

Principles of Teaching LTCL/LGSMD

TRINITY
GUILDHALL

Performance Arts

Applied Drama

Communication Skills

May 2009

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is 2½ HOURS.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate space on the front of the answer booklet.
3. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO.
4. Read each question carefully before answering it.
5. Your answers must be written in ink in the answer booklet provided.
6. You are reminded that you are bound by the regulations for written examinations displayed at the centre. In particular, you are reminded that you are not allowed to bring books or papers into the examination room. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the examination room you will not be allowed to return.
8. At the end of the examination, fix together all your work – including rough work – using the tag provided.

Examiners' use only:

1	
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Total	

Principles of Teaching written paper

LTCL/LGSMD

Time allowed: 2½ hours.

Answer ONE question from Section 1 (30%) and ONE question from either Section 2, or Section 3, or Section 4 (40%) and ONE question from Section 5 (30%).

Please ensure that the section and question number of each question attempted is clearly marked on your answer paper. Candidates are advised to use specific examples in answering their questions.

Candidates are advised not to repeat material from one answer in other answers.

In your answers about teaching be sure to specify the age, experience, background and other relevant information about the pupils you are considering.

Section 1

EITHER

1. How would you use the poem printed below to teach effective voice production principles to *EITHER* a group of intermediate students *OR* a group of adult beginners?

First Love

That was her beginning, an apparition
of rose in the unbreathed airs of his love,
her heart revealed by the wash of summer
sprung from her childhood's shallow stream.

Then it was that she put up her hair, 5
inscribed her eyes with a look of grief,
while her limbs grew as curious as coral branches,
her breast full of secrets.

But the boy, confused in his day's desire,
was searching for herons, his fingers bathed 10
in the green of walnuts, or watching at night
the Great Bear spin from the maypole star.

It was then that he paused in the death of a game,
felt the hook of her hair on his swimming throat,
saw her mouth at large in the dark river 15
flushed like a salmon.

But he covered his face and hid his joy
in a wild-geese web of false directions,
and hunted the woods for eggs and glow-worms,
for rabbits tasteless as moss. 20

And she walked in fields where the crocuses
branded her feet, and mares' tails sprang
from the prancing lake, and the salty grasses
surged round her stranded body.

– Laurie Lee

OR

2. Outline an eight-week evening course (one 1-hour session per week) for teaching *EITHER* an introduction to safe and effective voice techniques *OR* an introduction to safe and effective movement skills to a specialised group of students of your choice. An appropriate level of physiological and anatomical knowledge should be evident.

Section 2

EITHER

Performance Arts

1. How would you interpret the following poem as part of a staged performance programme presented by a group of students? Identify the age, size and experience of the group.

Neither spirit nor bird;
That was my flute you heard
Last night by the river.
When you came with your wicker jar
Where the river drags the willows, 5
That was my flute you heard,
Wacoba, Wacoba,
Calling, Come to the willows!

Neither the wind nor a bird
Rustled the lupine blooms. 10
That was my blood you heard
Answer your garment's hem
Whispering through the grasses;
That was my blood you heard
By the wild rose under the willows. 15

That was no beast, that stirred,
That was my heart you heard,
Pacing to and fro
In the ambush of my desire,
To the music my flute let fall. 20
Wacoba, Wacoba,
That was my heart you heard
Leaping under the willows.

– Mary Austin
from the *American Indian, Shoshone*

OR

2. Discuss the historical development of a particular theatre form. To what extent has your research influenced your approach to performance and teaching?

OR

3. Outline a teaching programme related to one or more contributory performance skills, practical and/or technical. Identify the purpose, timescale and intended outcome, as well as the age(s) and experience of the student(s).

Section 3*EITHER***Applied
Drama**

1. How would you use, and with whom, the following piece as a stimulus for a group engaged in performance as a learning *OR* therapeutic medium?

If I had a hammer,
I'd hammer in the morning,
I'd hammer in the evening,
All over this land;
I'd hammer out danger, 5
I'd hammer out a warning,
I'd hammer out love between all of my brothers,
All over this land.

If I had a bell,
I'd ring it in the morning, 10
I'd ring it in the evening,
All over this land;
I'd ring out danger,
I'd ring out a warning,
I'd ring out love between all of my brothers, 15
All over this land.

If I had a song,
I'd sing it in the morning,
I'd sing it in the evening,
All over this land; 20
I'd sing out danger,
I'd sing out a warning,
I'd sing out love between all of my brothers,
All over this land.

Well, I've got a hammer, 25
And I've got a bell,
And I've got a song to sing
All over this land;
It's a hammer of justice,
It's a bell of freedom, 30
It's a song about love between all of my brothers,
All over this land.

– *Lee Hays and Pete Seeger*

OR

2. Discuss the effectiveness of a drama text which has the intention of influencing the thinking and attitudes of its audience in a social *OR* religious *OR* political context.

OR

3. Evaluate and illustrate the use of improvisation in your particular field of interest.
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Section 4*EITHER***Communication Skills**

1. How would you use the speech printed below as the starting point for a weekend course on motivational speaking?

Spanish Armada Speech by Queen Elizabeth I of England – 1588

My loving people,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in 5 the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

I know I have the body but of a weak and feeble woman; but I have the heart and 10 stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

I know already, for your forwardness you have deserved rewards and crowns; and we 15 do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general [Robert Dudley, 1st Earl of Leicester] shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and 20 of my people.

OR

2. You have been asked to teach a one-term extra-curricular course (one 2-hour session per week for 10 weeks) entitled **Improving Oral Communication Skills** to a group of first-year undergraduates studying a variety of subjects. Outline the content, structure and projected outcomes of the course.

OR

3. A newly-qualified teacher asks you for help in choosing material for his/her classes. Write him/her a letter recommending THREE teaching aids (pieces of repertoire, recordings, visual aids etc.), explaining why and for what purposes you have found them to be particularly effective.

please turn over

Section 5

EITHER

1. You have been asked to teach a weekend course in your subject to a group of students from a socially disadvantaged background – *EITHER* children *OR* teenagers *OR* adults. What factors would you take into account in your preparation and planning?

OR

2. If you were a politician what one piece of legislation would you introduce to improve the quality of teaching in your culture? And what one piece of legislation would you abolish? Give reasons for your choices.
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