

Principles of Teaching LTCL/LGSMD

TRINITY
GUILDHALL

Speech and Drama

Musical Theatre

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	
2	
3	
4	
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 (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

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**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 *The Trojan Women* by Euripides (415 BC)

ANDROMACHE: Mother, there is more bitterness in store.
 Polyxena is dead.
 They cut her throat on the tomb of Achilles.
 I saw her there myself. I covered her face and wept.
 Yes, it was terrible. But it is over. 5
 And being dead, she is far far more fortunate
 Than I who live.
 What are you saying? That in life there's hope?
 What hope have we? I'll tell you what I think.
 To be dead is the same as never to have lived. 10
 Better by far than living on in wretchedness.
 The dead feel nothing. What pain can evil bring?
 But when you fall from greatness into torment
 The world becomes a strange, harsh place.
 For Polyxena it is now as if she had never been born, 15
 Her sufferings are forgotten. But for me,
 I gave my life to your son, Hector.
 I was above reproach, I sought perfection,
 Grace, honesty, integrity and duty.
 I never gossiped when the others asked me, 20
 I stayed at home – dull, yes, but dutiful.
 A quiet tongue, a modest eye, a knowledge
 Of what affairs I ought to rule, but never,
 Never stepping beyond the mark.
 The Greeks had heard of this. It was my downfall. 25

Extract B from *Deoxyribonucleic Acid* by Dennis Kelly (2007)

MARK: We went up the grille. You know, that shaft up there on the hill. Just a big
 hole really, hole with a grille over it, covering it. Just to see if he'd climb the
 fence, really, and he did, and we thought, you know, he's climbed the fence,
 which we didn't think he'd do, so walk, you know, walk on the grille, Adam, 5
 walk on the grille, and he did, he walked on, you know, wobbling and that
 but he's walking on the grille and we're all laughing and he's scared because
 if you slip, I mean it's just blackness under you, I mean it's only about fifteen
 foot wide or so, but it might be hundreds of feet into the blackness, I dunno,
 but he's doing it, he's walked on the grille. He's on the grille. He is.
 And someone's pegged a stone at him. 10
 Not to hit him, just for a laugh.
 And you shoulda seen his face, I mean the fear, the, it was so, you had to
 laugh, the expression, the fear...
 So we're all pegging them. Laughing. And his face, it's just making you laugh
 harder and harder, and they're getting nearer and nearer. And one hits his 15
 head. And the shock on his face is so ... funny. And we're all just...
 just...
 really chucking these stones into him, really hard and laughing and he slips.
 And he drops.
 Into... 20
 Into the er...
 So he's...
 So he's...
 So he's –
 JOHN TAIT: Dead. He's dead. 25

OR

- Identify THREE poems or prose pieces that you would introduce to your students to demonstrate the characteristics of different periods of writing OR different cultures. Give reasons for your choices.

OR

- A newly-qualified teacher asks you for inspiration. Write him/her a letter recommending the work of *EITHER* a theatre practitioner OR educationalist, identifying which elements of their work might most successfully be integrated into drama teaching and explaining which elements might not be so suitable for a novice teacher.

Section 3

Musical Theatre

EITHER

- How would you use the poem printed below as the basis for a devised thematic musical theatre performance with a group of four or more students? Identify the age of the students and size of the group in your answer.

Acquainted with the Night

I have been acquainted with the night.
 I have walked out in rain – and back in rain.
 I have outwalked the furthest city light

 I have looked down the saddest city lane.
 I have passed by the watchman on his beat 5
 And dropped my eyes, unwilling to explain.

 I have stood still and stopped the sound of feet
 When far away an interrupted cry
 Came over houses from another street,

 But not to call me back or say good-by; 10
 And further still at an unearthly height
 One luminary clock against the sky

 Proclaimed the time was neither wrong nor right.
 I have been one acquainted with the night.

– Robert Frost

OR

- Identify THREE pieces of musical theatre repertoire that you would introduce to your students to demonstrate the differences in musical theatre writing in three consecutive decades (e.g. the 1930s, 40s and 50s or the 1950s, 60s and 70s). Give reasons for your choices.

OR

- A newly-qualified teacher asks you for inspiration. Write him/her a letter recommending the work of *EITHER* a musical theatre practitioner OR writer, identifying which elements of their work might most successfully be integrated into musical theatre teaching and explaining which elements might not be so suitable.

Section 4

EITHER

- 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

- 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.