



**Victorian Certificate of Education
2012**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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THEATRE STUDIES
Written examination

Wednesday 7 November 2012

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 1.30 pm (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 16 pages. There is a detachable insert for Questions 3 and 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.

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Question 1

This question relates to the 2012 **Unit 3** prescribed playlist.

Answer one of the following questions. Start your answer by stating the **number** and **name** of the play on which you are writing.

In your response you should

- refer directly to both the **written playscript** and the **play in the performance**
- use appropriate theatrical language, terminology and expressions.

1. *The Wild Duck* by Simon Stone with Chris Ryan after Henrik Ibsen

Evaluate how the theatrical style(s) implied in the written playscript was (were) interpreted in the performance.

OR

2. *Tribes* by Nina Raine

Evaluate the decisions made when interpreting the written playscript in **one or more** of the following areas of the performance.

- direction
- design
- acting

OR

3. *Let the Sunshine* by David Williamson

Evaluate the contribution of an individual(s) working in **one or more** areas of stagecraft to interpret the written playscript in the performance.

OR

4. *Henry IV Part 1* by William Shakespeare

Evaluate how the written playscript was interpreted in the performance.

OR

5. *The Histrionic* by Thomas Bernhard, translated by Thomas Wright

Evaluate how the performance drew on and/or changed the context(s) of the written playscript.

Number and name of the play _____

Question 2

This question relates to the 2012 **Unit 4** prescribed playlist.

You must refer to one of the following plays. You must refer to the same play to answer **parts a., b. and c.** State the **number** and **name** of the play on which your answer is based.

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

1. *The School for Wives* by Molière
2. *Top Girls* by Caryl Churchill
3. *Blood Wedding* by Federico García Lorca
4. *Diving for Pearls* by Katherine Thomson
5. *Moth* by Declan Greene

Number and name of the play _____

a. How did an actor convey a change of status of one of the characters during the performance?

3 marks

b. Analyse **one or more** ways the actor(s) used the acting space during the performance.

3 marks

c. Briefly explain the relationship between the acting and the theatrical style(s) used in the performance.

3 marks

Instructions

Detach the insert from the centre of this book.

Read the **insert for Questions 3 and 4** before answering these questions.

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

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

Question 3

Choose one of the following areas of stagecraft that you will apply to the interpretation of *Chilling and Killing My Annabel Lee* through the four stages of production.

1. direction
2. stage management
3. dramaturgy
4. set design
5. properties
6. costume
7. make-up
8. sound
9. lighting
10. multimedia
11. promotion (including publicity)

Note: You may **not** select acting as an area of stagecraft to answer Question 3.

Number and name of selected area of stagecraft _____

You must use the **same** area of stagecraft in **parts a., b., c., d. and e.** of **Question 3.**

Production planning

- a. **Annotate** the description of the ‘**SETTING**’ from *Chilling and Killing My Annabel Lee* in **two or more** places, briefly describing how these stage directions might inform your work in the selected area of stagecraft during the planning stage of production.

SETTING

The play occurs in a nasty little netherworld¹ that is neither here nor now. A wrap-around cyclorama², like a movie set, contains the stage. It depicts a sky that continues across the floor. The characters are in grey scale or sepia³, with the face bringing the only colour. The exceptions to this are the female characters who are all played by the one actor. Her costume is the same for each character although her appearance slowly and subtly degenerates⁴ over the course of the play – hair, makeup etcetera. The space is delineated through lighting . . . Added to this is the notion of luminescence⁵ . . . The rationale for this is to place the play outside of naturalism and support the idea that artistic inspiration is often spawned⁶ by the luminosity⁵ of objects. It is vital that the setting is not naturalistic but falls between two worlds.

The scenes occur in:

- Edgar’s rather squalid flat.
- The detectives’ office.
- Kilty’s office.
- The streets at night.
- The interview room.
- ‘The Enchanted Hunters’: a pub.
- Calminir’s home.

Aidan Fennessy, *Chilling and Killing My Annabel Lee*, Currency Press with Playbox Theatre Centre, NSW, 1999

4 marks

¹**netherworld** – a hidden, shadowy or sinister place
²**cyclorama** – a backdrop
³**sepia** – a reddish-brown colour
⁴**degenerates** – gets worse
⁵**luminescence/luminosity** – a mysterious glow that everyday objects have
⁶**spawned** – produced

Production development

- b. Briefly describe one exercise or task that is usually completed in your selected area of stagecraft during the production development stage.

3 marks

- c. Discuss how you would use the exercise or task described in **part b.** to develop your selected area of stagecraft when interpreting *Chilling and Killing My Annabel Lee* during the production development stage.

3 marks

This page has been left blank for any supporting illustrations or diagrams.

Production season

- d.** One of the intended meanings of the play is to create a mood of mystery. With reference to **two or more** of the stimulus images (pages 2–4 of the detachable insert), explain how you would use your selected area of stagecraft during the production season to help establish and maintain a mysterious mood for the audience of *Chilling and Killing My Annabel Lee*. In your response, identify the stimulus images by number.

7 marks

This space has been left blank for any supporting illustrations or diagrams.

Production evaluation

- e. Briefly discuss **one or more** points that you might consider when evaluating the application of your selected area of stagecraft during the production evaluation stage of *Chilling and Killing My Annabel Lee*.

3 marks

Question 4

An actor is performing as either the character of **Edgar** or **Calminir** from *Chilling and Killing My Annabel Lee*. Select one of these characters.

Chosen character _____

a. **Annotate** the following script excerpt from *Chilling and Killing My Annabel Lee*.

In your annotation(s), explain how the actor would use **three or more** of the following expressive skills in his/her performance as the chosen character to convey the intended meaning of the script.

- facial expression
- voice
- gesture
- movement
- stillness and silence

Before the scene

Calminir has read the manuscript of a murder-mystery novel given to him by Kilty and said to have been written by Christina Muzy. He has asked Edgar to come in for an interview. The manuscript links Edgar to the murder of Annabel Lee, as both the murder in the story and that of Annabel Lee happened in the area in which Edgar grew up. Calminir suspects that Edgar is lying.

Script excerpt

CALMINIR: . . . The murder in the story takes place in an old iceworks near a cannery. You grew up in Eastmont, which has an iceworks and a cannery and she writes here, on the previous page, ‘He rolled through a corner and found himself in the familiar backstreets of his childhood’. I thought that perhaps she may have been using you as the basis for her protagonist. That’s all.

EDGAR: Well, she may have. She was very secretive about her writing. She used to write in cryptographs¹.

CALMINIR: Have you ever written yourself? Detective Wesin said you were quite a fan of crime novels.

EDGAR: Yes I am, but I’ve never written one.

CALMINIR: I’d say it was a form of flattery.

EDGAR: To be portrayed as a murderer?

CALMINIR: To be the basis of her work . . . I envy you in a way. That someone . . . your lover would regard you with such . . . interest.

EDGAR: I suppose.

CALMINIR: Have you ever been married, Mr Lancedowne?

EDGAR: No.

CALMINIR: I’m being divorced at the moment.

EDGAR: I’m sorry to hear that.

Beat.

CALMINIR: When I read this it struck a chord. I think she’s a very insightful writer.

EDGAR: In what way?

CALMINIR: Her understanding of men . . .

EDGAR: How so?

CALMINIR: ‘The rocket in his head.’ What’s that, do you think?

He indicates the passage to EDGAR.

EDGAR: I’m not sure I know what that means.

CALMINIR: It’s about confusion . . . Isn’t it? . . . The way that . . . you feel when . . . It’s hard to think, isn’t it? Like when Christina left you. You were confused.

[*Beat.*] Why did she leave?

EDGAR: I don’t know.

CALMINIR: Yes you do, I think. See . . . my wife has left me because I wasn’t there for her. You can say it’s all sorts of things but . . . It gets down to that, doesn’t it? Is that the reason, do you think?

EDGAR: I came home one day and . . .

CALMINIR: She’d gone . . . everything.

EDGAR: Yes.

CALMINIR: Why?

EDGAR: We’d had a fight but . . .

CALMINIR: Why’d she leave?

EDGAR: I don’t know.

Pause.

CALMINIR: [*whispering*] Were we inadequate? [*Beat.*] Do you think?

EDGAR: Sometimes.

CALMINIR: Yes.

Beat.

EDGAR: I don’t know.

6 marks

¹**cryptographs** – codes

- b. Explain how, in the actor’s performance of the chosen character, he/she would convey the change(s) in status between Edgar and Calminir in this scene.

6 marks

Insert for Questions 3 and 4

Please remove from the centre of this book during the reading time.
Read this insert before answering Questions 3 and 4.

The play

You are a member of a production team planning to present a performance of *Chilling and Killing My Annabel Lee*, a contemporary Australian murder-mystery by Aidan Fennessy, in a small theatre.

Context

Chilling and Killing My Annabel Lee explores the nature of crime and guilt, both real and imagined. A tale of mystery and murder, it is inspired by classic film noir¹.

Themes

lost love, the writer's muse², looking for clues, coded meanings, truth versus fiction, reality versus non-reality, killing love, chilling love, police investigation, shadows and mystery

Synopsis

The play alternates between scenes in which two main activities are taking place.

- the writer, EDGAR, is at his typewriter, writing a murder-mystery novel and talking to his muse, CHRISTINA
- the police are investigating the murder of a woman named Annabel Lee, killed at night in a disused iceworks

The body was discovered with a picture of an angel drawn in the dust beside it. The dream world of the writer and the imaginary events in the novel are juxtaposed³ with the real events of the murder investigation and the private lives of the police detectives. The audience is challenged to find clues in each scene to distinguish between truth and fiction. In the process the audience discovers that each character is, in some way, guilty of killing or chilling love.

Characters

EDGAR LANCEDOWNE is a 43-year-old crime writer who talks to his muse, CHRISTINA MUZY. He calls her 'my dream girl' while typing a novel. EDGAR confesses to the police that he has murdered CHRISTINA but the police are sceptical as there is no body. The police initially suspect him of another murder, that of Annabel Lee. The details of Annabel Lee's murder match those in a novel that was supposedly written by CHRISTINA.

CHRISTINA MUZY is in her mid-30s. She left EDGAR many years ago but she appears on stage speaking to EDGAR as he types the novel. Later in the play, the police report that CHRISTINA had died of natural causes some time ago. The audience is unsure if she has been real or imagined.

DETECTIVE GRAHAM CALMINIR is a crumpled-looking, 45-year-old police detective, part of the team investigating the murder of Annabel Lee. He and his wife, ANNE, are in the process of getting a divorce because he has had a series of affairs. He is concerned about his divorce and the break-up of his marriage.

DETECTIVE DOUGLAS WESIN is a police detective in his late 20s. He is a short, muscular man, neatly dressed and slick. He has a competitive relationship with CALMINIR.

ARTHUR KILTY, mid-40s, is a crime novel publisher who receives a manuscript of a crime novel supposedly authored by CHRISTINA. The police eventually connect him to the murder of Annabel Lee, realising that he copied the crime from the novel.

ANNE is CALMINIR's wife, who is sick with cancer. She speaks about the chilling of her love, the death of her marriage and the divorce.

ANGELICA, late 20s, is a junior detective on the murder investigation team. She is having an affair with CALMINIR, which he ends. She solves the crime.

WOMAN appears under a street lamp at night. WESIN sees her when he is wandering home drunk. It is not clear whether she is real or from his imagination.

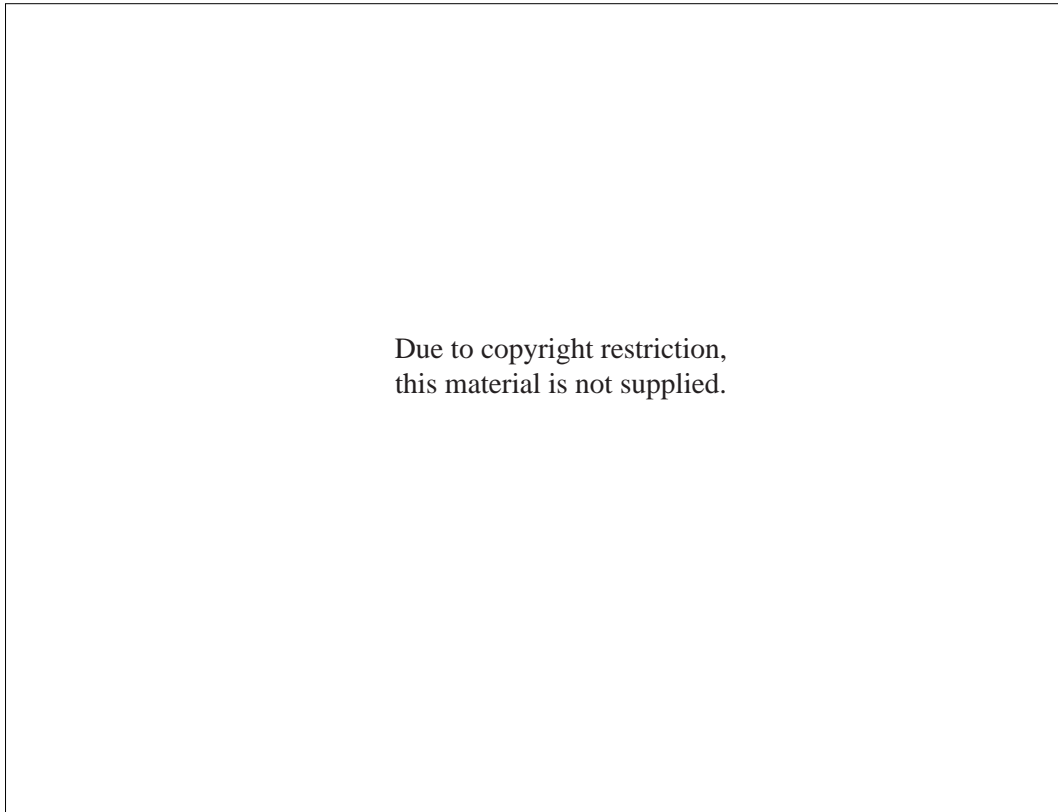
¹**film noir** – a style of crime film of the early 1940s to the late 1950s, usually low-budget with a dramatically shadowed lighting style and special effects sequences with dream-like states

²**the writer's muse** – the goddess believed by the Ancient Greeks to inspire the creation of literature; in modern times, writers often say their creative power comes from the memory or presence of a real woman

³**juxtaposed** – placed close together for contrasting effect

Stimulus images

These stimulus images are provided to the production team during the **production development** stage for the interpretation of *Chilling and Killing My Annabel Lee*.



Stimulus Image 1: An image from the 1921 film *The Cabinet of Dr. Caligari* (German: *Das Kabinett des Doktor Caligari*), directed by Robert Wiene from a screenplay by Hans Janowitz and Carl Mayer, produced by Decla-Bioscop AG

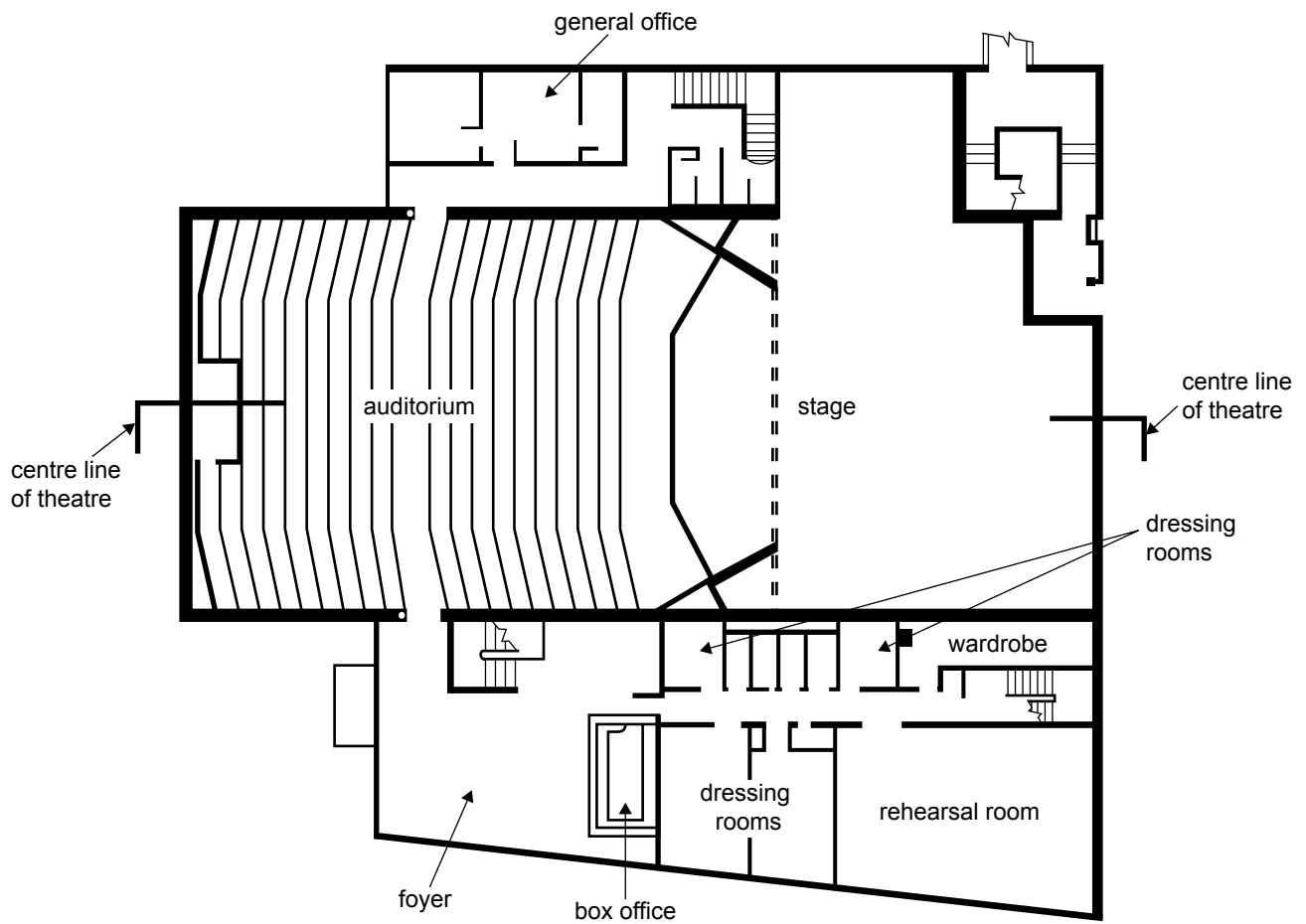


Stimulus Image 2: Henry Fuseli, *The Shepherd's Dream*, oil on canvas, 1793, 1543 mm × 2153 mm (Tate Britain)

Courtesy of the Tate Britain

Due to copyright restriction,
this material is not supplied.

Stimulus Image 3: A poster for the 1945 film, *Detour*, directed by Edgar G Ulmer from a screenplay by Martin Goldsmith, produced by Leon Fromkess and Martin Mooney



Stimulus Image 4: A floor plan for a small theatre

Source: Gateway Theatre, Chester; architects: Michael Lyell Associates

Diagram sourced from David Self's *The Drama and Theatre Arts Course Book*, published in 2004 by Nelson Thornes

END OF INSERT FOR QUESTIONS 3 AND 4