

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

THEATRE STUDIES

Written examination

Day Date

Reading time: *.*.* to *.*.* (15 minutes)

Writing time: *.*.* to *.*.* (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	*	*	30
B	*	*	10
C	*	*	10
			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 24 pages
- Detachable insert for Section A 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 and/or diagrams.
- 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.

Section A will be worth a total of 30 marks.

The sample questions presented here indicate possible question types that may be expected for Section A.

SECTION A – Production roles and interpretation

Instructions for Section A

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

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

Consider the dramaturgy in the insert and the script excerpt(s) provided to inform your responses.

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

Sample Question 1 (25 marks)

Select one of the following production roles to interpret the production of *Peter Pan* or *The Boy Who Would Not Grow Up*. This production role must be different from the production role selected for Question 2.

- actor
- director
- designer: costume
- designer: make-up
- designer: props
- designer: set
- designer: lighting
- designer: sound

Production role for Question 1 _____

Planning

- a. How could your work in your selected production role be informed by **one or more** aspects of the dramaturgy provided to create an initial concept for the children's nursery in *Peter Pan or The Boy Who Would Not Grow Up*?

4 marks

- b. How could the composition element of contrast be used within your selected production role to create an initial concept for Never Land in *Peter Pan or The Boy Who Would Not Grow Up*? In your response, refer to an exercise or a task that is relevant to the planning stage of the production process.

4 marks

Sample Question 2 (10 marks)

Select one of the following production roles to interpret the production of *Peter Pan or The Boy Who Would Not Grow Up*. This production role must be different from the production role selected for Question 1.

- actor
- director
- designer: costume
- designer: make-up
- designer: props
- designer: set
- designer: lighting
- designer: sound

Production role for Question 2 _____

a. Annotate the script excerpt on page 7 from the monologue in *Peter Pan or The Boy Who Would Not Grow Up* in **three** places to demonstrate how your work in your selected production role could be informed by:

- the language of the monologue
- one element of theatre composition.

6 marks

Selected element of theatre composition _____

Script excerpt

PETER (*stirring*). Who is that? (TINK *has to tell her tale, in one long ungrammatical sentence.*) The redskins 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 draught¹ 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 gay²; she alights on his shoulder, gives his chin a loving bite, whispers 'You silly ass,' and falls on her tiny bed. The boudoir³, which is lit by her, flickers ominously⁴. 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

¹draught – drink

²gay – happy

³boudoir – bedroom

⁴ominously – threateningly

b.

Conventions of the theatre style of children’s theatre

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 team plans to focus on how children’s imaginations can transform a restrictive place into a world of fantasy and adventure. The 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 props, extravagant costumes
- physical theatre, including sword fights, flying, slapstick and acrobatics
- actor–audience connection – a breaking of the fourth wall

How could **one or more** conventions of the theatre style of children’s theatre described above inform work in your selected production role when interpreting the monologue from *Peter Pan or The Boy Who Would Not Grow Up*? In your response, refer to **three or more** specific aspects of the script excerpt on page 7.

4 marks

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TURN OVER

Section B will be worth a total of 10 marks.

The question(s) in Section B will be based on plays from the VCE Theatre Studies playlist for Unit 3 for the year in question.

The sample questions presented here indicate possible question types that may be expected for Section B. Students are required to make specific references to the play in performance and to the written script.

For the purposes of this sample examination, the following questions are based on The 7 Stages of Grieving by Wesley Enoch and Deborah Mailman, performed by the Queensland Theatre Company, from the 2017 VCE Theatre Studies playlist.

SECTION B – Theatre analysis and evaluation

Instructions for Section B

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

Sample Question 1 (10 marks)

Read the script excerpt below.

5 Photograph Story

A chair scrapes across a wooden floor, footsteps recede, a clock ticks. Projected are images of an open suitcase filled with family photographs, old and new. The progression of slides brings us closer into the details of the photographs.

In the house of my parents where I grew up, there's a suitcase, which lives under the old stereo in the front room. The room is full of photographs, trophies, pennants, memories of weddings, birthdays, christenings and family visits. A testimony to good times, a constant reminder.

But this suitcase, which resides under the old stereo tightly fastened, which lies flat on the floor comfortably out of reach, safe from inquisitive hands or an accidental glance. In this suitcase lies the photos of those who are dead, the nameless ones and here they lie, passing the time till they can be talked of again. Without a word we remove the photo of my Nana from her commanding position on the wall and quietly slip her beneath the walnut finish. And without a sound push her into the shadow.

Everything has its time ... Everything has its time ...

Source: extract from *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman reproduced with permission of the authors (courtesy of HLA Management)

Analyse how **two or more** production roles interpreted the script for performance. In your response, refer to:

- the script excerpt
- other parts of the script
- **two or more** specific moments from the play in performance.

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TURN OVER

Section C will be worth a total of 10 marks.

The question(s) in Section C will be based on plays from the VCE Theatre Studies playlist for Unit 4 for the year in question.

The sample questions presented here indicate possible question types that may be expected for Section C. The examination will provide only one question for each play in Section C.

Students are required to make specific references to the play in performance.

SECTION C – Performance analysis and evaluation

Instructions for Section C

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

Sample Question 1 (10 marks)

Select one actor and one character that this actor presented in the performance.

Actor _____

Character _____

- a. How did your selected actor convey your selected character’s objectives and motivations in the performance?

4 marks

Sample Question 2 (10 marks)

Select a specific moment from the performance. In one brief sentence, identify this specific moment.

Specific moment _____

- a.** How was **one** acting skill used by **one** of the actors during your selected specific moment in the performance to interpret the verbal and/or non-verbal language of the play? 5 marks

- b.** How were acting and design interrelated during your selected specific moment in the performance? 5 marks

Insert for Section A

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

Dramaturgy

The following information is a collection of dramaturgical research.

Research about the play

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 among both children and adults ever since.

The play was originally designed to be performed naturalistically, on a grand proscenium stage¹ with much Edwardian ‘transformation’ machinery and aspects of pantomime. The play has since been adapted to a wide variety of later styles and conventions.

Research about the setting

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 lagoon and underground hide-out for Peter Pan and the Lost Boys
- pirate ship called *Jolly Roger* for Hook and the pirates

Research about the plot

Wendy, John and Michael are taught to fly by Peter Pan. They escape from the nursery and the need to obey adults. Wendy plays the role of 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 being accidentally shot out of the sky by a Lost Boy and later nearly being drowned by a jealous mermaid
- the pirates being defeated in a fierce sword battle with the Lost Boys
- Hook, the pirate captain, kidnapping the Lost Boys and Wendy, and threatening to make them walk the plank
- Peter saving them after defeating Hook in a hand-to-hand battle
- the crocodile eating 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.

¹**proscenium stage** – a stage framed by an ornate arch between the stage and the auditorium

Research about the 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, and is patronised 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 that is cut off by Peter Pan in a fight and the hand is then 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 he is admired and feared by his pirate band. He is Peter Pan’s implacable² enemy. Hook is able to smoke two cigars at once.

TINKERBELL (TINK) is often represented by theatre technologies, such as a small, tinkling ball of light, no bigger than a fist, rather than by an actor. 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. She calls herself ‘his’ fairy and risks her life for Peter Pan.

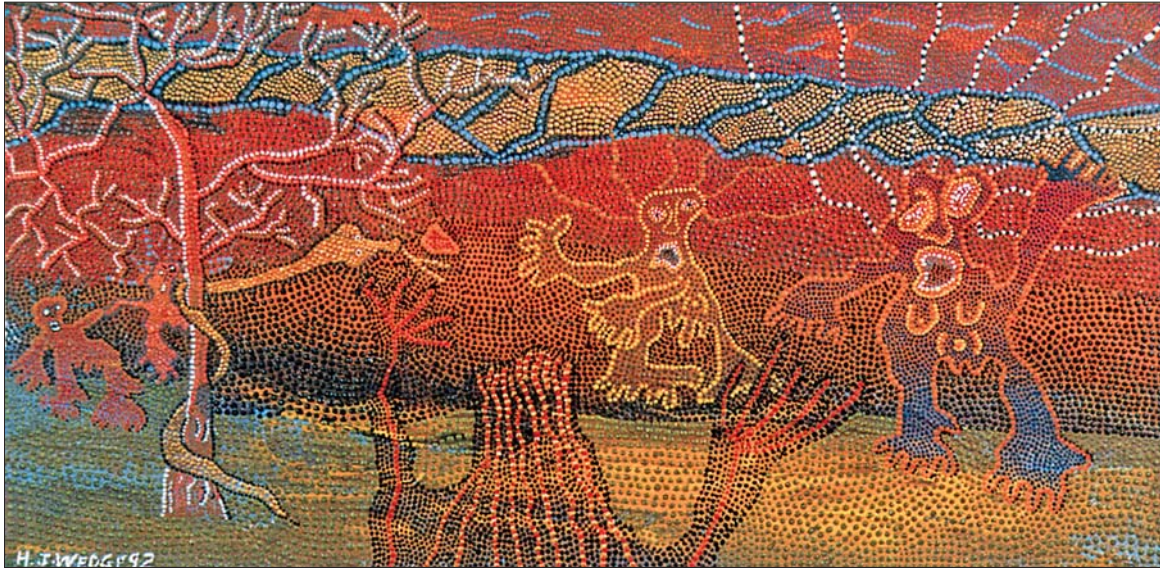
Images collected through research

Research image 1 – Example of exaggerated make-up, costumes and props

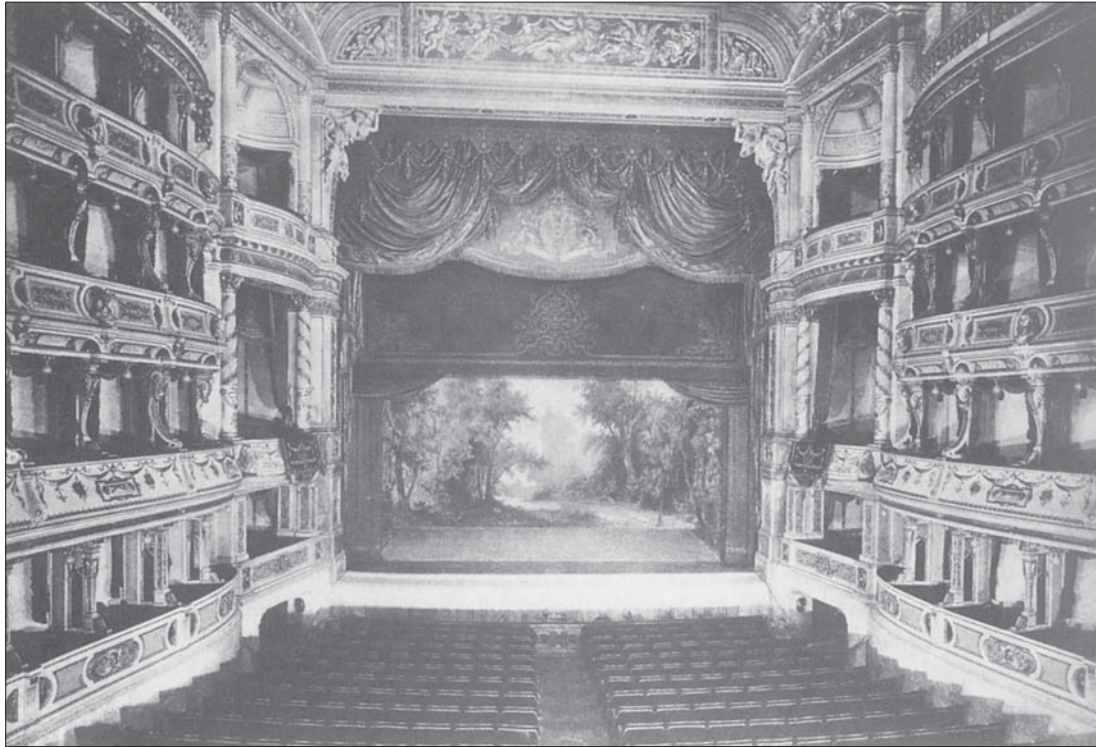


²implacable – ruthless, unforgiving

Research images 2 and 3 – Examples of a magical setting



Research image 4 – Example of a 19th-century theatre



Photograph: Österreichische Nationalbibliothek, Vienna

Sources

Research image 1: javarman/Shutterstock.com

Research image 2: HJ Wedge, *Adam and Eve getting evicted*, 1992

Research image 3: part of a panel from a triptych by Hieronymus Bosch, *Garden of Earthly Delights*, 1500–1505

Research image 4: an etching of the New Burgtheater, Vienna, 1888

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