examiner.

(Preparation: 4 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and on the style and use of the language of information.

Senior Grade

Maximum exam length: 25 minutes

SECTION 1: PREPARED PRESENTATION (30 possible marks)

Present Examiner with a C.V. & Covering Letter and discuss.

SECTION 2: IMPROMPTU SUMMARY (20 possible marks)

Read (to yourself) a Newspaper article or Report provided by Examiner and then give an oral summary. (Preparation: 4 mins | Delivery: 3 mins)

SECTION 3: IMPROMPTU (30 possible marks)

Talk on a current Business Topic suggested by the examiner.

(Preparation: 4 mins | Delivery: 3 mins)

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and on how to prepare and present for an interview.



Senior Certificate Grade in Communication

Suitable for Public, Educational, and Business Communication Candidates

Maximum exam length: 30 minutes

SECTION 1: PREPARED TALK (20 possible marks)

On topic of choice, using visual aids.

SECTION 2: FORMAL TALK (20 possible marks)

- Receiving Formal Business Award
- Introducing Senior Colleague at Conference
- Welcome to School Open Day for Prospective Parents
- Why I should be School Captain (To Peers)

SECTION 3: IMPROMPTU (20 possible marks)

Topic provided by the Examiner.

(Preparation: 3 mins | Delivery: 2 mins)

SECTION 4: READING AND PRECIS (20 possible marks)

Read a Passage from a Novel chosen by the Examiner and give a summary

SECTION 5: DISCUSSION (20 possible marks)

Converse with Examiner on the above presentations and be able to explain Public Communication Theory (All Grades).



English as a Foreign Language

TEACHER GUIDELINES

Candidates should display a confidence in speaking the language and above all should aim for clarity of speech and thought. They should show an awareness of pause and phrasing in order to aid clarity. They should engage with the material and use appropriate eye contact.

They should have a specific audience in mind. Notes may be used on cards and should not hinder vocal or visual presentation. Visual Aids can be used where specified.

In reading sections, candidates should ensure that meaning is clear and mood of the passage is conveyed. They should strive for variety in delivery, suitable use of pause and correct phrasing, while bearing in mind the importance of eye contact.

Junior Grade

Maximum exam length: 12 minutes

SECTION 1: READING ALOUD (30 possible marks)

Read a prepared letter that could be sent home, about your first week or month in Ireland.

SECTION 2: PREPARED TALK (30 possible marks)

Present a talk on a place of interest you have visited in Ireland, using visual aids.

SECTION 3: READING ALOUD (20 possible marks)

Read a short passage from a factual publication you have come across in Ireland e.g. Newspaper or leaflet from a museum.

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and on the importance of controlling Pace and using Pause when speaking.



English as a Foreign Language

Intermediate Grade

Maximum exam length: 15 minutes

SECTION 1: READING ALOUD (20 possible marks)

Read a prepared passage from a piece of fiction about Ireland or set in Ireland.

SECTION 2: PREPARED TALK (30 possible marks)

Present a talk on cultural differences between Ireland and your Country, using visual aids.

SECTION 3: PREPARED TALK (30 possible marks)

Present a talk on a good place to travel to or see in your Country, using visual aids.

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and on the importance of crisp consonant sounds for clarity when speaking.

Senior Grade

Maximum exam length: 20 minutes

SECTION 1: PREPARED PRESENTATION (30 possible marks)

Give a presentation about your work abilities as if seeking a part time job in Ireland.

SECTION 2: READING ALOUD (20 possible marks)

Read at sight a passage from a piece of non-fiction or current affairs chosen by examiner.
(Preparation: 4 mins | Delivery: 3 mins)

SECTION 3: ORAL REVIEW (30 possible marks)

Present a review of a film, play or concert you have seen in Ireland, using visual aids.

SECTION 4: DISCUSSION (20 possible marks)

Converse with Examiner on the above 3 presentations and discuss the challenges you found in learning English, particularly on pronunciation and syntax.





Engaging Through Irish

Ag Gabháil Trí Ghaeilge



BILINGUAL DRAMA & COMMUNICATION

DEASLABHRA AGUS DRÁMAÍOCHT DHÁ-THEANGACH

BILINGUAL DRAMA & COMMUNICATION

Grád na Naíonáin, Réamhghrád, Bunghrád:

Aonad 1 — Filíocht 30 Aonad 2 — Prós/Scéal 30

Aonad 3 — Mím 20 Aonad 4 — Comhrá 20

Grád1-Grád8:

20 marc i ngach aonad

Naíonáin

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT (30 marc)

Dán amháin as an liosta seo:

- **An Ghaoth** (Scribhneoir gan ainm)
- **Prionsa na bhFrog** (Art O'Sullivan)
- **Gearóid Gabhar** (Vivian Uibh Eachach)
- **Nach Iontach mar Atá** (Gabriel Fitzmaurice)
- **Ar Strae** (Gabriel Rosenstock)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ón leabhar Gugalaí Gug

AONAD 2: PROSE (30 marc)

Storytelling in candidate's own words — own choice — not more than one minute's duration.

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ/CONVERSATION (20 marc)

Simple questions in Irish or English on the work presented.



BILINGUAL DRAMA & COMMUNICATION

Réamhghrád

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT (30 marc)

Dán amháin as an liosta seo:

- **Seilide** (Éamonn Ó Ríordán)
- **Mo Dheirfiúirín Bheag** (Scribhneoir gan ainm)
- **An Béar Bán** (Gabriel Rosenstock)
- **Tinn** (Gabriel Fitzmaurice)
- **An Bú** (Róisín Ní Ríordán)

Nó do rogha dáin, ar an gcaighdeán céanna, ón leabhar Bun Na Spéire, Cló Iar- Chonnachta

AONAD 2: PROSE (30 marc)

Storytelling in candidate's own words — own choice — not more than one minute's duration.

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ/CONVERSATION (20 marc)

Simple questions in Irish or English on the work presented.



BILINGUAL DRAMA & COMMUNICATION

Bunghrád

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT (30 marc)

Dán amháin as an liosta seo:

- **Is Maith Liom gach Dath** (Ní fios cé cum)
- **Luch Chliste** (Ní fios cé cum)
- **An dTiocfaidh tú Liom?** (Ní fios cé cum)
- **Caitlín** (Breandán Ó Conaire)
- **An Siopa** (Jeff Mac An Bhaird)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Deirdre Brennan

AONAD 2: PROSE (30 marc)

Storytelling in candidate's own words — own choice — not more than one minute's duration.

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ/CONVERSATION (20 marc)

Simple questions in Irish or English on the work presented.



BILINGUAL DRAMA & COMMUNICATION

Grád 1

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Ag Ní** (Ní fios cé cum)
- **Iascaireacht** (E Ó Tuathail)
- **Cé hIad** (Deirdre de Buitléir)
- **An Dall** (Pádraig Mac Concoille)
- **Síofra Sióg** (Ní fios cé cum)
- **Neadacha** (Máire Áine Nic Gheairilt)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Deirdre de Buitléir Deaslabhra

AONAD 2: PROSE (20 marc)

Storytelling in candidate's own words — own choice — not more than one minute's duration.

AONAD 3: MÍM (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: READING (20 marc)

To read aloud a passage in Irish which will be selected by the Examiner from a prepared chapter or lesson from any book chosen by the candidate from his/her School Syllabus, or from a book of comparable standard.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

Simple questions in Irish or English on the work presented and on the use of pause in prose.



BILINGUAL DRAMA & COMMUNICATION

Grád 2

Maximum exam length: 12 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Is fuath liom na hÉadaí seo** (Brendán de Bhal)
- **Plandaí Bialainne** (Gabriel Rosenstock)
- **Teilifís** (Gabriel Rosenstock)
- **An Geansaí Glas** (Con Ó Tuama)
- **Meán Oíche** (Seán Ó Dúróis)
- **Liathróid i bPáirc an Chrócaigh** (Éamonn Ó Ríordáin)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Daithí Ó Diollúin

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to speak one of the following prose excerpts or to perform a speech (edited if necessary) from any play of their own choice (time limit three minutes).

- **THE VELVETEEN RABBIT** by Margery Williams from 'What is REAL'? asked the rabbit one day when they were lying side by side near the nursery fender....' to 'but once you are REAL you can't become unreal again. It lasts for always'. Pub: Egmont Books Ltd
- **JAMES AND THE GIANT PEACH** by Roald Dahl. Chapter 37 from 'Ahoy there! Shouted the Chief of Police. Come out and show yourself' to 'I told you they came from Mars'. Pub: Puffin
- **ALICE'S ADVENTURES IN WONDERLAND** by Lewis Carroll Chapter 7 from 'There was a table set out under a tree in front of the house' to 'You should learn not to make personal remarks' Alice said with some severity: 'it's very rude'. Pub: Penguin Classics
- **THE SELFISH GIANT** by Oscar Wilde from 'Every afternoon, as they were coming from school' to 'He was a very selfish Giant' Pub: Hodder Children's Books
- **THE WITCHES** by Roald Dahl – play adapted by David Wood Act 2 (Boy) from 'Bruno! Bruno Jenkins!' to 'Come on.' (Omit other characters) Pub: Samuel French
- **THE BORROWERS** by Mary Norton – Audition Speeches for 6–16 year olds selected by Jean Marlow (Arietty) from 'Why did you tell me this? Now? Tonight?' to 'Egglestina had yellow boots with jet buttons and Egglestina did get out – just once'. Pub: A & C Black
- **FANTASTIC MR FOX** by Roald Dahl adapted by Sally Reid Scene 6 (Mr Fox) from 'We go this way, Badger, old chap' to 'I adore smoked ham, don't you, Badger?' omit other characters. Pub: Puffin
- **HANS, THE WITCH AND THE GOBBIN** by Alan Cullen Act 2 Scene 1 (Daisy) from 'Interesting. Very, very interesting' to 'That means I'll have to collect some more. Double botheration!' Pub: Samuel French. (This extract is also available in Solo Scenes for Young Players chosen by Anne Harvey)



BILINGUAL DRAMA & COMMUNICATION

Grád 2 (cont.)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: READING (20 marc)

To read aloud a passage in Irish which will be selected by the Examiner from a prepared chapter or lesson from any book chosen by the candidate from his/her School Syllabus, or from a book of comparable standard.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

Simple questions in Irish or English on the work presented and on the use of pause in prose.



BILINGUAL DRAMA & COMMUNICATION

Grád 3

Maximum exam length: 15 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Faigh dom Subh Oráistí** (Dominic Ó Braonáin)
- **An Telifís Thabhsiúil** (Dónall Ó Colchúin)
- **Seomraí na Ríomhairí** (Deaglan Collinge)
- **Spideoigín** (Seán Ó Ríordáin)
- **Clapsolas sa Bhaile Mhór** (Daithí Ó Diollúin)
- **Folúsghlantóir** (Gabriel Rosenstock)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Mícheal Ó hUanacháin

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to speak one of the following prose excerpts or to perform a speech (edited if necessary) from any play of their own choice (time limit three minutes).

- **HARRY POTTER & THE GOBLET OF FIRE** by J K Rowling Chapter 16 from 'And the Goblet of Fire turned red once more; sparks showered out of it...' to 'And then Dumbledore cleared his throat, and read out – Harry Potter' Pub: Bloomsbury
- **THE LION, THE WITCH AND THE WARDROBE** by C. S. Lewis Chapter 4 from 'But what are you? said the Queen again' to 'I will put my mantel round you and we will talk'. Pub: Puffin
- **THE WAR HORSE** by Michael Morpurgo Chapter 17 from 'David was standing now by my head' to 'and there was no doubt about it, he was my Albert'. Pub: Egmont
- **UNDER THE HAWTHORN TREE** by Marita Conlon-McKenna Chapter 2 from 'They pushed in the door' to 'I'll just sit and mind my darling girl for a little while yet' Pub: O'Brien
- **WHISTLE DOWN THE WIND** by Mary Haley Bell (Swallow) from 'Can you keep a secret?' to 'And....if the grown ups try to take him away again, we'll defend Him.....hundreds of us' The Methuen Audition Book for Young Actors edited by Anne Harvey (Pub: Methuen)
- **MARILOU MEETS THE DRAGON** by David Kurani (Malsorehead) from 'Grovel!.....And stay that way until I tell you to get up' to 'Now go find me some children!' (Solo Scenes for Young Players chosen by Anne Harvey) Pub: Samuel French
- **THE HEARTLESS PRINCESS** by Franklyn Black Scene 2 (Duchess Potasia) from 'Ahhh! Good morning, my dears!' to 'I wonder if they'll be happy for ever afterwards – oh, ho, ho, ho, ha, ha, ha, ha' Pub: Samuel French
- **THE SNOW QUEEN** Adapted by Jean Marlow (Kay) from 'Gerda! Come and see! It's starting to snow again' to 'And I'm going to go tobogganing with the other children in the square!' (Audition Speeches for 6-16 year olds Jean Marlow) Pub: A & C Black



BILINGUAL DRAMA & COMMUNICATION

Grád 3 (cont.)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: READING (20 marc)

To read aloud a passage in Irish which will be selected by the Examiner from a prepared chapter or lesson from any book chosen by the candidate from his/her School Syllabus, or from a book of comparable standard.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

Questions in Irish or English on the work presented and on the use of pause in prose and verse, in addition to subjects dealt with in previous grades.



BILINGUAL DRAMA & COMMUNICATION

Grád 4

Maximum exam length: 20 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Cluiche Ceannais i bPáirc an Chrócaigh** (Máire Nic Gearailt)
- **Ardán a hAon** (Áine Ní Ghlinn)
- **Dilemma** (Mícheál Ó hUanacháin)
- **Cartaí Poist** (Louis de Paor)
- **An Dall sa Stiúideo** (Seán Ó Ríordáin)
- **Máthair** (Nuala Ní Dhomhnaill)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Louis de Paor

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to speak one of the following prose excerpts or to perform a speech (edited if necessary) from any play of their own choice (time limit three minutes).

- **THE BOY IN THE STRIPED PYJAMAS** by John Boyne Chapter 15 from 'Shmuel opened his mouth and closed it' to 'I've never seen him before in my life. I don't know him'. Pub: David Fickling Books
- **THE HAPPY PRINCE** by Oscar Wilde from 'Swallow, Swallow. Little Swallow' said the Prince, far away across the city, I see a young man in a garret' to 'now I can finish my play, and he looked quite happy'. Pub: Hodder Children's Books
- **GOOD NIGHT MR TOM** by Michelle Majorian Chapter 12 The Show Must Go On from 'Willie crept nervously on stage with the prompt book in his hand and was joined by the others' to 'You're beginning to get the idea, William.' Pub: Puffin
- **IRELAND'S MASTER STORYTELLER** – The Collected Stories of Eamon Kelly 'Doing the Rounds' from 'After the funeral of the farmer's wife, Molly went to the house and she got the shawl' to '.....it reminded me of my little goat that died last week' Pub: Marino Books
- **THE POWER OF THE DOG** by Ellen Dryden (Lisa) from 'Nah! She doesn't like schools' to 'and I've got no right to criticize them'. Audition Pieces for 6–16 selected by Jean Marlow. Pub: A & C Black
- **DREAMS OF ANNE FRANK** by Bernard Kops from 'Morning star, evening star, yellow star' to 'I shall confide my secrets. Only to you' Pub: The Methuen Audition Book of young Actors edited by Anne Harvey – Methuen
- **BRIGHTON BEACH MEMOIRS** by Neil Simon Act 1 (Nora) from 'Do you have to stare at me? Can't I have any privacy?.....' to 'Is it a pact?' Pub: Samuel French (omit Laurie's lines)
- **THE PIED PIPER** by Adrian Mitchell from 'Good morning! Good grief! We haven't met, have we?' to 'It's a deal'. Audition Pieces for 6–16 year olds selected by Jean Marlow (first edition). Pub: A & C Black



BILINGUAL DRAMA & COMMUNICATION

Grád 4 (cont.)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: READING (20 marc)

To read aloud a passage in Irish which will be selected by the Examiner from a prepared chapter or lesson from any book chosen by the candidate from his/her School Syllabus, or from a book of comparable standard.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

Questions in Irish or English on the work presented, on the various means of achieving emphasis, on the classification of vowel sounds and on the specific organs of speech used in their formation, in addition to subjects dealt with in previous grades.



BILINGUAL DRAMA & COMMUNICATION

Grád 5

Suggested age 13 years or over.

Maximum exam length: 20 minutes

Aonad 1 agus 2, the candidate must present two pieces, one of which will be their own choice, as follows:

A) Own Choice: Filíocht, Set Piece: Prose/Drama

B) Set Piece: Filíocht, Own Choice: Prose/Drama

In selecting drama, popular monologues are not acceptable from Grade 5 upwards; choose only from published plays.

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Bliúanna Thráthnóna dé hAoine** (Mícheál Ó Ruairc)
- **Maidin Shamhraidh i Nua Eabhrac** (S E Ó Cearbhaill)
- **Uaireanta is Fear Bréige Mé** (Gabriel Rosenstock)
- **Dia-Chéille** (Mícheál Ó Ruairc)
- **Lá le Stiofáin** (Dónall O Colchúin)
- **Réiteóg Mharfach** (Déaglan Collinge)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Séamus Ó Neill

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to perform any one of the following:

- **WATERSHIP DOWN** by Richard Adams from Part IV 'Hazel-Rah' – Epilogue 'One chilly, blustery, morning in March, I cannot tell exactly how many springs later....' to 'and together they slipped away, running easily down through the wood, where the first primroses were beginning to bloom'. Pub: Puffin
- **BOY – TALES OF CHILDHOOD** by Roald Dahl Chapter 'The Matron' from 'Once, after 'lights out' the Matron would prowls the corridor like a panther' to 'Nobody stepped forward'. Pub: Puffin
- **THE KITE RUNNER** by Khaled Hosseini Chapter 6 from 'Every winter, districts in Kabul held a kite fighting tournament' to 'greeted instead by the specter of yet another long school year' Pub: Bloomsbury
- **JOHNNY AND THE DEAD** by Terry Pratchett (Chapter 6) from 'The dead tried not to meet his gaze' to 'they were just there' Pub: Random House
- **A MIDSUMMER NIGHT'S DREAM** by William Shakespeare (Puck) Act 3 Scene 2 from 'My mistress with a monster is in love....' to 'Titania woke and straightway loved an ass' (The Oxford Shakespeare) Pub: OUP



BILINGUAL DRAMA & COMMUNICATION

Grád 5 (cont.)

- **LOVERS** by Brian Friel Episode 2 (Joe) from 'Mag? You asleep, Mag?' to ' But I'll try to be good to you; honest to God, I'll try' Pub: The Gallery Press
- **EDUCATING RITA** by Willy Russell Scene 7 (Rita) from 'But I don't wanna be charming and delightful.' to 'And that's why I'm staying.' (Omit Frank) Pub: Methuen Modern Plays
- **JOYRIDERS** by Christina Reid Act 2 Sc 4 (Sandra) from 'The one an' only time I ever wore a white lace frock Arthur...' to 'Somewhere over the rainbow, bluebirds die.....' Pub: Heinemann

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná dhá nóiméad.

AONAD 4: READING (20 marc)

To read aloud an unseen passage of prose or verse as gaeilge.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

To discuss in Irish or English the selections spoken, including the full text and the background of ONE of the authors. To answer questions on breath-control, relaxation, posture and the subjects dealt with in previous grades.



BILINGUAL DRAMA & COMMUNICATION

Grád 6

Suggested age 14 years or over.

Maximum exam length: 30 minutes

Aonad 1 agus 2, the candidate must present two pieces, one of which will be their own choice, as follows:

A) Own Choice: Filíocht, Set Piece: Prose/Drama

B) Set Piece: Filíocht, Own Choice: Prose/Drama

In selecting drama, popular monologues are not acceptable from Grade 5 upwards; choose only from published plays.

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Éiceolaí** (Biddy Jenkinson)
- **Gan Tideal** (Mícheál Ó hUanacháin)
- **Stiurthóir Cóir** (Colm Breathnach)
- **Sa Stáisiún** (Conleth Ellis)
- **Dán Grá** (Rita Kelly)
- **Sráid Uí Chonaill I** (Seán Hutton)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Áine Ní Ghlinn

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to perform any one of the following:

- **THE MASTER** by Bryan MacMahon Chapter 3 from 'So, I said to the circus lad, be here tomorrow at noon on the dot' to 'Let in the elephant' Pub: Poolbeg
- **THE STORY OF LUCY GAULT** by William Trevor Chapter 7 from 'The brass band played in the wide piazza of the Cital Alta.....' to 'dispelling the worst that might have been'. Pub: Penguin
- **READING IN THE DARK** by Seamus Deane Chapter 1 from 'On the stairs, there was a clear, plain silence' to 'All imagination. There's nothing there.' Pub: Vintage
- **BROOKLYN** by Colm Toibín Part 1 from 'Over the next two days Miss Kelly took Eilis through every item in the shop' to 'Now, that's one of the things that Mary is good at, God help her' Pub: Penguin
- **THE PLAYBOY OF THE WESTERN WORLD** by J M Synge (Christy) Act 2 from 'Half a hundred beyond. Ten there.....' to 'I'd best go to the room maybe till I'm dressed again'. Pub: Nick Hern Books
- **AN IDEAL HUSBAND** by Oscar Wilde (Mabel) from 'Well, Tommie has proposed to me again.....' to 'and it should always be done in a manner that attracts some attention' Pub: Oxford Paperbacks



BILINGUAL DRAMA & COMMUNICATION

Grád 6 (cont.)

- **THE GLASS MENAGERIE** by Tennessee Williams Scene 7 (Jim) from 'You know what I judge to be the trouble with you?' to 'Think of yourself as superior in some way' Pub: Penguin Modern Classics
- **THE MAI** by Marina Carr Act 1 (Millie) from 'when I was eleven the Mai sent me to the Butcher's...' to 'You're Dad'll come back and we will have the best of lives' (Marina Carr Plays 1) Pub: Faber & Faber
- **THE TEMPEST** by William Shakespeare Act 3 Scene 1 (Miranda) from 'Alas, now, pray you.....' to 'You may deny me; but I'll be your servant/Whether you will or no'. The Oxford Shakespeare Pub: OUP
- **FANNY'S FIRST PLAY** by George Bernard Shaw from 'I'm not hardened, mother...' to 'if they'd fought as we two fought we'd have beaten them.' (Audition Speeches for Young Actors 16 plus by Jean Marlowe) Pub: A & C Black

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná dhá nóiméad.

AONAD 4: READING (20 marc)

To read aloud an unseen passage of prose or verse as gaeilge.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

To discuss in Irish or English the selections spoken, including the full text and the background of ONE of the authors. To answer questions on resonance, and on the classification of consonant sounds and the organs used in their formation, in addition to subjects dealt with in previous grades.



BILINGUAL DRAMA & COMMUNICATION

Grád 7

Suggested age 15 years or over.

Maximum exam length: 30 minutes

Aonad 1 agus 2, the candidate must present two pieces, one of which will be their own choice, as follows:

A) Own Choice: Filíocht, Set Piece: Prose/Drama

B) Set Piece: Filíocht, Own Choice: Prose/Drama

In selecting drama, popular monologues are not acceptable from Grade 5 upwards; choose only from published plays.

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an lios thíos:

- **Aubade** (Biddy Jenkinson)
- **Leaba Shíoda** (Nuala Ní Dhomhnaill)
- **Litir Folamh** (Pearse Hutchinson)
- **Prométheus sa Bhearna** (Dolores Stuart)
- **Ellis Island** (S E Ó Creabhail)
- **Sealbhóirí** (Deirdre Brennan)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Nuala Ní Dhomhnaill

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to perform any one of the following:

- **NOTWITHSTANDING** by Louis de Bernières, Obadiah Oak, Mrs Griffiths & the Carol Singers from 'Mrs Griffiths sits in her wooden chair and thinks about what she should say to the children' to 'Let's go and do the Armstrongs.' Pub: Harvil Secker
- **MY OEDIPUS COMPLEX** by Frank O'Connor – Modern Classic from 'In the afternoon at Mother's request, Father took me for a walk' to 'I began to think that God wasn't quite what he was cracked up to be' Pub: Penguin
- **FLUSH** – A Biography by Virginia Woolfe – Chapter 'The Hooded Man' from 'It was half past two; and as the single stroke died away, a rap resounded boldly on the front door' to 'Smartly the door banged behind him. He was gone' Pub: Vintage Lives
- **CIDER WITH ROSIE** by Laurie Lee – Chapter 'Village School' from 'the morning came, without any warning, when my sisters surrounded me....' to 'I sat there all day but never got it. I ain't goin' back there again!' Pub: Vintage Classics
- **JULIUS CAESAR** by William Shakespeare Act 3 Scene 1 (Anthony) from 'O pardon me, thou bleeding piece of earth' to 'That this foul deed shall smell above the earth/With carrion men, groaning for burial'. The Oxford Shakespeare Pub: OUP



BILINGUAL DRAMA & COMMUNICATION

Grád 7 (cont.)

- **A VIEW FROM THE BRIDGE** by Arthur Miller Act 2. (Catherine) from 'it's only that I...' to 'teach me, Rodolpho, hold me' (omit Rodolpho's lines) Pub: Penguin Modern Classics
- **AS YOU LIKE IT** by William Shakespeare Act 3 Scene 2 (Rosalind) from 'There is a man that haunts the forest.....' to 'Yet I profess curing it by counsel' (Omit other character) Pub: The Oxford Shakespeare Pub: OUP
- **SIVE** by John B Keane Act 1 Scene 3 (Mena) from 'Your father was never a father' to 'Be sure to think of what I said' (Three Plays Sive, The Field, Big Maggie – New Revised Texts) Pub: Mercier Press
- **BRIGHTON BEACH MEMOIRS** by Neil Simon Act 1 (Stan) from 'I got fired today' to 'I can consider myself fired' (omit Eugene's lines) Pub: Samuel French.
- **A CRUCIAL WEEK IN THE LIFE OF A GROCER'S ASSISTANT** by Tom Murphy (John Joe) from 'And how are you now, John Joe?' to 'I'm very happy now.' (Tom Murphy Plays Vol 4) Pub: Methuen Drama
- **THE CRUCIBLE** by Arthur Miller (Mary Warren) from 'I never knew it before.' to 'She never knew no commandments, and they had her in a flat lie!' (Miller Plays 1) Pub: Methuen Drama

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná dhá nóiméad.

AONAD 4: READING (20 marc)

To read aloud an unseen passage of prose or verse as gaeilge.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

To discuss in Irish or English the selections spoken, including the full text and the background of ONE of the authors. To answer questions on modulation, on the different types of Irish poetry (dán grá, amhrán grá, aisling) and on subjects dealt within previous grades.



BILINGUAL DRAMA & COMMUNICATION

Grád 8

Suggested age 16 years or over.

Maximum exam length: 30 minutes

Aonad 1 agus 2, the candidate must present two pieces, one of which will be their own choice, as follows:

A) Own Choice: Filíocht, Set Piece: Prose/Drama

B) Set Piece: Filíocht, Own Choice: Prose/Drama

In selecting drama, popular monologues are not acceptable from Grade 5 upwards; choose only from published plays.

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Concerto** (Caitlín Maude)
- **Morning Ireland** (Celia de Fréine)
- **An Portán** (Séan Ó Curraoin)
- **An Carbadóir** (Seán Ó Leochain)
- **Ag sul ón tobar arís** (Bríd Ní Mhóráin)
- **An Scathán** (Mícheál Davitt)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó M F Ó Conchúir

AONAD 2: PROSE/DRAMA (20 marc)

Candidates to perform any one of the following:

- **SENSE AND SENSIBILITY** by Jane Austin Chapter 28 from 'At last he turned round again and regarded them both' to 'This is not a place for explanations. Wait only till to-morrow'. Pub: Penguin
- **GHOST LIGHT** by Joseph O'Connor Chapter 10 'Approaching Bloomsbury' from 'Are your parents living, Miss Allgood?' to 'Yes. That is your principal talent'. Pub: Harvill Secker
- **THE SAILOR IN THE WARDROBE** by Hugo Hamilton Chapter 12 from 'It's still your move, my father reminds me' to 'She puts her arm around him but he won't be moved' Pub: Fourth Estate
- **THE FIRST CONFESSION** by Frank O'Connor (My Oedipus Complex and other Stories) from 'Bless me Father, for I have sinned, this is my first confession' to 'I started to make my examination of conscience and barring the one bad business of my grandmother it didn't seem so bad' Pub: Penguin
- **THE WINTER'S TALE** by William Shakespeare Act 3 Scene 2 (Hermione) from 'since what I am to say.....' to 'cry fie upon my grave' The Oxford Shakespeare Pub: OUP
- **MACBETH** by William Shakespeare Act 2 Scene 1 from 'Is this a dagger which I see before me?' to 'That summons thee to heaven, or to hell.' The Oxford Shakespeare Pub: OUP



BILINGUAL DRAMA & COMMUNICATION

Grád 8 (cont.)

- **PHILADELPHIA HERE I COME** by Brian Friel (Gar Private) Episode 3 Part 1 from 'Where you're curled up in your wee cot, Screwballs, do you dream?' to 'It's all because my true love is far, far away.' Pub: Faber & Faber
- **THE WEIR** by Conor McPherson (Valerie) 'But, and then one morning....' to 'she still needs me' Audition Speeches for Women chosen by Jean Marlow 2nd Edition Pub: A & C Black
- **THE SANCTUARY LAMP** by Tom Murphy (Maudie) from 'Do you know – hospitals?' to 'And she said yes.' Pub: Gallery Press
- **THREE PLAYS AFTER – THE YALTA GAME** by Brian Friel (Anna) from 'I began to fill my weeks with small delights...' to 'you can't stay! For God's sake, go!' (omit Gurov's lines) Pub: The Gallery Press
- **THE WEXFORD TRILOGY – BELFRY** by Billy Roche Act 2 (Dominic) from 'Yeah, I miss them all right, Artie' to 'I'll tell you one thing, Artie, you're all right' Pub: Nick Hern Books

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná trí nóiméad.

AONAD 4: READING (20 marc)

To read aloud an unseen passage of prose, verse or drama as gaeilge.

AONAD 5: COMHRÁ AGUS TEOIRIC/CONVERSATION AND THEORY (20 marc)

To discuss in Irish or English the selections spoken, including the full text and the background of ONE of the authors. To answer questions on the Irish short story, on the art of speaking verse and on the creation of character in drama, in addition to the subjects dealt with in previous grades. To discuss the creation of character.



BILINGUAL DRAMA & COMMUNICATION

Senior Certificate Bilingual – Practical

Suggested age 17 years or over.

Maximum exam length: 45 minutes

Candidates to perform a poem, a prose extract AND a drama extract from the set list of authors. Pieces presented may NOT be selected from previous grades.

Total time limit for the three pieces –20 minutes

AONAD 1: FILÍOCHT (20 marc)

- **Nuala Ní Dhomhnaill**
- **Mícheál Davitt**
- **Biddy Jenkinson**
- **Deirdre Brennan**
- **Seán Ó Ríordáin**
- **Thomás Mac Siomóin**

AONAD 2: PROSE (20 marc)

- **James Joyce**
- **William Trevor**
- **Hugo Hamilton**
- **Sebastian Barry**
- **Virginia Woolf**
- **Alice Munro**

AONAD 3: DRAMA (20 marc)

- **Oscar Wilde**
- **Arthur Miller**
- **Neil Simon**
- **John B. Keane**
- **Brian Friel**
- **Marina Carr**

AONAD 4: Mím (15 marc)

Do rogha ábhar gan dul thar trí nóiméad.

AONAD 5: SIGHT-READING (15 marc)

To read aloud an unseen passage of verse AND a passage of prose or drama as gaeilge.

AONAD 6: COMHRÁ AGUS TEOIRIC/CONVERSATION (10 marc)

To discuss in Irish or English the selections spoken, including the full text and the background of ONE of the authors. To answer questions on the Irish short story, on the art of speaking verse and on the creation of character in drama, in addition to the subjects dealt with in previous grades. To discuss the creation of character.



BILINGUAL DRAMA & COMMUNICATION

Senior Certificate Bilingual – Written

Suggested age 17 years or over.

Maximum exam length: XX minutes

The examination will require the following:

- Detailed knowledge of the theory of all previous grades
- Understanding of delivery and performance of verse, prose, drama and mime
- Research on one of the set authors for this grade (candidate's choice). The paper will include a question relevant to this.

At least two questions must be answered as gaeilge.



DEASLABHRA & DRÁMAÍOCHT

Deaslabhra

Grád na Naíonáin, Réamhghrád, Bunghrád

- Aonad 1: Filíocht – 30
- Aonad 2: Prós/Scéal – 30
- Aonad 3: Mím – 20
- Aonad 4: Comhrá 20

Grád 1 – Grád 8

20 marc i ngach aonad

Ní foláir do na hiarrthóirí na sliochtanna, idir phrós, drámaíocht agus filíocht, a aithris de glanmheabhair. Ní féidir na hiarrthóirí filíocht a roughrú as grád ar bith eile ar an siollabas.

- Ba chóir go mbeadh ábhar léitheoireachta ag an iarrthóir, más gá.
- Ní mór do na hiarrthóirí cóipeanna dá rogha dréachtaí a thabhairt don scrúdaitheoir ar lá an scrúdaithe.
- Dícháilfear aon iarrthóir a úsaideann fótochóipeanna.
- Glacfar le mím beirte ó iarrthóirí atá ar chomhghrád.

Naíonáin

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT

Dán amháin as an liosta seo:

- **An Ghaoth** (ní fios cé cum)
- **Prionsa na bhFrog** (Art O'Sullivan)
- **Gearóid Gabhar** (Vivian Uibh Eachach)
- **Nach Iontach mar Atá** (Gabriel Fitzmaurice)
- **Ar Strae** (Gabriel Rosenstock)

Nó do rogha dain, **ar an gcaighdeán céanna**, ó Gugalai Gug

AONAD 2: Scéal

Scéal gairid gan i níos lú ná nóiméad amháin.

AONAD 3: Mím

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ

Ceistanna simplí faoi shaol an pháiste agus ábhair a bhaineann leis.



DEASLABHRA & DRÁMAÍOCHT

Réamhghrád

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT

Dán amháin as an lios thíos:

- **Seilide** (Éamonn Ó Ríordán)
- **Mo Dheirfiúirín Bheag** (ní fios cé cum)
- **An Béar Bán** (Gabriel Rosenstock)
- **Tinn** (Gabriel Fitzmaurice)
- **An Bus** (Róisín Ní Ríordán)

Nó do rogha dain, **ar an gcaighdeán céanna**, ón Leabhar Bun Na Speire, Cló Iar-Chonnachta

AONAD 2: Scéal

Scéal gairid i níos lú ná nóiméad amháin.

AONAD 3: Mím

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ

Ceisteanna simplí faoin rogha dain agus faoi shaol an pháiste.



DEASLABHRA & DRÁMAÍOCHT

Bunghrád

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT

Dán amháin as an liosta seo:

- **Is Maith Liom Gach Dath** (ní fios cé cum)
- **Luch Chliste** (ní fios cé cum)
- **An dTiocfaidh Tú Liom?** (ní fios cé cum)
- **Caitlín** (Breandán Ó Conaire)
- **An Siopa** (Jeff Mac An Bhaird)

Nó do rogha dáin, **ar an gcaighdeán céanna**, ó Deirdre Brennan

AONAD 2: Scéal

Scéal gairid i níos lú ná nóiméad amháin.

AONAD 3: Mím

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: COMHRÁ

Ceisteanna simplí faoin rogha dáin agus faoi shaol an pháiste.



DEASLABHRA & DRÁMAÍOCHT

Grád 1

Maximum exam length: 10 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta thíos:

- **Ag Ní** (ní fios cé cum)
- **Iascaireacht** (E Ó Tuathail)
- **Cé hIad** (Deirdre de Buitléir)
- **An Dall** (Pádraig Mac Concoille)
- **Síofra Sióg** (ní fios cé cum)
- **Neadacha** (Máire Áine Nic Ghearailt)

Nó do rogha dain, ar an gcaighdeán céanna, ó Deirdre de Buitléir Deaslabhra

AONAD 2: SCÉAL (20 marc)

Scéal gairid i níos lu ná dhá nóiméad.

AONAD 3: MÍM (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: LÉITHEOIREACHT (20 marc)

Alt as sliocht ón leabhar scoile.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Ceisteanna simplí faoin rogha dain agus faoin luas léitheoireachta agus an úsáid a bhaintear as moilliú sa phrós.



DEASLABHRA & DRÁMAÍOCHT

Grád 2

Maximum exam length: 12 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Is fuath liom na hÉadaí seo** (Brendán de Bhal)
- **Plandaí Bialainne** (Gabriel Rosenstock)
- **Teilifís** (Gabriel Rosenstock)
- **An Geansaí Glas** (Con Ó Tuama)
- **Meán Oíche** (Seán Ó Dúróis)
- **Liathróid i bPáirc an Chrócaigh** (Éamonn Ó Ríordáin)

Nó do rogha dain, **ar an gcaighdeán céanna**, ó Daithí Ó Diollúin

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

Sliocht as leabhar ar rogha an iarrthóra a chur le drámaíocht. Ba chóir go mbeadh caighdeán an tsleachta oiriúnach don ghrád.

nó

Do rogha de na sleachta luaite a aithris:

- **Máirtín le Siobhán Ní Shúilleabháin** – ‘Bhrostaigh sé anuas de.....madra bocht a mharú.’ lth 47 (Cló Iar-Chonnachta Teo)
- **An Turas Scoile** le Bob Eymon – ‘Bhí Senor Ramones.....ar fad.’ lth 38/39 (An Gúm)
- **An Turas Scoile** le Bob Eymon – ‘Isteach sa halla.....ró láidir.’ lth 15/16 (An Gúm)
- **Na Saoithe Anoir** le Michael Mullen – ‘Oíche anfhuar.....tsráidbhaile.’ lth 12 (Coiscéim)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: LÉITHEOIREACHT (20 marc)

Roghnaigh dhá chaibidil ó leabhar ar chaighdeán do chúrsa scoile agus roghnóidh an scrúdaitheoir sliocht duit le h-aithris.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Ceisteanna simplí faoin rogha dain agus faoi bhundifríochtaí na nguta fada agus gearra sa Ghaeilge chomh maith le leagan amach sliocht próis ó thaobh ráiteachais de. Tá súil agam go bhfuil tuiscint ag an iarrthóir ar obair na ngrádanna go dtí seo.



DEASLABHRA & DRÁMAÍOCHT

Grád 3

Maximum exam length: 15 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Faigh dom Subh Oráistí** (Dominic Ó Braonáin)
- **An Telifís Thabhsiúil** (Dónall Ó Colchúin)
- Seomraí na Ríomhairí (Deaglan Collinge)
- **Spideoigín** (Seán Ó Ríordáin)
- **Clapsolas sa Bhaile Mhór** (Daithí Ó Diollúin)
- **Folúsghlantóir** (Gabriel Rosenstock)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Mícheal Ó hUanacháin

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

Sliocht as leabhar ar rogha an iarrthóra a chur le drámaíocht. Ba chóir go mbeadh caighdeán an tsleachta oiriúnach don ghrád.

nó

Do rogha de na sleachta luaite a aithris:

- **Dialann Chaoimhe** le Muireann Ní Bhrolcháin – ‘Dhúisigh sí de phreab.....deirfiúr.’ Caibidil 4: lth 35/36 (Cló Iar-Chonnachta)
- **Olé, Olé, Olé** le Mícheál Ó hUanacháin – ‘Nuair a chuaigh sé isteach sa teach... bhí a aghaidh dearg.’ lth 10/11 (Coiscéim)
- **Lasair na Gréine** le Claire Lyons – ‘Oíche an tseó a bhí ann....Níl ann ach piseoga’ lth 36 (Coiscéim)
- **Harry Potter agus an Órchloch** le J K Rowling – Do rogha sliocht gan dul thar trí nóiméad (Bloomsbury)

AONAD 3: MÍM (20 marc)

Do rogha ábhar gan dul thar nóiméad amháin.

AONAD 4: LÉITHEOIREACHT (20 marc)

Roghnaigh trí chaibidil ó leabhar ar chaighdeán do chúrsa scoile agus roghnóidh an scrúdaitheoir sliocht le haithris duit.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Ceisteanna simplí faoina sleachta roghnaithe, faoi uirlisí na cainte agus á núsáid chomh maith le moilliú san fhilíocht. Beidh an scrúdaitheoir ag súil go mbeidh tuiscint ag an iarrthóir ar obair na ngrádanna a tháinig go dtí seo.



DEASLABHRA & DRÁMAÍOCHT

Grád 4

Maximum exam length: 20 minutes

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Cluiche Ceannais i bPáirc an Chrócaigh** (Máire Nic Gearailt)
- **Ardán a hAon** (Áine Ní Ghlinn)
- **Dilemma** (Mícheál Ó hUanacháin)
- **Cartaí Poist** (Louis de Paor)
- **An Dall sa Stiúideo** (Seán Ó Ríordáin)
- **Máthair** (Nuala Ní Dhomhnaill)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Louis de Paor

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

Sliocht as leabhar ar rogha an iarrthóra a chur le drámaíocht. Ba chóir go mbeadh caighdeán an tsleachta oiriúnach don ghrád.

nó

Do rogha de na sleachta luaite a aithris:

- **Soraidh Slán le Clíodhna Cussen** – ‘Bhí an chéad.....do Chríost.’ lth 76/77 (Coiscéim)
- **Artemis Fowl** le Eoin Colfer (Máire Nic Mhaoláin) – Do rogha sliocht gan dul thar ceithre nóiméad (Puffin)
- **Eití Samhraidh** le Iarla Mac Aodh Bhuí – ‘Bhí Bríd ar crith.....ag na dúchasaigh.’ lth 78/79 (Coiscéim)
- **Cuairteoir** le Áine Ní Ghlinn – ‘Fadhb ar bith... ar an úrlar dúinn’ (Seán) (Cois Life)
- **Cuairteoir** le Áine Ní Ghlinn – ‘Caithfidh cuid mhaith den lá... Ag snámh in aghaidh easa’ (Aisling) (Cois Life)

AONAD 3: MÍM (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: LÉITHEOIREACHT (20 marc)

Roghnaigh ceithre chaibidil ó leabhar ar chaighdeán do chúrsa scoile agus roghnóidh an scrúdaitheoir sliocht le haithris duit.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Ba chóir go mbeadh tuiscint ag an iarrthóir ar shaintréithe chonsain na Gaeilge, bundifríochtaí na gcanúintí Gaelacha chomh maith le béim an ghlóir. Táthar ag súil go bhfuil tuiscint ar obair na ngrádanna go dtí seo.



DEASLABHRA & DRÁMAÍOCHT

Grád 5

Maximum exam length: 20 minutes

I roinn 1 agus 2 ní mór do na hiarrthóirí dhá shliocht a aithris. Tá ar iarrthóirí rogha amháin dá chuid féin a chur i láthair faoi mar atá léirithe mar seo:

A) Rogha an iarrthóra: Dán, Rogha ón Siollabas: Prós/Drama

B) Rogha ón Siollabas: Dán, Rogha an iarrthóra: Prós/Dráma

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Bliúanna Thráthnóna dé hAoine** (Mícheál Ó Ruairc)
- **Maidin Shamhraidh i Nua Eabhrac** (S E Ó Cearbhaill)
- **Uaireanta is Fear Bréige Mé** (Gabriel Rosenstock)
- **Dia-Chéille** (Mícheál Ó Ruairc)
- **Lá le Stiofáin** (Dónall O Colchúin)
- **Réiteóg Mharfach** (Déaglan Collinge)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Séamus Ó Neill

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

- **Cuairteoir** le Áine Ní Ghlinn – ‘Níl tuairim dá laghad agam... tá sé greanta ar d’aghaidh.’ (Seán) (Cois Life)
- **Aililiú Bop Siuaidí** le Ruaidhrí Ó Báille – ‘Tá mé ag iarraidh bheith i mo dhochtúir.....féin aici.’ lth 28/29 (Cló Iar-Chonnachta)
- **Teifeach** le Pól Ó Muirí – ‘Lean Marika den siúl ...thit sí i laige’ (Comhar)
- **Cuairteoir** le Áine Ní Ghlinn – ‘Draíocht ... Sheas mé suas.’ (Aisling) (Cois Life)
- **Trasna na dTonnta** le Mícheál Ó Ruairc – ‘Bhí sé ag druidim le mean lae... i mbun Taighde.’ (Comhar)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná nóiméad amháin.

AONAD 4: LÉITHEOIREACHT (20 marc)

Roghnaigh ceithre chaibidil ó leabhar ar chaighdeán do chúrsa scoile agus roghnóidh an scrúdaitheoir sliocht le haithris duit.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Ba chóir go mbeadh tuiscint ag iarrthóir ar shaintréithe chonsain na Gaeilge, bundifriochtaí na gcanúintí Gaelacha chomh maith le béim an ghlóir. Táthar ag súil go bhfuil tuiscint ar obair na ngrádanna go dtí seo.



DEASLABHRA & DRÁMAÍOCHT

Grád 6

Maximum exam length: 30 minutes

I roinn 1 agus 2 ní mór do na hiarrthóirí dhá shliocht a aithris. Tá ar iarrthóirí rogha amháin dá chuid féin a chur i láthair faoi mar atá léirithe thíos:

A) Rogha an iarrthóra: Dán, Rogha ón Siollabas: Prós/Drama

B) Rogha ón Siollabas: Dán, Rogha an iarrthóra: Prós/Drama

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Éiceolaí** (Biddy Jenkinson)
- **Gan Tideal** (Mícheál Ó hUanacháin)
- **Stiurthóir Cóir** (Colm Breathnach)
- **Sa Stáisiún** (Conleth Ellis)
- **Dán Grá** (Rita Kelly)
- **Sráid Uí Chonaill I** (Seán Hutton)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Áine Ní Ghlinn

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

- **An Svaistíce Glas** le Liam Mac Uistín – ‘Dhúisigh Kurt...an té a sceith orainn’ (An Chéad Chló)
- **Teach na gColúr** le Aisling Ní Leidhin & Liam Mac Amhlaigh – ‘Taím reidh, táim reidh ... cárta Nollag fiú’
- **An Buille** le Liam Ó Flaithearta (Dúil le Liam Ó Flaithearta, Sáirseal & Dill) – ‘Ar an nóiméad sin d’árdaigh.....ag sileadh lena dhrad.’
- **An Gnáthrud** le Deirdre Ní Ghrianna (‘Réaltra’ le Mícheál Ó hOibicín An Cló Ceilteach) – ‘Amuigh ar an tsráid agus ceo..... tobán beag curry lena chos.’ lth 208/209
- **Ar Ais Arís** le Muireann Ní Bhrolcháin – ‘Tá mé ag obair.....i dtreo an chairr.’ lth 20/21 (Cló Iar-Chonnachta)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná dhá nóiméad.

AONAD 4: LÉITHEOIREACHT (20 marc)

Léitheoireacht: gan ullmhú.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Táthar ag súil go mbeadh tuiscint níos fearr ag an iarrthóir ar theoiric na ngrádanna go dtí seo. Ina theannta sin beidh ceistanna ar mhodhnú agus ar athshonadas sa ghlóir. Beidh béim ar leith ar Philíocht an Ghrá idir Dhánta Grá agus Amhráin Grá chomh maith leis an Aisling Phoilitúil, An Caoineadh agus na príomh nósanna a ghabhann leo.



DEASLABHRA & DRÁMAÍOCHT

Grád 7

Maximum exam length: 30 minutes

I roinn 1 agus 2 ní mór do na hiarrthóirí dhá shliocht a aithris. Tá ar iarrthóirí rogha amháin dá chuid féin a chur i láthair faoi mar atá léirithe thíos:

A) Rogha an iarrthóra: Dán, Rogha ón Siollabas: Prós/Drama

B) Rogha ón Siollabas: Dán, Rogha an iarrthóra: Prós/Dráma

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Aubade** (Biddy Jenkinson)
- **Leaba Shíoda** (Nuala Ní Dhomhnaill)
- **Litir Folamh** (Pearse Hutchinson)
- **Prométheus sa Bhearna** (Dolores Stuart)
- **Ellis Island** (S E Ó Creabhaill)
- **Sealbhóirí** (Deirdre Brennan)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Nuala Ní Dhomhnaill

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

- **In Ainm an Athar** le Ríona Nic Congáil – Do rogha sliocht gan dul thar cúig nóiméad (I Divas, 2005 – Arlen House)
- **Consortium Mulierum** le Biddy Jenkinson – ‘D’oscail Bréanainn leathshúil ... a mhalairt’ (Cló Iar-Chonnachta)
- **Na Trí Chliche** le Séamas Mac Annaidh – Do rogha sliocht gan dul thar cúig nóiméad (Cló Iar-Chonnachta)
- **Iníon Mhaor an Uachta** le Breandán Ó Doibhlín – ‘A Mhuire na ngrást.....na Cásca.’ Radharc 6, lth 33/34 (Coiscéim)
- **Caoineadh Airt Uí Laoghair** le Eibhlín Dubh – Línte 151-194 san áireamh (Clóchomhar)
- **Cúirt An Mheán Oíche** le Brian Merriman – ‘Dar coróin na carraige.....gan bhiogadh.’ líne 683 i leith (Clóchomhar)
- **Discó Dé** le Séamas Mac Annaidh – ‘Braithim go gcaithfidh mé scrian... cad é an slionne a bhí air.’ (Coiscéim)
- **Dís** le Siobhán Ní Shuilleabháin – ‘Sheáin ...cad a déarfá?’ (Arlen House)



DEASLABHRA & DRÁMAÍOCHT

Grád 7 (cont.)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná dhá nóiméad.

AONAD 4: LÉITHEOIREACHT (20 marc)

Sliocht (gan ullmhú) as dán, dráma nó leabhar próis a aithris.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Bheifeá ag súil go mbeadh tuiscint níos fearr ag an iarrthóir ar theoiric na ngrádanna go dtí seo. Táimid theannta sin beidh ceisteanna ar mhodhnú agus athshonadas sa ghlór. Beidh béim ar leith ar Fhilíocht an Ghrá idir Dhánta Grá agus Amhráin Grá chomh maith leis an Aisling Phoilitúil, An Caoineadh agus na príomh nósanna a ghabhadh leo.



DEASLABHRA & DRÁMAÍOCHT

Grád 8

Maximum exam length: 30 minutes

I roinn 1 agus 2 ní mór do na hiarrthóirí dhá shliocht a aithris. Tá ar iarrthóirí rogha amháin dá chuid féin a chur i láthair faoi mar atá léirithe thíos:

A) Rogha an larrthóra: Dán, Rogha ón Siollabas: Prós/Drama

B) Rogha ón Siollabas: Dán, Rogha an larrthóra: Prós/Dráma

AONAD 1: FILÍOCHT (20 marc)

Dán amháin as an liosta seo:

- **Concerto** (Caitlín Maude)
- **Morning Ireland** (Celia de Fréine)
- **An Portán** (Séan Ó Curraoin)
- **An Carbadóir** (Seán Ó Leochain)
- **Ag sul ón tobar arís** (Bríd Ní Mhóráin)
- **An Scathán** (Mícheál Davitt)

AONAD 2: PRÓS/DRÁMAÍOCHT (20 marc)

- **Geiniseas** le Pádraig Ó Cíobháin – ‘Tann tú ansan i Paddington...Tagann tú go dtí an cúntar.’ (Gearrscéalta ár Linne, Cló Iar-Connachta)
- **Tagann Godot** le Alan Titley – Prokastaron: ‘Go hiontach thar a bhfaca mé.....Cad a deir tú ha?’ lth 28 (An Clóchomhar)
- **O Dialann Chaoimhe** le Muireann Ní Bhrolcháin – Do rogha sliocht gan dul thar trí nóiméad (I Divas, 2005 – Arlen House)
- **77 Sráid Hume** le Síle Ní Bhroin – Nurse Cadden: ‘Kelly Ha!.....Sráid na Faiche.’ lth 73 (Práta)
- **77 Sráid Hume** le Síle Ní Bhroin – O Carthy: ‘An Mhóráltaíocht.....go dtéann im ghlaic agam.’ lth 92/93 (Práta)
- **Beag agus Mór** le Daithí Ó Muirí – ‘Is mise an stiúrthóir scannán...sin a cheap mé sin a cheap.’ (Gearrscéalta ár Linne, Cló Iar-Chonnachta)
- **Tuige Mise** le Tina Nic Einrí – ‘Tá tú í a phosadh mar sin...rachaidh mé isteach arís.’ (I Divas, 2005 – Arlen House)



DEASLABHRA & DRÁMAÍOCHT

Grád 8 (cont.)

AONAD 3: Mím (20 marc)

Do rogha ábhar i níos lú ná trí nóiméad.

AONAD 4: LÉITHEOIREACHT (20 marc)

Léitheoireacht: gan ullmhú.

AONAD 5: COMHRÁ AGUS TEOIRIC (20 marc)

Mar atá luaite i siollabas na ngrádanna go dtí seo chomh maith le ceisteanna ar Úrscealaíocht agus ar Ghearrscealaíocht sa Ghaeilge agus tuiscint ar Ré na hAthbheochana. Táthar ag súil go mbeadh eolas ag an iarrthóir faoi phríomhthréithe na scríbhneoirí nua-aimseartha agus gluaiseacht na NuaLitríochta.



DEASLABHRA & DRAMAÍOCHT

Teastas Sínsreach

Maximum exam length: 45 minutes

Ní mór dona h-iarraitheoirí a rogha dán, sliocht próis AGUS dráma a aithris roghnaithe ón liosta thíos. Ní ceadófar sliocht a roghnú ó siollabais na ngrádanna go dtí seo.

AONAD 1: FILÍOCHT (20 marc)

- **Nuala Ní Dhomhnaill**
- **Mícheál Davitt**
- **Biddy Jenkinson**
- **Deirdre Brennan**
- **Seán Ó Ríordáin**
- **Cathal Ó Searcaigh**

AONAD 2: PRÓS

- **Liam Ó Flaithearta**
- **Deirdre Ní Ghrianna**
- **Padraig Ó Conaire**
- **Nollaig Mac Congail**
- **Anna Heussaff**
- **Mícheál Ó Ruairc**

AONAD 3: DRAMAÍOCHT

- **John B Keane**
- **Martin McDonagh**
- **Henrik Ibsen**
- **J M Synge**
- **Breandán Ó Beacháin**
- **Tennessee Williams**

(Aistriúcháin de shaothair na húdair uilig ar fáil ó Comhlachas Náisiúnta Drámaíochta)

AONAD 4: MÍM (20 marc)

Do rogha ábhar i níos lú ná trí nóiméad.

AONAD 5: LÉITHEOIREACHT (20 marc)

Léitheoireacht próis/drámaíocht agus filíochta gan ullmhú.

AONAD 6: COMHRÁ AGUS TEOIRIC (20 marc)

Ceisteanna faoina sliochtanna roghnaithe agus táimid ag siúl le heolas cuimsitheach ar na húdair roghnaithe



CÓR-REACHTAIREACHT

Cór-reachtaireacht

Ní cheadófar níos lú ná deichniúr ná níos mó ná tríocha (nó mar sin) a bheith sa chóir. Caithfear gach chóir dhá shliocht éagsula a aithris ó na dréachtanna sa liosta luaite thíos agus dréacht ina dheannta sin.

Roinnfear na marcanna mar seo a leanas:

TEICNÍOCHT (50 marc)

Foghraíocht

Forbairt gutha agus tón

Modhnú, análú agus glór smacht

Sioncróineacht

EALAÍONTACHT (50 marc)

Léiriú agus tréithriú

Comhordánaid

Rithim, luas agus mír-roinnt

Aghaidh-dreach agus éifeacht



CÓR-REACHTAIREACHT

Grád Ullmhúcháin

An Clog (Pádraig Mac Conoille)
Tá an Ghealach ina Suí (Treasa Ní Ailpín)
Cogar Beag ón nGaoth (Treasa Ní Ailpín)
Cois Trá (Ní fios cé cum)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Máiréad Nic Con Iomaire nó Treasa Ní Ailpín

Bunghrád

Gaoth an Fhómhair (An tSiúr Colmcille)
An dTiocfaidh tú Liom? (An tSiúr Colmcille)
Rince Rince Rince (Ní fios cé cum)
Seo Chugainn an Stoirm (Ní fios cé cum)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Gabriel Rosenstock

Na Soisir

Chuala mé an Ghaoth (Colm Mac Lochlainn)
Na Blátha Craige (Liam Ó Flaithearta)
Smugairle Roin (Gabriel Rosenstock)
Siopadóireacht (Colm Mac Lochlainn)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Eamonn Ó Riordáin nó Joe Steve Ó Neachtáin

An Mheán Ghrád

Ag Éisteacht leis an Raidió (Seán Ó hEanaigh)
Tíos ar an Dart (Mícheál Ó hUanacháin)
Lá Lúnasa i Londain (Dónall Ó Colchúin)
Sa Stáisiún (Conleth Ellis)
Cuairt ar an gCathair (Maidhc Ó Sé)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Collette Ní Aodha nó Gabriel Rosenstock



CÓR-REACHTAIREACHT

Na Sinsir

As Achadh Mhoirnin (Tomás Mac Siomóin)

Siorcas an tSamhraidh (Mícheál Ó hUanacháin)

An Laoch (Mícheál Mac Liammóir)

An Tobar (Deirdre Brennan)

Uaigneas (Séamus Ó Ceileachair)

Nó do rogha dáin, ar an gcaighdeán céanna, ó Liam Hodder nó Seán Ó Leacháin



ÓRÁIDAÍOCHT

Óráidaíocht

Na Soisir

AONAD 1 (50 marc)

Caithfidh iarrthóirí óráid a ullmhú idir trí agus cúig nóiméad. Ba chóir go mbeadh téama na h-óráide seo bunaithe ar ghnéithe ar leith i dtaithí an iarrthóra cosúil leis 'an leabhar is fearr liom' nó 'an t-ábhar spéise is mó dom'.

AONAD 2 (30 marc)

Dréacht próis neamhullamh a léamh.

AONAD 3 (20 marc)

Ceisteanna a fhreagairt ar scileanna óráidaíochta, stad, frásaíocht agus béim an ghutha.

An Mheán Ghrád

AONAD 1 (50 marc)

Ag baint úsáid as uirleislí oiriúnacha eagsúla, caithfidh an t-iarrthóir óráid a thabhairt ar ábhair a bhaineann le ré stairiúil faoi leith nó ócáid spóirtiúil.

AONAD 2 (30 marc)

Dréacht próis a léamh gan ullmhú. Príomhphointí an phíos a aimsiú agus a mhíniú don scrúdaitheoir.

AONAD 3 (20 marc)

Ceisteanna agus comhrá bunaithe ar A agus B. Beidh ceisteanna ar análú, modhnú agus béim chomh maith le na hábhair ar an gcúrsa sóisearach.



ÓRÁIDAÍOCHT

Óráidaíocht (cont.)

Na Sinsir

AONAD 1 (30 marc)

Ba chóir don iarrthóir suíomh a chruthú don óráid sa ghrád seo agus an óráid a dhíriú ar an lucht éisteachta áirithe seo. Is féidir fearas a úsáid a bheadh oiriúnach don téama agus suíomh na cainte.

AONAD 2 (20 marc)

Dréacht próis a léamh gan ullmhú.

AONAD 3 (30 marc)

Óráid a tabhairt ar ábhar ó liosta a bheidh ar fáil ón scrúdaitheoir leath uair roimh an scrúdú. Ní féidir cabhair nó comhairle a fháil i réiteach na píosa cainte seo.

AONAD 4 (20 marc)

Cómhrá leis an scrúdaitheoir faoin óráidaíocht chomh maith le ceisteanna faoi leith ar ghutaí, ar chonsain agus ar fhograíocht na Gaeilge. Ba chóir go mbeadh tuiscint níos iomláine ag an iarrthóir ar na hábair luaite sna grádanna go dtí seo.





Suggested Reading List

- **Speech & Drama Handbook** – Anne Jones & Robert Cheeseman. Pub: Dramatic Lines – available on-line or direct from Publishers.
- **Effective Communication** – John Caputo, Jo Palosaari & Ken Pickering Pub: Dramatic Lines – available on-line or direct from Publishers.
- **Sound & Sense** by Wilton Cole – out of print but possible to purchase second-hand online.
- **A Guide to Practical Speech Training** by Gordon Luck – out of print but possible to purchase second hand on-line.
- **Voice and Speech in the Theatre** by J Clifford Turner Pub: Methuen Drama.
- **Voice and the Actor** by Cecily Berry Pub: Virgin Books.
- **Your Voice and How to Use it** by Cicely Berry Pub: Virgin Books
- **Freeing the Natural Voice** by Kristin Linklater Pub: Drama Publishers
- **Freeing Shakespeare's Voice** by Kristin Linklater Pub: Theatre communications group inc.
- **The Actor and the Text** by Constantin Stanislavsky Pub: Methuen Drama.
- **An Actor Prepares** by Constantin Stanislavsky Pub: Methuen Drama.
- **Creating a Role** by Constantin Stanislavsky Pub: Methuen Drama.
- **Building a Character** by Constantin Stanislavsky Pub: Methuen Drama.
- **The Actor Speaks** by Patsy Rodenburg Pub: Methuen Drama.
- **The Right to Speak** by Patsy Rodenburg Pub: Methuen Drama.
- **Speaking Shakespeare** by Patsy Rodenburg Pub: Methuen.
- **Shakespeare's Advice to the Players** by Peter Hall Pub: Oberan Books Ltd.
- **Concise Oxford Dictionary of Literary Terms** compiled by Chris Baldick Pub: Oxford University Press.
- **Read me Poetry** Anthologies Pub: Macmillan.
- **The Works Poetry Anthologies** Pub: Macmillan.
- **Audition Speeches for 6-16 year olds** chosen by Jean Marlow Pub: A & C Black.
- **Audition Speeches for Young Actors 16+** edited by Jean Marlow Pub: A & C Black.
- **The Methuen Audition Book for Young Actors** edited by Anne Harvey Pub: Samuel French.
- **Solo Scenes for Young Players** chosen by Anne Harvey Pub: Samuel French.

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/>



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