

LTCL Teaching (Speech and Drama, Musical Theatre)

Sample paper

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 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	
Total	

LTCL 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 answer questions from the subject-specific section corresponding to your diploma.**

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

EITHER

1. Taking a contemporary play or musical of your choice, outline how improvisation exercises might help your students discover the inner life of the characters. Make suggestions that are useful in general, and make specific references to two characters.

OR

2. Discuss the techniques of voice and speech production demanded by the following poem. Explain your teaching methodology in relation to the age of students that you think this poem most appropriate for.

Snow

The room was suddenly rich and the great bay-window was
 Spawning snow and pink roses against it
 Soundlessly collateral and incompatible:
 World is suddener than we fancy it. 4

World is crazier and more of it than we think,
 Incurably plural. I peel and portion
 A tangerine and spit the pips and feel
 The drunkenness of things being various. 8

And the fire flames with a bubbling sound for world
 Is more spiteful and gay than one supposes –
 On the tongue on the eyes on the ears in the palms of one's hands –
 There is more than glass between the snow and the huge roses. 12

– Louis MacNeice (1907-1963)

OR

3. Explain how you would apply your understanding of the theory and practice of speech and voice production OR communication skills OR singing OR movement/dance OR any combination of these to one of the following, over a defined period of time:
 - a) a group of performers who show potential but whose self-consciousness in movement and general lack of confidence hinder full communication with the audience

OR

 - b) a group of teenagers who are very eager to take part in a production but lack application and experience.

Note: in the real exam this section usually contains only two questions.

Section 2

EITHER

Speech and Drama

1. How would you approach teaching three first-year undergraduates from different departments the skills to make the best use of audio and visual aids in their end-of-year presentations? Specify the subjects of their academic studies.

OR

2. Select three contrasting poems and discuss how you would use them to teach your intermediate level students how to be aware of, and respond to, verse forms, imagery and rhythm.

OR

3. Using the TWO extracts from *Romeo and Juliet* below, explain the different methods you would adopt when coaching students for performance. Refer to developing characterisation, inhabiting the character's immediate and extended context, as well as the specific purpose of a chorus in a play.

Extract A

CHORUS: Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean. 4
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife. 8
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage; 12
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Extract B

Capulet's orchard. Enter ROMEO.

CHORUS: He jests at scars that never felt a wound.
[JULIET appears above at a window.]
But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon, 4
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green 8
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that? 12
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes 16
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven 20
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand, 24
That I might touch that cheek!

OR

4. Discuss how your knowledge and understanding of the work of a well-known theatre practitioner OR writer has influenced your teaching practice in THREE contrasting teaching contexts. Illustrate your answer with specific and detailed examples.

Note: in the real exam this section usually contains only two questions.

Section 3

EITHER

Musical Theatre

1. Discuss how you would work with EITHER foundation OR intermediate level students to prepare the following piece as part of a themed performance of musical theatre repertoire. Identify the particular challenges it presents and suggest some other material you might use in the themed performance.

This World is not Conclusion

This World is not Conclusion.

A Species stands beyond –

Invisible, as Music –

But positive, as Sound –

It beckons, and it baffles – 5

Philosophy – don't know –

And through a Riddle, at the last –

Sagacity, must go –

To guess it, puzzles scholars –

To gain it, Men have borne 10

Contempt of Generations

And Crucifixion, shown –

Faith slips – and laughs, and rallies –

Blushes, if any see –

Plucks at a twig of Evidence – 15

And asks a Vane, the way –

Much Gesture, from the Pulpit –

Strong Hallelujahs roll –

Narcotics cannot still the Tooth

That nibbles at the soul – 20

– *Emily Dickinson (1830-1886)*

OR

2. Discuss TWO collaborative musical theatre writing teams that define the popularity of the musical genre. Your answer should use specific examples of at least TWO musicals from different eras and you should compare and contrast the teaching demands and challenges the musicals could present to your teaching practice.

OR

3. How do you assess the skill level of learners when preparing to teach a musical theatre foundation level group? Discuss in detail teaching strategies, context, age and ability of learners and outline the content of the initial two sessions with the group, clearly showing your learning aims and objectives. Your answer should refer to at least TWO musicals.

Section 4

EITHER

1. Your school principal is planning to cut the funding for your specialism. Write a persuasive letter to him/her outlining the benefits of your subject area with special reference to how it informs the learning process as a whole.

OR

2. How do you implement your country's legislation on child protection and health and safety in your current teaching practice? Outline changes that have been made during your career as a teacher.