

# LTCL Performing (Performance Arts)

## 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 (Performance Arts) written paper

## Unit 1 – Supporting theory

*Time allowed: 2 hours 30 minutes*

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

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

Please ensure that the section and the question number of each answer is clearly indicated.

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

Georg Büchner's play *Woyzeck* consists of a series of short scenes, one of which – the fairground scene – is given below. Unfinished at the time of Büchner's death in 1837, the play is now regarded as a classic of German (and world) theatre.

Woyzeck is a common soldier who is oppressed by his superiors. In this scene he and his lover Marie go along to the fair in the provincial town where they live.

Discuss the potential challenges and opportunities that the scene offers to performers and some ways in which it might be staged using a range of performance skills. You should also consider how set design, costume, lighting, props and other technical elements might further enhance the performance for an audience. Make specific reference to the text throughout your answer.

*The fair. Lights, people.*

*AN OLD MAN sings while a CHILD dances to a hurdy-gurdy.*

OLD MAN: On earth we can't abide,  
We all must die  
As everybody knows –

*WOYZECK and MARIE come in.*

WOYZECK: Hey-hup, poor old man. Poor child, little child, sorrows and joys.

MARIE: When the fools talk sense then they fool us all. What a funny world,  
a beautiful world.

*\*a Barker is  
a fairground  
showman* 5

*They move on to the BARKER\*. He is in front of a stall with his wife in trousers and a monkey dressed in a suit.*

BARKER: Gentlemen! Gentlemen! Observe this creature God has created.  
A nothing, a mere nothing at all. But see what he has achieved; he  
walks upright, has a coat and trousers, carries a sword. The monkey is  
a soldier. Though that's not saying much, the lowest form of humanity.  
Now, bow to us, that's it, now you're a baron, give us a kiss. 10

*He plays a trumpet.*

The little blighter is musical. Gentlemen, here you see the  
astronomical horse and little canaries favoured by all the crowned  
heads of Europe. Tell you everything, how old, how many children,  
what illnesses. The performance will now begin. The commencement  
of the commencement. 15

WOYZECK: You want a go?

MARIE: Don't mind if I do. It must be nice in there. Look at the tassels the man  
has, and his wife's got trousers.

*They go inside the tent. The DRUM MAJOR and SERGEANT come in.* 20

DRUM MAJOR: Hold it. Did you see her? What a woman.

SERGEANT: By the devil, you could foal a cavalry regiment out of her.

DRUM MAJOR: And breed Drum Majors.

SERGEANT: Look at the way she holds her head. You'd think the weight of all that black hair would drag her down. And her eyes... 25

DRUM MAJOR: Like looking down a well. Or a chimney. Quick, after her.

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**Note:** in the real exam this section usually contains only 3-4 questions.

**Section 2**     *EITHER*

1. Discuss your interest in a theatre form. In your answer, include sources of inspiration and analysis of how your performance experience has evolved.

*OR*

2. Identify and discuss the primary factors determining a successful rehearsal. Focus your answer on at least TWO specific texts/performance pieces that you have worked on.

*OR*

3. Compare and contrast the work of TWO writers who have influenced the development of literature and/or performance arts in your own country. Use specific examples to demonstrate the significance of their contributions.

*OR*

4. Evaluate an adaptation of a particular novel, biography or autobiography for stage, screen, television or radio. How do you assess the overall impact of the performance?

*OR*

5. How important do you consider a linear narrative to the audience's understanding of a piece of performance art? Illustrate your answer with specific reference to AT LEAST TWO contrasting performances.
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**Section 3** How might you use ONE of the following pieces of writing – either the whole text or an extract from it – as the basis for a performance piece? Consider aspects of language, style and rhythm as well as discussing how you might use choreographed movement, dance, music, sound effects, mime or other performance forms.

1. *Holy Thursday*

'Twas on a Holy Thursday, their innocent faces clean,  
 The children walking two and two, in red and blue and green,  
 Grey headed beards walk'd before, with wands as white as snow,  
 Till into the high dome of Paul's they like Thames waters flow. 4

O what a multitude they seem'd, these flowers of London town!  
 Seated in companies they sit with radiance all their own.  
 The hum of multitudes was there, but multitudes of lambs  
 Thousands of little boys and girls raising their innocent hands. 8

Now like a mighty wind they raise to Heaven the voices of song,  
 Or like harmonious thunders the seats of Heaven among.  
 Beneath them sit the aged men wise guardians of the poor;  
 Then cherish pity, lest you drive an angel from your door. 12

– William Blake (1757-1827)

2. *From The Great Gatsby*

'Look here, this is a book he had when he was a boy. It just shows you.'

He opened it at the back cover and turned it around for me to see. On the last fly-leaf was printed the word SCHEDULE, and the date September 12th, 1906. And underneath:

Rise from bed .....	6.00 a.m.
Dumbbell exercise and wall-scaling .....	6.15-6.30 "
Study electricity, etc .....	7.15-8.15 "
Work .....	8.30-4.30 p.m.
Baseball and sports .....	4.30-5.00 "
Practice elocution, poise and how to attain it	5.00-6.00 "
Study needed inventions .....	7.00-9.00 "

*General Resolves* No wasting time at Shafters or [a name, indecipherable] No more smokeing or chewing Bath every other day Read one improving book or magazine per week Save \$5.00 {crossed out} \$3.00 per week Be better to parents

'I come across this book by accident,' said the old man. 'It just shows you, don't it?'

'It just shows you.'

'Jimmy was bound to get ahead.'

– F Scott Fitzgerald (1896-1940)