

LTCL Performing (Speech and Drama)

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 (Speech and Drama) 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.

Section 1

The extract below comes from Act 3 of Shakespeare's *Hamlet*.

Prince Hamlet suspects his uncle Claudius of murdering his father – and shortly afterwards marrying his mother Gertrude – in order to become the King of Denmark. He employs a group of travelling players to enact a play with similar events in order to observe Claudius' reaction. Ophelia is Hamlet's ex-girlfriend. Her father Polonius is an elderly adviser to Claudius and thinks Hamlet's odd behaviour is due to the end of the love affair with his daughter. Rozencrantz is an old university friend of Hamlet's, recently arrived at the court.

Work through the passage considering how you might bring dramatic life to this scene. Reference should be made to meaning, interpretation, performance challenges, characterisation, the use of language, imagery, verse form, movement, gesture, costume and various ways in which the scene might be staged. You should make close and specific reference to the text throughout your answer, using brief quotations or line numbers where appropriate.

HAMLET:	Be the players ready?	
ROSENCRANTZ:	Ay, my lord; they stay upon your patience.	
GERTRUDE:	Come hither, my dear Hamlet, sit by me.	
HAMLET:	No, good mother, here's metal more attractive.	
POLONIUS:	O, ho! do you mark that?	5
HAMLET:	Lady, shall I lie in your lap?	
OPHELIA:	No, my lord.	
HAMLET:	I mean, my head upon your lap?	
OPHELIA:	Ay, my lord.	
HAMLET:	Do you think I meant country matters*? *a sexual innuendo	10
OPHELIA:	I think nothing, my lord.	
HAMLET:	That's a fair thought to lie between maids' legs.	
OPHELIA:	What is, my lord?	
HAMLET:	Nothing.	
OPHELIA:	You are merry, my lord.	15
HAMLET:	Who, I?	
OPHELIA:	Ay, my lord.	
HAMLET:	O God, your only jig-maker. What should a man do but be merry? For, look you, how cheerfully my mother looks, and my father died within these two hours.	20
OPHELIA:	Nay, 'tis twice two months, my lord.	

HAMLET: So long? Nay then, let the devil wear black,
 for I'll have a suit of sables* O heavens! die two months ago, and not forgotten yet? Then there's
 hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches,
 then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is 'For, O, for, O, the hobby-horse is forgot.'

*rich black cloth

25

Hautboys play. The dumb-show enters. Enter a King and a Queen very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exits. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner woos the Queen with gifts: she seems loath and unwilling awhile, but in the end accepts his love. Exeunt.*

*oboe-like instruments

OPHELIA: What means this, my lord?

30

HAMLET: Marry, this is miching mallecho; it means mischief.

– William Shakespeare (1564-1616)

Section 2*EITHER*

1. Compare and contrast the work of TWO notable practitioners and/or writers who have influenced your approach to performance. Identify the key aspects of their work and illustrate your answer with specific examples from your own experience.

OR

2. From your own experience, discuss TWO contrasting narratives in prose and/or verse that you have prepared for performance. Identify the specific challenges that each piece presented and discuss the various rehearsal/preparation techniques you used to address these.

OR

3. You have been asked to devise and present a live 60-minute entertainment celebrating the work of EITHER an established playwright OR a poet OR a writer of prose fiction. Two other performers may also be involved. What would influence your choice of material? What factors would you take into account when preparing for performance?

OR

4. What factors have characterised the most productive relationship you have had with a director? Compare these with other collaborations that have proved less productive. Illustrate your answer with specific examples from your own experience.

Section 3

Choose ONE of the poems printed below. Discuss how the poet employs language to create meaning, mood, image, rhythm, and any other aspects you consider appropriate. In the light of this analysis describe the performance techniques you would employ to engage an audience in a performance of the poem.

1. **Rising Five**

'I'm rising five,' he said,
 'Not four,' and little coils of hair
 Unlicked themselves upon his head.
 His spectacles, brimful of eyes to stare
 At me and the meadow, reflected cones of light
 Above his toffee-buckled cheeks. He'd been alive
 Fifty-six months or perhaps a week more:
 not four
 But rising five.

4

8

Please turn over for the remainder of Section 3

