

Selection of Past Licentiate 2 Diploma Papers

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 2

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. The Elizabethan period was a golden age of literature. Discuss.
2. Stage Lighting is an important creative element in the interpretation of a play. Give some examples from your own experience.
3. 'An inspired Director makes an average play great.' - Your views, please.
4. Write an appreciation of the works of one of the following:
 - (a) Seamus Heaney
 - (b) Brendan Kennelly
 - (c) Eavan Boland
 - (d) Austin Clarke
5. Bad Stage Management can destroy a production. What do you consider is essential in a competent Stage Manager?
6. How would you prepare a Senior Class for a visit to a production of a specific play by Shakespeare?
7. Write a short account of each of the following:
 - (a) Dual-Control
 - (b) Brechtian Concept
 - (c) Method Acting.
8. How can puppets enhance a Speech and Drama class or performance? Mention at least four types of puppet, and write a note on each of them.
9. Please write an essay on the benefits of creative costumes in the School Play, and detail some of your own original ideas for same.

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 2

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. Describe four costumes for a production of a School Concert. Give ideas on how you could make one of these costumes.
2. You have been asked to produce a One-Act Play for a Festival. What are the most important points you have to consider?
3. In most modern Halls and Theatres, stage lighting is controlled from Front-of-House. Is this a good idea? How do you mark a script for the person in charge of the Lighting?
4. Stage Management: it can make or break your production. Discuss.
5. Write a comprehensive review of a play you have seen recently.
6. Define in detail the role of the Producer, and his/her influence in the presentation of a play.
7. Puppets can help children to be more creative and confident. Discuss this statement and tell us something of your own puppet experiences.
8. You are putting on a Short Nativity Play with your Junior class. How do you go about it? Describe in detail, including Music, Lights, Costumes, etc.
9. Write an essay on the Mystery and Morality Plays of the Middle Ages. What part did the Guilds play in promoting popular amateur theatre?
10. Explain: (a) Dual Control and (b) Stanislavsky's Method.

IRISH BOARD OF SPEECH AND DRAMA

DIPLOMA OF LICENTIATE - PAPER 2

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. Draw and describe **three** costumes for a Primary School Play that you have produced. Describe how you made them.
2. Why and how would you make use of Puppets in your Drama class?
3. Write a short essay on stage lighting using examples from your own productions.
4. You are teaching stage management to an advanced class. Identify and elaborate on the key points you would make.
5. You have decided to produce a short dramatic extract from a play in a competition at the local Feis with a class of 13/14 year-olds. Describe in detail how you would go about this?
6. Elements of Elizabethan theatre are still recognisable in theatre today. Discuss.
7. Give a detailed account of how you would prepare and present a short Christmas Concert for parents with a Senior Infants Class?
8. Explain Stanislavsky's method of production in the Moscow Arts Theatre and its lasting influence on acting.
9. The Abbey Theatre is 100 years old this year. Discuss its influence on Irish Poets and Dramatists.
10. Write a comprehensive review of a play you have seen recently, **OR** of a Drama Book you found interesting, informative and useful.

DIPLOMA OF LICENTIATE - PAPER 2

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. Discuss the style of Acting you consider most effective from an interpretative and creative point of view.
2. Outline the duties of the Stage Manager and discuss fully his or her importance to a production.
3. Illustrate or describe each of the following:-
 - a) An Elizabethan Costume
 - b) An Animal Costume,
 - c) A Headdress of your choiceand write short notes on: (i) The productions you would use them in (ii) How to make them.
4. Explain how the use of simple puppets can enhance a drama class for Juniors.
5. How can the use of Stage-lighting be used to effect? Detail some of your ideas.
6. You have been invited to produce a one-act play for the All-Ireland circuit. How would you approach this task?
7. Write an essay on the Mystery and Morality Plays of the Middle Ages. Outline the part the Guilds played in promoting popular Amateur Theatre.
8. Give an account of the performance of a play you have attended recently, and identify any details which have stayed in your memory.
9. Attending the theatre is often characterised as an 'elitist' and middle-class pastime. How can theatre be made more appealing to those who tend not to go.?

DIPLOMA OF LICENTIATE - PAPER 2

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. Lighting can enhance any dramatic production. Discuss, from your own experience.
2. Outline your views on the benefits of using puppets in speech and drama.
3. A Stage Manager is vital to a well-presented performance of a play. Give a comprehensive list of the Stage Manager's duties.
4. You have been asked to produce a One-Act Play for a Festival. What are the most important points you have to consider?
5. Discuss, with reference to a play for children with which you are familiar, how you can make costumes creative, interesting and not too expensive.
6. Write an essay on the Greek or Roman Theatre.
7. Compare and contrast two different styles of acting. Indicate which of these styles is of most interest to you and why?
8. Movement is of vital importance to a dramatic performance. Discuss.
9. Review a book relating to the theatre which you have read and would recommend to others.
10. Think of a dramatic piece you have performed recently. Describe how you would prepare to act this piece:
 - a. for television, **and**
 - b. for the stage

DIPLOMA OF LICENTIATE - PAPER 2

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 the role and duties of the Stage Manager in a professional production.
2. Stage Lighting helps to create the atmosphere for any performance. Discuss.
3. How can the use of Puppets enliven your Drama Class? Answer from your own experience.
4. Give a step by step account of how you would produce a play.
5. Is the Stanislavsky method of acting the most creative approach?
6. 'Ears and a tail and you have a cat or mouse.' Discuss how to make costumes simple and imaginative, using examples from your own experience.
7. Theatre started with the Greeks. Discuss.
8. Present your ideas on Character Creation and Stagecraft, with examples.
9. Review a play you have seen in the past year.
10. How can Improvisation be helpful in the preparation of a play for performance?

DIPLOMA OF LICENTIATE - PAPER 2

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. Outline a lesson to be given to your Diploma students on Stage Management and its importance.
2. Draw and describe briefly how you would make Costumes for **three** characters in:
 - a. Harry Potter **or**
 - b. A Christmas Carol **or**
 - c. Any named Shakespeare scene.
3. Identify the value of Puppetry in drama classes. Describe how you might make simple puppets and use them with a class of young children.
4. You have been asked to produce a simple Nativity Play in the local Primary School. Detail your approach to this project mentioning costumes, scenery, props and lighting used.
5. Describe how you would produce a lighting plot for a play, and how you might overcome the lack of sophisticated lighting found in most halls.
6. Discuss how you would approach directing a one-act play for the local ICA group.
7. Review a Theatre/ Drama Book you have found helpful, and discuss why you would recommend it.
8. How does television/ film acting differ from stage acting? Pick an actor whom you admire and state why you think this actor is successful in his/her particular field.
9. Give a description of a typical Elizabethan theatre and give a brief critique of a performance you might have seen there.
10. Give an account of a night at the theatre you have experienced during the last six months and say whether you thought the visit was rewarding or boring and whether it was worth the expense and effort.

DIPLOMA OF LICENTIATE - PAPER 2

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 are preparing a National School Christmas concert for pupils from 2nd – 6th Classes. Outline your programme, the main lighting effects you want to achieve and the costumes the children will wear.
2. Give a brief description of three kinds of puppets and state how you would use them in your drama class.
3. How would you instruct your senior pupils in the exacting tasks required of the Stage Manager?
4. How may an actor/ actress bring life and passion to a stage role? Please choose a particular role to illustrate your answer.
5. How has studying for your Licentiate benefited you?
6. You have been asked to produce a One-Act Play for a local drama group. How would you go about this task?
7. Stanislavsky. Discuss.
8. Write a brief essay on the Greek Theatre and its influence on theatre to the present day.
9. How would you describe to a friend who had never been to the theatre the differences between experiencing a live stage performance and going to the cinema?
10. Discuss the role and responsibilities of a theatre critic.

DIPLOMA OF LICENTIATE - PAPER 2

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. Compare and contrast two different acting 'styles', indicating and justifying your preference between the two based on the criteria of effectiveness and creativity.
2. How did drama begin? Write notes for a lecture on this topic to a group of adults who do not know much about drama but are interested in the subject.
3. Illustrate and describe briefly each of the following:
 - (a) A costume for a witch in Macbeth
 - (b) A head-dress for a fantasy characterand describe how you would make them.
4. Write an account of a Play you have either Directed or Produced.
5. Describe how you could use Puppets to enliven your Drama class.
6. A local amateur dramatic society has asked you to train their new Stage Manager. How would you undertake this task?
7. Using examples from your own experience, describe how you have used stage lighting to enhance your productions.
8. Discuss the language and use of the Fan.
9. How might you use Improvisation to explore a text? Illustrate your answer with an example of a production in which you used improvisation in rehearsal.
10. Write a review of a dramatic performance you have attended in the recent past.

DIPLOMA OF LICENTIATE - PAPER 2

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 does a Stage Manager do?
2. Draw and describe how you would make both of the following:
 - a. A costume for any character in a Shakespeare play (please identify character)
 - b. A fantasy costume for any fairy story
3. How can theatre be made more appealing to those who tend not to go because they feel theatre-going is an elitist and middle-class pastime?
4. Stage lighting in the local school hall is usually very limited. How can you be creative about lighting without hiring professional lighting equipment?
5. Discuss the Greek Theatre and its influences.
6. Compare and contrast three different styles of acting.
7. How would you prepare the presentation of a short puppet version of 'Snow White' with a group of 7 Year-old children?
8. You have been asked to produce three short items for a school concert with 6th Class. Describe how you would meet this challenge.
9. Write a review of a play you have seen recently, noting in particular any positive and/or negative aspects which made the play memorable.
10. You have been asked to produce a play with an ICA group for a festival. How would you ensure that the group obtained as many marks as possible and also derived as much enjoyment as possible from the experience?



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 2

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. In what ways can set design and lighting contribute to the impact of a play?
2. The Elizabethan period was a golden age of literature. Discuss.
3. Compare and contrast two different styles of acting and indicate (with reasons) which, if either, you think is most effective.
4. Why is the role of Stage Manager such a pivotal one in a theatre production?
5. How do you intend to use your Licentiate qualification when you obtain it?
6. You have been asked to produce a Nativity Play with third class in your local national school. Describe how you would plan and execute this task.
7. What function might puppets play in drama class?
8. How would you prepare a senior class for a visit to a production of a play by Shakespeare? (Please name the play and make reference to it in your answer.)
9. Think of any costume drama you might produce in a post-primary school. Describe and draw costumes for three of the play's main characters and describe how you might make one of them.
10. Sketch out a lecture to be given to a group of adults on the history of drama.



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 2

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. Discuss the use of the chorus in Greek tragedy.
2. What is acting? Illustrate your answer with historical examples.
3. You have been asked to direct a play with an Irish Countrywomen's Association group for a festival. How would you ensure that the group obtained as many marks as possible and also derived as much enjoyment as possible from the experience?
4. Identify three characters of your choice from any play or plays. Describe what costumes and props you would use with each in order to enhance their authenticity and believability for an audience.
5. Describe how you use puppets in your class.
6. Describe in detail the role of the stage manager. What distinguishes a good one from a bad one?
7. Write a review of a play that you have seen recently, identifying factors which led, in your opinion, to its success or failure.
8. You have a group of six year old pupils and have been allocated the Nativity Play slot at the Christmas Concert. Discuss how you would undertake this task.
9. What do you consider to be the most rewarding aspects of teaching speech, drama and communication, and why?
10. "Stage Lighting is a fluid selective atmospheric sculptural illumination appropriate to the style of a particular production." (Reid, F., *The Stage Lighting Handbook*, 2001). Discuss.



Irish Board of
Speech & Drama

DIPLOMA OF LICENTIATE - PAPER 2

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. Write a comprehensive account of Restoration Theatre from 1660.
2. Explain Stanislavski's 'system' and describe how it has influenced acting.
3. How can live theatre in Ireland be made more accessible and appealing to the X Factor generation?
4. How may an actor bring life, passion and conviction to a stage role? Please choose a particular role to illustrate your answer.
5. Write an account of a play you have Directed **OR** Produced.
6. From your experience, describe in detail how improvisation can be used to explore a text?
7. Identify how the use of puppets may be beneficial in the drama class.
8. What skills and characteristics are required in an effective Stage Manager?
9. Lighting creates atmosphere, and good lighting is essential in the interpretation of a play. Discuss, using examples.
10. In recessionary times, fewer parents will be willing to purchase costumes. Imagine you are staging any scene from Alice in Wonderland. Draw, describe and explain how you would make costumes for any three main characters.



DIPLOMA OF LICENTIATE - PAPER 2

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. Write an essay on Elizabethan Theatre.
2. Write an account of Brechtian theatre and the Brechtian style of acting.
3. You are directing a production of the Wizard of Oz. Select **four** characters and describe how you would design and make costumes for them.
4. How do you introduce Puppets in your class? Outline **three** types of puppets and show how you would make and use them.
5. Write a note on **each** of the following:
 - a. Gobos
 - b. Foot-lights or Floats
 - c. Dimmer Board
 - d. Reasons for Stage lighting
6. What knowledge and skills does a drama teacher require when producing a scripted drama with a senior group of pupils?
7. You have been asked by a group of enthusiastic but inexperienced adults to produce a One-Act Play for the One-Act Circuit. How would you approach this task?
8. Analyse the value of theatre-going and play-reading for your pupils.
9. Outline a lecture to your Diploma students on the role of the Stage Manager.
10. You wish to put on a Short Musical with 6th Class in the primary school in which you teach. Outline how you would go about this task.



DIPLOMA OF LICENTIATE - PAPER 2

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. Write an essay on the characteristics, themes and lasting influences of the Restoration Theatre.
2. Identify a poem or story and describe in detail how you would dramatise it in your junior class using puppets. (Please ensure that you describe the puppets used, including their method of manipulation.)
3. Your local theatre has been given a limited grant to purchase a small lighting system. You have been invited to advise them. What essential items would you recommend and why?
4. Draw and describe how you would make costumes for any three main characters in:
 - a. The Wizard of Oz **OR**
 - b. any Shakespearean extract.
5. Explain a. Dual Control **and** b. Stanislavki's 'Method'.
6. You have been invited by your local drama group to direct a one-act play. Describe how you would approach this task.
7. Write a note on the Fan and its use in costume drama.
8. Why is the role of the Stage Manager of such importance?
9. Live theatre cannot compete with the popular appeal of cinema. Discuss
10. How would you prepare a Senior Class for a visit to a production of a play by Shakespeare? (Please name the play)



DIPLOMA OF LICENTIATE - PAPER 2

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. You are producing an extract from Alice in Wonderland with a group aged 10 – 12 years. Identify, describe and indicate how you would make the costumes required for the extract.
2. Identify a scene from a play with which you are familiar and describe in detail (identifying the equipment required) how you would use lighting and sound creatively to maximise its dramatic effect.
3. Brecht. Discuss.
4. You are entering an adult group in a One-Act Festival and you want to win. Outline your strategy, from play selection to performance.
5. Describe the characteristics, themes and influences on modern theatre of
 - a. Elizabethan Theatre **OR**
 - b. Medieval European Theatre.
6. Explain Stanislavki's Method.
7. Why and how would you use puppets in drama class?
8. You are giving a guest lecture on acting to a group of adult learners on the differences between acting on stage and acting for television. Outline your talk.
9. In modern theatre, there is no need for a Stage Manager. Discuss.
10. Discuss the ways in which movement, gesture and facial expression bring a drama selection to life.



DIPLOMA OF LICENTIATE - PAPER 2

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. Write a concise history of either:
 - a. The Abbey Theatre, Dublin **or**
 - b. The Druid Theatre, Galway **or**
 - c. The Globe Theatre, in 17th Century London
2. Describe the role and responsibilities of the Stage Manager throughout the production process.
3. Discuss the making, manipulation, use and value of puppets in your drama classes with young children.
4. Outline and evaluate the theory of either Bertolt Brecht **OR** Augusto Boal
5. Describe how stage lighting can affect the mood of a scene, illustrating your answer with concrete examples from plays you know.
6. Draw and describe in detail three costumes for a school production of any play by Shakespeare.
7. Outline and evaluate the influence of Stanislavski on contemporary acting practice.
8. You are producing a short nativity play with your junior class to showcase their learning for their parents. Describe in detail how you would go about this task, including in your answer your ideas for music, lighting and costumes.
9. Describe the characteristics and themes of Restoration Theatre.
10. How may an actor bring life and passion to a stage role? Please choose a particular role to illustrate your answer.



DIPLOMA OF LICENTIATE (Paper 2)

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. Much of the work of the director takes place before rehearsals. Outline your preparation, prior to the start of rehearsals for a One-act play for a local Amateur Dramatic Society.
2. How important is authentic costume to a production?
3. Most schools and community halls have very limited lighting equipment. Describe imaginative ways in which you can overcome this shortcoming in order to create atmospheric lighting in a theatrical production. Please name the production and age group.
4. Detail the role and responsibilities of the Stage Manager before and after a performance.
5. You wish to present a Fairy Tale, using Puppets, at a School Concert. Describe how you would make the puppets and how they would be used in the performance?
6. Outline how Dramatists, such as Padraig Colum and Lady Gregory, shaped the development of the Abbey Theatre?
7. Write a comprehensive note on Realism (the theatre movement in the 19th Century) and its impact on Acting.
8. Aristotle, the Greek philosopher, defined Four Genres: Tragedy, Comedy, Epic Poetry and Lyric Poetry. Discuss his influence on Theatre.
9. Describe the impact of your studies for your Associate and Licentiate Diplomas on your teaching skills and creativity.
10. What impact has Augusto Boal and his radical forms of theatre, expressed in his books "*Theatre of the Oppressed*" and "*Games for Actors and Non-Actors*", had on Contemporary Theatre?



DIPLOMA OF LICENTIATE - PAPER 2

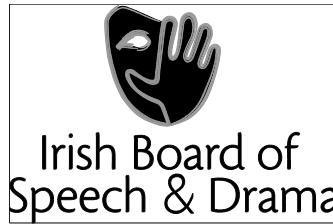
JUNE 2013

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. Lighting creates atmosphere and its inventive use enhances a performance. Discuss.
2. Why is the role of Stage Manager considered to be of such importance to any production?
3. Write an account of how you have made and used Puppets in your classes.
4. Discuss the history of (a) Smock Alley, Dublin **or** (b) Hawk's Well, Sligo **or** (c) Lambert Puppet Theatre, Monkstown, Dublin.
5. '*To you it looks emotionally straining, but I don't get emotionally drained, because I don't invest any of my real emotions. I don't take any of my characters' pain home with me... I've never been through anything that my characters have been through. And I can't go around looking for roles that are exactly like my life. So I just use my imagination.*' (Jennifer Lawrence on her acting method). Discuss.
6. Discuss the influence of Lee Strasberg on acting.
7. Describe, in detail, three creative costumes you have designed/made for an end-of-term production.
8. Discuss the process of producing **or** directing a play, from initial discussions to performance.
9. Write an essay on your favourite Shakespearian character and his/her significance to the evolution of the story-line of the play.
10. Discuss the book that has had the most impact on your thinking and work in Speech and Drama.



DIPLOMA OF LICENTIATE - PAPER 2

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. Detail the many ways in which one can enhance one's drama class with the use of puppets.
2. Write a critical account of Bertolt Brecht's 'alienation effect' otherwise known as the 'estrangement effect'.
3. What are the responsibilities of the Stage Manager throughout the production process?
4. Stage lighting has many functions. Describe, using examples, how lighting can be used to create mood, influence audience focus, establish location and time of day, and emphasise aspects of the plot.
5. Identify the key characteristics of Elizabethan Theatre. How have these characteristics influenced the way we experience theatre today?
6. You can't successfully stage a period play without the use of authentic period costumes. Discuss.
7. Sanford Meisner developed the Meisner Technique of actor training, characterised as getting actors to 'live truthfully under imaginary circumstances'. Describe the Meisner Technique and discuss its influence on film acting in particular.
8. Give an account of the history of the Abbey Theatre, with particular reference to its role in the development of Irish playwriting.
9. Outline the preparation a Producer/Director needs to undertake prior to the first rehearsal of a play.
10. Write a comprehensive review of a play you have attended in the recent past, including an assessment of its staging, acting and impact.



DIPLOMA OF LICENTIATE - PAPER 2

JUNE 2015

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. Stage management is simply a matter of shifting furniture into the right place at the right time. Discuss.
2. Identify a scene from a play familiar to you. Detail how you would use lighting to enhance its visual and emotional impact.
3. Describe how you have used puppets in your teaching and the benefits, if any, you have observed from their use.
4. Outline your thoughts on the use of costume and props when teaching improvisation.
5. Detail the preparation a producer needs to make, prior to casting and rehearsing a show.
6. Write brief notes about the acting theories of two of the following: Aristotle, Brecht, Boal, Stanislavski, Artaud and Brooke.
7. Compare and contrast acting on the stage and acting for film.
8. Write an account of the fan and its role in Restoration Theatre.
9. How can Fringe Theatre benefit mainstream theatre?
10. What features of contemporary theatre have their origins in Greek and Roman theatre? Why do you think these features have endured?



DIPLOMA OF LICENTIATE - PAPER 2

JUNE 2016

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 the key characteristics of Elizabethan Theatre and describe how these have influenced modern theatre.
2. Choose one of Stanislavski, Strasberg or Meisner and write an essay on his work and influence.
3. What are your thoughts about the #WakingTheFeminists campaign in Irish theatre?
4. Discuss, using examples from your own experience, how costume can help to create the illusion of reality and can aid the audience in identifying character.
5. What did Bertolt Brecht teach us?
6. You are giving a guest lecture on acting to a group of adult learners on the differences between acting on stage and acting for television. Outline your talk.
7. Identify a short play or play scene for children. Describe how you would use stage lighting to create atmosphere, mood and a sense of theatrical illusion. (Identify the equipment used)
8. Is a Stage Manager necessary?
9. Identify four types of puppets and describe briefly their workings. How may the use of puppets help with the teaching of drama to small children?
10. You have been asked by a group of enthusiastic but inexperienced adults to produce a One-Act Play for the One-Act Circuit. Outline how you would approach this task?



DIPLOMA OF LICENTIATE - PAPER 2

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. Define Stanislavski's method. Discuss its influence on modern acting.
2. Describe, and write a brief note on the use of a) Gobos, b) Floods, c) Beamlight and d) Follow Spots.
3. Identify a particular type of puppet. Describe how you would make it and how you would teach your students how to manipulate it effectively in the context of a puppet show.
4. Describe fully the functions and tasks of the stage manager.
5. Identify two characters from a Shakespearean play of your choice. Draw and describe in detail their principal costumes.
6. Write an essay on the acting theory of one of Aristotle, Brecht, Boal, Artaud or Brooke.
7. What are the similarities and what are the differences between the acting styles required for stage, and for film?
8. Choose two of a) Greek Theatre, b) Roman Theatre, c) Medieval European Theatre and d) Restoration Theatre. Describe their characteristics, their themes and how they have influenced today's theatre.
9. You have been invited to direct a one-act play for a Festival. How would you approach this task?
10. Most Arts Council funding for theatre goes to the larger theatres, catering for a middle-class audience and producing mainstream drama. If you had control of the Arts Council theatre budget, how would you spend it?



DIPLOMA OF LICENTIATE - PAPER 2

JUNE 2018

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. A local amateur dramatic society has asked you to train their new Stage Manager. How would you undertake this task?
2. Compare and contrast two different acting 'styles', indicating and justifying your preference between the two based on the criteria of effectiveness and creativity.
3. In what ways can sound and lighting design contribute to the impact of a play?
4. How would you prepare a senior class for a visit to a production of a play by Shakespeare? (Please name the play and make reference to it in your answer.)
5. Identify three characters of your choice from any play or plays. Describe what costumes, make-up and props you would use with each in order to enhance their authenticity and believability for an audience.
6. Explain Stanislavski's 'system' and describe how it has influenced acting.
7. Write an essay on the characteristics, themes and lasting influences of the Restoration Theatre.
8. Much of the work of the director takes place before rehearsals. Outline your preparation, prior to the start of rehearsals, of a One-act play for a local Amateur Dramatic Society.
9. Describe the impact of your studies for your Associate and Licentiate Diplomas on your teaching skills and creativity.
10. Aristotle, the Greek philosopher, defined Four Genres: Tragedy, Comedy, Epic Poetry and Lyric Poetry. Discuss his influence on Theatre.



DIPLOMA OF LICENTIATE - PAPER 2

DECEMBER 2019

2.30Pm - 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. Identify the different purposes of amateur theatre and professional theatre and indicate what relationship you believe should exist between them.
2. Discuss the influence of either a) Peter Brooke or b) Berthold Brecht on theatre.
3. Discuss the use and importance of gesture and facial expression in dramatic performance.
4. Give your views on the use and value of costumes in plays with young people.
5. Discuss the difference in acting styles required for acting on stage and acting in front of a camera.
6. Describe how you would use creative stage lighting to enhance a named scene of your choice from a children's play.
7. A well-staged production is dependent on a good stage manager. Describe the skills required of the ideal stage manager.
8. Write a note on each of the following:
 - a. Rhyme
 - b. Rhyme schemes
 - c. Assonance
 - d. Consonance
 - e. Alliteration.
9. What elements of Greek Theatre have influenced Western Theatre today?
10. Assess the health of theatre in Ireland.



DIPLOMA OF LICENTIATE - PAPER 2

JUNE 2019

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. Write an essay on the history, forms and structure of the sonnet.
2. Outline a lesson to be given to your Diploma students on Stage Management and its importance.
3. Theatre started with the Greeks. Discuss.
4. You are putting on a Short Nativity Play with your Junior class. How do you go about it? Describe in detail, including music, lights, costumes, etc.
5. Write brief notes about the acting theories of two of the following: Aristotle, Brecht, Boal, Stanislavski, Artaud and Brooke.
6. How can fringe theatre benefit mainstream theatre?
7. Sandford Meisner developed the Meisner Technique of actor training, characterised as getting actors to 'live truthfully under imaginary circumstances'. Describe the Meisner Technique and discuss its influence on film acting in particular.
8. You can't successfully stage a period play without the use of authentic period costumes. Discuss.
9. Most schools and community halls have very limited lighting equipment. Describe imaginative ways in which you can overcome this shortcoming in order to create atmospheric lighting in a theatrical production. Please name the production and age group.
10. Discuss the role and influence of the Abbey Theatre on Irish society.