

ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills)

Sample paper

Unit 1 – Principles of Teaching

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is 2 HOURS.
2. Fill in your name and the registration number printed on your appointment form 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	

ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills) written paper

Unit 1 – Principles of Teaching

Time allowed: 2 hours

Answer **FOUR** questions: TWO from Section 1, and ONE each from Sections 2 and 3.

All questions have equal value.

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.

Note:

This is a sample exam paper. In some instances there are more options than in the real exam, where there may not be any at all.

Section 1

The Ascent of Vinicombe

He took his bag off his back and strapped it to his chest.

I think this is the start of an adventure, he declared,
and so it was. With great care we roped ourselves together,
Then slowly, cautiously, we fought our way up the ice-cliff.

He led, of course, shouting warnings and encouragement as
he sprang

5

From boulder to boulder, dodging avalanches. It was hard
going.

There was no shelter from the bitter wind and only one
lamp-post strong enough to bear our weight. We paused a
moment

10

then pressed on, any delay was dangerous. Without warning
the pavement would split, opening horrid pits, crevasses
crammed with writhing snakes or hairy mammoths.

Despite it all,

15

we struggled upwards, risking a traverse of the slippery railings,
until we hauled each other, wild-eyed and wind-beaten,
across the glacier

of Kersland Street. It was then that, with amazing speed,
he slipped his coat off and hung it cape-like from his head,
announced his possession of super-powers and flew, arms
outstretched,

20

up the lane towards the school.

– Dave Calder

1.

EITHER

a) How might you use this poem to develop the vocal and physical performance skills of a group of speech and drama students OR theatre arts students OR communication skills students preparing for their first public presentation? Specify the age of the students in your answer.

OR

b) How might you use this poem as a starting point for devising with your students a performance piece OR public presentation intended as part of a local anti-bullying campaign in schools?

OR

c) How might this poem be used to demonstrate the importance of vocal delivery to an individual student OR a group of students beginning a course in communication skills?

2. You have been asked to run a six-week drama course OR communication skills course for EITHER a group of schoolchildren OR an amateur theatre group. What factors should you take into account when planning the course?
 3. Describe two contrasting methods you use to assess your students' work. What particular aspects of their progress do you hope to assess by each method?
 4. Describe how you might profitably use the structure of a popular television programme to stimulate learning in a lesson OR series of lessons. Be sure to identify the projected outcomes of the lesson(s).
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Note: In the real exam this section usually contains only three questions.

Section 2

1. Discuss your approach to teaching EITHER impromptu storytelling OR sight reading. How important do you consider such tasks in developing performance or public speaking skills?
 2. What factors do you take into account when selecting performance material for your intermediate level students? Illustrate your answer with specific examples.
 3. You have been asked to provide a stimulus for a devised drama presentation for a group of advanced level students. What factors should you take into account when preparing for this task?
 4. Outline some effective teaching strategies for introducing EITHER the physiology of the organs of speech OR basic anatomy to your students.
 5. How do you prepare a student to face an audience for the first time?
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Section 3

1. What are the legal, and health and safety issues you need to consider when teaching EITHER on your own premises OR in a school OR when presenting performances in public?
 2. What advice and training in safe and effective use of EITHER voice OR movement would you give to a group of newly qualified teachers?
 3. Your usual teaching space is unavailable and you have been offered an alternative room. What factors would you take into account when assessing its suitability for teaching your students?
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