

LTCL/LGSMD Teaching (Performance Arts, Applied Drama, Communication Skills)

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	
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Total	

LTCL/LGSMD Teaching (Performance Arts, Applied Drama, Communication Skills) 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, 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. 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 neddyding among, the snuggeries of babies. 5 10

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.

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

– Dylan Thomas

OR

2. 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

EITHER

Performance Arts

1. Describe the means you would employ to interpret the following poem as a performance piece with a group of young children.

'O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home.

Across the sands of Dee';

The western wind was wild and dank with foam,
And all alone went she.

5

The western tide crept up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see.

10

The rolling mist came down and hid the land:
And never home came she.

Oh! is it weed, or fish, or floating hair –
A tress of golden hair,
A drownèd maiden's hair
Above the nets at sea?

15

Was never salmon yet that shone so fair
Among the stakes on Dee.'

They rowed her in across the rolling foam,
The cruel crawling foam,
The cruel hungry foam,
To her grave beside the sea:

20

But still the boatmen hear her call the cattle home
Across the sands of Dee.

– Charles Kingsley

OR

2. Discuss and illustrate how your study of the history and current practice of a particular theatre form has influenced your own approach to teaching.

OR

3. Some members of a local drama society or school drama club are keen to acquire contributory performance arts skills such as devising, choreography, script-writing, set/costume design and/or lighting and sound design and operation. Outline the content and design of a course in two such skills which would meet their needs.

Section 3*EITHER***Applied
Drama**

1. How would you adapt the following poem for a group engaged in performance as a learning or therapeutic medium. Describe the character of the group concerned and your intended outcome.

Once, after a rotten day at school –
Sweat on my fingers, pages thumbbed with smears,
Cane smashing down to make me keep them neat –
I blinked out to the sunlight and the heat
And stumbled up the hill, still swallowing tears. 5
A stone hissed past my ear – 'Yah! gurt fat fool!'

Some urchins waited for me by my gate.
I shouted swear-words at them, walked away.
'Yeller,' they yelled, 'e's yellor!' And they flung
Clods, stones, bricks – anything to make me run. 10
I ran, all right, up hill all summer day
With 'yeller' in my ears. 'I'm not, I'm not!'

Another time, playing too near the shops –
Oddly, no doubt, I'm told I was quite odd,
Making, no doubt, a noise – a girl in slacks 15
Came out and told some kids 'Run round the back,
Bash in his back door, smash up his back yard,
And if he yells I'll go and fetch the cops.'

And what a rush I had to lock those doors
Before the rabble reached them! What desire 20
I've had these twenty years to lock away
That place where fingers pointed out my play,
Where even the grass was tangled with barbed wire,
Where through the streets I waged continual wars!

We left (it was a temporary halt) 25
The knots of ragged kids, the wired-off beach,
Faces behind the blinds. I'll not return;
There's nothing there I haven't had to learn,
And I've learned nothing that I'd care to teach –
Except that I know it was the place's fault. 30

– Philip Hobsbaum

OR

2. Discuss the ways in which the work of a particular practitioner has influenced your own approach to teaching Applied Drama.

OR

3. Keats wrote; 'We hate poetry that has a palpable design upon us.' Might the same be said of drama that sets out to influence the opinions of the audience about social or religious or political issues? Illustrate your answer with specific examples.

Section 4*EITHER***Communication Skills**

1. Discuss a variety of ways in which you might use the extracts printed below as a starting point for a day's course on motivational speaking for people who require the skills to speak persuasively in various public contexts. The extracts are from speeches made by Winston Churchill at the beginning of the Second World War.

I would say to the House, as I said to those who have joined this Government, 'I have nothing to offer but blood, toil, tears and sweat.'

Speech, House of Commons, 13 May 1940

Victory at all costs, victory in spite of all terror, victory however long and hard the road may be; for without victory there is no survival.

ib.

We shall not flag or fail. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender.

ib. 4 June 1940

Let us therefore brace ourselves to our duty and so bear ourselves that if the British Commonwealth and Empire lasts for a thousand years men will still say, 'This was their finest hour.'

ib. 18 June 1940

OR

2. 'All children should be taught to speak "correctly" in Standard English with Received Pronunciation, regardless of background. This will enhance their employment prospects and their social mobility.' Discuss this view.

OR

3. Outline the content and approach for a brief course on impromptu response and improvisation in public speaking. Identify your students and their context.

please turn over

Section 5 *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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