



# Victorian Certificate of Education 2002

## THEATRE STUDIES

### Written examination

Wednesday 20 November 2002

Reading time: 2.00 pm to 2.15 pm (15 minutes)

Writing time: 2.15 pm to 3.45 pm (1 hour 30 minutes)

### QUESTION 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              | 4                          | 4   | 32                     |
| B              | 2                          | 2   | 18                     |
|                |                            |   | 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 book of 6 pages.
- One or more script books.

#### Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

#### At the end of the examination

- Place all other used script books inside the front cover of one of the used script books.
- You may keep this question book.

**Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.**

**SECTION A**

Study **both** of the photographs below before answering Question 1.

Due to copyright restrictions, the following information is supplied in lieu of the material

- a. Model design by Clive Barda
- b. Model design by Chris Davies

Taken from *British Theatre Design – the modern age*, editor John Goodwin, 1998, Phoenix Publishing Group, London

**Question 1**

Select **one** area of stagecraft. Compare how the selected area of stagecraft has been **and/or** could be applied in **both** the illustrations on page 2.

You may draw illustrations to support your written answer.

6 marks

**Question 2**

Discuss ways in which **two** areas of stagecraft enhanced the intended meaning of the play(s), or excerpt(s) from the play(s), performed in **Unit 3**.

You may draw illustrations to support your written answer.

You should name the play(s) or excerpt(s) from the play(s) within your answer.

5 + 5 = 10 marks

**CONTINUED OVER PAGE**

**Question 3**

The following excerpt is from the 1950s English play, *The Birthday Party*, a play of menace by Harold Pinter (Methuen, 1986).

**Background**

STANLEY WEBBER, a man in his late thirties, is staying at an old house in a seaside town. As the play progresses, it becomes evident that he might be running away from someone or something. GOLDBERG and MCCANN, two strangers, arrive at the house, where they organise to stay. As the plot develops, it is apparent that they are looking for STANLEY. When they find him, GOLDBERG and MCCANN begin their interrogation. The action takes place in the living room of the house.

Read the following excerpt and answer the question that follows.

GOLDBERG            Mr Webber, sit down.

STANLEY            It's no good starting any kind of trouble.

GOLDBERG           Sit down.

STANLEY            Why should I?

GOLDBERG           If you want to know the truth, Webber, you're beginning to get on my breasts.

STANLEY            Really? Well, that's –

GOLDBERG           Sit down.

STANLEY            No.

GOLDBERG *sighs, and sits at the table right.*

GOLDBERG           McCann.

MCCANN            Nat?

GOLDBERG           Ask him to sit down.

MCCANN            Yes, Nat. (MCCANN *moves to STANLEY.*) Do you mind sitting down?

STANLEY            Yes, I do mind.

MCCANN            Yes now, but – it'd be better if you did.

STANLEY            Why don't you sit down?

MCCANN            No, not me – you.

STANLEY            No thanks.

*Pause.*

MCCANN            Nat.

GOLDBERG           What?

MCCANN            He won't sit down.

GOLDBERG           Well, ask him.

MCCANN            I've asked him.

GOLDBERG           Ask him again.

MCCANN (*to* STANLEY) Sit down.  
 STANLEY Why?  
 MCCANN You'd be more comfortable.  
 STANLEY So would you.

*Pause.*

MCCANN All right. If you will I will.  
 STANLEY You first.

MCCANN *slowly sits at the table, left.*

Discuss how you would use **one** area of stagecraft to enhance the intended meaning of this excerpt from the play.

8 marks

#### Question 4

Answer this question with reference to the **prescribed scene** you interpreted from **one** of the following plays on the **Unit 4** Theatre Studies Monologue list.

*Six Characters in Search of an Author* by Luigi Pirandello

*Emma* by Graham Pitts

*Richard the Third* by William Shakespeare

*Atlanta* by Joanna Murray-Smith

*The Chairs* by Eugene Ionesco

*Meat Party* by Duong Le Quy

*Accidental Death of an Anarchist* by Dario Fo

*Rosencrantz and Guildenstern are Dead* by Tom Stoppard

*The Resistible Rise of Arturo Ui* by Bertolt Brecht

*The Women of Troy* by Euripides

*The School for Scandal* by Richard Brinsley Sheridan

Discuss how your understanding of the **context** of the scene contributed to your interpretation.  
 Begin your answer by stating the title of the play you have selected.

8 marks

Total 32 marks

**END OF SECTION A  
 TURN OVER**

## SECTION B

### Question 5

Answer this question using specific examples from **one** of the following plays on the **Unit 3** Theatre Studies play list.

*Sentimental Bloke* by C J Dennis

*Life X 3* by Yasmina Reza

*Richard III* by William Shakespeare

*Milo's Wake* by Margery Forde and Michael Forde

Discuss the dramaturgical decisions associated with **direction**, and **one** of the following.

- design
- acting

You may draw illustrations to support your written answer.

Begin your answer by stating the title of the play you have selected.

5 + 5 = 10 marks

### Question 6

Answer this question with reference to **one** of the following plays on the **Unit 4** Theatre Studies play list.

*The Othello Project* researched and compiled by Meredith Rogers and Julian Meyrick

*Copenhagen* by Michael Frayn

*The Comedy of Errors* by William Shakespeare

*Talking Heads* by Alan Bennett

Analyse ways in which **two** actors realised the status and motivation of their character(s).

Use specific examples from the production in your response.

If an actor played more than one character, you may choose to write on one or more of their characters in the production.

Begin your answer by stating the title of the play you have selected.

4 + 4 = 8 marks

Total 18 marks