



# Victorian Certificate of Education 2007

## THEATRE STUDIES

### Written examination

Wednesday 7 November 2007

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>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 book of 9 pages. There is a detachable insert for Question 4 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.**

**Question 1**

Read the **Contextual background** and **Scene** below and answer the **questions** that **follow**.

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

**Contextual background****Play:**

*Old Times* by Harold Pinter. It was first performed in England in 1971.

**Synopsis:**

- As the play opens Deeley and his wife, Kate, await the arrival of Anna, an old friend from Kate's past.
- The evening is based on the three characters remembering and trying to recapture shared experiences from their past.
- These experiences include viewing a film called *Odd Man Out* and a mysterious stranger who turned up one night in an apartment once shared by Kate and Anna.
- As the night progresses the characters play a suspenseful game where each tries to gain control over the others, sometimes with two characters taking sides against the remaining one.
- Some of the memories are contradictory and it is unclear which characters are telling the truth.
- As the play ends what really happened in the past is never fully explained.

**Style(s):**

Mystery, Theatre of Menace

**Setting:**

A renovated farmhouse on the coast in Britain. The events take place one evening in Autumn.

**Themes:**

Memories, possession, rivalry, jealousy, control, relationships

**Characters:**

DEELEY, ANNA and KATE. They are all in their early forties. Deeley is a film director and writer. He is married to Kate. Anna and Kate shared an apartment in London twenty years earlier. Anna now lives in Sicily.

**Staging:**

The scene is to be interpreted in a studio space, where the arrangement of the seating and staging is flexible.

**Scene:**

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<sup>1</sup> **bejusus** – an exclamation of astonishment

<sup>2</sup> **saddle** – burden

<sup>3</sup> **swaddling clothes** – baby clothes

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From the scene above choose **either** the character of DEELEY **or** ANNA and answer both **parts a.** and **b.**

You **must** use the **same** character for both **parts a.** and **b.**

You **may** apply **any** theatrical style(s) to your interpretation of the scene.

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

**a.** **Explain** how **two** images and/or ideas from the **contextual background** could inform your acting interpretation of either DEELEY **or** ANNA in the **scene**.

6 marks

**b.** **Explain** how **one or more** of the following areas of stagecraft could enhance **your** acting of **either** DEELEY **or** ANNA in the **scene**.

- costume
- properties
- sound

5 marks

Total 11 marks

**TURN OVER**

**Question 2**

This question relates to the **2007 Unit 3 prescribed playlist**. Answer **one** of the following questions only. Start your answer by stating the name of the play on which you are writing.

*Ghosts* by Henrik Ibsen

Analyse how the theatrical style(s) suggested by the written playscript was interpreted in performance.

**OR**

*The Spook* by Melissa Reeves

Analyse how **two** individuals, working in **different** areas of stagecraft, contributed to the interpretation of the written playscript in performance.

**OR**

*Ginger Mick at Gallipoli* by C J Dennis

Analyse how **acting** and **one other** area of stagecraft enhanced the text on which the performance was based.

**OR**

*Macbeth* by William Shakespeare

Analyse how the historical and/or cultural and/or social context(s) suggested by the written playscript was/were interpreted in performance.

**OR**

*All My Sons* by Arthur Miller

Analyse how **two** areas of stagecraft suggested by the written playscript were interpreted in performance.

10 marks

**Question 3**

This question relates to the **2007 Unit 4 prescribed playlist**.

Answer **all three** of the following questions, **parts a., b. and c.**, making reference to **one** of the following performances.

Start by stating the **name** of the play on which your answer is based.

**Performances**

*Educating Rita* by Willy Russell

*The Club* by David Williamson

*A Man for All Seasons* by Robert Bolt

*The Soul Miner* by Ray Swann and Andreas Litras

*The Chapel Perilous* by Dorothy Hewett

- a.** Briefly evaluate **one** actor's use of expressive skills to interpret the playscript in performance. 3 marks
- b.** Analyse how the status of **one** character alters during the performance. 3 marks
- c.** Describe **two** ways one actor interpreted the theatrical style(s) used in performance. Start your answer by identifying the theatrical style(s). 3 marks

Total 9 marks

**TURN OVER**

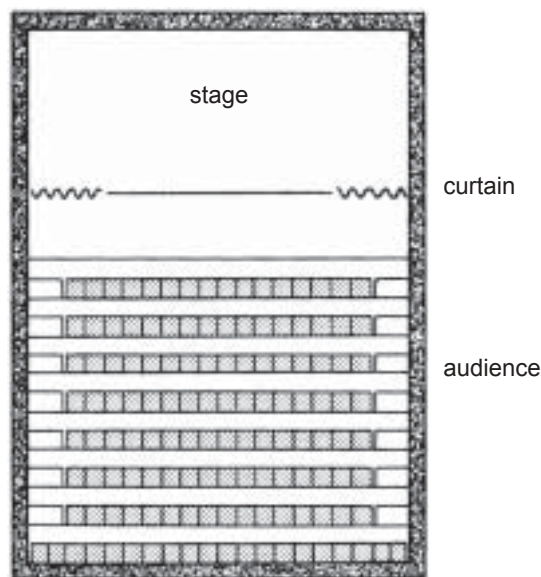
**Question 4**

1. Detach the insert (stimulus materials) from the centre of this book before answering this question.
2. Look at the stimulus materials.
3. Read the contextual background.
4. Answer the question.

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

**Contextual background****Staging:**

The play will be performed on a basketball court inside a local sports centre. An 'end-on' stage is required (see image below).



An 'end-on' stage

**Play:**

*In Cahoots* was written by Melissa Reeves and first performed at the Red Shed theatre in Adelaide on 23 February 1989.

**Play Setting:**

The play is set in the First Cardwell Street Brownie Hall on the annual parents and friends evening.

**Style(s):**

A comedy with music.

**Themes:**

Belonging, good deeds, friendship, espionage/spying, subverting the system, the role of organised groups/associations, secret societies

**Story:**

Brown Owl, the leader of the Brownie pack, opens the evening by welcoming the absent Commissioner. It transpires that Rhonda, one of the Brownies<sup>1</sup>, picked up the Commissioner but accidentally drove off without her. The Commissioner, new to the job, arrives riding a little bicycle and feeling rather irritated. To make matters worse she is introduced to the audience incorrectly. A Brownie Ring is formed around the Brownie Toadstool<sup>2</sup>. The Commissioner queries the crackling noises coming from the toadstool. Everyone claims ignorance. Clearly all is not as it seems. The Brownies are not dressed in the correct uniform, do not know the answers to simple Brownie questions and seem far too old. Rhonda drives a car, carries a flask of whisky, and has been involved in a criminal investigation. The Commissioner becomes suspicious, discovers the girls are indeed too old to be Brownies and threatens to reveal their secret. The girls tie her up in a chair. The Commissioner manages to free herself enough to alert the local Boy Scout Troop with an SOS<sup>3</sup> message on the hidden radio in the toadstool. The Boy Scouts and Cubs<sup>4</sup> come enthusiastically to the rescue, first attempting to knock the door down, then organising to set the building on fire. The Brownies calm the Commissioner, while counting down the time to the Scout attack, informing her they are part of a worldwide spy network. Realising she can be the Brownie she has always wanted to be the Commissioner joins them, sending the disappointed Boy Scouts back to their Scout Hall.

<sup>1</sup> **Brownies** – a club for girls aged between seven and eleven. Brownies take part in activities that encourage them to be honest, helpful and do their best

<sup>2</sup> **Brownie Toadstool** – an object shaped like a large mushroom which is on display at Brownie meetings

<sup>3</sup> **SOS** – an emergency signal using Morse code

<sup>4</sup> **Scouts and Cubs** – clubs which are dedicated to developing trustworthy, helpful, resilient, pioneering and capable young adults

- a. Briefly explain how your work in **one area of stagecraft** could be influenced by aspects of the **contextual background** and two or more of the **stimulus materials**.

Start by naming the area of stagecraft.

5 marks

- b. Using the **same** area of stagecraft as you used in **part a.**, aspects of the **contextual background** and the **stimulus materials**, complete the appropriate task below.

**Acting**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, describe **three** activities which would be appropriate for building a character(s) during the **development stage** of this playscript.

You may add annotated illustrations to your response.

**OR**

**Costume**

Drawing on aspects of the contextual background **and two or more** of the stimulus materials, design **three** costumes that could be appropriate for this production. Uniforms do not need to be accurate representations.

Your designs **must** be annotated and include explanatory notes.

**OR**

**Direction**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, outline **three** concepts that could contribute to your vision for the production.

You may add annotated illustrations to your response.

**OR**

**Dramaturgy**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, describe **three** ways in which you would apply your dramaturgical skills to constructively contribute to an interpretation of the playscript.

You may add annotated illustrations to your response.

**OR**

**Lighting**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, create a lighting design for **three** dramatic moments in your interpretation of this production. You **must** state each dramatic moment and describe the lighting effects.

You may add annotated illustrations to your response.

**OR**

**Make-up**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, design the make-up for **three** characters in this production.

Your designs **must** be annotated and include explanatory notes.

**OR**

**Multimedia**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, create a multimedia design for this production and explain how **three** key elements of your multimedia design will contribute to the overall production.

You may add annotated illustrations to your response.

**OR**

**Properties**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, design **three** properties for this production.

Your designs **must** be annotated and include explanatory notes.

**OR**

**Promotion (including publicity)**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, create a promotional development plan **and one** publicity item for this production.

You may add annotated illustrations to your response.

**OR**

**Set**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, create a set design for this production.

Your response **must** include an explanation of the design concept and annotated illustration(s).

**OR**



**Sound**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, describe how you would create and apply sound to **three** dramatic moments for this production.

You **must** state each dramatic moment and describe the use of sound for each one.

You may add annotated illustrations to your response.

**OR**

**Stage management**

Drawing on **two or more** of the stimulus materials **and** aspects of the contextual background, discuss **three** ways in which you could enhance the production of *In Cahoots* through your role as Stage Manager.

You may add annotated illustrations to your response.

15 marks

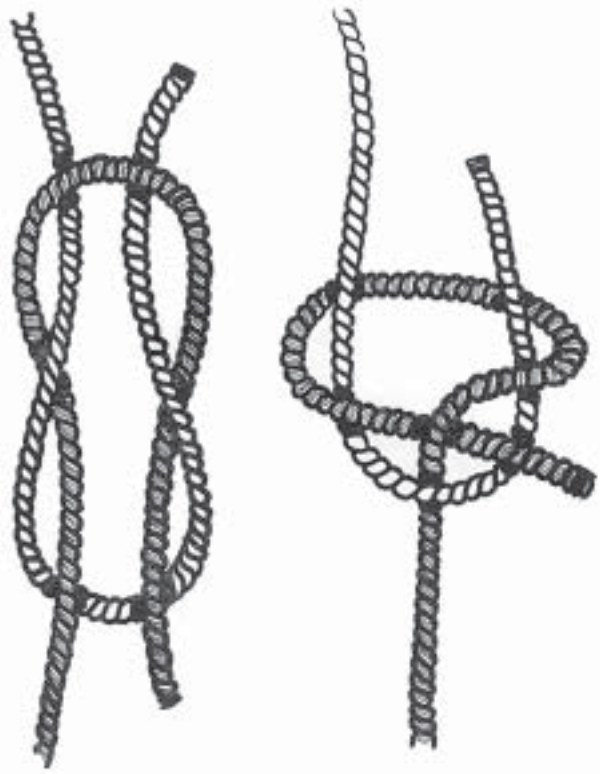
Total 20 marks

**Insert for Question 4**

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

Select **two** or more of these stimulus materials when responding to Question 4.

**STIMULUS 1**



Reefknot

Sheetbend

**STIMULUS 2**

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**STIMULUS 3**

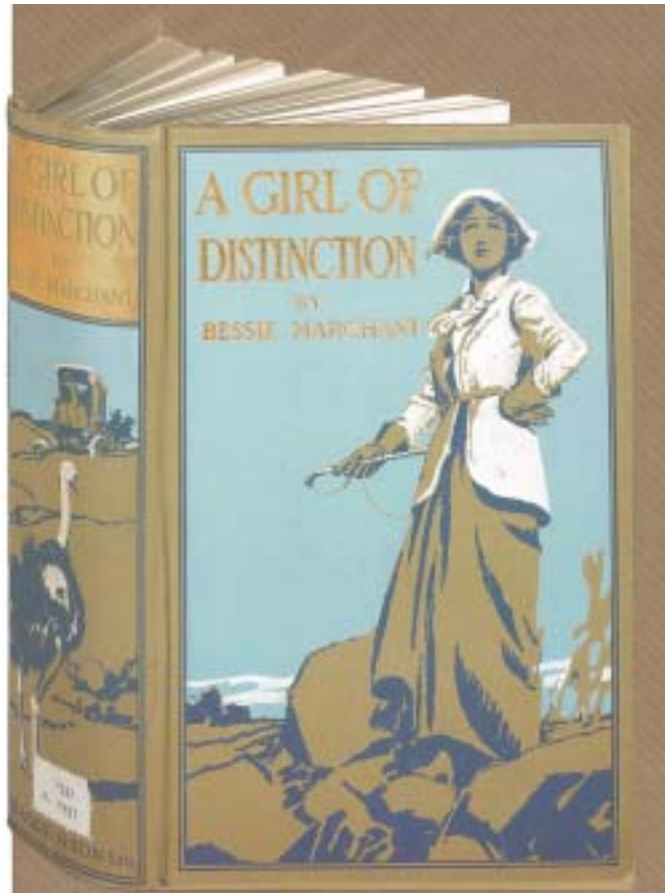
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## STIMULUS 4

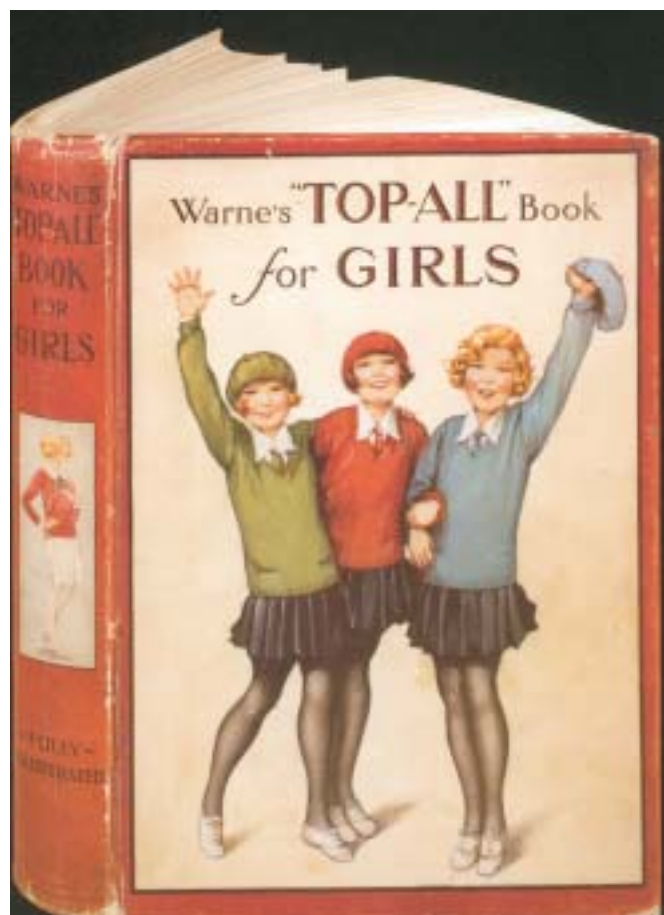
**Monica:** We're not play-acting Commissioner. Brownies taught us everything we know. How to follow a trail. How to signal. How to move without being seen. (p 50)

From *In Cahoots* by Melissa Reeves

## STIMULUS 5



## STIMULUS 6



## STIMULUS 7

**Commissioner:** You couldn't tell a simple story of obedience and helpfulness without corrupting . . . At first I thought you were just bad brownies, brownies who drank and drove cars. You almost got away with it. But you forgot one vital thing . . .

From *In Cahoots* by Melissa Reeves

## STIMULUS 8



**TINY TAPPER**  
A Morse code key was small enough to hide easily in a handbag.

## STIMULUS 9



## STIMULUS 10

▼ A British poster of World War Two warns of danger from spies.



## STIMULUS 11



▲ Mata Hari, "Eye of the Dawn", the exotic dancer who became the most famous female spy in history. Her real name was Margaret Zelle (later Margaret Macleod). She was arrested by the French as a German spy, in 1917. Although she claimed to be innocent, she was executed.



## STIMULUS 12

**Ruth:** Four minutes. We have four minutes. They've soaked the eastern wall with petrol.

From *In Cahoots* by Melissa Reeves

## STIMULUS 13

## TIME TOOL

Watches play a leading role in many of the Bond films. In *Goldeneye*, a laser built into Bond's watch helps him cut his way out of difficult situations. The KGB studied James Bond films in order to develop their own spy technology.



## STIMULUS 14



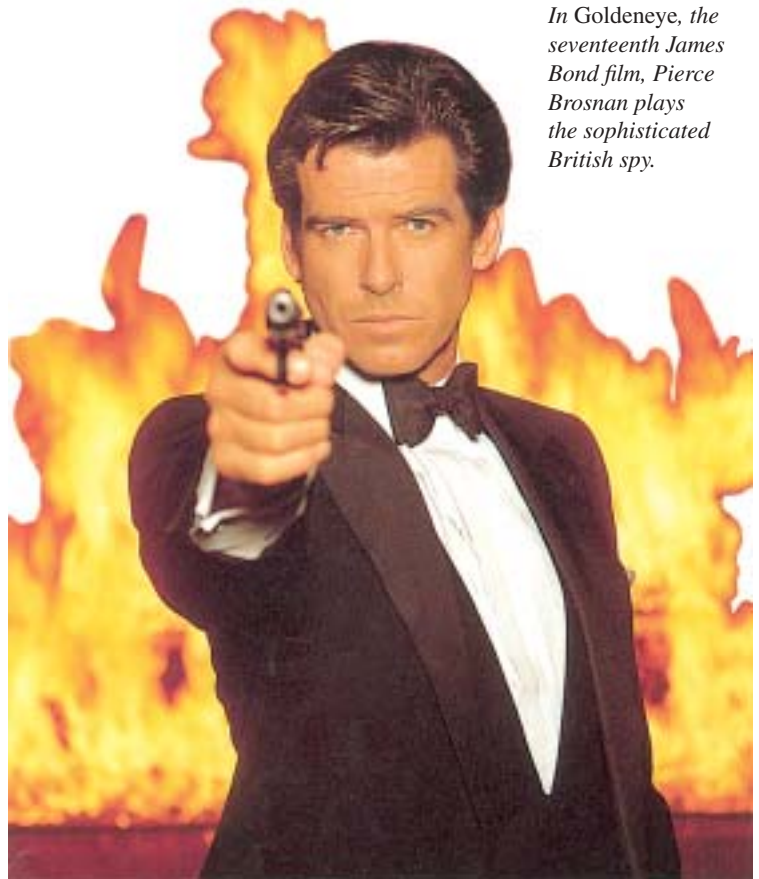
## CIPHER DISC

This metal cipher disc, invented in 1802, is less than 6 cm (2.5 in) in diameter. The two inner circles are rotated to align with different letters and numbers on the outer two circles. This produces a simple, easily broken substitution cipher in which each letter stands for another, so "W", for example, represents "E" whenever it occurs.

## STIMULUS 15

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## STIMULUS 16



In *Goldeneye*, the seventeenth James Bond film, Pierce Brosnan plays the sophisticated British spy.