



**Victorian Certificate of Education  
2010**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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**THEATRE STUDIES**

**Written examination**

**Friday 29 October 2010**

**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 15 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.**

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### Question 1

Read the **contextual background** and **scene** below and answer the questions. You are to answer **parts a., b. and c.**

**Note:** You are **not** expected to have prior knowledge of the **scene** or its **contextual background**. You may change the original time and setting of the scene to another appropriate context.

### Contextual background

#### Play:

*The Caucasian Chalk Circle* by Bertolt Brecht

#### Information:

- Brecht hoped his plays would inspire the audience to make positive changes to the society and world they lived in.
- This play was originally performed as a piece of Epic theatre. It is intended when watching an Epic theatre play that the audience responds intellectually rather than emotionally to the performance.

#### Synopsis of the play:

Before the scene

- A city is ruled by a rich, selfish Governor and his wife. They have a baby called Michael.
- The people of the city are poor and starving.

During the scene

- A revolution takes place. The Governor's wife and servants flee, forgetting the baby.

After the scene

- A servant girl, Grusha, sacrifices everything to protect the abandoned baby. For two years she loves and protects the baby as her own.
- The war ends. The Governor's wife returns and wants the child. A trial is held to decide who is the real mother of the child.
- The judge awards the child to Grusha, saying that she has proven herself to be the 'true' mother.

#### Themes:

The themes of the play include

- the difficulty of choice
- power and money corrupts
- sacrificing what you most want
- the responsibility of motherhood
- greed and social class.

#### Characters:

THE ADJUTANT – an officer of the palace

THE GOVERNOR'S WIFE, NATELLA ABASHVILI – a wealthy woman married to the Governor, with a young baby called Michael

THE NURSE, MARO – a servant that looks after the baby of the Governor's wife

MASHA – another servant

**Setting:**

In front of the gateway to the Governor's Palace on Easter Sunday. A revolution<sup>1</sup> is taking place.

**Scene:**

THE ADJUTANT (*returning*): I must ask you to make haste, Natella Abashvili. They are fighting in the town. (*Exit the Adjutant*).

THE GOVERNOR'S WIFE (*letting go of Masha*): My God, do you think they'll do something to me? Why should they? (*All are silent. She herself begins to rummage<sup>2</sup> in the trunks<sup>3</sup>.*) Where's my brocade<sup>4</sup> jacket? Help me! What about Michael? Is he asleep?

THE NURSE: Yes, madam.

THE GOVERNOR'S WIFE: Then put him down a moment and go and fetch my little morocco slippers from the bedchamber<sup>5</sup>. I need them to go with the green dress. (*The nurse puts down the child and goes off. To Masha.*) Don't stand around, you! (*Masha runs off.*) Stay here, or I'll have you flogged<sup>6</sup>! Just look at the way these things have been packed! No love! No understanding! If one doesn't give every order oneself . . . At such moments one realizes what one's servants are like! Masha! (*She gives her an order with the wave of the hand.*) You all gorge<sup>7</sup> yourselves, but never a sign of gratitude! I won't forget this.

THE ADJUTANT (*returning, very excited*): Natella, you must leave at once! Orbeliani, Judge of the Supreme Court, has just been hanged! The carpet weavers are in revolt!

THE GOVERNOR'S WIFE: Why? I must have the silver dress—it cost 1000 piastres<sup>8</sup>. And that one there, and all my furs. And where's the wine-coloured dress?

THE ADJUTANT (*trying to pull her away*): Riots have broken out in the outer town! We've got to leave this minute! (*A servant runs off.*) Where's the child?

THE GOVERNOR'S WIFE: (*to the nurse*) Maro, get the child ready! Where are you?

THE ADJUTANT (*leaving*): We'll probably have to do without the carriage. And ride.

(*The Governor's wife still rummages among her dresses, throws some on to the heap to go with her, then takes them off again. Drums are heard. The sky begins to redden.*)

THE GOVERNOR'S WIFE (*rummaging desperately*): I can't find that wine-coloured dress. (*Shrugging her shoulders, to the second woman*): Take the whole heap and carry it to the carriage. Why hasn't Maro come back? Have you all gone off your heads? I told you it's right at the bottom.

THE ADJUTANT (*returning*): Quick! Quick!

THE GOVERNOR'S WIFE (*to the second woman*): Run! Just throw them into the carriage!

THE ADJUTANT: We're not going by carriage. Come at once or I'll ride off on my own!

THE GOVERNOR'S WIFE: Maro! Bring the child! (*To the second woman*): Go and look, Masha. No, first take the dresses to the carriage. It's all nonsense, I wouldn't dream of riding! (*Turning round, she sees the fire-reddened sky and starts back in horror*) Fire! (*She rushes off, followed by the Adjutant. The second woman, shaking her head, follows with a heap of dresses.*)

<sup>1</sup> **revolution** – removing a government by force

<sup>2</sup> **rummage** – looking for something in an untidy way

<sup>3</sup> **trunks** – large boxes for transporting clothes

<sup>4</sup> **brocade** – rich fabric with a gold or silver pattern

<sup>5</sup> **bedchamber** – bedroom

<sup>6</sup> **flogged** – beaten with a whip or stick as punishment

<sup>7</sup> **gorge** – eat a large amount quickly

<sup>8</sup> **piastres** – a type of money



- c. Explain **two ways** that you could use **one** of the Epic theatre conventions listed below to convey one of the **themes** of the play. Begin your answer by stating the theme.
- comedy
  - costume – a complete outfit, or a single item of costume over basic black clothes
  - music
  - stylised make-up
  - mask

Theme \_\_\_\_\_

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6 marks

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**Question 2**

This question relates to the 2010 **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.

*Richard III* by William Shakespeare

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

In your response you should

- discuss two or more of the historical and/or cultural and/or social contexts
- refer directly to both the written playscript and the performance which you attended
- use appropriate theatrical language, terminology and expressions.

**OR**

*Cosi* by Louis Nowra

Analyse the interpretation of the written playscript in the performance.

In your response you should

- compare and contrast the playscript with its interpretation in the production
- refer directly to both the written playscript and the performance which you attended
- use appropriate theatrical language, terminology and expressions.

**OR**

*A Midsummer Night's Dream* by William Shakespeare

Evaluate the use of **acting** and **one other** area of stagecraft applied in the performance.

In your response you should

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

**OR**

*Elizabeth – Almost by Chance a Woman* by Dario Fo adapted by Luke Devenish and Louise Fox from a literal translation by Silvia Frassoni Kantor

Analyse one or more directorial decisions **and** one or more design decisions that were evident in the production to interpret the written playscript for performance.

In your response you should

- discuss one or more directorial decision(s) **and** one or more design decision(s) that were evident in the performance
- refer directly to both the written playscript and the performance which you attended
- use appropriate theatrical language, terminology and expressions.

**OR**

*Jersey Boys, The story of Frankie Valli and the Four Seasons, Book* by Marshall Brickman and Rick Elice, Music by Bob Gaudio and Lyrics by Bob Crewe

Analyse the application of **two** areas of stagecraft used to develop the written playscript for performance.

In your response you should

- discuss how two areas of stagecraft were used in the performance
- refer directly to both the written playscript and the performance which you attended
- use appropriate theatrical language, terminology and expressions.





**Question 3**

This question relates to the 2010 **Unit 4** prescribed playlist. Answer **all three** parts; parts **a.**, **b.** and **c.**, making reference to **one** of the following performances. Before you answer **part a.** state the name of the play on which your answer is based.

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

*Dead Man's Cell Phone* by Sarah Ruhl

*Twelfth Night* by William Shakespeare

*Driving Miss Daisy* by Alfred Uhry

*The Threepenny Opera* by Bertolt Brecht and Kurt Weill, adapted by Raimondo Cortese

Name of the play \_\_\_\_\_

**a.** Analyse how **one actor** used expressive skills in the performance.

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3 marks

**b.** Briefly evaluate how **one actor** established and maintained an actor–audience relationship.

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3 marks

- c. Describe how **one** of the following areas of stagecraft enhanced the **acting** in the play:  
costume, direction, dramaturgy, make-up, multimedia, properties, set, sound.

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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., c. and d.**) 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.

You may use illustrations to support your answers.

Choose **one** of the following areas of stagecraft that you will apply to the interpretation of *West Side Story*.

- acting
- direction
- stage management
- dramaturgy
- set
- properties
- costume
- make-up
- sound
- lighting
- multimedia
- promotion (including publicity)

Selected area of stagecraft \_\_\_\_\_

**Production planning**

- a.** Briefly describe an open-air venue that would be appropriate for your production of *West Side Story*.  
In your response you must make reference to **one or more** images and ideas from the **plot** of the play.

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2 marks

- b. Outline **one** way in which the venue would inform your work in the selected area of stagecraft during the **Production planning** stage for the interpretation of *West Side Story*.

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4 marks

**Production development**

- c. Describe **one** task that you would complete during the **Production development** stage to interpret *West Side Story* using the selected area of stagecraft you named in **part b.** above.

In your response you must

- make reference to how the task would be influenced by the theatrical style of the play
- make specific reference to **two** of the stimulus materials from the insert and identify them by number.

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6 marks

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**Production season**

**d.** Describe how your chosen area of stagecraft would be affected by the work in **another** area of stagecraft during the production season.

In your response you must

- make reference to the **contextual background**
- make specific reference to **two** of the stimulus materials from the insert and identify them by number
- make reference to the venue for the play you described in **part a.**

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6 marks

### 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 *West Side Story*, a musical-drama by Arthur Laurents, Leonard Bernstein and Stephen Sondheim. It is set in the 1950s in a big city.

### Themes:

Gang warfare, forbidden love, revenge, growing up, freedom, clash of cultures

### Play setting:

In and around the streets of an inner city neighbourhood, including: Doc's drugstore<sup>1</sup>, the fire escape outside Maria's apartment and Maria's bedroom

### List of characters:

RIFF – the leader of a teenage gang

TONY – Riff's best friend and a member of Riff's gang who falls in love with Maria

BERNARDO – the leader of a rival teenage gang

MARIA – Bernardo's sister, she works in a bridal shop and falls in love with Tony

CHINO – a member of Bernardo's gang who is engaged to Maria

ANITA – Maria's best friend and Bernardo's girlfriend

DOC – an old man who owns the drugstore, a place where Tony works and where the two gangs meet

### Plot elements:

#### In the street

- There are tensions between two rival teenage gangs in a large city. RIFF is the leader of one of the gangs and he wants to rid the streets of the other gang, led by BERNARDO.
- TONY is RIFF'S best friend and, even though he has been growing away from the gang, TONY agrees to help RIFF fight BERNARDO.
- BERNARDO'S sister, MARIA, has been promised to marry BERNARDO'S friend, CHINO.

#### Night

##### A dance at the local gym

- MARIA attends a dance held at a local gym and, despite the hatred between the gangs, meets TONY, who at once falls in love with her.

##### At the drugstore

- After the dance, the gangs begin to assemble at DOC'S drugstore to choose a place and weapons for a gang fight.

##### On the fire escape<sup>2</sup> of MARIA'S apartment

- TONY visits MARIA on the fire escape of her apartment. They pledge their love for each other.

#### Next day

##### At the bridal shop

- Next day, TONY visits MARIA at the bridal shop where she works and she makes him promise to stop the fight between the two gangs.

##### Under the highway overpass<sup>3</sup>

- The gangs meet for the fight underneath the highway overpass. As it is about to start, TONY hurries in and begs them to stop.
- In the fight, RIFF is stabbed by BERNARDO, and TONY, grabbing his weapon, in turn stabs BERNARDO.

**TURN OVER**



**At MARIA'S apartment**

- MARIA is unaware of what has happened, until CHINO bursts into her room and tells her that her brother has been killed by her lover. Seizing a gun, CHINO rushes out in search of TONY.

**At the drugstore**

- MARIA'S friend ANITA agrees to go warn TONY that CHINO is looking for him. She goes to the drugstore, but is harassed by RIFF'S gang. Frustrated and angry, ANITA leaves an untruthful message for TONY that CHINO has killed MARIA in revenge.
- DOC tells TONY what ANITA has said, and TONY runs out into the streets.

**In the street**

- TONY finds MARIA, who has been searching for him.
- CHINO appears from behind a building and shoots TONY dead. The stunned gangs appear from the shadows and lift up the body of TONY and carry it off, suggesting that the feud is over.

<sup>1</sup> **drugstore** – a shop that sells medicine and other items. In the 1950s, drugstores also sold food and drinks and were a popular place for teenagers to get together

<sup>2</sup> **fire escape** – a staircase on the outside of a building

<sup>3</sup> **highway overpass** – a road bridge over a piece of land

**Staging:**

The play will be performed in an outdoor open-air venue to be chosen by the production team. Movable seating, lighting trees<sup>4</sup> and rostra are to be used to develop an audience configuration and performance space.

<sup>4</sup> **lighting trees** – free-standing, adjustable poles which can be positioned near a stage to attach lighting, sound and multimedia equipment

**Theatrical Style:**

Your production team has decided to incorporate some of the conventions of the theatrical style of **Musical Theatre**, including

- live music
- dream sequences
- use of lighting and multimedia
- versatile acting skills including believable acting, singing, dancing and stylised movement
- use of varied set items, properties, costumes and make-up to indicate time, place and character.

**STIMULUS 1**

Images of teenagers in the 1950s from Carl G Jung, *Man and His Symbols*

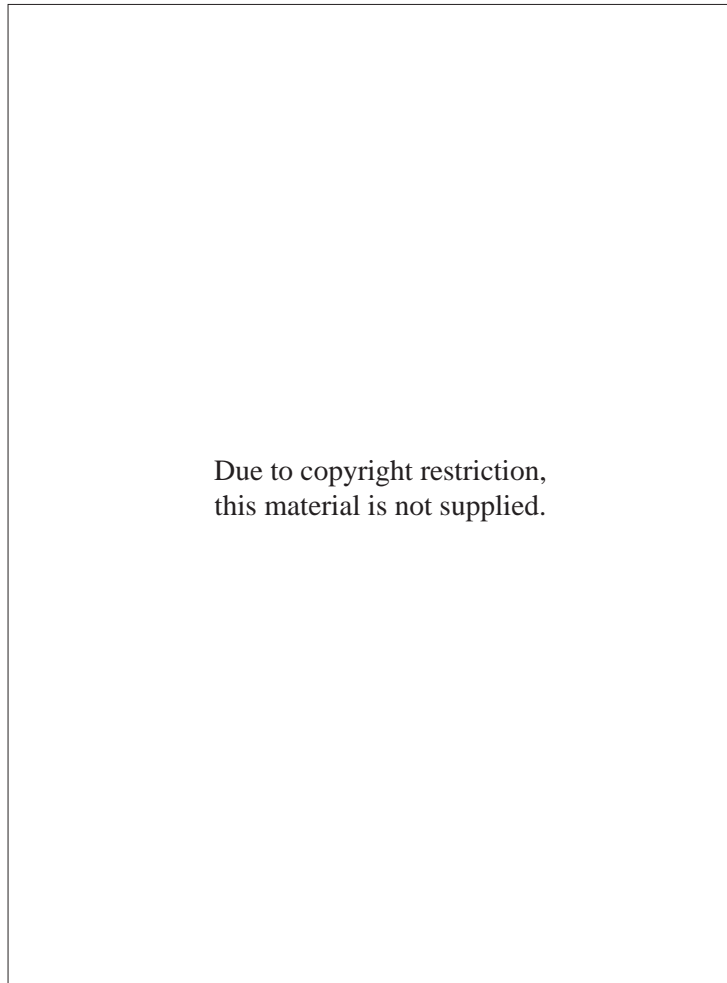
**STIMULUS 2**

TONY and MARIA [*singing*]

Somewhere there must be a place we can feel we're free,  
Somewhere there's got to be some place for you and for me.

*(As he sings, the walls of the apartment begin to move off, leaving city walls surrounding them moving in on them. Then the apartment itself goes and the two lovers begin to run, battering against the walls of the city, breaking through as chaotic figures of the gangs, of the violence, flail around them. But they do break through and suddenly - they are in a world of space and air and sun. They stop, looking at it, pleased, startled as boys and girls from both sides come on and, they too, stop and stare, happy, pleased. They begin to dance, to play: no sides, no hostility now; just joy and pleasure and warmth.)*

Laurents, Bernstein, Sondheim, *West Side Story*: Libretto

**STIMULUS 3**

'We'll mount so high that they can't catch us, and quite at the top there's a hole that leads out into the wide world.'

Image: Kay Nielsen, 1924, Hans Christian Andersen, *The Fairy Tales of Hans Christian Andersen*

**STIMULUS 4**

ANITA [*singing*]

A boy like that who'd kill your brother,  
Forget that boy and find another,  
One of your own kind!  
Stick to your own kind!

Laurents, Bernstein, Sondheim, *West Side Story*: Libretto

**TURN OVER**

**STIMULUS 5**

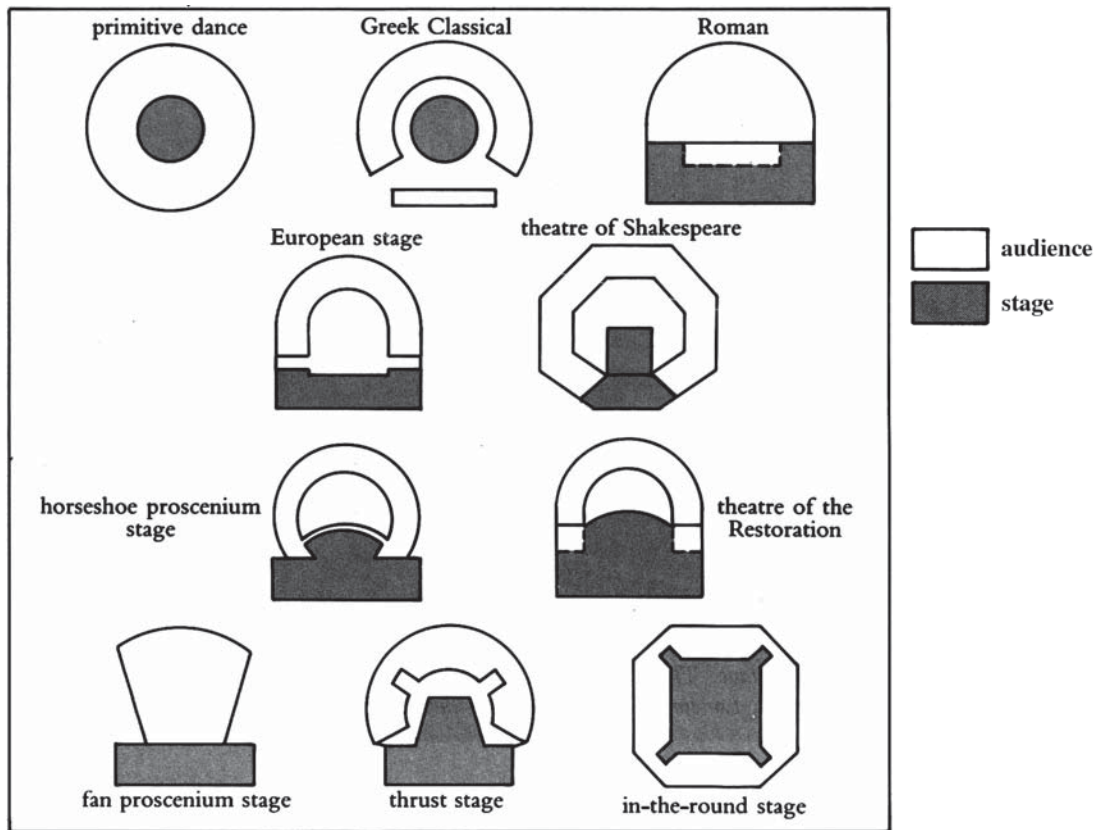
Two households, both alike in dignity,  
 In fair Verona, where we lay our scene,  
 From ancient grudge break to new mutiny,  
 Where civil blood makes civil hands unclean.  
 From forth the fatal loins of these two foes<sup>1</sup>  
 A pair of star-cross'd lovers take their life;  
 Whose misadventur'd piteous overthrows  
 Doth with their death bury their parents' strife.

<sup>1</sup>From forth the fatal loins of these two foes – children of two enemies

<sup>2</sup>star-cross'd – destined for disaster

William Shakespeare, *Romeo and Juliet*, Act 1, Prologue

**STIMULUS 6**



Various stage types from Bruce Burton, *Living Drama*