

# LTCL/LGSMD Performing (Speech and Drama)

# TRINITY GUILDHALL

## November 2009

### 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 slip 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	
<b>Total</b>	

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## 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

Study the following scene from *Coriolanus* by William Shakespeare and explore the various performance possibilities presented by the text. Reference to interpretation, character dynamics, movement and variations in metre and rhythm should be included in your answer. Use line numbers or brief quotations to locate your comments.

*Coriolanus* is set in ancient Rome. The state is engaged in a long-running and inconclusive war with a neighbouring tribe, the Volcii under their general Aufidius. The greatest general on the Roman side is Caius Martius, who is currently away fighting the war. In this early scene Volumnia (Martius' mother) and Virgilia (his wife) are at home. The stage directions are Shakespeare's own.

Enter **VOLUMNIA** and **VIRGILIA**. They set them down on two low stools, and sew.

VOLUMNIA: I pray you, daughter, sing; or express yourself in a more comfortable sort: if my son were my husband, I should freelier rejoice in that absence wherein he won honour than in the embracements of his bed where he would show most love. When yet he was but tender-bodied and the only son of my womb, when youth with comeliness\* plucked all gaze his way, when for a day of kings' entreaties a mother should not sell him an hour from her beholding, I, considering how honour would become such a person, that it was no better than picture-like to hang by the wall, if renown made it not stir, was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak\*. I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child than now in first seeing he had proved himself a man.

5 \*good looks  
10 \*i.e. his  
bravery was  
recognised and  
rewarded

VIRGILIA: But had he died in the business, madam; how then?

VOLUMNIA: Then his good report should have been my son; I therein would have found issue\*. Hear me profess sincerely: had I a dozen sons, each in my love alike and none less dear than thine and my good Marcius, I had rather had eleven die nobly for their country than one voluptuously surfeit\* out of action.

15 \*children  
\*live in  
luxurious excess

Enter **A GENTLEWOMAN**

GENTLEWOMAN:

Madam, the Lady Valeria is come to visit you.

VIRGILIA: Beseech you, give me leave to retire myself. 20

VOLUMNIA: Indeed, you shall not.

Methinks I hear hither your husband's drum,  
See him pluck Aufidius down by the hair,  
As children from a bear, the Volsces shunning him:  
Methinks I see him stamp thus, and call thus\*:

'Come on, you cowards! you were got\* in fear  
Though you were born in Rome:' his bloody brow  
With his mail'd\* hand then wiping, forth he goes,  
Like to a harvest-man that's task'd to mow  
Or all or lose his hire.

\*i.e. to his  
25 own soldiers  
\*conceived  
\*armoured  
30

VIRGILIA: His bloody brow! O Jupiter, no blood!

VOLUMNIA: Away, you fool! it more becomes a man \* *the gold*  
 Than gilt his trophy\*: the breasts of Hecuba, *decorating his*  
 When she did suckle Hector, look'd not lovelier *monument*  
 Than Hector's forehead when it spit forth blood 35  
 At Grecian sword, contemning\*. Tell Valeria, \* *in scorn*  
 We are fit to bid her welcome.

Exit **GENTLEWOMAN**

VIRGILIA: Heavens bless my lord from fell Aufidius!

VOLUMNIA: He'll beat Aufidius 'head below his knee 40  
 And tread upon his neck.

- Section 2**    *EITHER*    1. What key skills are essential for a successful professional performer/actor today? Compare and contrast these with the skills that might have been necessary 50 years ago.
- OR*    2.: Discuss the work of a key theatre practitioner who has influenced your work as a performer. Illustrate your answer with specific examples from your own experience.
- OR*    3. Compare and contrast the work of TWO writers who have influenced the development of literature and/or theatre in your own country or culture. Use specific examples to demonstrate the impact of their work.
- OR*    4. Discuss how you have worked with a director to develop your performance in TWO contrasting plays or recital pieces. You should make detailed reference to the texts and rehearsal techniques in your answer.

*please turn over for Section 3*

**Section 3**

How would you present ONE of the following poems for recital or as a stage performance?

As well as considering such aspects as language, style, metre and rhythm, shape and punctuation, tone and emphasis, consider how other performance elements (sound effects, music, props, etc.) might enhance the impact of the performance.

1. **On the Elevator Going Down**
- A Caucasian gets on at  
the 17th floor.  
He is old, fat, and expensively  
dressed.
- I say hello / I'm friendly. 5  
He says, 'Hi'.
- Then he looks very carefully at  
my clothes.
- I'm not expensively dressed.  
I think his left shoe costs more 10  
than everything I am wearing.
- He doesn't want to talk to me  
any more.
- I think that he is not totally aware  
that we are really going down 15  
and there are no clothes after you have  
been dead for a few thousand years.
- He thinks as we silently travel  
down and get off at the bottom  
floor 20  
that we are going separate  
ways.

– Richard Brautigan (1933-1984)

2. **Adlestrop**
- Yes, I remember Adlestrop –  
The name, because one afternoon  
Of heat the express-train drew up there  
Unwontedly. It was late June
- The steam hissed. Someone cleared his throat. 5  
No one left and no one came  
On the bare platform. What I saw  
Was Adlestrop – only the name
- And willows, willow-herb, and grass,  
And meadowsweet, and haycocks dry, 10  
No whit less still and lonely fair  
Than the high cloudlets in the sky.
- And for that minute a blackbird sang  
Close by, and round him, mistier,  
Farther and farther, all the birds 15  
Of Oxfordshire and Gloucestershire.

– Edward Thomas (1878-1917)