



Victorian Certificate of Education 2009

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures										Letter	
Words											

THEATRE STUDIES

Written examination

Wednesday 4 November 2009

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 AND ANSWER BOOK

Structure of book

<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
4	4	50

- 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 and answer book of 17 pages. There is a detachable insert for Question 4 in the centrefold.
- Instructions**
- Detach the insert from the centre of this book during reading time.
 - Write your **student number** in the space provided above on this page.
 - You **may** support **any** of your answers with illustrations.
 - All written responses must be in English.

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

Question 1

Read the **contextual background** and **scene** below and answer the questions.

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

You are to answer both **parts a.** and **b.**

Contextual background**Play:**

Fix It Alice by Ernie Gray was produced in 1989 by the Arena Theatre Company, one of Australia's leading producers of contemporary theatre for young people. The playwright interviewed Michelle Watts-Hopkins and other female motor mechanics in the process of writing this play.

Synopsis:

- This play is based on the true story of Michelle Watts-Hopkins (Alice), the first woman to graduate as a mechanic from the Ford car plant at Broadmeadows.
- It depicts Alice's life as she is training to become a motor mechanic.
- The adult Alice narrates the play.
- Fellow students, apprentices and experienced mechanics discriminate against Alice.
- Alice faces and overcomes many hurdles.
- Her family and careers teacher support Alice in her quest to achieve her goals.
- The play has a nonlinear storyline¹.

Theatrical style(s):**Theatre in Education (TIE)**

- Used to explore and educate young people about contemporary issues
- Evolved as a specific theatre form during the 1960s, 1970s and 1980s
- Aims to provide strong, relevant and memorable experiences for the audience
- May involve audience participation
- Minimal use of lighting, sets, costumes and props
- Actors may play more than one character
- Plays were often toured

Setting:

Throughout the play there are multiple settings. Ford service garage, Ford Owner Relations office, family backyard, the family car, a bike shop, a school, the VACC² examination hall.

This scene is set in the Ford service garage.

Themes:

- Gender in work and education
- Women's roles in 1980s Australia
- The struggle of young people for group acceptance

Characters:

Alice James, full of life, outgoing and determined to succeed as a mechanic despite the problems she faces. Seen throughout the play at various ages from four to twenty-five.

Con, a third-year apprentice at Ford.

Pappo, a third-year apprentice at Ford.

Frank, the foreman at Ford; in his fifties; considerate; makes sure Alice has a fair go by pointing out her rights.

Joe, the head mechanic at Ford; in his sixties; uncompromising and sometimes cruel.

Andre, a mechanic.

Various other mechanics.

Staging:

The scene is to be presented in a school gymnasium where the audience is seated on gym mats at ground level. The mats may be moved into any seating configuration.

Scene:

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- ¹ **nonlinear storyline** – time within the play can move forwards and backwards rather than in a straight line.
- ² **VACC** – Victorian Automotive Chamber of Commerce is the association for employers and business people in the motor industry in Victoria.
- ³ **races** – ethnic background.
- ⁴ **thread** – moves through.
- ⁵ **snatches** – parts.
- ⁶ **initiation ceremony** – a form of bullying that involves an unpleasant ceremony marking the entrance or acceptance into a group, school or workplace of a new person. This practice is usually banned by organisations.
- ⁷ **Industrial Relations Board** – an organisation that existed in the 1980s to support the workplace conditions of employees.
- ⁸ **centrefolds** – magazine photos of naked women.

Question 2

This question relates to the 2009 **Unit 3** prescribed playlist. Answer **one** of the following questions. Start your answer by stating the name of the play on which you are writing.

i. *Travelling North* by David Williamson

Analyse ways in which the contexts of the written playscript were interpreted through performance to an audience.

In your response you should

- refer directly to both the written playscript and the actual performance which you attended
- include reference to the historical and/or cultural and/or social context(s) of the play
- use appropriate theatrical language, terminology and expressions.

OR

ii. *A Stretch of the Imagination* by Jack Hibberd

Evaluate the application of acting and one other area of stagecraft used to develop the written playscript for performance.

In your response you should

- refer directly to both the written playscript and the actual performance which you attended
- draw conclusions about the strengths and weaknesses of the acting and one other area of stagecraft
- use appropriate theatrical language, terminology and expressions.

OR

iii. *Realism* by Paul Galloway

Analyse the similarities and differences of theatrical style(s) in the playscript and the play in performance.

In your response you should

- refer directly to both the written playscript and the actual performance which you attended
- compare the style(s) of the playscript and those of the play in performance
- use appropriate theatrical language, terminology and expressions.

OR

iv. *Optimism* by Tom Wright

Evaluate how the written playscript was interpreted through the use of **two** areas of stagecraft.

In your response you should

- refer directly to both the written playscript and the actual performance which you attended
- discuss the strengths and weaknesses of both areas of stagecraft applied in performance
- use appropriate theatrical language, terminology and expressions.

9 marks

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Question 3

This question relates to the 2009 **Unit 4** prescribed playlist. Answer **all three** parts; **parts a., b. and c.**, making reference to **one** of the following performances.

You are to use appropriate theatrical language, terminology and expressions in your response.

- i.** *Embers* by Campion Decent
- ii.** *Happy Days* by Samuel Beckett
- iii.** *The Taming of the Shrew* by William Shakespeare

Name of play _____

a. Describe how **one** actor used verbal **and** nonverbal language to convey the intended meaning of the play.

3 marks

b. Analyse the changing status of **one** character through the production.

3 marks

c. Analyse how **one** actor’s use of space enhanced the intended meaning of the play.

3 marks

Question 4

- Detach the insert from the centre of this book.
- Read the material in the insert. This material includes
 - contextual background
 - stimulus material.
- Answer the question (**parts a., b. and c.**) that follows.

Note: You are **not** required to have prior knowledge of the material contained in the insert.

You **may** change the original time and setting of the play to another appropriate context.

Select **one** area of stagecraft from the list below.

Costume, Make-up, Properties, Lighting, Sound, Multimedia, Acting, Set, Direction, Dramaturgy, Promotion (including publicity), Stage management

a. Stagecraft chosen

With reference to the **contextual background** in the insert, briefly describe one way your work in the specified area of stagecraft would contribute to **each** of the following stages of this production.

Production planning

Production evaluation

2 + 2 = 4 marks

Choose **one area of stagecraft** that is **different** from the one you chose for **part a**.

b. Stagecraft chosen

Briefly explain how your work in **this** area of stagecraft during the **production development stage** will be informed by **two or more** conventions of **Elizabethan theatre** as contained in the insert.

6 marks

- c. Select the **same** area of stagecraft you chose for **part b.** and complete one of the following tasks. In your response you **must** make reference to the following material from the insert.
- two or more of the stimulus materials
 - two or more images/ideas from the contextual background

Costume or Make-up or Properties

Create **two** designs that would be appropriate for this production. Annotate both designs.

OR

Lighting or Sound

Describe your use of the area of stagecraft for **two** dramatic moments in this production. Create **one** annotated illustration to support your written response.

OR

Multimedia

Create **two** annotated illustrations depicting how your work in this area of stagecraft would enhance the meaning of the play.

OR

Acting

Describe **two** activities you could use to develop verbal and/or nonverbal language for one or more characters from the play. Accompany your answer with **one** annotated illustration.

OR

Set

Create a set design which will be appropriate for this play, taking into consideration the stage and/or venue to be used in this production. Annotate your design.

OR

Direction

Describe your vision for how this play would be staged.

Your vision should include reference to

- the venue
- the designated stage area
- two or more characters
- two or more plot elements.

Accompany your answer with **one** annotated illustration.

OR

Dramaturgy

Create **two** dramaturgical concepts to be presented to the production team. Accompany your answer with **two** annotated illustrations.

OR

Promotion (including publicity)

Describe **two** key elements of your promotional management strategy. Accompany your answer with **two** annotated illustrations.

OR

Stage management

Describe how your work as Stage Manager could enhance this play in the **production season**.

Your description should include reference to

- the venue and stage area
- two or more conventions of Elizabethan theatre
- two or more plot elements.

Accompany your answer with **one** annotated illustration.

8 marks

Stagecraft chosen _____

(This must be the **same** stagecraft as chosen for **part b.**)

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Insert for Question 4

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

Contextual background

Play:

You are a member of a production team planning to present a performance of *The Tempest*, a comedy–drama written by William Shakespeare.

Themes:

Justice, revenge, the natural and the supernatural, magic

Play setting:

A subtropical island, a ship

Main characters:

Prospero, a magician and the exiled Duke of Milan

Miranda, Prospero's daughter

Ariel, a spirit of the air who helps Prospero by performing magic

Caliban, a local inhabitant of the island who is the child of a witch and a sea monster

Antonio, Prospero's brother and the current Duke of Milan

Stephano, Antonio's butler

Alonso, the King of Naples

Sebastian, Alonso's brother

Ferdinand, Alonso's son

Trinculo, Alonso's jester¹

Plot elements:

- Prospero, an exiled magician, lives on an island with his daughter Miranda, Ariel his helper in magic and Caliban an orphan, who is his slave. Ariel can become invisible to all but Prospero.
- Twelve years before the events in the play, Prospero's brother Antonio plotted with Alonso, the King of Naples, to overthrow Prospero so Antonio could take his place as the Duke of Milan.
- Prospero and his daughter Miranda escaped to an island where they have been ever since. Prospero brought with him his books of magic which were his prized possession.
- As the play begins Prospero has had Ariel conjure up a tempest² so that a ship is wrecked off the coast of the island. On board the passengers include Alonso, Sebastian, Ferdinand, Trinculo, Antonio and Stephano.
- Prospero has brought them to the island so he can get his revenge.
- On Prospero's instructions, Ariel uses magic to confuse and tease the new arrivals. This includes making Alonso think that his son Ferdinand is dead, when really he is being held captive by Prospero.
- Thinking Ferdinand is dead, Antonio and Sebastian plot to murder King Alonso, so Sebastian can become king. Using magic, Ariel makes sure their plans do not succeed.
- Meanwhile Caliban, Stephano and Trinculo become drunk and plan to kill Prospero to make Stephano the king of the island. Through some comical and inventive tricks, Ariel prevents this from happening.
- Ferdinand and Miranda fall in love and Prospero is pleased that they will be wed.
- Prospero organises entertainment for Ferdinand and Miranda, celebrating marriage and nature, involving singing and dancing by supernatural spirits wearing masks.

TURN OVER

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- Prospero and Ariel set a trap for Caliban, Stephano and Trinculo by tricking them into stealing some beautiful clothing. When they try to steal it, the thieves are attacked by spirits in the form of guard dogs.
- As the play ends Prospero forgives everyone, gives up his magic, sets Ariel free and plans to return to Italy to become the Duke of Milan once more, leaving Caliban behind.

Theatrical styles:

The production team, of which you are part, has decided to incorporate some of the conventions of **Elizabethan theatre** into its production **as well as** using **contemporary** lighting, sound and multimedia technology.

Venue and stage area for the production:

The play is to be staged in a small theatre venue in the inner city.

Its specifications are as follows.

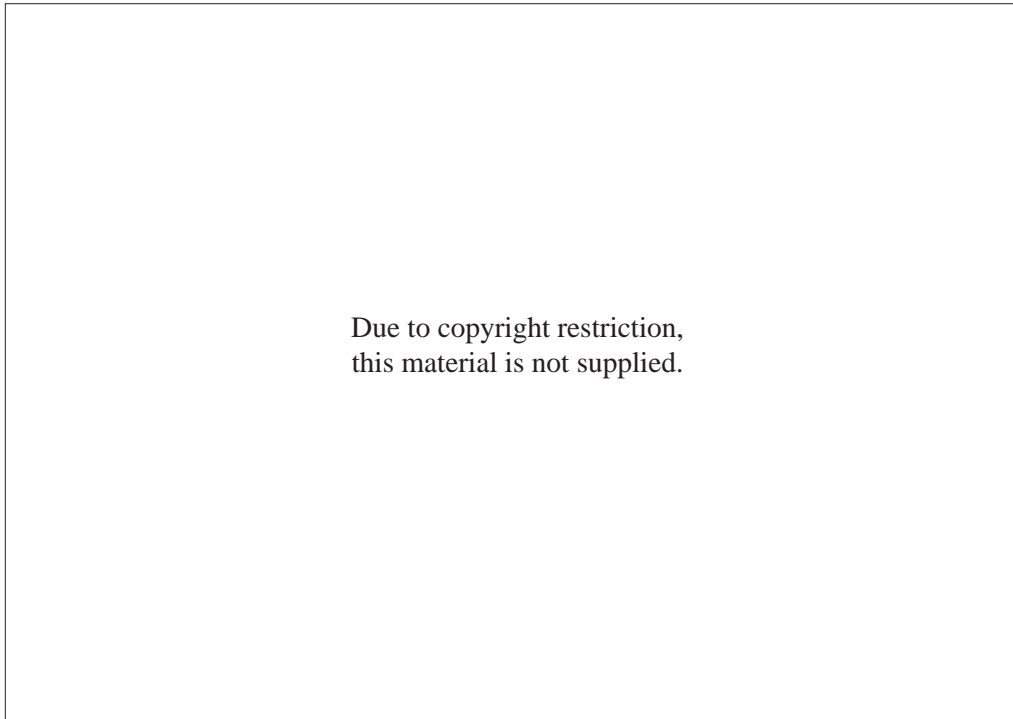
- seating for one hundred people on two levels
- stage area measuring 10 metres long and 7 metres wide
- the stage to be surrounded by audience on three sides
- a trapdoor in the floor of the stage
- permanent lighting bars in place
- lighting, sound and multimedia to be operated from behind the audience

Conventions of Elizabethan theatre:

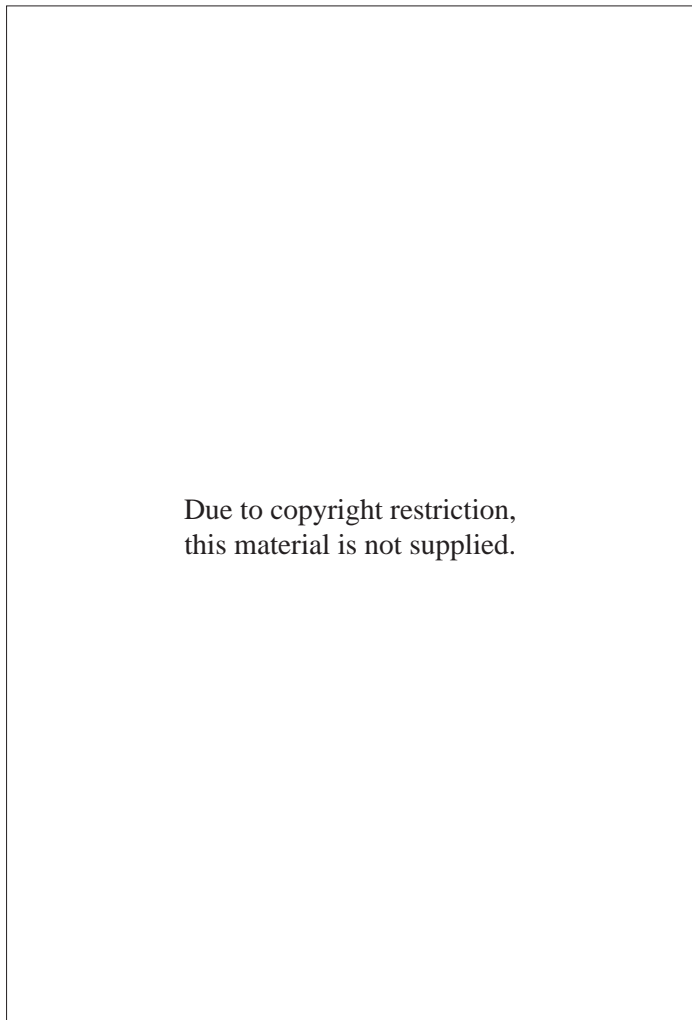
- large quantity of props
- costumes came from a variety of sources
- wearing of heavy make-up, masks and wigs
- flexible stage area with simple scenery
- live music
- versatile acting skills including singing, acrobatics, fight scenes and miming
- believable acting, using gestures, movements and voice to convey the inner emotions of the characters
- lyrical and symbolic dialogue

¹ **Jester** – a person employed by royalty to make them laugh. Jesters typically wore a floppy hat with bells on it.

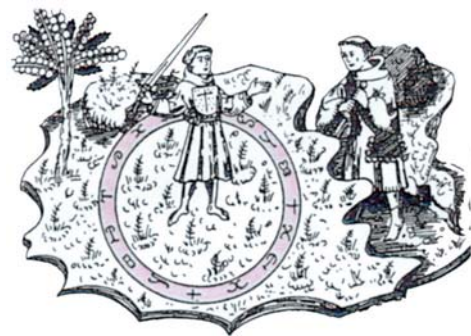
² **Tempest** – a violent storm.

STIMULUS 1

Christo, *Wrapped Island*, South Pacific Island near Australian Coast, 1970

STIMULUS 2

Derek Jarman, *Early Morning on the Beach*

STIMULUS 3**IN THE RING**

This 14th-century illustration shows a wizard (who is also a knight) standing in a typical 'magic circle' of strange symbols written on the ground, in order to conjure spirits or cast a spell – no doubt a kindly one, since he is being watched by a friar.

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STIMULUS 4

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Tove Jansson, *The Moomins and the Great Flood*

STIMULUS 5

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Ginger Riley, *The Four Arches*

STIMULUS 6

The platform provides a variety
of acting levels.

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STIMULUS 7

(From *The Tempest* by William Shakespeare)

Ariel plays the tune on a tabor¹ and pipe.

(later in the scene)

Caliban. . . . the isle is full of noises,

Sounds and sweet airs that give delight and hurt
not.

Sometimes a thousand twangling² instruments
Will hum about mine ears; and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again . . .

¹ **Tabor** – a small drum.

² **Twangling** – the sound made by a string instrument.