

Selection of Past Licentiate 1 Diploma Papers

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 1

8 JUNE 2003

9.30am - 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. You are adjudicating at a Feis. What would you look for in a Solo Drama performance of mixed 14 - 16 year olds? Imagine a performance involving a competitor from this age group and write a report on it.
2. It is School Concert time again. Detail how you would deal with the presentation of the concert, including costumes, etc.
3. Outline the essential elements of running a successful School of Speech & Drama.
4. Discuss your ideas for discipline in a Speech & Drama class with (a) under 8 year olds and (b) 12 - 14 year olds.
5. You have been studying Speech & Drama for some years now. What has it done for you, your outlook, your attitude ?
6. How do you grade material for your classes? Where do you obtain your material, and how do you keep it up-to-date?
7. As a Speech & Drama examiner, you find different standards in different centres. How do you think you should deal with this situation, in terms of your marking of candidates, what you write on their report sheets and/ or your comments to the teacher?
8. Give an example of a term's work you have prepared for your Junior Pupils. Please state the number of pupils and the age range.
9. What aspect of the work in your Speech & Drama class do you consider the most important ? Give your reasons.

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2003

9.30am - 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING NINE 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. You are adjudicating at a Feis. What aspects of the competitor's performance do you find important? Please write a full report on an imaginary performance in the Group Mime section: Mixed 12 - 14 years.
2. You are presenting the School Christmas Concert. Detail how you would deal with Programme, Costumes, Music, Make-up, etc. for the various classes.
3. What advice would you give a teacher planning to open a Speech and Drama school?
4. How important is it to rehearse the examination process with your pupils before the big day? How would you prepare a lesson on this topic?
5. Explain how you would make Grade Theory more interesting.
6. Most teachers enter pupils for both Feiseanna and Examinations. Give pros and cons for each, from your own experience.
7. Outline a programme for a term's work with a group of Junior pupils (under ten years).
8. Provide detailed guidelines for achieving discipline in the classroom?
9. How would you introduce Improvisation to a group of teenagers at a local Youth Centre, the group having no experience of Drama?
10. Where do you find suitable material for your examination classes, and how do you approach the preparation of your pupils for Grade or Acting examinations?

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 1

13 JUNE 2004

9.30am - 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. How do you select and grade material for your classes in Speech and Drama?
2. You are adjudicating at a Festival. Identify the points you would look for in a Senior Poetry competition, and write a note on each.
3. How would you approach the study of a Shakespearian selection with a group of sixteen-year old students?
4. Public Speaking is an essential part of the Speech and Drama curriculum. Discuss with emphasis on how you would cover Public Speaking in your classes?
5. How would you start a school of Speech and Drama, and how would you ensure its financial viability and continued growth?
6. Outline lessons for a term in Mime & Movement for an adult class. Give details of preparation and content.
7. Discuss your ideas for dealing with the problem of disruptive pupils in Speech and Drama classes.
8. Has our approach to knowledge of Speech and Drama changed in the last thirty years? Have we lost or gained by this?
9. In your classes, what balance would you strike between Dramatic Activity and voice work, and why?
10. You have been invited to give a two-hour lecture to Primary School Teachers, at a summer school, on the subject of Drama as a school subject. What aspects of the **new** Curriculum would you cover in your talk?

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2004

9.30am - 12.10pm

PLEASE ANSWER FIVE OF THE FOLLOWING NINE 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 qualities required to be a successful Festival Adjudicator?
2. How do you establish and maintain an effective level control throughout your Drama lesson?
3. Describe how you would introduce Shakespeare to a group of senior pupils whose experience of Shakespeare in school may have been unsatisfactory.
4. Describe how you might make a primary level school concert worthwhile for the participants and entertaining for parents.
5. Where can you find fresh and interesting material (poems, prose and drama selections) for your classes and how do you grade it for different age groups and abilities.
6. Identify the main points to be addressed in planning the establishment of a private school of Speech and Drama?
7. Review a Drama Workshop you have attended. Give a detailed account of your experience.
8. How would you interest senior pupils in Public Speaking? Identify briefly the pros and cons of entering them for public speaking exams, a Feis public speaking competition, and a debating competition.
9. How would you go about teaching breath control and articulation to a group of adult students of Speech and Drama?

DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2005

9.30am - 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. What advice would you give to someone wishing to open a private School of Speech and Drama?
2. The secondary school in which you are contracted to teach drama is holding an open day for parents of prospective pupils. They have asked you to prepare a 20-minute presentation involving students of different ages which gives a flavour of drama activities in the school. What would you present?
3. Discipline is a necessity, but the Drama class must also be spontaneous. Discuss.
4. The requirements for the Irish Board Grade 10 examination include the following:
 - 1 *Perform a five minute Recital - incorporating verse, prose, drama and a linking script; to be chosen and compiled by the Candidate. (The Recital may be on a theme or represent the works of one author.)*
 - 2 *Give an unprepared one minute talk on a subject to be given by the examiner in the examination room*Outline how you would prepare a student (aged 16) for these requirements?
5. Outline a term's work which you would consider challenging for a class of 13 – 14 year-old boys and girls in a private School of Speech and Drama.
6. You have been invited by the local Vocational School to give a six-week course in Public Speaking for Transition Year students. Outline how you would structure the course.
7. Do you consider entering your students into Feis competitions to be of benefit to them?
8. Where do you find, and how do you grade material for your classes?
9. What are your views on the value of teaching speech and drama theory? How can you make it relevant for your pupils?
10. You have been asked to run a Feis. Give an account of what would be needed in the way of venue, organisation and materials, to make sure the Feis is a success.

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2005

9.30am - 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. *Teaching Methods:* What ideas and skills have you found to be most beneficial to your teaching?
2. *Discipline in the classroom:* How can you have discipline without killing creativity?
3. *Administration of a Speech and Drama School:* What advice would you give someone opening a school of Speech and Drama?
4. *Festivals and Examinations:* Do you think that entering your students for examinations and festivals enhances your drama school? Why?
5. *Grading of Material:* How do you grade and prepare your material for pupils from Kindergarten to Proficiency levels?
6. *Programme for a term's work:* Outline a term's work for a class (mixed gender/ age 10-12) with a one hour lesson per week for ten weeks.
7. *School Concert:* How can you make the school concert diverse and interesting?
8. Review a book or a play you have enjoyed recently.
9. Outline how you approach the teaching of public speaking.
10. Discuss the skills and experience needed to be an effective professional adjudicator.

DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2006

9.30am - 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 prepare your pupils for Irish Board Communication Skills Examinations, and what advice you would give them for presenting themselves on the examination day.
2. Compare and contrast the skills and outlook required by Speech and Drama Examiners and Feis Adjudicators.
3. Identify **five** books, one from each of the following headings, that you have found useful in the collecting and grading of suitable class material. Please state ages of your pupils, and give a short review of each book. The **headings are:** Poetry, Solo Drama, Duologues, Short Plays, Theory.
4. How would you maintain discipline with a Kindergarten Class, and yet keep the lesson interesting and fun?
5. You are planning to open a School of Speech and Drama. How would you approach this enterprise?
6. Outline how you would prepare and present an end of year Concert for Junior Infants to Second Class pupils in a National School.
7. Describe how the teaching of Vocal Technique can be made enjoyable.
8. Improvisation is one of the building blocks in developing dramatic interpretive skills. Give your views on the use of improvisation in drama class, identifying its advantages and disadvantages.
9. Formulate a programme for a term's work with advanced 15-18 year-old students in a private school of Speech and Drama.
10. John Galsworthy said: '... if the working class would concentrate on ... accent ... equality would be here in no time.' George Bernard Shaw addressed a similar theme in Pygmalion. What are your views?

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2006

9.30am - 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 make Improvisation creative and interesting for a Transition Year group in a local Community School.
2. Outline your views on discipline in the speech and drama class.
3. You are planning to open a School of Speech and Drama. Identify the key elements of your plan.
4. Give details of a year's work with pupils preparing for the Irish Board Grade Proficiency examination (which includes a poem, memorised prose speaking, solo dramatic selection, movement to music or mime, and theory).
5. You have decided to make a presentation to a meeting of parents about the benefits of entering their children into Irish Board of Speech and Drama examinations. What would you say?
6. You have been asked to organise a Féis to involve pupils from local schools and private schools of speech and drama in the immediate locality. Outline how you would plan for a successful and enjoyable one.
7. How would you introduce Mime to a class of young adults?
8. You are putting on a Christmas Concert for the junior part of a primary school (Junior Infants – 2nd Class). Each parent will want to see his/her child on the stage, performing. How can you ensure this? Give examples of pieces to be used in your answer.
9. Outline how you grade and collect material for your students. Mention books you have found useful in finding Short Plays and Dramatic ideas, Poems, Solo Drama.
10. Identify and discuss the most important skills that a teacher of speech and drama needs to have.

DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2007

9.30am - 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. You have been asked by the Principal of a four-teacher National School to organise their first ever end of year School Concert. Describe how you would approach this task.
2. Are 'Stage Schools' and 'Musical Theatre Schools' taking over from traditional schools of speech and drama?
3. There is no such thing as a 'bold' child, just a bored one. Discuss.
4. How can theory be made more fun and understandable to your pupils?
5. Outline your views on Féiseanna and Festivals. Are they of any benefit to competitors and teachers?
6. What approach do you take in teaching speech and drama to pupils whose native tongue is not English?
7. You are preparing a class of six senior pupils for their Grade Proficiency examination, comprising poem, prose, solo drama, mime or movement to music, and theory. It is the final class before the exam. How would you use this time most effectively?
8. In the context of your teaching, compare and contrast the use of modern dramatic selections and period selections.
9. Outline a terms work introducing public speaking to a Transition Year class.
10. You have inherited a large box of poems, plays, solos, duos, short plays and various mime and improvisation topics from a recently retired teacher. Describe the process by which you would grade this material.

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2007

9.30am - 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. You are teaching a class of adults, most of whom have little or no experience of speech and drama. Describe how you would teach them about breathing, breath control and diction.
2. What are your views on how discipline should be maintained in drama classes for children aged under 10 years?
3. You have recently established a private school of Speech and Drama. Describe the steps you would take to market and develop it.
4. You have been asked to adjudicate at a local One-Act Drama Festival. How would you prepare for this challenge?
5. Where do you find material for your speech and drama classes and how do you grade it?
6. Outline a programme for a term's work for a class of 12-13 year-old pupils leading to Irish Board Grade 7 examinations.

(Grade 7 requirements:

1. Speak from memory a poem of your choice.
2. Act a solo dramatic selection taken, adapted or compiled from a play or book with suitable characterisation and movement (maximum time permitted: two minutes)
3. Perform an unprepared improvisation on a topic chosen from a list provided by the examiner in the examination room (maximum time permitted: one minute)
4. Theory:
 - a. Discuss the play from which the above extract was chosen and its author with the examiner.
 - b. Discuss with the examiner the history and uses of improvisation.
 - c. Explain emphasis, giving examples of emphasis techniques used in the pieces performed)

7. How can the School Concert be a fun and learning experience for all concerned?
8. A TD has approached you for help in making an important speech to a party conference. Describe how you would coach her/him.
9. 'Drama Games are the last refuge for teachers who have run out of ideas.' Discuss.
10. To what age-group do you think one should begin to teach Shakespeare and why?

DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2008

9.30am - 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. What advice would you give a young teacher wishing to open a private school of speech and drama?
2. Participation in Festivals and Féiseanna is of benefit only to the most talented students. Discuss.
3. Describe how you source, choose and grade material for your students.
4. Of what benefit is Improvisation to drama teaching?
5. Explain how you would maintain sufficient order for learning to take place in speech and drama classes with Second Class in an a boys' National School.
6. Identify and describe exercises designed to develop vocal range.
7. What are your views on the role of the amateur dramatic society in the community?
8. What professional skills and personal qualities are required for a successful speech and drama examiner? Are additional ones required for an adjudicator?
9. Increasingly, candidates at job interviews are asked to make a short presentation on their life and achievements to date. How would you prepare students in a Transition Year class to make a successful and confident presentation?
10. You are teaching an evening course in drama to a group of twelve adults. Each class lasts one and a half hours. Two of your classes will be devoted to mime. Devise lesson plans for these two classes.



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 1

DECEMBER 2008

9.30am - 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. What are the key characteristics of an effective and successful school/academy of speech, drama and communications?
2. Outline your views on discipline and order in speech, drama and communication classes.
3. *"Teaching good technique is the most important aspect of speech, drama and communications teaching."* Discuss.
4. The Irish Board introduced Reading examinations to its syllabus this year. Grade Three (12-13 years) requires candidates to read aloud a prepared selection (2 pages) from a book by an Irish author, to discuss the book with the examiner and to read at sight a selection provided by the examiner. Outline how you would prepare a private class for this exam.
5. What advice would you give a teacher organising her first school concert?
6. How can you ensure that a term's work has sufficient substance and variety in order to develop your students' vocal and dramatic techniques, and their creativity?
7. Devise an eight-week programme for young adults preparing for Public Speaking Grade 7.
Requirements for Grade 7 Public Speaking:
 1. *Give a presentation, as if to a prospective employer, outlining your most positive achievements, characteristics and attributes (two minutes).*
 2. *Present your view on a moral / ethical issue (three minutes).*
 3. *Give a one minute unprepared talk on one of a selection of topics provided by the examiner in the examination room (one minute will be provided for preparation) followed by a short discussion with the examiner on the topic and/or on speaking in public.*
 4. *Theory: Discuss with the examiner how you can maintain an audience's interest in a talk.*
8. *"Féiseanna just set children up for failure".* Discuss.
9. How and where do you source material for your teaching? Describe a range of ideas and materials you have used successfully in the past year.
10. Review a play you attended recently which inspired you
OR
Review a book you have found useful in your work as a speech, drama and communications teacher.



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2009

9.30am - 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. You are adjudicating a mixed twelve to fourteen year old Duologue Competition at a Féis. Identify what criteria you would use for your adjudication. Imagine a duologue performance and write a brief report on it.
2. How do you keep your class material fresh and relevant?
3. You have been engaged to teach an eight week Transition Year Module on Public Speaking, with an emphasis on developing confidence and fluency. Outline the structure of the module.
4. You have a disruptive student in one of your private junior classes. Identify effective strategies to deal with this issue.
5. Improvisation. Is it a panacea for the lazy teacher?
6. Write a review of a book you have found helpful in your work.
7. A group of students who have just passed their Associate Diploma approach you for advice on establishing their own speech, drama and communication school. What advice would you give them?
8. Is the School Concert just a lot of hassle with little benefit to students, teachers or parents?
9. How do you integrate theory into your drama class in order to ensure that your students understand it?
10. Outline a term's work for a Kindergarten class.



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 1

NOVEMBER 2009

9.30am - 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 a policy on discipline for your speech and drama school, to include a brief statement on why such a policy is necessary, aims and objectives, procedures and sanctions/punishment.
2. You are adjudicating a short group drama scene (time limit 20 minutes) at a drama competition at a Féis. What criteria would you use to assess and rank the competitors?
3. You are establishing a new speech, drama and communications school in a city suburb. Describe the techniques you would use to market and promote it effectively.
4. Outline a term's work for an 'Effective Public Speaking' course for adults.
5. Describe how you would organise and direct an end-of-year school concert. Identify briefly the benefits, if any, to the children from their participation.
6. You are entering a senior group into a Group Improvisation competition at a Féis. Describe in detail how you would prepare the group for the competition.
7. Describe how you source, grade and introduce new material for your speech and drama classes.
8. What are your views on the Irish Board of Speech and Drama syllabus? What place, if any, does 'theory' have in speech and drama examinations?
9. Describe in detail how you would prepare a group of 5 students for the Irish Board of Speech and Drama Intermediate Musical Theatre examinations, including suggestions for the pieces to be performed. (*Requirement: introduce and perform 2 contrasting musical theatre selections that include singing, acting and dance: max. time 10 minutes.*)
10. Of what benefit to speech, drama and communication students is the study and practice of vocal technique?



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2010

9.30am - 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. You are preparing a student for the Irish Board Grade Proficiency examination which includes a short poem, a short prose selection and a three-minute drama selection. How would you advise and prepare your student in relation to the selection and preparation of these three elements?
2. Describe in detail your first lesson in Public Speaking with a group of 15 1st Year students.
3. Discuss how you maintain discipline and student co-operation in your Drama classes.
4. With so much competition, how can you make your school of Speech and Drama more attractive to potential students and their parents?
5. You are entering a senior group for a short Drama competition at a Féis. How would you prepare for this event?
6. What personal and professional skills are needed in a good Féis Adjudicator?
7. You have classes for students aged from 5 years to 18 years. How do you source, select and categorise suitable material for your students' examination requirements?
8. Review **EITHER** a Drama Workshop you have attended recently **OR** a book that you have found to be particularly helpful in your teaching.
9. The National School in which you teach is holding an Open Day for parents and prospective parents. You have been asked to provide a 20 minute demonstration with selected pupils of what you do in speech and drama classes. Outline the content of the demonstration and how you would prepare for it.
10. Outline a term's work in Mime for a class of 8 – 11 year-old pupils.



DIPLOMA OF LICENTIATE - PAPER 1

NOVEMBER 2010

9.30am - 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. While good order is essential for learning to take place, too many rules and too much discipline may have a negative impact on the creativity and spontaneity required in drama classes. Discuss.
2. How might you use technology to enhance your school of speech and drama?
3. You have been invited to direct a Christmas Concert in your local primary school. Draft a programme for the event and outline how you would approach the organisation of the concert.
4. Outline a term's work in Mime for a small teenage class to prepare them for solo mime examinations and a group mime competition in a Féis.
5. How would you persuade a sceptical parent of the value of his/her child attending your school of speech and drama?
6. Drama games are the last refuge of the unprepared teacher. Discuss.
7. You have a class of young teenagers who have "heard of" Shakespeare. How would you introduce them to Shakespeare's work and teach them how to speak it?
8. Describe how you researched, compiled and prepared the Recital for your Licentiate practical examination?
9. You have been invited to adjudicate poetry, solo drama and mime competitions at a local Féis. How would you prepare for this task?
10. Where can you find fresh and interesting material (poems, prose and drama selections) for your classes and how do you grade it for different age groups and abilities?



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2011

9.30am - 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 do you ensure a balance of progress, creativity and discipline in your drama classes?
2. Explain how you would teach the theory required for Irish Board Grade examinations so that your students **understand** it (rather than learn it by rote).
3. Describe how you source, grade, prepare and introduce new material for your speech and drama classes.
4. What are your views on the current curriculum for Drama in National Schools?
5. Describe in detail how you would prepare a group of teenage students for a group mime competition in a Féis?
6. You have been invited to adjudicate at a One-Act Drama Festival. How would you prepare for this event and what criteria would you use for your adjudication?
7. What advice would you give a teacher organising her first school concert?
8. Identify the health and safety, and child protection measures you would need to put in place prior to opening your own school of speech and drama.
9. Outline how you would develop a speaking voice to a high standard of delivery. Give examples of the type of programme you would use with a small group of young adults for Breath Control, Diction, Projection and the development of Tone Colour.
10. Of what value, if any, are Féiseanna to competitors, teachers and parents?



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2012

9.30am - 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. Explain the Teacher's role in helping students to learn?
2. Identify and describe the strategies you find effective for maintaining discipline in your drama class.
3. Formulate a purpose, desired outcomes and a programme structure for a term's work with a class of twelve 15 – 17 year olds, learning Public Speaking.
4. Students need a variety of classic, modern and contemporary material in order to enhance their skills. Where do you source such material, what criteria do you use to choose it, and how do you grade it for different age groups?
5. With so much competition, how can you give your speech and drama school a competitive edge?
6. How can you justify to your students (many of who will not win anything) and their parents the trouble, expense and stress of entering for a Féis?
7. What attributes are required in a professional speech and drama Adjudicator?
8. What advice would you give to a teacher about organising and staging a school concert?
9. Review a play you have enjoyed in the past year focusing on the technical skills of the actors and the interpretation of the script.
10. The ability to read at sight, with fluency and confidence, is essential for senior students. How do you introduce Reading to your classes, and do you think the Reading examinations in the Irish Board syllabus are worthwhile?



DIPLOMA OF LICENTIATE (Paper 1)

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. What skills and experience are needed to help one to become a disciplined and professional Adjudicator?
2. Outline the main considerations to be addressed running a successful School of Speech and Drama.
3. Planning a School Concert? Describe how.
4. Where do you find suitable and, in particular, contemporary Solo Drama selections for your students? Give your view on the use of pieces for performance containing strong violent or sexual imagery and strong language.
5. Identify and address potential difficulties in keeping students interested and disciplined during your drama classes.
6. Explain why assessment is important and describe how you assess the progress and development of your junior pupils.
7. Do you find entering students for examinations and festivals a worthwhile experience? If so, why? If not, why not?
8. Give a full account of how you would improve the speaking voice of an adult student with a harsh and strident sound?
9. Identify the aims and desired learning outcomes, and outline a terms work in Movement to Music for a teenage class.
10. Name and discuss the Drama Books that have had the most influence on you as a teacher?



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2013

9.30am - 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. You have been invited to adjudicate at a well-established Festival of Speech and Drama (*that will include Poetry, Drama, Mime, Choral Verse, Improvisation, Sight-Reading*). How will you prepare for such an event?
2. Outline a plan for the establishment and development of a competitive School of Speech and Drama.
3. Are Festivals of value only to already confident and skilled participants?
4. Where can you find progressive, stimulating, interesting ideas and material for your classes?
5. Describe a School Concert you have directed including sets, scenery, costumes, lighting, props and content.
6. Marcel Marceau said of Mime: '*It creates entire worlds with the tilt of an eyebrow, or the stretch of an arm, with a stare or a smile*'. Discuss.
7. How do you make your classes productive, creative, participative, fun and well-ordered?
8. Outline three Lesson Plans in a Speech and Drama subject of your choice. State the age of your group and explain how you would assess the learning of your students.
9. Review a Play you have seen recently. How do you find play going of benefit to your teaching?
10. Detail your preparation of a Senior Class for their Irish Board of Speech & Drama Grade Seven Reading Examination (suggested ages 16-17).
(The requirements of the exam are:
 1. *Prepare in advance, and bring to the examination a book of your choice*
 2. *The examiner will select a passage from the book to be read by you*
 3. *Prepare and present to the examiner a short oral review of the book*
 4. *Discuss both book and author with the examiner*
 5. *Read a prepared extract of your choice from any Shakespearean play*)



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2014

9.30am - 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. Trust (between teacher and student and between student and student) is a key element in facilitating young people to learn how to act. How do you ensure that mutual trust is allowed to develop in your drama classes?
2. What criteria do you use for the selection of material for your senior students? Where do you find such material? What process do you adopt in helping your students choose pieces that both suit and challenge them?
3. Under the headings of a. location/premises/facilities, b. health and safety and c. marketing, identify the key issues to be addressed in setting up your own school/academy of speech and drama?
4. For some new teachers, entering their students for a festival/féis can be a daunting and sometimes bruising experience. Explain why this might be so and outline the advice you might give to an inexperienced teacher about how to prepare her students for a féis in terms of both performance and expectations.
5. What skills and qualities are required in a speech and drama adjudicator? Outline how an adjudicator should prepare for a senior group drama competition.
6. Detail your method for planning an eight week term for a class of children aged between 10 and 12. How would you evaluate the progress your students have made over the term?
7. Describe the different teaching approaches required for a. children, b. adolescents and c. adults.
8. Discuss the challenges and rewards for both you as a teacher and your students in putting on a play with your senior students.
9. The school concert: what a phenomenal waste of time and energy. Discuss.
10. Most children will say that drama games are their favourite aspect of speech and drama classes. Describe three such games in detail and indicate the learning value of each of them.



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

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. Outline an answer you would give to a parent who asks you why she should send her daughter to speech and drama classes.
2. Provide a detailed account of how you approach the process of planning your lessons.
3. The absence of order hinders engagement and learning. How do you ensure that your classes are well controlled yet enjoyable and stimulating?
4. The established marking system for the adjudication of drama competitions is as follows: stage presentation (10%), production (35%), acting (40%), endeavour, originality and general attainment (15%) (Total = 100%). Provide a critical analysis of this scheme.
5. What are the benefits to your students of performing at a speech and drama festival and how would you, as a teacher, manage their expectations?
6. Discuss the contribution of either Jean Piaget or Maria Montessori to our understanding of how children learn.
7. How can you devise a school concert so that it satisfies a) the needs of the school (to showcase learning), b) the needs of parents (who like to see their children engaged in something meaningful) and c) the needs of children (who, for the purposes of this exercise, want to have fun and excitement)?
8. How can props and costumes help young people to acquire valuable dramatic skills and to enhance their appreciation of character and period?
9. Identify desired learning outcomes and outline a programme for an eight week term (forty minutes a week) to develop public speaking and presentation skills for a Transition Year group (about 12 students).
10. How would you maximise the learning opportunities from a class visit to the theatre?



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

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. Effective drama teaching requires sufficient freedom to encourage creativity and sufficient order to ensure learning. Describe how you maintain this balance.
2. Where do you find the poems, prose, solos, duologues and play scenes for your classes? How do you ensure their suitability for different age/ability groups? How are pieces allocated to your students?
3. As well as being a centre for creative expression, a drama school must also be a sustainable business. Describe your business model.
4. Detail how you evaluate each student's learning and progress? Indicate what part, if any, that festivals and examinations play in this evaluation.
5. How do you ensure that the school concert is fun, entertaining and educational?
6. What can senior students learn from a class visit to the professional theatre? Detail how you would prepare them for such a visit and how you might follow up the visit in class.
7. Define a) projection, b) resonance, c) tone colour, d) inflection. For each of a) – d), describe an exercise designed to help a performer to develop his/her skill.
8. Describe the purpose, objectives/desired outcomes, structure, planned activities and evaluation methodology for your Licentiate Diploma Lesson Demonstration.
9. You have been asked to adjudicate a one-night one-act drama festival comprising three plays. Describe how you would prepare for the evening, your marking scheme, the structure of your verbal adjudication and the elements of the productions you think will most influence the result.
10. One common classification of learning styles is the VAK model (Visual, Auditory, Kinaesthetic). Describe this model and identify how a drama teacher can plan to meet each learning style in her/his teaching.



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

DECEMBER 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. Why is the learning of speech and drama theory important? Using specific examples, discuss how theory can be taught in such a way as to make it relevant, meaningful and interesting.
2. What is the purpose of your school? How do your aims and objectives/ desired outcomes serve to fulfil this purpose?
3. Discuss Jean Jacques Rousseau's ideas about allowing children the freedom to develop naturally.
4. What criteria do you use to assess the suitability, sophistication and age-appropriateness of new poems, drama pieces and improvisation ideas?
5. Identify and discuss the criteria you would use to adjudicate a senior duologue competition in a féis.
6. Sketch out the process you would go through prior to opening the doors of a new school/academy of speech, drama and communication.
7. Féiseanna and Festivals are gaining in number and popularity. Discuss the pros and cons of your students' participation in such events.
8. The School Concert can be a focus for the involvement of children, parents and teachers. Consider how each group can become involved in a meaningful way.
9. Discipline is a necessity for learning to take place but the drama class must also foster spontaneity and creativity. Discuss.
10. Imagine you have a class of 20 Transition Year Students in a post-primary school. You have them for 45 minutes a week for 12 weeks. How would you prepare them to take a TY Communications Skills examination in week 12, comprising a three-minute prepared talk and a one-minute impromptu one?



DIPLOMA OF LICENTIATE - PAPER 1

JUNE 2017

9.30am - 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 your preferred theory of teaching and learning and explain how you would put it into practice in your speech and drama school.
2. Starting from your aims and objectives, write a lesson plan on a topic of your choice for a 40-minute class of junior students.
3. How would you approach the practice of inclusivity in your school in terms of issues such as gender, race, sexual orientation and disability?
4. Identify and describe the sources from which you obtain ideas, techniques, poems, drama scripts, lesson plans and other resources.
5. Discipline and respect in the drama classroom. Discuss.
6. Outline the criteria you would use if you were examining a) verse speaking, b) solo drama, c) sight reading and d) mime.
7. Why would you subject your students to the competitive cauldron of an open féis?
8. Describe how a well-run school concert can be of value to a) the participants, b) their parents, c) the class teachers, and d) the school.
9. Identify your favourite play. Give a summary of the plot. Explain, from the point of view of a drama practitioner, why you like it.
10. Assessment of your students' progress is a key part of the learning process. What methods would you use to assess your students' progress and how open and transparent should you be in sharing your assessment results with the students and their parents?



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

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. A school concert is a lot of work. Is it worth it?
2. Teenagers will be familiar with analysing Shakespeare in school and may have a negative view of the playwright as a consequence. Describe how you might counteract this by introducing Shakespeare for performance to a teenage class.
3. How do you source, select and categorise suitable material for students for examination and festival work?
4. Describe the various ways in which you measure the progress and achievements of each student in your school and to what extent you feed this back to the students and/or their parents.
5. From the points of view of each of a) teachers, b) competitors and c) parents, identify and discuss the indicators of a successful Féis.
6. In public performance, breath control and projection are critically important. Describe how you would teach breath control and projection to a junior group of students.
7. A certain amount of order is essential for learning to take place. Describe in detail your behaviour management system.
8. Describe the steps you would take to establish your own school or academy of speech and drama.
9. Identify the marking scheme and consequent criteria you would use to adjudicate a festival competition for teenage group drama.
10. Outline a term's work in public speaking with a group of young adults.



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

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. Identify how you would approach the practice of inclusivity in your school in terms of issues such as gender, race, sexual orientation and different abilities.
2. The established marking system for the adjudication of drama competitions is as follows: stage presentation (10%), production (35%), acting (40%), endeavour, originality and general attainment (15%) (Total = 100%). Provide a critical analysis of this scheme.
3. What are the benefits and pitfalls to your students of performing at a speech and drama festival and how would you, as a teacher, manage their expectations?
4. Starting from your aims and objectives, write a lesson plan on a topic of your choice for a 40-minute class of junior students.
5. Discuss the contribution of either Jean Piaget or Maria Montessori to our understanding of how children learn.
6. Describe how you would devise a school concert so that it satisfies a) the needs of the school (to showcase learning), b) the needs of parents (who like to see their children engaged in something meaningful) and c) the needs of children (who, for the purposes of this exercise, want to have fun and excitement).
7. Discuss how props and costumes can help young people to acquire valuable dramatic skills and to enhance their appreciation of character and period?
8. Where do you find suitable and, in particular, contemporary Solo Drama selections for your students? What criteria do you use to allot them to appropriate age groups? Give your view on the use of pieces for performance containing strong violent or sexual imagery and strong language.
9. Explain why assessment is important in speech and drama and describe how you assess the progress and development of your students.
10. How would you maximise the learning opportunities from a class visit to the theatre?



Irish Board of Speech & Drama

DIPLOMA OF LICENTIATE (Paper 1)

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. Your classes will consist of children with different levels of skill, ability and confidence. How do you make sure that they all benefit from participation in the school concert?
2. What skills and characteristics does one need in order to be a good féis adjudicator?
3. Children learn in different ways. Describe the teaching methods you use in order to accommodate your students' different learning styles.
4. 'Improvisation is the last refuge of the lazy teacher.' Discuss.
5. Write a lesson plan for a lesson designed to introduce Shakespeare to a group of 9-11 year-old children.
6. Where do you source your class material? Explain how you ensure that the material you use for each class is age-appropriate, non-discriminatory and gender-balanced?
7. Identify the health and safety, and child protection measures you need to consider when opening a school of speech and drama.
8. What marking scheme would you use to adjudicate a one-night, one-act play competition? What tone would you strike in your verbal adjudications?
9. You have been invited to speak to a meeting of parents at a National School on how children can benefit from speech and drama. What would you say?
10. Identify your own weakness(es) as a teacher and describe how you plan to overcome it/them.