

**Victorian Certificate of Education
2014**

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STUDENT NUMBER Letter

THEATRE STUDIES
Written examination

Thursday 6 November 2014

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 AND ANSWER 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	1	1	10
B	1	1	10
C	2	2	30
			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 and answer book of 20 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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SECTION A

Question 1 (10 marks)

Select **one** of the following plays from the 2014 Unit 3 prescribed playlist and read the script excerpt:

1. *A Sunburnt History: The First Fleet* by Nicholas Waxman and Charlie Ranger

Produced by: Australian Classical Theatre with Regional Arts Victoria

OR

2. *The Government Inspector* by Simon Stone, based on the play by Nikolai Gogol

Produced by: Malthouse Theatre

OR

3. *A Midsummer Night's Dream* by William Shakespeare

Produced by: Australian Shakespeare Company

OR

4. *Patient 12* by Kevin Summers

Produced by: La Mama Theatre

OR

5. *Night on Bald Mountain* by Patrick White

Produced by: Malthouse Theatre

OR

6. *Private Lives* by Noël Coward

Produced by: Melbourne Theatre Company

1. **Script excerpt from *A Sunburnt History: The First Fleet* by Nicholas Waxman and Charlie Ranger (towards the start of the play)**

CHARLIE: (*Nick moves in front [sic] of Charlie as he speaks*) Now ladies and gentlemen with us here tonight ... with us here ...

NICK: You know what Charlie, if you're just gonna be doing your talking, and I've got my music and my singing and my talking, basically I'm just a bit more culturally refined. I think that makes sense. You can still be here but just, yeah. You know what, I don't really even need this (*referring to ukulele pic*), here you have it, like a foreign treasure for you to use. Just put it over there. In the corner. That's it. Great. You know what's really good. This. You there and me over here but still respecting the land as you left it. If you just stay there and me over here that'll work great for everyone. You're ok with that right?

CHARLIE: No.

NICK: Oh ok don't worry then. Just sit there quietly for the next 225 years.

2. Script excerpt from *The Government Inspector* by Simon Stone, based on the play by Nikolai Gogol, Act Two, Scene 1

Dolores: How is it going Mr. Frank?

...

MONTAGE SEQUENCE – INTRO TO SEYFAT’S PRODUCTION

Due to copyright restrictions, the VCAA is unable to reproduce the full excerpt when this examination is published on the VCAA website.
Instead, the opening and closing words of the excerpt have been provided.

3. Script excerpt from *A Midsummer Night’s Dream* by William Shakespeare, Act II, Scene 1

PUCK: How now, spirit! whither wander you?

FAIRY: Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moon’s sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours.
I must go seek some dewdrops here,
And hang a pearl in every cowslip’s ear.
Farewell, thou lob of spirits; I’ll be gone.
Our Queen and all her elves come here anon.

PUCK: The King doth keep his revels here to-night;
Take heed the Queen come not within his sight [...]

4. Script excerpt from *Patient 12* by Kevin Summers (opening stage directions)

Upstage is a bed veiled by a blue hospital curtain. We never see more than a glimpse of the bed in which a heavily bandaged figure lies. Slightly to the side is a large wooden desk with many papers surrounded by files. The space is cramped and in a state of flux. A stack of old cases which may contain old papers, photos and letters.

Music slowly up – ‘Keep the Home Fires Burning’. The rising glow of a lamp from behind the curtain.

DR THOMAS *emerges from the bed. He has been taking notes. The music fades.*

THOMAS: No face. No identification. No prospects of recovery.

He walks downstage and throws his notes on his cluttered desk.

And that silly [...] tattoo.

He sits and writes.

Some lettering, a ‘D’ certainly ...

5. Script excerpt from *Night on Bald Mountain* by Patrick White, Act One, Scene One

MISS QUODLING [...]

[She turns, comes down and leans on front fence of yard. The risen sun hits her, and her hymn should be accompanied by a music, at first prickly, icy, then dissolving, as the mists disperse, and objects take on complete shape.]

Mornun ... I love it even when it skins yer! Oh, yes, it can hurt! ... When the ice crackles underfoot ... and the scrub tears the scabs off yer knuckles ... and the spiders’ webs are spun again ... first of all ... out of the dew ... it’s to remind that life begins at dawn. Bald Mountain! I wasn’t born here. Oh, no! But know it, how I know it! I’ve learnt to understand the silences of rocks. Only the barren can understand the barren. I came, because I couldn’t help it. I tasted the little, runty apples ... and sour apricots ... that somebody planted before they died. On Bald Mountain, nobody else has survived. Nobody else. I’ve lived here so long, I’ve forgotten now. *[Pause]* I don’t go down ... *[Pointing behind her]* ... not down there ... though I watch the lights ... at night ... that glitter too much to be trusted. In the end, you can’t trust anythun but goats and silence. Oh, yes, I know now! I’ve seen the mountain from a distance, too ... moisture glist’nun on its bald patch ... on bare rock. Sun on rock ... that’s the kiss that never betrays ... because it doesn’t promise nothun ...

Source: © Patrick White

6. Script excerpt from *Private Lives* by Noël Coward, Act I

The Scene is the terrace of a hotel in France. There are two French windows at the back opening on to two separate suites. The terrace space is divided by a line of small trees in tubs, and, down-stage, running parallel with the footlights, there is a low stone balustrade. Upon each side of the line of tree tubs is a set of suitable terrace furniture, a swinging seat, two or three chairs, and a table. There are orange and white awnings shading the windows, as it is summer.

When the curtain rises it is about eight o’clock in the evening. There is an orchestra playing not very far off. SIBYL CHASE opens the windows on the Right, and steps out on to the terrace. She is very pretty and blonde, and smartly dressed in travelling clothes. She comes down stage, stretches her arms wide with a little sigh of satisfaction, and regards the view with an ecstatic expression.

Source: © Noël Coward, *Private Lives*, Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc

SECTION B**Question 2** (10 marks)

This question relates to the 2014 Unit 4 prescribed playlist.

Select **one** of the following plays. You must refer to the same play to answer **parts a., b. and c.**

1. *Therese Raquin* by Gary Abrahams, based on the novel by Emile Zola
Produced by: Dirty Pretty Theatre and Theatre Works

OR

2. *Into the Woods* music and lyrics by Stephen Sondheim, and book by James Lapine
Produced by: Victorian Opera

OR

3. *Walking into the Bigness* by Richard Frankland and Wayne Blair
Produced by: Malthouse Theatre

OR

4. *Eurydice* by Sarah Ruhl
Produced by: Red Stitch Actors Theatre

OR

5. *Macbeth* by William Shakespeare, adapted by Bell Shakespeare
Produced by: Bell Shakespeare

OR

6. *1984* by George Orwell, created and adapted by shake & stir theatre co
Produced by: shake & stir theatre co

Number and name of the play _____

Choose one character from the selected play. You are to refer to the same character to answer **parts a., b. and c.**

Name of chosen character _____

a. Explain **two** characteristics of the chosen character that are evident in the performance. 3 marks

b. How did the theatrical style(s) used in the production inform the portrayal of the chosen character? 4 marks

c. How did the use of space help to convey the status of the chosen character?

3 marks

SECTION C

A modern, cutting-edge theatre company is staging a unique and original production of the play 'Peter Pan or The Boy Who Would Not Grow Up' by JM Barrie.

Question 3 (20 marks)

Select **two** of the following areas of stagecraft to respond to Question 3. Use the same areas of stagecraft in **parts a., b., c., d. and e.** of Question 3.

1. Acting
2. Direction
3. Design (costume)
4. Design (make-up)
5. Design (properties)
6. Design (set)
7. Design (sound)
8. Publicity and marketing
9. Lighting
10. Theatre technologies
11. Stage management
12. Production management

Numbers and names of selected areas of stagecraft _____

Production planning

- a. Explain an initial concept or idea that would inform the application of **one or both** of the selected areas of stagecraft in creating **the children's nursery** during the production planning stage of 'Peter Pan or The Boy Who Would Not Grow Up'. In your response, refer to **one or more** of the stimulus images. 3 marks

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

- b. Explain an initial concept or idea that would inform **one or both** of the selected areas of stagecraft in creating **Never Land** during the production planning stage of 'Peter Pan or The Boy Who Would Not Grow Up'. In your response, refer to **one or more** of the stimulus images.

3 marks

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

This page has been left blank for any annotated diagrams or illustrations used to support the response.

Production development

- c. In the production development stage of 'Peter Pan or The Boy Who Would Not Grow Up', how would **one or both** of the selected areas of stagecraft be applied to explore and/or trial the initial concept or idea for **the children's nursery**, as explained in **part a.**?

5 marks

- d.** In the production development stage of ‘Peter Pan or The Boy Who Would Not Grow Up’, how would **one or both** of the selected areas of stagecraft be applied to explore and/or trial the initial concept or idea for **Never Land**, as explained in **part b.**?

5 marks

Presentation

- e. How would **one or both** of the selected areas of stagecraft be applied to create the transformation from **the children’s nursery** to **Never Land** in the presentation stage of ‘Peter Pan or The Boy Who Would Not Grow Up’?

4 marks

This page has been left blank for any annotated diagrams or illustrations used to support the response.

Question 4 (10 marks)

Select **one** area of stagecraft from the following list. You must refer to the same area of stagecraft in **parts a.** and **b.** of Question 4.

1. Acting
2. Direction
3. Design (costume)
4. Design (make-up)
5. Design (properties)
6. Design (set pieces)
7. Design (sound)

Number and name of selected area of stagecraft _____

- a. Annotate the following excerpt from ‘Peter Pan or The Boy Who Would Not Grow Up’ in **three or more** places to demonstrate how the selected area of stagecraft would be applied to enhance the idea of magic implied in the playscript during a performance. 5 marks

PETER (*stirring*¹). Who is that? (TINK *has to tell her tale, in one long ungrammatical sentence.*) The redskins² were defeated? Wendy and the boys captured by the pirates! I’ll rescue her, I’ll rescue her! (*He leaps first at his dagger, and then at his grindstone, to sharpen it. TINK alights near the shell, and rings out a warning cry.*) Oh, that is just my medicine. Poisoned? Who could have poisoned it? I promised Wendy to take it, and I will as soon as I have sharpened my dagger. (TINK, *who sees its red colour [...]* nobly swallows the draught³ as PETER’S hand is reaching for it.) Why, Tink, you have drunk my medicine! (*She flutters strangely about the room, answering him now in a very thin tinkle.*) It was poisoned and you drank it to save my life! Tink, dear Tink, are you dying? (*He has never called her dear Tink before, and for a moment she is gay*⁴; she alights on his shoulder, gives his chin a loving bite, whispers ‘You silly ass,’ and falls on her tiny bed. The boudoir⁵, which is lit by her, flickers ominously⁶. He is on his knees by the opening.)

Her light is growing faint, and if it goes out, that means she is dead! Her voice is so low I can scarcely tell what she is saying. She says – she says she thinks she could get well again if children believed in fairies! (*He rises and throws out his arms he knows not to whom, perhaps to the boys and girls of whom he is not one.*) Do you believe in fairies? Say quick that you believe! If you believe, clap your hands! (*Many clap, some don’t, a few hiss [...]* But TINK is saved.) Oh, thank you, thank you, thank you! And now to rescue Wendy!

Source: JM Barrie, ‘Peter Pan or The Boy Who Would Not Grow Up’, in *The Plays of JM Barrie*, Hodder and Stoughton Ltd, London, 1928, pp. 118–120

- | | | |
|---|-------------------------------------|---|
| ¹ stirring – waking up | ³ draught – drink | ⁵ boudoir – bedroom |
| ² redskins – Native Americans | ⁴ gay – happy | ⁶ ominously – threateningly |

b. How could the actor–audience relationship in this monologue be established and maintained using the selected area of stagecraft (referred to in **part a.**)?

5 marks

Insert for Questions 3 and 4

Detach the insert from the centre of this book.

Read the insert before answering Questions 3 and 4.

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

The play

‘Peter Pan or The Boy Who Would Not Grow Up’ by JM Barrie is an English classic that was first produced in 1904. Though intended for a young audience, it has been a favourite with both children and adults ever since.

Context

Originally designed to be performed naturalistically on a grand proscenium stage with plenty of Edwardian ‘transformation’ machinery and aspects of pantomime, this play has since been adapted to a wide variety of later styles and conventions.

Location of first scene: The children’s nursery in the Darlings’ Bloomsbury home, 1904

- top floor of a big townhouse, with view of treetops; strict rules about how the children should behave
- shabby but imaginative decor; furniture – three beds with night lights, one large kennel

Location of second scene: Never Land, home to the Lost Boys

- magical, fantastic, with forest, beautiful lagoon¹, underground hide-out (for Peter Pan and the Lost Boys)
- pirate ship called *Jolly Roger* (for Hook and the pirates)

Plot points

- Wendy, John and Michael are taught to fly by Peter Pan. They fly away from the nursery and the need to obey adults.
- Wendy is to be mother to the Lost Boys. From her observations of her own mother, Mrs Darling, Wendy thinks this means telling fun stories and administering nasty medicine.
- The children have many exciting adventures in Never Land, including:
 - Wendy is accidentally shot out of the sky by a Lost Boy and later is nearly drowned by a jealous mermaid
 - with the Lost Boys, they defeat the pirates in a fierce sword battle
 - Hook, the pirate captain, kidnaps the Lost Boys and Wendy, and threatens to make them walk the plank
 - Peter saves them after defeating Hook in a hand-to-hand battle
- The crocodile eats Hook.
- The children and the Lost Boys return to the Bloomsbury nursery. The delighted Darling parents adopt the Lost Boys. Wendy and her brothers grow up. Peter Pan refuses to grow up and remains in Never Land.

Themes

magic and fantasy, escape from restrictions in everyday life, dreams, fairies and mythical creatures, adventure, love (especially a mother’s love) and family, the triumph of good over evil, and the meeting point between childhood and adulthood, between courage and fear, between happiness and sadness, between other worlds

¹lagoon – pond

Characters

‘All the characters, whether grown-ups or babes, must wear a child’s outlook on life ...’ JM Barrie

WENDY DARLING, though young, is a very loving, motherly and responsible little girl. She looks after her brothers, the Lost Boys and Peter Pan.

JOHN DARLING is an upright and studious boy who enjoys exciting adventures, such as fighting pirates and defending King and Country. He is obedient and well mannered.

MICHAEL DARLING is the baby of the family, patronised² and protected by all as he tumbles in and out of adventures. He kills a pirate and greatly enjoys doing so!

PETER PAN is a boy with magical powers: he can fly. A Lost Boy, looking for a mother, he has a child’s love of stories. Peter Pan is very clever, a superb swordsman, leader of the Lost Boys, adored by the fairies, mermaids, animals and birds of Never Land, and he speaks all their languages. A huge ego means that he is given to inappropriate honesty, boastfulness and an almost total lack of understanding of the feelings of others.

HOOK is the captain of the pirate ship *Jolly Roger* and its crew. A hook replaces his hand, cut off by Peter Pan in a fight and fed to the crocodile. Hook is courageous, well educated (he owns a thesaurus and plays the flute), elegant and dangerously, sinisterly polite, with a ruthless and spitefully jealous nature. Hook is mortally afraid of the sight of his own blood, but is admired and feared by his pirate band, and is Peter Pan’s implacable³ enemy. He is able to smoke two cigars at once.

TINKERBELL (TINK) is often represented by non-naturalistic stagecraft, such as a small, tinkling ball of light, no bigger than a fist. She mends tiny pots and kettles, and is a very vain fairy. Tinkerbell is jealous of Wendy and can be spiteful and ill-tempered, but she is devoted to Peter Pan, calls herself ‘his’ fairy, and risks her life for him.

Production aims

The production team aims to design a completely new and imaginative interpretation of this well-loved classic to make it relevant to a contemporary audience. The production’s promotion plan will focus on how children’s imaginations can transform a restrictive place into a world of fantasy and adventure.

Your production team has decided to include some of the following conventions:

- spectacular staging that instantly transforms using scenic magic and imaginative devices
- exaggerated make-up and properties, extravagant costumes
- physical theatre, including sword fights, flying, slapstick and acrobatics
- actor–audience connection – a breaking of the fourth wall

²**patronised** – looked down upon

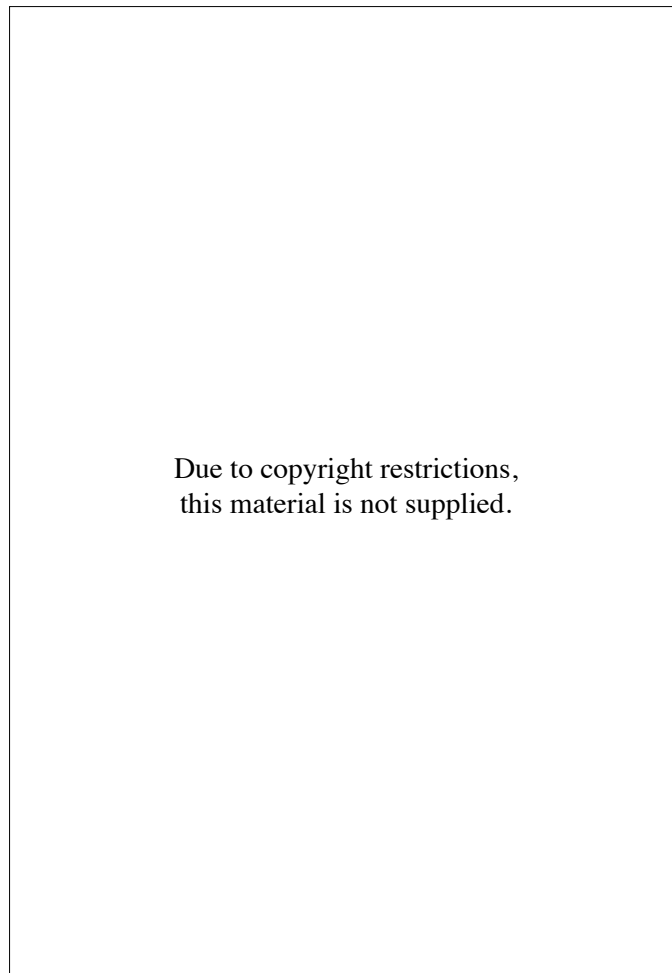
³**implacable** – ruthless, unforgiving

Stimulus images to be used for Question 3

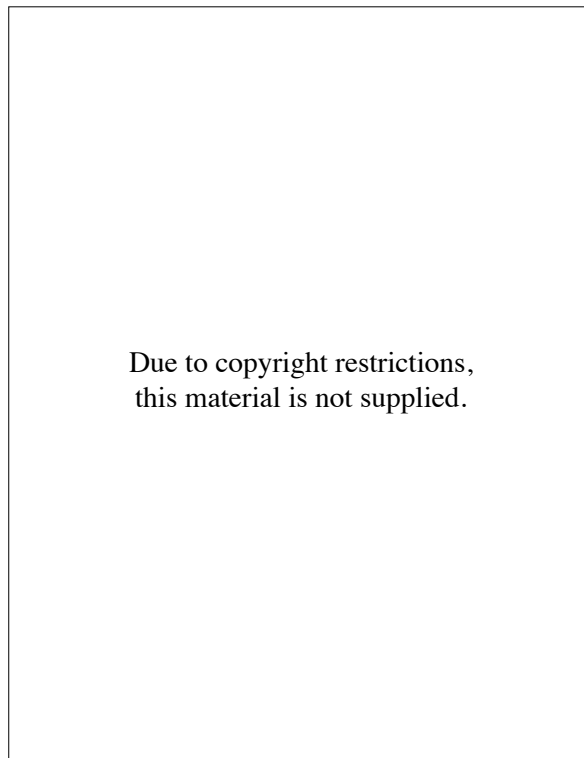
Stimulus image 1: HJ Wedge, *Adam and Eve getting evicted*, 1992

Due to copyright restrictions,
this material is not supplied.

Stimulus image 2: Martin Cooper, *Working Together*



Stimulus image 3: Georgios Manoli, unpublished book jacket



Stimulus image 4: Caroline Osborne, *Time's Arrow*