



# Victorian Certificate of Education 2005

## THEATRE STUDIES

### Written examination

Wednesday 2 November 2005

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)

### QUESTION BOOK

#### Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	30
B	2	2	15
			Total 45

- Students are permitted to bring into the examination room: pens, lead and coloured pencils, water-based pens and markers, highlighters, erasers, sharpeners, rulers, protractors, compass, set squares and aids for curve-sketching.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

#### Materials supplied

- Question book of 4 pages. There is a detachable insert for Section A – Question 3 in the centrefold.
- One or more script books.

#### Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- You **may** support **any** of your answers with illustrations.
- All written responses must be in English.

#### At the end of the examination

- Place all other used script books inside the front cover of one of the used script books.
- You may keep this question book.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**SECTION A****Instructions for Section A**

Answer **all** questions in the script book(s) provided.

**Question 1**

This question is based on the process of interpretation of the play(s) or excerpt(s) from the play(s) **you were involved in** during **Unit 3**.

- a. **Briefly describe** how **one** area of stagecraft was developed during the **rehearsal process**.

To begin your answer, name the production.

3 marks

- b. **Evaluate** the effectiveness of this area of stagecraft when the production was **presented** in front of an audience.

6 marks

**Question 2**

Answer this question with reference to the prescribed scene and monologue **you** interpreted from **one** of the following plays on the **Unit 4** Theatre Studies Monologue list.

1. *The Bacchae* by Euripides – Character: MESSENGER
2. *The Shoemaker's Prodigious Wife* by Federico Garcia Lorca – Character: THE AUTHOR
3. *Lear* by Edward Bond – Character: LEAR
4. *Lear* by Edward Bond – Character: BODICE
5. *The Ham Funeral* by Patrick White – Character: LANDLADY
6. *A Stretch of the Imagination* by Jack Hibberd – Character: MONK O'NEILL
7. *A Slight Ache* by Harold Pinter – Character: FLORA
8. *A Slight Ache* by Harold Pinter – Character: EDWARD
9. *Cat on a Hot Tin Roof* by Tennessee Williams – Character: MARGARET
10. *Cat on a Hot Tin Roof* by Tennessee Williams – Character: BIG DADDY
11. *The Winter's Tale* by William Shakespeare – Character: HERMIONE
12. *The Winter's Tale* by William Shakespeare – Character: ANTIGONUS

Discuss **three** ways your interpretation of the **monologue** was informed by the **context** of the prescribed **scene**.

Begin your answer by stating the number of the monologue.

9 marks

- Detach the insert (stimulus materials) from the centre of this book before answering Question 3.
- Look at the **stimulus materials**.
- Read the **contextual background**.

**Note:** You are **not** expected to have prior knowledge of the **contextual background** or **stimulus materials**.

### Question 3

Explain how you would imaginatively apply **one** area of stagecraft to a production of *Trafford Tanzi*.

In your answer you **must** refer to the **contextual background** below and **one or more** of the **stimulus materials** (A. and/or B. and/or C.) from the insert.

12 marks

### Contextual background

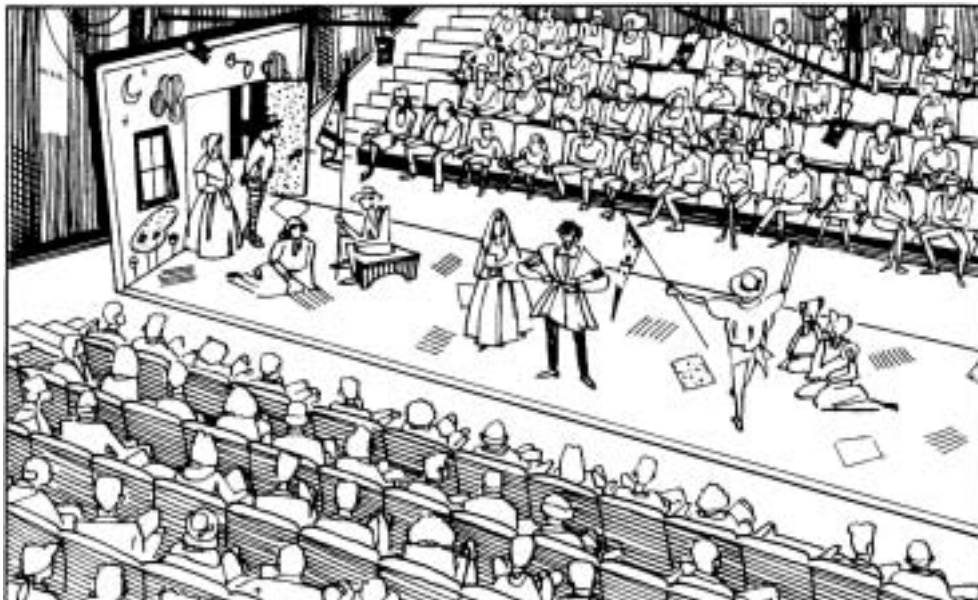
**Play:** *Trafford Tanzi*, written by Claire Luckham, was first performed in 1980.

**Themes:** Women's rights, oppression, battle of the sexes.

**Story:** Highlights from Tanzi's life are played out as rounds in a wrestling ring. Tanzi tries to fight her way to independence from the moment of birth. Her mother wanted a boy. She fights people from all parts of her life as she tries to take control. In each round, Tanzi's independent spirit is suppressed as her opponents hold her down. Eventually, Tanzi fights to the finish against her husband, Dean Rebel. The loser will take on the role of 'housewife'. Tanzi wins. The play ends with Dean demanding another fight.

**Play Setting:** The play is set in a wrestling ring.

**Staging:** The play will be performed as a touring production set on a traverse stage.



A traverse stage

Total 30 marks

**SECTION B****Instructions for Section B**

Answer **all** questions in the script book(s) provided.

**Question 4**

This question refers to the **Unit 3** play list.

1. *Frankenstein* by Anne Thompson, Colin Sneesby and Jessica Wilson
2. *Two Brothers* by Hannie Rayson
3. *Cyrano de Bergerac* by Edmond Rostand, adapted by Andrew Upton, translated by Andrew Upton and Marion Potts (French, 1897; Australian adaptation and translation, 1999)
4. *My Brilliant Divorce* by Geraldine Aron

Select **one** of the plays from the list above and answer the question.

Describe **and** evaluate how **one** area of stagecraft contributed to the production values.

Begin your answer by stating the name of the play you selected.

10 marks

**Question 5**

This question refers to the **Unit 4** play list.

1. *President Wilson in Paris* by Ron Blair
2. *Two Gentlemen of Verona* by William Shakespeare
3. *Measure for Measure* by William Shakespeare
4. *The Black Swan of Trespass* by Lally Katz and Chris Kohn

Select **one** of the plays from the list above and answer the question.

**Compare** how **two** actors in the **same** production created an actor–audience relationship.

Begin your answer by stating the name of the play you selected.

5 marks

Total 15 marks

**END OF QUESTION BOOK**



### Insert for Section A – Question 3

Please remove from the centre of this book during reading time.

#### Stimulus materials – A.

Script  
excerpt

[*Tanzi speaking to Dad as they wrestle*]

I don't want to get married.

(*Slam.*)

I want me independence.

(*Slam.*)

I want a career.

(*Slam.*)

I want to be somebody!

(*Slam.*)



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**Stimulus materials – B.**

Script  
excerpt

[*Mum speaking to Tanzi*]

That's my brave girl!

You need a man to look after you at a time like this.

Women are nothing alone.



**Stimulus materials – C.**

Script  
excerpt

[*Tanzi singing*]

A fighter must always be training,  
A fighter must always be fit,  
A fighter must always be travelling,  
A fighter must never submit,  
A fighter must always be working,  
If she stops then she's gonna get hit.

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