

Selection of Past Associate Diploma Papers

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF ASSOCIATE

8 JUNE 2003

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name and the address to which you wish your results to be sent on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. What are the advantages and disadvantages of teaching Choral Verse Speaking? Is it a dying art form?
2. Give an account of a Movement to Music class you have conducted with a class of 12 year-old Primary School pupils.
3. Write a note on the history of Mime. Outline the working of a Solo Mime suitable for a Junior class pupil.
4. Give a list of books you would recommend for reading to your pupils. Specify the age group and explain the reasons for your choice.
5. Detail how you would introduce story-telling in a Primary School to each of the following classes:
 - (a) Junior Infants
 - (b) Second Class, and
 - (c) Sixth class.
6. How would you introduce Public Speaking to First Year Secondary School pupils? Please provide a detailed answer.
7. Write a note on each of the following:
 - (a) Emphasis
 - (b) Enjambment
 - (c) Tone Colour
8. Write an essay on the work of a Metaphysical poet or an Irish poet of your choice.
9. What advice would you give an inexperienced teacher about staging a School Concert?
10. Detail the advantages and disadvantages of improvisation. What part should it play in a Speech & Drama class?

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF ASSOCIATE

DECEMBER 2003

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name and the address to which you wish your results to be sent on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Breath is the motive power of speech. Explain fully the method of breathing used for good voice production.
2. Give a detailed account of a Movement to Music class. Give age of pupils, and specific examples in your answer.
3. Write an essay on the age of Chaucer - his life, works and influences - or an essay on a Romantic Poet.
4. What are the essentials needed for a good story-telling session with a group of Junior pupils?
5. You are adjudicating a Solo Drama (either Senior or Junior) competition at a Feis. Write an adjudication (including your method of marking) on three (3) competitors, each of which has performed a different piece.
6. Explain how you would improve the standard of Reading Aloud, and Sight Reading, in your class.
7. Give your ideas and method (including Grouping) for training a Choir, for Choral Verse Speaking, to perform in either a Feis or a Concert.
8. Do you find Improvisation beneficial for highlighting social problems? Discuss how you would introduce a social theme to your group, and how you would direct its development.
9. How do you help your beginner's class of Public Speakers to attain confidence and fluency?
10. Discuss how you would plan a Mime lesson. Explain your introduction to the class and provide both Solo and Group Mime examples.

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF ASSOCIATE

13 JUNE 2004

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name and the address to which you wish your results to be sent on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Give a short history of Improvisation and the role it can play in your drama class.
2. Give a detailed account of how you would prepare for a School Concert in a National School?
3. Is story-telling a dying art form? How might you use it in your drama classes to develop language skills?
4. Give an outline of a Movement to Music class you have conducted with a junior class. Describe how you would convey changes of mood within the framework of a Movement to Music performance.
5. How would you plan a Mime lesson? Outline the working of a Group Mime suitable for a class of twelve-year olds.
6. Give a detailed account of how you would prepare a Senior Group for a performance in a Choral Verse Speaking competition at a Feis.
7. To be able to verbalise your thoughts clearly is an important skill to develop. Describe in detail how you would introduce Public Speaking to your Senior pupils?
8. In a Speech and Drama examination, marks are awarded for both technique and artistry. Describe how you would prepare a teenage pupil to perform a poem, in order to gain maximum marks.
9. Do you find Drama Games useful? Outline three you might use in a drama class.
10. Write a short essay on the work of a poet of your choice.

DIPLOMA OF ASSOCIATE

DECEMBER 2004

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name and the address to which you wish your results to be sent on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Describe the benefits of using story-telling in your class and outline a 40 minute class plan based on story-telling (specify the age and experience of your group).
2. George Bernard Shaw famously said 'Public speaking is conversation standing up'. Give your views on Public Speaking.
3. Outline how you would prepare and rehearse pupils for Choral Speaking a poem, or a prose selection, for a Feis. State the age-group you are teaching and give reasons for your choice of material.
4. You have been invited to present a Recital of poetry, prose, drama and mime for the School Concert. How would you direct this project?
5. Write an essay on your favourite poet or on the life of, and influences on, Chaucer.
6. Outline your views on Improvisation and its importance in drama class.
7. Give a 40 minute lesson plan in Mime for a Junior class.
8. Describe in detail how you would deal with the following faults:
 - a) Bad 'Th' sound.
 - b) Over-rapid delivery
 - c) Speaking through closed teeth.
9. How can speech and drama theory be made understandable and interesting?
10. Describe how Movement to Music can be used to bring a Poem or Story to life, using an example from your teaching.

DIPLOMA OF ASSOCIATE

JUNE 2005

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Write comprehensive notes on each of the following:
 - a. Pause
 - b. Emphasis
 - c. How to study a Poem for performance
2. How would you prepare and structure a Movement to Music class for Sixth Class pupils in a primary school?
3. Identify and discuss briefly the factors you consider important in preparing for a Primary School Concert.
4. Give a detailed account of how you would prepare a post-primary 5th Year group for a Choral Verse speaking competition at a Feis.
5. Describe ways in which Story-telling could be enhanced for a group of junior pupils.
6. How would you introduce and develop Public Speaking skills with a Transition Year class group?
7. Theatre-going is for the middle-aged middle class. Discuss.
8. Describe a Mime you have studied and discuss the key skills required in its performance before an audience.
9. Discuss the benefits you feel pupils may derive from Improvisation.
10. Write an essay on the life-work of a Poet of your choice.

DIPLOMA OF ASSOCIATE

DECEMBER 2005

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. How do you use stories in your Drama Class? Be specific and refer to an age group of your choice.
2. Write notes on **each** of the following:
 - a. Pause
 - b. Inflection
 - c. Tone Colour.
3. Discuss the place of mime in your own study of Speech and Drama.
4. How would you improve the reading skills of a class of ten year olds?
5. Outline in detail a course in Public Speaking for a class of adults.
6. Take a speech from a play text and explain how you could use improvisation to gain a deeper emotional understanding of the character.
7. How would you prepare and rehearse a class in the choral speaking of a poem or prose selection? (Give details of the age and composition of the class.)
8. Draw up an outline plan for a Movement to Music class with a group of teenagers who have never experienced Movement to Music before.
9. Review the work of an Irish poet of your choice.
10. The School Concert – how can you make it a worthwhile experience for teacher and pupils?

DIPLOMA OF ASSOCIATE

JUNE 2006

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Movement to Music is becoming a very popular dramatic activity. From your experience, outline your views on its benefits in developing interpretive skills.
2. Write comprehensive notes on **each** of the following:
 - a. Modulation
 - b. the use of the Pause in Poetry speaking
 - c. Emphasis
3. Write an account of the life and work of a Poet of your choice.
4. Identify the benefits of Group Mime. Outline how you would introduce it to a class of Junior **OR** Senior students.
5. If you were an examiner at an Associate practical examination, what qualities/standards/talents etc. would be essential for a candidate to pass his/her examination?
6. Outline how you could make stories creative in a drama class for junior pupils.
7. How would you select the appropriate material and prepare a 6th Class group for the Choral Speaking of a Poem **OR** a Prose selection **OR** a Verse Play selection.
8. The new drama curriculum for National Schools is almost entirely based on improvisation. Outline the advantages and disadvantages of the use of improvisation in teaching and learning drama.
9. What is your favourite aspect of Speech and Drama? Justify your choice.
10. If you were giving a speech, what methods would you employ to sway the opinions of an audience who initially held opposing views to your own?

DIPLOMA OF ASSOCIATE

DECEMBER 2006

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. To be fluent and confident is a skill all wish to acquire. Describe how you would introduce Public Speaking to pupils aged 12 to 13 in such a way as to hold their interest.
2. Give a comprehensive account of how to prepare either a Junior or a Senior class for a Choral Verse Speaking competition at a Féis.
3. Describe a Movement to Music class you have conducted recently. State the age and experience of the class members, and the benefits you feel they may gain by doing regular Movement to Music sessions.
4. How would you plan a Primary School Concert to ensure that it is enjoyable for participants and the audience?
5. What is Mime and why is it important?
6. Give **four** examples of how you would introduce Storytelling to your classes. What kind of props might you use in Storytelling and how might you use them?
7. How can the reading of books be made more attractive for young people in the digital age?
8. Write comprehensive notes on Tone Colour, Projection **and** Articulation.
9. Review the life, work and influences of a Contemporary Poet whose work you enjoy, **or** your favourite Irish Poet.
10. Identify and discuss what you feel are the main benefits of solo and group improvisation in the drama class.

DIPLOMA OF ASSOCIATE

JUNE 2007

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Identify a theme or mood and describe how you would choreograph a piece of movement to music to represent it.
2. Write comprehensive notes on **each** of the following:
 - a. Pause
 - b. Inflection
 - c. Emphasis
3. Write an essay in praise of your favourite poet.
4. Think up a topic and explain in detail how you would prepare a group mime for a Féis competition (age group 9 – 10, boys and girls).
5. Imagine you have been given the job of helping a Government minister to deliver her speeches more effectively. Using your knowledge and experience of 'reading aloud' and 'sight reading', describe what you would tell her.
6. How do you use the skills of story-telling in your class?
7. How would you prepare a class of twelve-year-old pupils for Grade Four of the Irish Board's Choral Verse Speaking exams (exam requirements are: 'Present a five minute programme suitable for a school concert')?
8. Write a note on the history of improvisation and the benefits of improvisation to any drama group.
9. Describe how you might make public speaking fun and interesting to a Transition Year class.
10. Speech and Drama is old-fashioned nonsense. Discuss.

DIPLOMA OF ASSOCIATE

DECEMBER 2007

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS. Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Describe how you would introduce the concept and practice of Mime to a Junior class with no experience of it.
2. Write notes on a) Projection,
 b) Breathing for dramatic performance, **and**
 c) Emphasis.
3. Imagine you are designing an 8 week Transition Year Public Speaking module for your old school. What elements of public speaking would you cover and why?
4. 'Choral Verse Speaking is old-fashioned and has no place in modern speech and drama.' Discuss.
5. Movement to Music is popular with pupils. Identify what you think are the benefits of Movement to Music for pupils and how you would structure a class? Give the number of students in the class and their age group.
6. Write an essay on the life and work of a poet of your choice.
7. Why do you think Improvisation is so popular with drama students? How can Improvisation benefit their practice of drama?
8. Story-telling can capture the imagination and stimulate the creativity of children. Describe **four** ways in which children can become active participants in the story-telling process.
9. What makes a School Concert interesting for National School pupils and their parents?
10. Review **two** books you have found useful in your training to become a Speech and Drama teacher.

DIPLOMA OF ASSOCIATE

JUNE 2008

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please put your name and the address to which you wish your results to be sent on the top right hand corner of your top answer page. Please write on one side of the paper only.

1. Is Choral Verse Speaking a dying art form? What are the advantages and disadvantages of teaching it?
2. Suggest how you would conduct a Movement to Music class with a class of 12 year-old Primary School pupils.
3. Outline the workings of three different one-minute Solo Mimes suitable for 10 year-old pupils for their Grade 4 Irish Board examination.
4. Suggest a list of books you would recommend for helping your pupils with prose reading/ speaking and sight reading. Specify the age group and explain the reasons for your choice.
5. Describe ways in which Story-telling could be enhanced for a group of junior pupils.
6. Outline how you would introduce Public Speaking to Transition Year post-primary students.
7. Write a note on each of the following:
 - (a) Emphasis
 - (b) Enjambment
 - (c) Breathing for voice production
8. Write an essay on the work of a Metaphysical poet or an Irish poet of your choice.
9. What advice would you give an inexperienced teacher about staging a School Concert?
10. Outline the advantages and disadvantages of improvisation in drama teaching.



DIPLOMA OF ASSOCIATE

DECEMBER 2008

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

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1. How would you incorporate improvisation into your teaching programme in order to complement your drama teaching?
2. Discuss the art of storytelling and how you use it in your drama class.
3. Outline a one-hour mime lesson for senior students on abstract mime and pantomime blanche.
4. How would you define movement-to-music? Of what benefit can it be in drama teaching?
5. Grade 4 (ages 10-13) of the Irish Board Choral Verse Speaking syllabus requires a choir to '*present a five minute programme, suitable for a school concert.*' Describe how you would prepare a choir for this exam.
6. How is it possible to make a school concert entertaining for parents AND meaningful for the pupils?
7. How can one become a competent, fluent and interesting public speaker?
8. Using the poem you studied for your Associate practical examination, describe how you prepared for your performance, from both the technical and artistic / interpretive perspectives.
9. Children in the 21st century don't seem to read as much as children in previous generations. Describe how you think a speech, drama and communications teacher can help to improve the literacy of children.
10. Discuss the influence of Chaucer on the development of English poetry.



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2009

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Choose an Action Poem suitable for eight year old children and detail how you would dramatise it.
2. How would you introduce Movement-to-Music to your drama class? Outline some benefits that your pupils may gain from Movement-to-Music.
3. Write an essay on "What poetry means to me" using examples from poets and poems you know.
4. Is the understanding of theory necessary for effective speech? How can you make theory interesting to your students?
5. Describe five ways in which story telling may be introduced to a junior class.
6. Discuss the history, development and value of Improvisation.
7. Write notes on the importance and use of:
 - i) emphasis
 - ii) imagery
 - iii) inflection
8. Mime is telling a story using your body and face. What exercises would you use to introduce this concept to a junior class?
9. "You never get a second chance to make a first impression." Discuss, in the context of Public Speaking.
10. Choral Verse Speaking has no place in modern speech, drama and communication classes. Discuss.



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

NOVEMBER 2009

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Write a comprehensive note on each of the following poetic forms:
 - a. the Sonnet
 - b. the Lyric
 - c. the Epic
2. What advice would you give to an inexperienced teacher about staging a school play?
3. You have been asked to adjudicate at a Choral Verse Speaking Festival. What criteria would you use to assess the entries?
4. Describe your understanding of Movement-to-Music and how you would prepare a candidate for the Movement-to-Music requirement in the Irish Board of Speech and Drama Grade 11 (Senior Advanced) examination. (*Requirement: Perform a short piece of movement-to-music, choreographed by the candidate.*)
5. Detail how you would introduce mime to a group of 12 Transition Year students in a boys' post-primary school, and indicate some of the initial important skills you would teach them.
6. Outline the key skills and attributes of an effective public speaker.
7. Identify the ways in which improvisation can be used effectively in drama classes.
8. Why is story-telling important for junior classes? Describe ways in which children may be encouraged to take an active part in a story-telling session?
9. Outline a talk you would give to a group of night class students on the history of poetry from Chaucer to Heaney.
10. Give a detailed account of the importance and use of each of the following:
 - a. Modulation
 - b. Gesture
 - c. Projection.



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2010

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Describe exercises which you would use to improve **each** of the following in your students
 - a. Projection
 - b. Breath control
 - c. Articulation
2. Discuss how Improvisation can be of value in your understanding and interpretation of a drama text.
3. Define mime and outline the ways in which mime may be considered to be a complete creative art form.
4. You have been contracted to develop the public speaking and presentation skills of a group of 8 newly qualified accountants. Describe how you would approach this task.
5. Illustrate ways in which stories and storytelling can be incorporated into your teaching of young children.
6. What material and methods would you use to prepare a 6th Class Choral Verse Speaking group for a performance in a Féis?
7. Describe the benefits you believe that pupils may obtain from Movement to Music classes.
8. Write an appreciation of your favourite period of poetry.
9. Review a theatre production you attended recently.
10. Speech and Drama theory is often treated as an afterthought, with the consequence that, while students may **know** the required theory, they rarely **understand** it. How would you overcome this problem in your teaching?



Irish Board of
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DIPLOMA OF ASSOCIATE

NOVEMBER 2010

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. How would you improve the literacy and reading skills of your Junior pupils?
2. You have a group of 8 young adults who want to overcome their inexperience in, and nervousness about speaking in public. Describe how you would develop clear, fluent, expressive and confident speaking with this group, over eight one-hour sessions.
3. You have been asked to help prepare a 5th Class group for a choral verse speaking competition. Discuss your approach to this task, including some exercises and material you might use to encourage a good synchronised performance.
4. Identify and describe the elements of speech and drama theory you consider to be most important to enable your students to understand how to enhance their vocal range and their speech skills.
5. You wish to prepare a group of 8 Junior pupils for a group Movement-to-Music performance at the School Concert. Describe how you would approach this task.
6. Define Occupational Mime and describe in detail how you would prepare a 14 year-old student to perform an Occupational Mime in a Féis competition.
7. Storytelling has a long tradition in Ireland. Choose a legend or fairy tale and describe three different ways in which you could present the story to a class of young children.
8. Write a note on each of the following:
a. Ballad; b. Ode; c. Assonance; d. Alliteration; e. Onomatopoeia.
9. One of the requirements for the Irish Board Final Grade examination is to introduce and perform a two-minute prepared improvisation. Describe the steps you would take to prepare a small class of senior students for this examination requirement.
10. Review a Play you have seen recently under the following headings:
 - a. stage presentation (setting, props, lighting, costumes)
 - b. production (interpretation, pacing, sense of drama, use of the stage)
 - c. acting (characterisation, gesture and movement, audibility, variation in tone and emphasis)



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2011

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Write a comprehensive note on **each** of the following
 - a. phrasing
 - b. resonance
 - c. tone colour
2. Give a detailed account of how you would choose, prepare and present an Action Poem with a junior class for a school concert.
3. Write an essay on your favourite poet, discussing his/her life, work and influence.
4. A recent survey on literacy put Ireland down from 7th to 17th in the world classification. Do you feel that the Irish Board Reading examinations might be helpful in addressing this problem?
5. Describe why you chose and how you prepared for performance your drama selection for the practical section of your Associate examination.
6. Outline three lesson plans in mime for teenaged students, making the experience interesting, creative and challenging for your class.
7. Is improvisation worthwhile?
8. Imagine you are adjudicating a Public Speaking competition. What faults are you likely to spot among the candidates and what criteria will you use to rank the competitors and identify the medal winners?
9. Describe and identify the benefits of **four** ways in which you can use Storytelling with a junior class.
10. Define Movement to Music and discuss its benefits for the student of drama.



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

November 2011

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Write a comprehensive notes on **each** of the following
 - a. Stage Directions
 - b. The importance of movement and gesture in performance
 - c. Period Movement.
2. Give a detailed account of how you chose and prepared for performance your poetry, prose and solo drama selections for your Associate Practical Examination.
3. Discuss the purpose, value and techniques used for storytelling for education and entertainment in your classes.
4. Describe in detail how you would prepare a choir comprising young people aged 10-12 years for a Choral Verse Féis competition in which they are required to perform two contrasting pieces.
5. Detail how improvisation developed through the centuries, from the era of the Commedia dell'Arte.
6. How would you improve the oratorical skills of a group of 12 Transition Year students over the course of an 8 week term (1 hour each week).
7. Write an essay on a Romantic poet of your choice.
8. Describe how you would develop clear, fluent and confident reading skills in your junior students.
9. Provide a comprehensive definition of mime and identify five different types of mime, providing a clear description of each type.
10. Define Modulation. Identify and explain the importance of each element of modulation.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2012

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Recommend and describe a variety of exercises to enhance vocal technique and breath control.
2. Of what value is teaching young people old poems?
3. Using a story you know, describe four ways in which you might use it with a class of young children, in order to engage their interest and encourage their active participation in the class.
4. Briefly identify the purpose and value of Choral Verse Speaking, and outline how you would prepare a primary school 6th Class for a Choral Verse performance (1 item).
5. a) What value does the study of mime bring to your drama class?
and
b) Outline the workings of three one-minute solo mimes.
6. You are preparing a movement to music performance for your Licentiate practical examination. Describe in detail how you would choose appropriate music and how you would choreograph your performance.
7. A business professional has booked a series of six private public speaking classes with you. Outline a programme to help him/her achieve his/her goal to become a more confident and fluent public speaker.
8. Write an account of the work and significance of a modern poet of your choice.
9. In Grade 7 of the Irish Board Grade exams, candidates are given a list of topics in the examination room, are asked to choose one, are given a minute to prepare, and must then perform a one-minute unprepared improvisation. Detail how you would prepare a candidate to face this task.
10. Using a character from a play with which you are familiar, describe how you would prepare to act her/him on stage. Include in your answer research, voice, movement and gesture, costume.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

November 2012

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Outline five basic speech faults, and outline how you would attempt to correct them.
2. Describe in detail how you would choose, study and prepare a suitable poem for performance at an Examination or Féis. (Remember that examination/adjudication criteria generally assess poetry performances under the headings 'technique' and 'artistry'.)
3. Identify the steps one would take in order to become a fluent, direct and natural storyteller?
4. 'Choral Verse is an art form: the blending, dark and medium voices to sound as one voice.' How can this be achieved?
5. Provide three lesson plans detailing how to introduce the main types of Mime to a class. Please identify the age group of the students in the class.
6. Describe ways in which you can develop skills and spontaneity, interaction and discipline in your Movement to Music sessions?
7. Discuss the value and uses of Improvisation in the drama class.
8. How can we make our Public Speaking more clear, interesting and effective?
9. In "The Canterbury Tales", Chaucer, through his storytelling characters, gives us a clear picture of Medieval England and its class structure. Discuss.
10. Name and describe what is involved in, and the benefits of, three successful Games you play in your Dramatic Activity classes.



Irish Board of
Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2013

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Write an account of your favourite period of Poetry, and the influence the poets of the period had on society.
2. How do you enhance the oratorical technique of an adult public speaking class?
3. Describe how you would choreograph and prepare a Movement to Music performance with a junior class.
4. Detail how you would dramatise a story with your students? Name the story and the age group of your class.
5. How would you prepare an Adult Choir for a 5-7 minute performance of Choral Verse at a variety show for charity? Identify the piece to be performed.
6. Describe how you would ensure that your Junior pupils understand the nature of Mime and also understand how to convey a story, or character, in a mime performance.
7. Detail how Improvisation can develop the interpretation of a script.
8. Convincing characterisation is the successful combination of body, voice, technical skills and artistic interpretation. Discuss.
9. Write a note on each of the following: (a) Enjambment (b) Emphasis and (c) Projection.
10. Fluency, correct pronunciation, good posture and an air of confidence will advantage students not only in examinations but also in life. Outline the ways in which you can ensure that these are learned/gained in your school.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

December 2013

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. To be a competent and effective public speaker, what techniques and skills does one need, and how does one acquire them?
2. Write a short essay on the life and work of your favourite Irish poet. Explain why he/she is your favourite.
3. Speaking Shakespeare. Discuss.
4. Outline the most common speech faults found in Irish children and describe how you would help to correct them.
5. What skills does movement-to-music help to develop?
6. You have been asked to give two one-hour classes in mime to 15 Transition Year students as part of a drama module. Identify what you would intend to cover and in what sequence.
7. What are the benefits to students of Choral Verse? How would you develop the technical expertise (e.g. synchronization, use of volume and so on) of a choir of sixth class children?
8. Identify and discuss three different approaches you could take to dramatising a well-known Fairy Tale for a school concert.
9. Detail how you would use improvisation in drama class to develop the background story or sub-text of a play and the personality traits of the characters.
10. Write a comprehensive note on **each** of the following:
 - a) modulation
 - b) resonance
 - c) projection.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2014

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in **BLOCK CAPITALS**.

1. Write a short note on **each** of the following: a. The Lyric, b. The Sonnet and c. Blank Verse.
2. Storytelling has both an entertainment and an educational function. Describe the different ways in which you can fulfil both of these functions in your junior classes.
3. Discuss why the acquisition of skills in public speaking is important. Describe the techniques you might use for holding the attention of an audience of about 100 adults for a 20 minute speech in an acoustically poor parish hall.
4. Choose one period of English poetry, identify its key poets and discuss the characteristics of its poetry.
5. Identify the organs of speech. For **each** organ, indicate its location, identify its function in sound/speech and outline an exercise designed to enhance control over its use.
6. Mark Twain said '*The right word may be effective, but no word was ever as effective as a right-timed pause*'. Discuss how the pause may be used in poetry, prose and drama to enhance interpretation.
7. What is improvisation for?
8. Define Abstract Mime. Outline how you would assist a student to prepare for her performance of an *abstract* mime for her Acting Performance Senior Two examination. (*Requirement: introduce and perform a short prepared abstract mime.*)
9. Using a poem with which you are familiar, describe how you would prepare a Sixth Class choral verse choir to perform it in a festival/féis competition.
10. What particular techniques and skills do you think should be incorporated into a senior movement-to-music performance for an examination?



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

NOVEMBER 2014

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Define modulation. Identify its elements and write a short note on each them.
2. Describe the different ways in which improvisation may be used to explore and deepen the interpretation of a set text.
3. Write an appreciation of a poet whose works have moved you. Use examples of his/her work to illustrate your answer.
4. You have been asked to give a key note speech to a conference of speech and drama teachers on the topic of teaching teenagers. Detail your preparation including three key points you want to make and the techniques you intend to use in your delivery?
5. Define movement to music. Identify a theme or story and describe how you would convey it to an audience through a movement to music performance.
6. Outline a range of vocal and articulation exercises you might give to a performer who wishes to warm up prior to a performance.
7. Identify a suitable choral verse poem for an age-group of your choice and describe in detail how you would prepare a choir for a performance at a Féis.
8. Creating a character. Discuss.
9. Define mime. Discuss the importance of pace, gesture and facial expression in mime.
10. Identify a familiar fairytale or folktale and outline three different methods you could use to convey its story and its mood to a small group of children.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2015

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Identify and describe five exercises the purposes of which are to enhance the development of the voice and/or the ability to speak clearly.
2. Outline the purpose and value of Choral Verse Speaking in a speech and drama school.
3. Using a story familiar to you, describe how you would dramatise it with a class of young children. Identify what positive outcomes you feel could be achieved through the process of dramatising stories.
4. Why teach mime to children?
5. Trace the history of improvisation from the period of the Commedia dell'Arte to the present.
6. What tips and techniques would you convey to a teenager hoping to win a public speaking competition?
7. Define Movement to Music. Describe how you would help a senior student to devise a movement to Music performance for her Proficiency Grade examination.
8. Using the poem you are performing for your Associate practical examination, detail your approach to its performance under the headings 'technique' and 'interpretation'.
9. Write an essay on the life and work of your favourite poet.
10. How might membership of a local drama group benefit a speech and drama teacher?



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

NOVEMBER 2015

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in **BLOCK CAPITALS**.

1. 'Mime is the emotion of the heart, expressed through the gestures of the body, and with facial expression' (Marcel Marceau). Discuss the practical application of this definition.
2. Identify and discuss what benefits young children might gain from Movement to Music.
3. How can the mood and power of a poem be enhanced through Choral Verse Speaking? Please use a particular poem in your answer.
4. For a novice teacher, improvisation with a junior class can be chaotic. How would you work with a class of young children to develop a theme with creativity and a sense of drama in order to maximise their learning?
5. How would you coach a group of Transition Year students to craft a well-structured, meaningful three-minute speech on a moral/ethical issue?
6. Write a note on each of the following: a) the Sonnet, b) the Ode, c) Iambic Pentameter and d) Alliteration.
7. You are helping a student to prepare for her Grade Nine examination. How would you advise her to prepare for her prose performance in order for her to convey the story and mood of her selection to the greatest effect? (*Grade Nine Requirement 1: Speak from memory a short selection of prose taken from a novel or short story written by an Irish author. Maximum time permitted: two minutes*)
8. Consider the solo drama piece you have prepared for your practical examination or for a recent senior examination. Describe your use of the performance space, the dramatic rationale for your movement, and your use of gesture and facial expression throughout the piece.
9. Select one period of English poetry and write about its poets, themes and what makes it distinctive.
10. Identify and define briefly three types of pause. Discuss how the use of the pause can enhance the interpretation of a piece of poetry, prose and drama.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2016

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Identify five types of pause, write a note on each type, defining it and indicating its use and/or effect.
2. Using examples, describe how drama/theatre games can help to develop acting skills.
3. Trace the history of improvisation from the Commedia Dell'Arte to the present day.
4. How would you encourage a group of Transition Year students to become confident and adventurous public speakers?
5. Identify a piece of music and describe how you would choreograph a 5th Class group Movement-to-Music school concert performance that reflects its mood/theme.
6. Identify your favourite period of poetry and write an essay on what makes it distinctive, naming the period's key poets and substantiating your essay with quotations.
7. Choose one of Debureau, Decroux, Barrault or Marceau, briefly describe his work and identify his influence on the technique and practice of mime.
8. Identify a character from a play familiar to you. Explain how you would portray this character so that she/he is convincing and believable to an audience.
9. Describe three ways in which you would engage and involve a group of 8 – 10 year-old children in a one-hour story-telling session in your local library.
10. You are preparing a group of 15/16 year-old candidates for the Irish Board Grade 9 exam. Identify the key technical skills they will need to display in their two-minute character or abstract mime performance in order to gain maximum marks.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2017

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Define modulation. Identify the key elements of modulation and write a comprehensive note on each element.
2. Describe in detail how you would prepare for a performance of a character sketch in a Féis competition.
3. Of what value is storytelling in the drama classroom? Identify three ways in which you can encourage children to participate actively in a storytelling session.
4. Identifying an appropriate poem for the purpose, write an account of how you would prepare a junior choir for a Choral Verse examination (the exam to comprise the performance of one poem only).
5. What is abstract mime? How would you explain abstract mime to a class of young teenagers? Outline a solo mime on an abstract theme.
6. Choose a period of English poetry. Describe its key themes and identify its key poets. Write a short note on the life and work of one of the poets of the period.
7. Imagine you are to take a Grade Eleven examination with the Irish Board. Describe how you would develop and choreograph 'a short piece of Movement to Music', to gain the highest marks possible. Identify the piece of music to be used.
8. Trace the main points in the development of the practice of improvisation, from the Commedia dell'Arte to the present day.
9. Write a short note on each of the following: a) assonance, b) alliteration, c) rhyme and d) iambic pentameter.
10. Outline the steps you would take to encourage a small group of nervous adults to become confident public speakers in 8 one-hour sessions.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

DECEMBER 2017

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in **BLOCK CAPITALS**.

1. How can you make storytelling as engaging as possible in the Junior class? Outline as many ways as you can conceive.
2. Define modulation. Identify its constituent elements and write a short note on each element.
3. You have entered a choir of young teenagers for a Choral Verse competition in a regional Féis. Choose a poem and describe how you would prepare the choir to perform it successfully.
4. Describe the ways in which the study of mime can be important in developing acting skills.
5. Describe in detail how you would use improvisation to improve the actor's understanding and interpretation of a character to the audience.
6. Most children can read from an early age and read aloud in school. What, if any, value is there in incorporating reading aloud and Reading exams in a speech and drama school?
7. 'Consonants carry the sense; vowels the emotion.' Discuss the exercises you might use to enhance the sounds you make in everyday speech.
8. Identify and discuss the technical skills required to be an effective public speaker.
9. Write a full appreciation of your favourite poet.
10. Imagine how you might bring to life a named poem of your choice with a movement to music performance.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2018

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.

Please remember to complete the cover of your answer book in **BLOCK CAPITALS**.

1. Write a full account of modulation: listing, defining and explaining the importance of each of its elements.
2. Using a story you know, describe four ways in which you might use it with a class of young children, in order to engage their interest and encourage their active participation in the class.
3. Define Abstract Mime. Outline how you would assist a student to prepare for her performance of an *abstract* mime for her Acting Performance Senior Two examination. (*Requirement: introduce and perform a short prepared abstract mime.*)
4. Using a suitable poem (please name it) with which you are familiar, describe how you would prepare a Sixth Class choral verse choir to perform it in a festival/féis competition.
5. Review the life, work and influences of a contemporary poet whose work you enjoy, or your favourite Irish poet.
6. Write a note on the history of improvisation; and explain how the skills of improvisation may benefit a drama group.
7. Describe how you might make public speaking fun and interesting to a Transition Year class.
8. Name a character from a play. Describe fully the process by which you would create this character for performance.
9. Identify the benefits of using puppets with a junior class. Discuss how you would introduce puppets to this age group.
10. What is Movement-to-Music? What dramatic and personal skills may be enhanced by achieving proficiency in Movement-to-Music?



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

December 2018

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. Choose a poet. Discuss a key theme in his/her work, illustrating your discussion with quotations from the poet's work.
2. Using a solo drama piece of your choice, discuss how movement and props can be used to enhance conviction and believability.
3. Describe how the elements of modulation can be used to convey the essence of a story in a short prose selection for an examination.
4. Using a suitable poem of your choice, describe how you would prepare a junior choir to be successful in a choral verse competition in a local féis.
5. Trace the history of improvisation from the Commedia Dell'Arte to the present day.
6. Define abstract mime. Think of an appropriate title/theme for an abstract mime and describe in detail how this title/theme will be conveyed clearly to an audience in a solo mime performance.
7. Describe how you would help students in a Transition Year class to overcome their self-consciousness and reticence in order to enable them to express with fluency their thoughts, emotions and experience.
8. How would you use storytelling to introduce history, mythology and fairytales to a junior class?
9. What is movement to music? Discuss the ways in which movement to music can enhance the technical and interpretive skills of a drama student.
10. Many teachers dislike teaching theory because students find it boring. State why it is important for serious students of speech and drama to understand theory. Provide some ideas about how to make the teaching of theory interesting.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

JUNE 2019

9.30am to 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

**Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions.
Please remember to complete the cover of your answer book in BLOCK CAPITALS.**

1. Write an essay on the history of poetry in Ireland.
2. Imagine that you have been contracted to tutor a newly elected local councillor in the art of public speaking. Describe how you would help her to become a confident and persuasive advocate.
3. Formulate a plan for teaching mime to a class of younger teenagers.
4. What is improvisation for?
5. Outline the benefits of storytelling to young children as part of speech and drama. Identify and describe briefly three ways in which children can participate actively in storytelling sessions.
6. Describe how to prepare for performance at an examination, the following:
 - A Shakespearean sonnet
 - An ode
 - An elegy
7. Detail how you would prepare a junior choir for a choral verse competition in a féis.
8. Discuss the benefits of using puppets in drama class.
9. What is movement to music? Identifying a suitable piece of music, outline how you would prepare your own performance for your Licentiate practical examination to fulfil the following requirement: prepare a short piece of movement to music, choreographed by the candidate.
10. Discuss the use the pause in verse, prose and drama.



Irish Board of Speech & Drama

DIPLOMA OF ASSOCIATE

December 2019

2.30pm to 5.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING QUESTIONS.

Two and a half hours allowed for the working of the paper, plus ten minutes to read the questions. Please remember to complete the cover of your answer book in BLOCK CAPITALS.

1. How would you start to introduce theory to younger children? If you were to choose two most important elements of theory that children under 10 should know, what ones would you choose, and why?
2. Discuss the importance of gesture and facial expression in a dramatic performance.
3. Children's attention spans are getting shorter. Detail three methods by which you could maintain the attention of young children in story telling sessions.
4. You have been asked to prepare a National School First Class class for a choral verse competition in a local féis. Name the poem you would choose and describe how you would prepare them.
5.
 - a. Define mime.
 - b. Explain abstract mime
 - c. Describe a two-minute abstract mime suitable for the Irish Board Grade Proficiency examination.
6. Describe how movement to music can enhance the general acting skills of your students.
7. Imagine that you are directing a play. Describe why and how you might use improvisation in the rehearsal process.
8. Give a comprehensive account of how you would assist a small group of adult learners to overcome their fear of public speaking.
9. Of what value are puppets in the drama class? Describe two different types of puppet and how they could be made by your students in class.
10. Write an essay on your favourite period of poetry. Illustrate your essay with names of poets from the period and examples of their work.