

LTCL Performing (Musical Theatre)

Sample paper

Unit 1 – Supporting Theory

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 Performing (Musical Theatre)

written paper

Unit 1 – Supporting theory

Time allowed: 2 hours 30 minutes

Answer **ONE** question from each of the three sections.

Please ensure that the section and question number of each question attempted is clearly marked on your answer paper.

Section 1 is worth 40% of the marks. Sections 2 and 3 are worth 30% each.

Candidates are advised to use specific examples in answering their questions.

Candidates are advised not to repeat material from one answer in other answers.

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 Read through the following extract from *Company* by George Furth and Stephen Sondheim. What are the key pieces of information that the writers wish to convey in this sequence? What suggestions might the director make to the performers, set designer, costume designer and choreographer in order to bring this scene to life on the stage?

Slowly ($\text{♩} = 30$)

4

ROBERT: APRIL: ROBERT: APRIL:

Where you go - ing? Bar - ce - lo - na. Oh - Don't get up.

9

ROBERT: APRIL: ROBERT: APRIL: **rit.**

Do you have to? Yes, I have to. Oh - Don't get up. Now you're an - gry.

14

ROBERT: APRIL: ROBERT: APRIL:

No, I'm not. Yes, you are. No, I'm not. Put your things down. See, you're an - gry...

18

ROBERT: APRIL: ROBERT: APRIL:

No, I'm not. Yes, you are. No, I'm not. Put your wings down and stay. I'm leav - ing.

22

R: A: R: A: BOTH: R: BOTH:

Why? To go to, Stay. I have to Fly. I know, To Bar - ce - lo - na.

27

ROBERT:

Look, you're a ve - ry spe - cial girl, Not just o - ver -

35

- night. No, You're a ve - ry spe - cial girl And not be -

42

- cause you're bright. Not just be - cause you're bright. You're

49

just a ve - ry spe - cial girl, June. APRIL: A - pril.

57

ROBERT: APRIL: **rall. a tempo** 4 ROBERT: APRIL:

A - pril. Thank you. What-cha think- ing? Bar-ce-lo - na.

67

ROBERT: APRIL: ROBERT: APRIL: ROBERT: APRIL:

Oh- Flight Eigh-teen. Stay a min-ute. I would like to. So?... Don't be mean.

73

ROBERT: APRIL: ROBERT: APRIL: ROBERT:

Stay a min - ute. No, I can't. Yes, you can. No, I can't. Where you go - ing?

77

APRIL: ROBERT: APRIL: ROBERT: APRIL: ROBERT:

Bar - ce - o - na... So you said. And Ma - drid. Bon voy-age. On a Boe - ing. Good-

81

APRIL: R: A: R: A: R: A:

-night. You're an - gry. No. I've got to- Right. Re - port to- Go. That's not to

85

molto rall. **a tempo**

say That if I had my way... Oh, well, I guess o - kay.

90

ROBERT: APRIL: ROBERT: **a tempo** 2

What? I'll stay. But... Oh, God!

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

Section 2 EITHER

1. With reference to a musical theatre piece in which you have performed, describe your role and outline what you learnt from the experience, reflecting on both your strengths and weaknesses. If you were to undertake the role again, what would you do differently?

OR

2. As a performer, what strategies would you employ to maintain your vocal health when cast in a demanding singing role in a musical which has a long run ahead of it? Outline possible problems that might arise and suggest solutions.

OR

3. Compare and contrast the issues that arise when rehearsing a large-scale ensemble scene and an intimate scene between two or three characters. Refer to at least one specific example of each in which singing, acting and dance and/or musical staging all contribute to the overall effect of the scene.

OR

4. What are the key factors that determine whether or not a performer is successful at an audition for a musical? What strategies might you use to maximise your chances of success?

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

Section 3 EITHER

1. 'The two most important moments in any show are the number that opens Act 1 and the number that closes Act 1. For the audience, the entire emotional and narrative content of the show is defined and controlled in those two moments.'

Discuss this statement in relation to TWO or THREE contrasting two-act musicals. Illustrate your answer with specific reference to narrative structure, lyrics, music, staging options and (where appropriate) choreography.

OR

2. Discuss the influence of Stephen Sondheim on a contemporary musical theatre writer or writing team. Illustrate your answer with specific examples.

OR

3. Compare and contrast the work of TWO musical theatre writers or writing teams that have emerged in the last 15 years, making reference to any aspects of their work which you feel are particularly relevant to contemporary society. The writers may come from different cultures and/or countries.

OR

4. You are asked to devise a small-scale, one-hour compilation of musical theatre repertoire for an audience of teenagers who have little or no knowledge of the genre. What material would you choose, how would you present it, and how would you hope the audience would react to the show?