



Victorian Certificate of Education 2002

THEATRE STUDIES

Written examination

Wednesday 20 November 2002

Reading time: 2.00 pm to 2.15 pm (15 minutes)

Writing time: 2.15 pm to 3.45 pm (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	4	4	32
B	2	2	18
			Total 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 book of 6 pages.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- 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 electronic communication devices into the examination room.

SECTION A

Study **both** of the photographs below before answering Question 1.

Due to copyright restrictions, the following information is supplied in lieu of the material

- a. Model design by Clive Barda
- b. Model design by Chris Davies

Taken from *British Theatre Design – the modern age*, editor John Goodwin, 1998, Phoenix Publishing Group, London

Question 1

Select **one** area of stagecraft. Compare how the selected area of stagecraft has been **and/or** could be applied in **both** the illustrations on page 2.

You may draw illustrations to support your written answer.

6 marks

Question 2

Discuss ways in which **two** areas of stagecraft enhanced the intended meaning of the play(s), or excerpt(s) from the play(s), performed in **Unit 3**.

You may draw illustrations to support your written answer.

You should name the play(s) or excerpt(s) from the play(s) within your answer.

5 + 5 = 10 marks

CONTINUED OVER PAGE

Question 3

The following excerpt is from the 1950s English play, *The Birthday Party*, a play of menace by Harold Pinter (Methuen, 1986).

Background

STANLEY WEBBER, a man in his late thirties, is staying at an old house in a seaside town. As the play progresses, it becomes evident that he might be running away from someone or something. GOLDBERG and MCCANN, two strangers, arrive at the house, where they organise to stay. As the plot develops, it is apparent that they are looking for STANLEY. When they find him, GOLDBERG and MCCANN begin their interrogation. The action takes place in the living room of the house.

Read the following excerpt and answer the question that follows.

GOLDBERG Mr Webber, sit down.

STANLEY It's no good starting any kind of trouble.

GOLDBERG Sit down.

STANLEY Why should I?

GOLDBERG If you want to know the truth, Webber, you're beginning to get on my breasts.

STANLEY Really? Well, that's –

GOLDBERG Sit down.

STANLEY No.

GOLDBERG *sighs, and sits at the table right.*

GOLDBERG McCann.

MCCANN Nat?

GOLDBERG Ask him to sit down.

MCCANN Yes, Nat. (MCCANN *moves to STANLEY.*) Do you mind sitting down?

STANLEY Yes, I do mind.

MCCANN Yes now, but – it'd be better if you did.

STANLEY Why don't you sit down?

MCCANN No, not me – you.

STANLEY No thanks.

Pause.

MCCANN Nat.

GOLDBERG What?

MCCANN He won't sit down.

GOLDBERG Well, ask him.

MCCANN I've asked him.

GOLDBERG Ask him again.

MCCANN (*to* STANLEY) Sit down.

STANLEY Why?

MCCANN You'd be more comfortable.

STANLEY So would you.

Pause.

MCCANN All right. If you will I will.

STANLEY You first.

MCCANN *slowly sits at the table, left.*

Discuss how you would use **one** area of stagecraft to enhance the intended meaning of this excerpt from the play.

8 marks

Question 4

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

Six Characters in Search of an Author by Luigi Pirandello

Emma by Graham Pitts

Richard the Third by William Shakespeare

Atlanta by Joanna Murray-Smith

The Chairs by Eugene Ionesco

Meat Party by Duong Le Quy

Accidental Death of an Anarchist by Dario Fo

Rosencrantz and Guildenstern are Dead by Tom Stoppard

The Resistible Rise of Arturo Ui by Bertolt Brecht

The Women of Troy by Euripides

The School for Scandal by Richard Brinsley Sheridan

Discuss how your understanding of the **context** of the scene contributed to your interpretation.

Begin your answer by stating the title of the play you have selected.

8 marks

Total 32 marks

SECTION B

Question 5

Answer this question using specific examples from **one** of the following plays on the **Unit 3** Theatre Studies play list.

Sentimental Bloke by C J Dennis

Life X 3 by Yasmina Reza

Richard III by William Shakespeare

Milo's Wake by Margery Forde and Michael Forde

Discuss the dramaturgical decisions associated with **direction**, and **one** of the following.

- design
- acting

You may draw illustrations to support your written answer.

Begin your answer by stating the title of the play you have selected.

5 + 5 = 10 marks

Question 6

Answer this question with reference to **one** of the following plays on the **Unit 4** Theatre Studies play list.

The Othello Project researched and compiled by Meredith Rogers and Julian Meyrick

Copenhagen by Michael Frayn

The Comedy of Errors by William Shakespeare

Talking Heads by Alan Bennett

Analyse ways in which **two** actors realised the status and motivation of their character(s).

Use specific examples from the production in your response.

If an actor played more than one character, you may choose to write on one or more of their characters in the production.

Begin your answer by stating the title of the play you have selected.

4 + 4 = 8 marks

Total 18 marks

END OF QUESTION BOOK