

LTCL/LGSMD Teaching (Speech and Drama, Musical Theatre)

TRINITY GUILDHALL

November 2009

Unit 1 – Principles of Teaching

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is 2 HOURS 30 MINUTES.
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	
2	
3	
4	
Total	

LTCL/LGSMD Teaching (Speech and Drama, Musical Theatre) written paper

Unit 1 – Principles of Teaching

Time allowed: 2 hours 30 minutes

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

- Describe and illustrate how you would use the following extract to teach safe and effective voice production to a group of students. Identify the age, experience and the size of the group.

Under Milk Wood

Listen. It is night moving in the streets, the processional salt slow musical wind in Coronation Street and Cockle Row, it is the grass growing on Llaregyb Hill, dewfall, starfall, the sleep of birds in Milk Wood.

Listen. It is night in the chill, squat chapel, hymning in bonnet and brooch and bombazine black, butterfly choker and bootlace bow, coughing like nannygoats, sucking mintoes, fortywinking hallelujah; night in the four-ale, quiet as a domino; in Ocky Milkman's lofts like a mouse with gloves; in Dai Bread's bakery flying like black flour. It is to-night in Donkey Street, trotting silent, with seaweed on its hooves, along the cockled cobbles, past curtained fernpot, text and trinket, harmonium, holy dresser, watercolours done by hand, china dog and rosy tin teacaddy. It is night neddy among, the snuggeries of babies. 5

Look. It is night, dumbly, royally winding through the Coronation cherry trees; going through the graveyard of Bethesda with winds gloved and folded and dew doffed; tumbling by the Sailors Arms. 10

Time passes. Listen. Time passes. Come closer now. 15

– Dylan Thomas

OR

- Outline a six-week course of one hour sessions that covers *EITHER* aspects of the anatomy and physiology of the organs employed in voice and speech production, approaches to phonology and techniques for the effective and safe use of voice *OR* the theory, principles and practice of safe dance practice. Indicate how you would sustain interest and maintain a sense of purpose throughout the course.

Section 2
Speech and
Drama

EITHER

1. Select ONE of the extracts below, and discuss how it could be used in a lesson to introduce the basic principles of characterisation.

Extract A from *Much Ado About Nothing* by Shakespeare

BENEDICK: I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument* of his own scorn * subject
by falling in love: and such a man is Claudio. I have known when there was 5
no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe. I have known when he would have walked ten mile afoot to see a good armour, and now will he lie ten nights awake carving* * designing
the fashion of a new doublet. He was wont to speak plain and to the purpose – like an honest man and a soldier – and now is he turned
orthography*, his words are a very fantastical banquet, just so many * stylistically 10
strange dishes. May I be so converted and see with these eyes? I cannot ^{complex} language
tell: I think not, I will not be sworn, but love may transform me to an oyster, but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair, yet I am well: another is wise, yet I am well: another virtuous, yet I am well: but till all graces be in 15
one woman, one woman shall not come in my grace. Rich she shall be, that's certain: wise, or I'll none: virtuous, or I'll never cheapen her: fair, or I'll never look on her: mild, or come not near me: noble, or not I for an angel*: of * a small coin
good discourse, an excellent musician, and her hair shall be of what colour it please God. 20

Extract B from *Who's Afraid of Virginia Woolf?* by Edward Albee (1962)

MARTHA: Hey, hey ... Where is everybody ... ? [*It is evident she is not bothered*] So? Drop me; pluck me like a goddamn ... whatever-it-is ... creeping vine, and throw me over your shoulder like an old shoe ... George? [*Looks about her*] George? [*Silence*] George! What are you doing: Hiding, or something? [*Silence*] GEORGE!! 5
[*Silence*] Oh, fa Chri ... [*Goes to the bar, makes herself a drink and amuses herself with the following performance*] Deserted! Abandon-ed! Left out in the cold like an old pussy-cat. HA! Can I get you a drink, Martha? Why, thank you, George; that's very kind of you. No, Martha, no; why I'd do anything for you. Would you George? Why I'd do anything for you, too. Would you Martha? Why, certainly, George. Martha, I've misjudged you. And I've misjudged you, too, 10
George. WHERE IS EVERYBODY!!! Hump the Hostess! [*Laughs greatly at this, falls into a chair; calms down, looks defeated, says, softly*] Fat chance. [*Even softer*] Fat chance. [*Baby-talk now*] Daddy? Daddy? Martha is abandon-ed. Left to her own vices at ... [*Peers at a clock*] ... something o'clock in the old A.M. Daddy White-Mouse; do you really have red eyes? Do you? Let me see. Ohhhhh! 15
You do! You do! Daddy, you have red eyes ... because you cry all the time, don't you, Daddy. Yes; you do. You cry alllll the time. I'LL
GIVE ALL YOU BASTARDS FIVE TO COME OUT FROM WHERE YOU'RE HIDING!! [*Pause*] I cry all the time too, Daddy. I cry alllll the time; but deep inside, so no one can see me. I cry all the time. And Georgie cries all the time, too. We both 20
cry all the time, and then, what we do, we cry, and we take our tears, and we put 'em in the ice box, in the goddamn ice trays [*Begins to laugh*] until they're all frozen [*Laughs even more*] and then ... we put them ...

OR

2. Discuss your approach to teaching non-contemporary drama for performance. Identify specific texts and extracts, the breadth of background preparation and rehearsal techniques, related to age and experience.

OR

3. Select TWO or THREE poems *AND/OR* prose extracts which you would use with Intermediate-level students (Grades 4-5). Describe and evaluate how mime *AND/OR* improvisation might enhance a student's understanding and performance of the pieces.

Section 3

Musical Theatre

EITHER

1. How would you use the poem printed below as the basis for a devised thematic musical theatre performance with a group of about six students? Identify the age and experience of the students.

Jazz Fantasia

Drum on your drums, batter on your banjos,
sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go husha-
husha-hush with the slippery sand-paper. 5

Moan like an autumn wind high in the lonesome treetops,
moan soft like
you wanted somebody terrible, cry like a racing car slipping
away from a 10

motorcycle cop, bang-bang! you jazzmen, bang altogether
drums, traps,
banjos, horns, tin cans – make two people fight on the top
of a stairway
and scratch each other's eyes in a clinch tumbling down the
stairs. 15

Can the rough stuff ... now a Mississippi steamboat pushes
up the night
river with a hoo-hoo-hoo-oo ... and the green lanterns
calling to the high 20
soft stars ... a red moon rides on the humps of the low
river hills ...
go to it, O jazzmen.

– Carl Sandburg

OR

2. You have been asked to run a short series of four workshops entitled 'Major landmarks in 20th century musical theatre'. What material would you select and how would you use it to give your students an understanding of some major innovations in musical theatre?

OR

3. To what extent do you consider improvisation has its uses in Musical Theatre teaching? Relate your comments to particular repertoire, age and experience.

Section 4 *EITHER*

1. Write a letter as part of your application for a job in a school or college. This should include aspects of the content you would teach, your approach to your subject, your awareness of legal and health issues and how your subject relates to the wider curriculum and to the promotion of life skills.

OR

2. As a part of a community enrichment programme explain how you would organise and enthuse a group of disadvantaged young people in your specialism.
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