



Victorian Certificate of Education 2006

THEATRE STUDIES

Written examination

Monday 13 November 2006

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 the **performance style(s)** applied in the interpretation of the play(s) or excerpt(s) from the play(s).

To begin your answer, name the production.

- b. **Explain** how the performance style(s) applied in the interpretation influenced your use of **one** area of **stagecraft** during the **rehearsal process**.

3 + 6 = 9 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 Good Person Szechwan* by Bertolt Brecht – Character: WANG – THE WATER-SELLER
2. *Under Milk Wood* by Dylan Thomas – Character: FIRST VOICE
3. *Antigone* by Sophocles – Character: MESSENGER
4. *Hamlet* by William Shakespeare – Character: HAMLET
5. *Macbeth* by William Shakespeare – Character: LADY MACBETH
6. *Meat Party* by Duong Le Quy – Character: AN
7. *Mavis Goes to Timor* by Katherine Thomson – Character: MARIANA
8. *Cyrano De Bergerac* by Edmond Rostand – Character: CYRANO
9. *An Ideal Husband* by Oscar Wilde – Character: MABEL CHILTERN
10. *Amadeus* by Peter Shaffer – Character: SALIERI
11. *The Maids* by Jean Genet – Character: SOLANGE
12. *Dancing at Lughnasa* by Brian Friel – Character: MAGGIE
13. *Dancing at Lughnasa* by Brian Friel – Character: MICHAEL

Explain how knowledge of **one or more** of the following informed your **interpretation** of the prescribed scene.

- the historical period in which the play was set and/or conceived
- the play's themes
- the playwright

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 below**.

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

Question 3

Describe how you would interpret *The Drovers* for a modern-day audience by **imaginatively** applying **two** areas of **stagecraft** to the production.

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: *The Drovers*, written by Louis Esson, was first performed in 1923.

Themes: Mateship, surviving in the Australian landscape, the Australian identity, sacrifice for the good of others.

Original story: The play opens with the sound of cattle stampeding offstage. Briglow, an experienced drover, who has been badly injured in the stampede, is carried onstage. The stampede has been caused by a new jackaroo firing his gun at a dingo. The harshness of the bush is revealed as the drovers discuss the necessity of continuing along the stock trail to get the cattle to another waterhole, leaving Briglow to die. An Aborigine, called Pigeon, is ordered to stay with Briglow until the boss returns to bury him. The men say their farewells to Briglow and then depart. Pigeon sits by Briglow and laments over him.

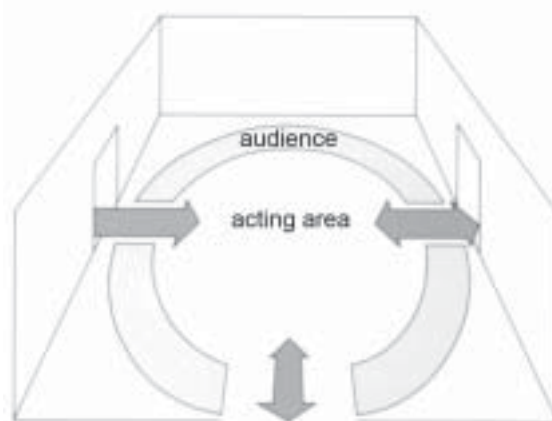
Play setting: The play is set in a campsite near a muddy waterhole in the harsh Australian outback during the late nineteenth century.

Interpretation: A production of *The Drovers* is to be given a contemporary interpretation using the original characters, themes and text but placing them in modern-day Australia.

Staging: The production will be performed in a city centre on Australia Day 2007 on an arena stage in a city square.

A *drover* is a person who moves cattle or sheep along stock tracks over long distances to get them to market.

A *jackaroo* is a worker on a sheep or cattle station.



An arena 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. *Hotel Sorrento* by Hannie Rayson
2. *The 25th Annual Putnam County Spelling Bee* by Rachel Scheinkin (book) and William Finn (music and lyrics)
3. *Doubt* by John Patrick Shanley
4. *It Just Stopped* by Stephen Sewell
5. *Carrying Shoes into the Unknown* by Rosemary Johns

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

Discuss how **one** area of stagecraft enhanced **one or more** of the following.

- the historical background of the play
- the social background of the play
- the political background of the play

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

9 marks

Question 5

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

1. *Merchant of Venice* by William Shakespeare
2. *Yanagai! Yanagai!* by Andrea James
3. *I Am My Own Wife* by Doug Wright
4. *Dolly Stainer of Kew Cottages* by Janet Brown
5. *In the Family* by Graham Pitts

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

Evaluate how **one** actor portrayed **one or more** character(s) using the **performance style(s)** applied in the production.

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

6 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.

[*Alec, the Boss of the drovers, is speaking with the Jackaroo and Briglow (Bill) who is injured*]

Boss: What's done is done. You get out to the cattle now.

Jackaroo: All through an accident.

Boss: You make things worse, jawing¹ away like a blasted cockatoo. Get out, and mind you stay with them.

(Exit Jackaroo)

Boss (*to Briglow*): How are you feeling?

Briglow: Numb and comfortable now.

Boss: Good ... we must get water for the mob². Not half of them had a drink at this mob-hole.

¹ *Jawing* – talking excessively

² *Mob* – cattle

Death of Burke – David Boyd



The Bar – John Brack

Due to copyright restriction,
this material is not supplied.

Stimulus materials – B.

[*Alec, the Boss of the drovers, is speaking with Briglow (Bill) who is injured*]

Boss: Maybe I'll finish like you, Briglow, out in the bush. I hope so anyway.

Briglow: I got no family to leave behind. Maybe the bush'll miss me a bit ... the tracks I've travelled, and a star or two, and the old mulga³.

Boss: And I'll miss you. I've never travelled with a better man.

³ *Mulga* – a type of wattle tree

Night Cries: A Rural Tragedy – Tracey Moffatt



Aboriginal Stockmen – Mark Lang (from the book *Outback* by Thomas Keneally)

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Stimulus materials – C.

[Alec, the Boss of the drovers, is speaking with the Jackeroo. They are standing next to Briglow (Bill) who is injured]

Boss (*coming over*): Why ain't⁴ you with the cattle?

Jackeroo: I can't leave Briglow like this.

Boss: You're a drover, ain't you?

Jackeroo: Yes.

Boss: Your place is with the cattle. We've got to push that mob along, and we're a man short now. Get out to them. I'll see to Briglow.

⁴ *ain't* – are not

Parking lot near Bologna – Jeffrey Smart



Up in the Sky – Tracey Moffatt



END OF INSERT FOR SECTION A – Question 3