
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?

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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?