



**Victorian Certificate of Education
2013**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures									Letter	
Words										

THEATRE STUDIES
Written examination

Wednesday 6 November 2013

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 17 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 (9 marks)

This question relates to the 2013 **Unit 3** prescribed playlist.

Answer **one** of the following questions.

In your response, you should use appropriate theatrical language, terminology and expressions.

- 1. *The Good Person of Sichuan** by Bertolt Brecht, adapted by Laurence Strangio

Produced by: La Mama Theatre/Laurence Strangio

Compare **one or more** theatrical styles implied in the playscript with how they were applied in the production.

*also known as *The Good Person of Szechuan*

OR

- 2. *Other Desert Cities* by Jon Robin Baitz

Produced by: Melbourne Theatre Company

Compare **two or more** areas of stagecraft implied in the playscript with how they were applied in the production.

OR

- 3. *Robots Vs Art* by Travis Cotton

Produced by: La Mama Theatre/Travis Cotton

Compare **two or more** key images and ideas implied in the playscript with how they were interpreted through direction in the production.

OR

- 4. *The Club* by David Williamson

Produced by: HIT Productions

Compare **acting** and **one or more** other areas of stagecraft implied in the playscript with how these were applied in the production.

Number and name of the play _____

Question 2 (9 marks)

This question relates to the 2013 **Unit 4** prescribed playlist.

Select **one** of the following plays. You must refer to the same play to answer **parts a., b. and c.** Before you answer **part a.**, 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. *A Sunburnt History: The true story behind Burke and Wills' ill-fated expedition* by Australian Classical Theatre
Produced by: Australian Classical Theatre presented by Regional Arts Victoria
2. *Barassi: The Stage Show* by Tee O'Neill
Produced by: Jager Productions
3. *Molly Sweeney* by Brian Friel
Produced by: The Old Van Ltd
4. *Sunday in the Park with George* by Stephen Sondheim
Produced by: Victorian Opera
5. *The Cherry Orchard* by Simon Stone after Anton Chekhov
Produced by: Melbourne Theatre Company
6. *The Comedy of Errors* by William Shakespeare
Produced by: Bell Shakespeare

Number and name of the play _____

- a. Describe **two or more** key characteristics of one of the characters in the production. 3 marks

- b.** Briefly explain how the application of **one or more** areas of stagecraft enhanced the acting in the production.

3 marks

- c.** Analyse how one actor used **one or more** of the following expressive skills to interpret a character(s) in the production.

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

3 marks

TURN OVER

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.

Question 3 (20 marks)

Choose **one** of the following areas of stagecraft that you will apply to the interpretation of Stephen Mallatratt's *The Woman in Black* through three 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** choose acting as the selected area of stagecraft to answer Question 3.

Number and name of the selected area of stagecraft _____

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

You may use annotated illustrations and/or diagrams to support any of your written responses.

Production planning

- a.** What preliminary research would you undertake into the context(s) of *The Woman in Black* to develop your selected area of stagecraft? 2 marks

Production development

During the production development stage, the production team is provided with the stimulus images in the insert.

- b. Describe **one** production aim or concept for your selected area of stagecraft in the production development stage of *The Woman in Black*. In your response, you must refer to **one or more** of the stimulus images.

4 marks

Number(s) of the stimulus image(s) referred to _____

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

Production season

d. In his note at the beginning of the playscript, Stephen Mallatratt, the playwright, describes the intended meaning of the play as 'to frighten – so if it doesn't, it's nothing. The fear is not on a visual ... level, but an imaginative one. There are no gouts¹ of blood nor any but the simplest of special effects'.

How would your selected area of stagecraft be applied to achieve this intended meaning during the production season of *The Woman in Black*?

¹gouts – drops

4 marks

- e. Referring to your selected area of stagecraft, analyse how it would be enhanced through the work that is completed in one other area of stagecraft during the production season of *The Woman in Black*.

5 marks

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TURN OVER

Question 4 (12 marks)

A performer is preparing to present one of the following characters from *The Woman in Black*.

- YOUNG KIPPS (as played by the ACTOR)

OR

- THE WOMAN IN BLACK

Select **one** of these characters.

You must refer to the **same** character in **parts a. and b.** of **Question 4.**

Name of the selected character _____

During the rehearsal process for the selected character, the director provides the performers with the stimulus images from the insert.

- a.** Discuss how **two or more** of the stimulus images from the insert could inform the performer's realisation of the selected character. 6 marks

Numbers of the stimulus images referred to _____

Insert for Questions 3 and 4

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

The play

You are a member of a production team that is working to present a performance of *The Woman in Black*, a ghostly horror story adapted by Stephen Mallatratt.

Context

This play is based on a novel by Susan Hill, but its form is metatheatrical¹. It is performed in a 19th-century theatre, where settings change rapidly, ranging from a busy London street, to a haunted country house in winter, and dangerous foggy marshes. There are only two actors, who play many roles. The set comprises a series of ‘found objects’² that are transformed by the actors.

Themes

the nature of theatre, love, jealousy, grief, spite, horror, vengeance, the menacing nightmarish power of the supernatural on a frightened imagination, mystery, desolation, ghosts who cannot rest

Plot elements

- On the empty Victorian-period³ stage, a lawyer, ELDERLY ARTHUR KIPPS, reads from a manuscript. When he was young, he had an encounter with a ghost. He has hired a young ACTOR to help him act out his story by playing the part of YOUNG KIPPS, while he himself performs other roles as they arise. As the men perform the tale, the line between acting and the past becomes blurred.
- A main setting is gloomy Eel Marsh House. It is isolated from the town, and close to a cemetery and windswept marshes. YOUNG KIPPS has been sent there to examine the papers of the late MRS ALICE DRABLOW. He hears a pony cart and the sounds of its passengers, a woman and child, being sucked into the quicksand on the causeway⁴ that joins the mansion to the mainland. He tries to rescue them only to find that there is nothing there.
- THE WOMAN IN BLACK appears before YOUNG KIPPS in frightening circumstances as he works in the old house. There are mysterious noises behind a locked door, which conceals a child’s nursery, undisturbed for 60 years.
- Because of the reputation of the haunted house, YOUNG KIPPS is unable to find an assistant who will stay there with him and help with his work, but kindly SAM DAILY, a local landowner, lends him his little dog for companionship.
- THE WOMAN IN BLACK tries to kill the dog, but it is rescued by YOUNG KIPPS.
- YOUNG KIPPS discovers that MRS ALICE DRABLOW had adopted the baby son of her unmarried sister, JENNET HUMFRYE. Jennet had been driven mad by feelings of vengeful grief over the boy’s death in a pony-cart accident. Jennet is THE WOMAN IN BLACK, a pale ghost with a wasted face, who murders the child of any parent who sees her, passing on her own terrible suffering to others.
- YOUNG KIPPS thinks that knowing this will restore his own life to normality by exorcising⁵ the ghost. He returns home and marries his fiancée, STELLA. She and their young child are killed in a pony-cart accident when a woman in black deliberately startles the horse.
- At the end of the performance, the ACTOR who played YOUNG KIPPS asks ELDERLY ARTHUR KIPPS the name of the actress who has been playing THE WOMAN IN BLACK during their retelling of the story in the theatre, but ELDERLY ARTHUR KIPPS had not asked anybody to play that character ... So, who was the ghostly WOMAN IN BLACK in the theatre?

¹**metatheatrical** – a play about putting on a theatre production

²**found objects** – items that are located in the theatre by the actors and used as props, set and costume

³**Victorian-period** – 19th-century

⁴**causeway** – a raised road or path across low or wet ground

⁵**exorcising** – freeing from evil spirits

Characters

The ACTOR who plays the role of YOUNG KIPPS is a young man, a trained professional actor and father of a young daughter. He is encouraging and helpful to his employer, the ELDERLY ARTHUR KIPPS, and shows him how to stage ideas from the manuscript effectively, demonstrating a thorough understanding of the conventions of theatre that enhance the actor–audience relationship.

THE WOMAN IN BLACK is the ghost of JENNET HUMFRYE, who died 60 years ago. Devoted to her child, she was greatly distressed by separation from him and, when the boy was accidentally killed, she became insane, died of a wasting disease and was transformed into a furious spirit.

A SMALL DOG

ELDERLY ARTHUR KIPPS is a lawyer and the writer of the manuscript that tells the tale of the haunting. He is logical, believing that once the story is understood by others, he will be free of the ghost's threatening influence. He undertakes all the male roles in the narrative except that of YOUNG KIPPS. At first he reads in an amateurish way, but gradually performs his many parts with enthusiasm and some skill.

ELDERLY ARTHUR KIPPS takes on the following roles.

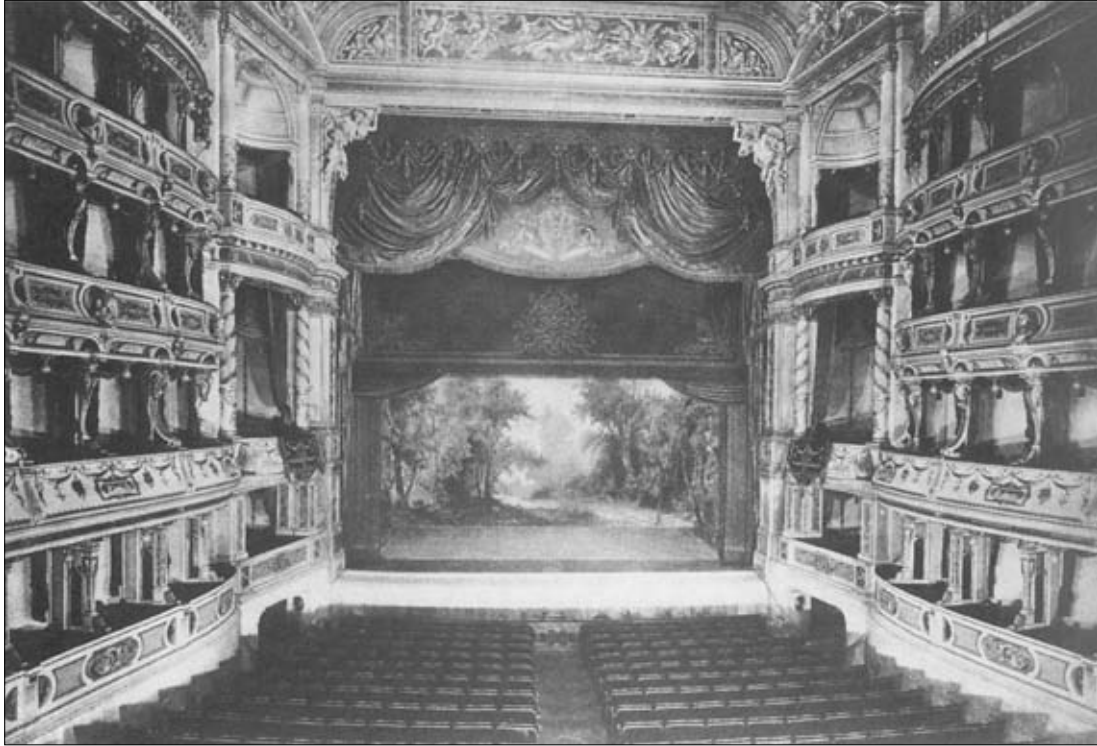
- TOMES, the legal clerk
- BENTLEY, a lawyer, YOUNG KIPPS's employer in London
- SAM DAILY, a landowner at Crythin Gifford near Eel Marsh House
- LANDLORD at the Gifford Arms
- JEROME, a lawyer's agent at Crythin Gifford
- MR KECKWICK, the driver of the pony cart
- A PRIEST, officiating at the funeral of MRS ALICE DRABLOW

Theatrical style(s)

Your production team has decided to include the following conventions of the gothic horror genre in *The Woman in Black*.

- illusions that work on audience imagination and emotion
- rapid transformation of character and object
- rapid transformation of place, time, dimension
- moody atmosphere, eerie darkness, shadows, sounds, glimpses

Stimulus images to be used for Questions 3 and 4



Photograph: Österreichische Nationalbibliothek, Vienna

Stimulus image 1: An etching of the New Burgtheater, Vienna, 1888



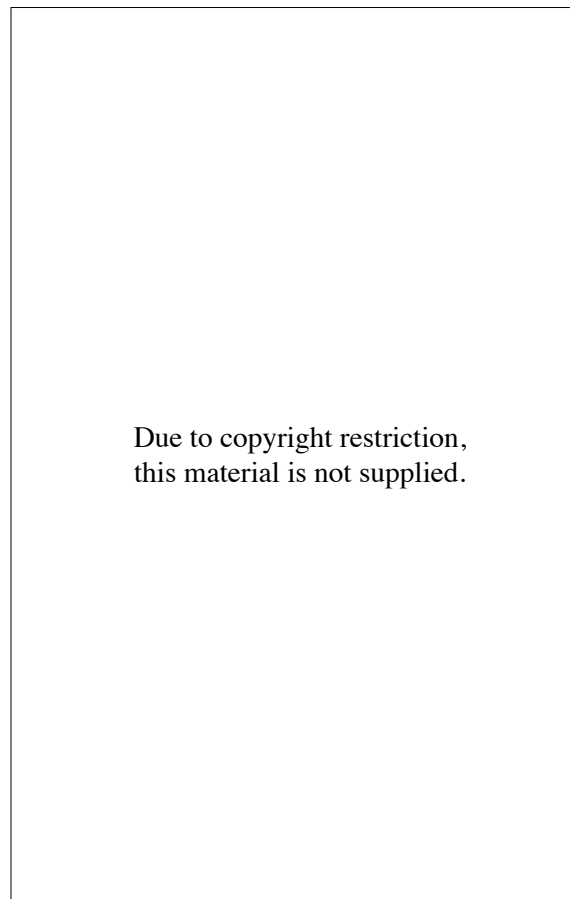
Photograph: Bildarchiv Preussischer Kulturbesitz, Berlin

Stimulus image 2: Caspar David Friedrich, *Der Wanderer über dem Nebelmeer* (*The Wanderer Over the Misty Sea*), oil on canvas, 1818 (Hamburg Art Gallery)

TURN OVER



Stimulus image 3: Matthew Richardson, *How Babies Become Conscious (The Secret Language of the Mind)*, mixed media



Stimulus image 4: René Magritte, *The Unexpected Answer (La réponse imprévue)*, oil on canvas, 1933 (Musées Royaux des Beaux-Arts, Brussels)

END OF INSERT FOR QUESTIONS 3 AND 4