

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

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 (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, Section 3 or Section 4 (40%) and **ONE** question from Section 5 (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 reference 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,
Incorrigibly 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.

Section 2

EITHER

Performance Arts

1. How would you use the following poem with your students as part of a devised, integrated performance arts presentation? Identify the ages and experience of your performers. Describe the performance space and any technical aids you might wish to use.

Exercise Book

Two and two four
 four and four eight
 eight and eight sixteen...
 Once again! says the master
 Two and two four 5
 four and four eight
 eight and eight sixteen.
 But look! the lyre-bird
 high on the wing 10
 the child sees it
 the child hears it
 the child calls it.
 Save me
 play with me
 bird! 15
 So the bird alights
 and plays with the child
 Two and two four..
 Once again! says the master
 and the child plays 20
 and the bird plays too...
 Four and four eight
 eight and eight sixteen
 and twice sixteen makes what?
 Twice sixteen makes nothing 25
 least of all thirty-two
 anyhow
 and off they go.
 For the child has hidden
 the bird in his desk 30
 and all the children
 hear its song
 and all the children
 hear the music
 and eight and eight in their turn 35
 off they go
 and four and four and two and two
 in their turn fade away
 and one and one make neither one nor two
 but one by one off they go. 40
 And the lyre-bird sings
 and the child sings
 and the master shouts
 When you've quite finished playing the fool!
 But all the children 45
 are listening to the music
 and the walls of the classroom quietly crumble.
 The windowpanes turn
 once more to sand
 the ink is sea 50
 the desk is trees
 the chalk is cliffs
 and the quill pen
 is bird again.

– Jaques Prévert (1900-1977), translated by Paul Dehn

Please turn over for the remainder of Section 2 and for Section 3

OR

- Describe with examples your experience of encouraging students to express their creativity and skills in contrasting theatre forms. What are the practical challenges involved?

OR

- Outline an eight-week course of one hour a week in which you introduce your students to the more challenging work for advanced level performance, Grades 6-8. Describe the materials you might use at this level and your expectations in this evolving process.

Section 3
Applied
Drama

EITHER

- How would you use and interpret the following poem as part of an ongoing programme with a group of students engaged in performance as a learning and/or therapeutic medium?

The Two Witches

O sixteen hundred and ninety-one,
Never was year so well begun,
Backsy-forsy and inside out,
The best of years to ballad about. 4

On the first fine day of January
I ran to my sweetheart Margery
And tossed her over the roof so far
That down she fell like a shooting star. 8

But when we two had frolicked and kissed
She clapped her fingers about my wrist
And tossed me over the chimney stack,
And danced on me till my bones did crack. 12

Then, when she had laboured to ease my pain,
We sat by the stile of Robin's Lane,
She in a hare and I in a toad
And puffed at the clouds till merry they glowed. 16

We spelled our loves until close of day.
I wished her good-night and walked away,
But she put out a tongue that was long and red
And swallowed me down like a crumb of bread. 20

– Robert Graves (1895-1985)

OR

- Design a short course for adult inmates at a local closed prison, using drama to prepare them for their return to the community.

OR

- Describe the work and influence of at least TWO practitioners in your field. To what extent have they influenced you?

Section 4
Communication
Skills

EITHER

1. The piece below was read at the memorial service for the playwright Dennis Potter in 1994. Discuss how you might use this piece as a starting point for teaching a group of advanced level students to analyse content, style, rhetoric and intention in public speaking. Identify TWO other pieces that you would also introduce to your students to support and develop their understanding of these concepts further.

From On the Fear of Death

No young man ever thinks he shall die. He may believe that others will, or assent to the doctrine that 'all men are mortal' as an abstract proposition, but he is far enough from bringing it home to himself individually. If, in a moment of idle speculation, we indulge in this notion of the close of life as a theory, it is amazing what a distance it seems; what a long, leisurely interval there is between. We eye the farthest verge of the horizon, and think what a way we shall have to look back upon, ere we arrive at our journey's end – and without our in the least suspecting it, the mists are at our feet, and the shadows of age encompass us. The two divisions of our lives have melted into each other: the extreme points close and meet with none of that romantic interval stretching out between them that we had reckoned upon. The pains by their repeated blows have worn us out, and have left us neither spirit nor inclination to encounter them again in retrospect. We do not want to rip up old grievances, nor to renew our youth like a phoenix, nor to live our lives twice over. Once is enough. As the tree falls, so let it lie. Shut up the book and close the account for all.

– William Hazlitt (1778-1830)

OR

2. Outline some teaching strategies you would employ to make your students aware of the pros and cons of using audio-visual aids and/or digital technology when giving presentations. What assessment methods would you use to assess the success (or otherwise) of their presentations?

OR

3. How would you teach the basic principles of EITHER public speaking OR debate to an inexperienced group of foundation OR intermediate level students? You should cover structure, content and delivery of speeches, as well as identifying resources, teaching strategies and intended learning outcomes.

Section 5

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.

