

STUDENT NUMBER Letter

THEATRE STUDIES

Written examination

Tuesday 15 November 2016

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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 28 pages.
- Detachable insert for Section C in the centrefold.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

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.

At the end of the examination

- You may keep the detached insert.

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**Instructions for Section A**

Answer the question in the space provided.

Question 1 (10 marks)

Select **one** of the following plays from the 2016 Unit 3 prescribed playlist and read the script excerpt.

1. *The Secret River* by Kate Grenville, an adaptation for the stage by Andrew Bovell
Theatre company: Sydney Theatre Company

OR

2. *The Glass Menagerie* by Tennessee Williams
Theatre company: Belvoir St Theatre, presented by Malthouse Theatre

OR

3. *Miss Julie* by August Strindberg, from a literal translation by Ninna Tersman, for the production directed by Kip Williams, with dramaturg Chris Mead
Theatre company: Melbourne Theatre Company

OR

4. *Boy out of the Country* by Felix Nobis
Theatre company: Larrikin Ensemble Theatre and Regional Arts Victoria

1. Script excerpt from *The Secret River* by Kate Grenville, an adaptation for the stage by Andrew Bovell (Act 1, Scenes 8 and 9); © Andrew Bovell, first published by Currency Press

Scene Eight: The River Flat

The Dharug boys bend with laughter. They laugh so much it hurts. Until Dick with his dripping face gives as good as he gets and returns fire.

And it's on. A big water fight and in the midst of it the discovery that they can slide across the stage.

DICK Awww ... you can slide!

DHIRRUMBIN They splashed each other until they were soaking wet. They ran until they had no breath. They laughed until their sides wanted to split.

And they did not stop until the sun began to set and they heard their mothers calling; Sal from her side of the point and Gilyagan from hers.

GILYAGAN Narabi – Garraway.

SAL Dick.

GILYAGAN Gawi Guwuwi Garraway. (Come over here)

SAL Tea time, Dick.

DHIRRUMBIN Neither knowing they were calling for the same thing.

Scene Nine: Smasher's Place

The savagery of snarling dogs. Smasher silences them with a vicious command. He stands on the shore watching the *Hope* approach. A load of barrels stand ready for shipping.

2. Script excerpt from *The Glass Menagerie* by Tennessee Williams (Scene Two)

AMANDA [*hopelessly fingering the huge pocketbook*]:

...

Is that the future that we've mapped out for ourselves?

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 *Miss Julie* by August Strindberg, from a literal translation by Ninna Tersman, for the production directed by Kip Williams, with dramaturg Chris Mead (p. 46)

JEAN: I see beyond your expensive perfume, beyond your powder, beyond this mirage that engulfs you. I now know the roughness that lays beneath it all. You are just like me, and it makes me *intensely* happy to know this. And yet at the same time it breaks my heart to see that what I was striving for wasn't higher than that. It hurts me beyond belief to see you sink so low. I hate seeing you like this. I hate it.

MISS JULIE: I don't know who this person is you speak of. "beyond the perfume, beyond the powder", like you've had some sort of revelation about me. The person you think you have discovered is the person I have always been. If you had bothered to look, you would know that. The sad thing is, I thought you did. If you have been mesmerised by an idea of who you thought I was, then that is no one's fault but your own. If you are shattered by the dream of Miss Julie being just that, a dream, then you are exactly like the rest of them.

4. Script excerpt from *Boy out of the Country* by Felix Nobis (Act II, Scene 2); © Felix Nobis, first published by Currency Press

RACHEL: *They've sold.*
The last of them.
A few tried to hold out but everybody folded in the end.
A few of us get to stay in the area.
The girls finish primary school where their teacher knows their name.
...
We got to support the corner shop
Until the supermarket came,
But that's the best we can hope for.
That's the best we can do.
...
This old room will be the last thing left.
...
With its bed spread
...
And black and white television.

HUNTER: That doesn't work.

RACHEL: That doesn't work.

...
And kettle. ... And you.
...
I'm sorry but it's just time to let it go.
...
Hunter.
I'm sorry.

HUNTER: (*surrendering*) Dad left that property to his children and his grandchildren.

RACHEL: Then let it be worth something.
Let it be worth leaving to someone.

SECTION B**Instructions for Section B**

Answer **all** questions in the spaces provided.

Question 2 (10 marks)

This question relates to the 2016 Unit 4 prescribed playlist.

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

1. *The Servant of Two Masters* by Carlo Goldoni, translated by Rosa Campagnaro and adapted in collaboration with company members

Theatre company: Make A Scene

OR

2. *The Honey Bees* by Caleb Lewis

Theatre company: Red Stitch Actors Theatre

OR

3. *The Resistible Rise of Arturo Ui* by Bertolt Brecht

Theatre company: Theatre Works, directed by Phil Rouse

OR

4. *Jasper Jones* by Kate Mulvany, after the novel by Craig Silvey

Theatre company: Melbourne Theatre Company

OR

5. *Dangerous Liaisons* by Christopher Hampton after Laclos

Theatre company: Theatre Works and Little Ones Theatre

OR

6. *Othello* by William Shakespeare

Theatre company: Bell Shakespeare

SECTION C**Instructions for Section C**

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

Use the information provided in the insert to answer the questions in this section.

Answer **all** questions in the spaces provided.

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.**

1. Acting
2. Design: costume
3. Design: make-up
4. Design: lighting
5. Design: properties
6. Design: set
7. Design: sound
8. Direction
9. Theatre technologies
10. Production management: publicity and/or marketing
11. Stage management

Use the following information to answer part b.

Act I begins with the world of Dr Seuss being created from the imagination of the little BOY. Throughout the play, characters refer to imagination as ‘Thinks’.

Note: In the script excerpt, dialogue that is in upper-case letters and that is underlined indicates that these words are sung; lower-case letters indicate that the words are spoken.

First excerpt from Act I

A strange red-and-white-striped hat sits on a very empty stage ... SEUSS!

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.

Source: *Seussical*, Lynn Ahrens (lyrics) and Stephen Flaherty (music), based on the book by Lynn Ahrens and Stephen Flaherty, and the works of Dr Seuss, Music Theatre International, New York, pp. 10 and 11

¹**Ga-Zat** – This is an invented word. It is intended that this creature only exist in the audience’s imagination.

²**Pipester** and ³**Upper Mount Bat** – These are more invented words. ‘Pipester’ is a fictitious role and ‘Upper Mount Bat’ is a fictitious place which, it is intended, only exist in the audience’s imagination.

Use the following information to answer part e.

Presentation

THE CAT and THE BOY narrate the first part of the story to the audience. They introduce ‘Whoville’, which is a tiny town on a speck of dust that is on a clover. The audience can see and hear what happens in this miniature world. In a moment that is both suspenseful and humorous early in Act I, THE BOY finds himself taking on the role of JOJO, the son of MR. and MRS. MAYOR, in the story of Whoville.

Second excerpt from Act I

(Light comes up on the CAT)

...

(JOJO’s parents begin to scold him. THE CAT reacts with guilty amusement. We can see he’s the one who got JOJO into trouble! JOJO can see THE CAT, but his parents can’t.)

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.

Source: *Seussical*, Lynn Ahrens (lyrics) and Stephen Flaherty (music), based on the book by Lynn Ahrens and Stephen Flaherty, and the works of Dr Seuss, Music Theatre International, New York, pp. 30 and 31

⁴PTA – parent–teacher association

This space is for any illustrations or diagrams to support your answers (optional).

Please label clearly with the relevant question number(s).

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.**

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 _____

Context

This monologue appears towards the end of Act I and includes the song ‘How Lucky You Are’. JOJO, MR. and MRS. MAYOR and the other Whos are heading for disaster. The tiny town of Whoville, on a small speck of dust on a clover, has been dropped from a great height by a bird. Whoville is falling towards a huge, pink clover field, from where it will be almost impossible to rescue the town and its residents. THE CAT appears and freezes time – and the falling town/speck/clover – to make comments to the audience about the situation. The audience is aware of what is happening to the people of Whoville, despite the town being very small.

- a.** Annotate the following excerpt from *Seussical* in **three or more** places to demonstrate how the verbal and/or non-verbal language of the scene could inform the application of the selected area of stagecraft to realise the playwrights’ intended meaning.

Note: In the script excerpt, dialogue that is in upper-case letters and that is underlined indicates that these words are sung; lower-case letters indicate that the words are spoken.

6 marks

Excerpt from song ‘How Lucky You Are’

Due to copyright restrictions, this material is not provided.

⁵**blithely** – in a carefree way; without concern

A large rectangular box containing 25 horizontal lines, intended for writing an answer.

Source: *Seussical*, Lynn Ahrens (lyrics) and Stephen Flaherty (music), based on the book by Lynn Ahrens and Stephen Flaherty, and the works of Dr Seuss, Music Theatre International, New York, pp. 54 and 55

Insert for Section C

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

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

The stories and art of Dr Seuss

- Dr Seuss wrote some of the most popular children's books of all time. His aim was to encourage young people's imaginations and reading skills.
- His stories are often about imaginary creatures and places. His stories sometimes use invented words that are written in a poetic style, using rhymes and interesting rhythms.
- His artwork is dream-like, using rounded, curved shapes, odd angles and vibrant colours.
- Settings in his pictures are elaborate and complex, with a variety of ramps and odd-angled buildings and stairs, suspended in mid-air and leading nowhere.
- His character drawings show exaggerated gestures and facial expressions, and capture flexible and impossible movements.

Seussical uses aspects of the style of **musical theatre**, which include:

- memorable solo songs, duets and choruses accompanied by a band or an orchestra. Singing is mixed with dance sequences, stylised movement and spoken dialogue. Music sometimes is played at the same time as the dialogue
- a plot where good succeeds
- colourful, over-the-top design elements, creating stage spectacles or stage 'magic'
- heroic characters who are strong, courageous, idealistic, motivated by their emotions rather than by what is logical
- direct audience-address, which is sometimes used to narrate aspects of the story (in dialogue or song).

Playwrights' intended meaning

THE CAT can be played as a male or female character. The playwrights intended that the character of THE CAT should be played as a well-meaning troublemaker. At times, THE CAT is the narrator of the story, speaking directly to the audience, and at other times, THE CAT is a character who seems to control the outcome of the story. THE CAT sometimes portrays other characters in the story, though the audience recognises that it is always THE CAT in disguise. THE CAT encourages JOJO – and the audience – to celebrate the power of imagination (or 'Thinks').

Stimulus images to inform the application of stagecraft

Stimulus image 1



Stimulus image 2



Stimulus image 3



Stimulus image 4



TURN OVER

Sources: Ron Ellis/Shutterstock.com (Stimulus image 1); Bikeworldtravel/Shutterstock.com (Stimulus image 2); kojoku/Shutterstock.com (Stimulus image 3); Angela Waye/Shutterstock.com (Stimulus image 4)

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