



Victorian Certificate of Education 2003

THEATRE STUDIES

Written examination

Wednesday 19 November 2003

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	3	3	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 5 pages with a detachable insert in the centrefold to be used for Section A, Question 1.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- You **may** support **any** of your answers with illustrations.
- 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**Instructions for Section A**

Detach the insert from the centre of the book before answering **Question 1**.
Answer **all** questions in the script book(s) provided.

Question 1

Read the following synopsis and also read the opening stage directions from *The Real Inspector Hound* by Tom Stoppard and answer the question that follows.

Synopsis – *The Real Inspector Hound*

The Real Inspector Hound is based around the theme of ‘a play within a play’. Two theatre critics, Moon and Birdboot, have come to review a play. Moon moans about his lack of status as a critic and how he only gets to review a play when his superior, Higgs, is unavailable, such as now. Birdboot reveals his passion for the young actress playing Lady Cynthia Muldoon in the play they have come to review.

The play is set in Muldoon Manor, the isolated home of Lady Cynthia Muldoon, whose husband mysteriously disappeared 10 years earlier. At the end of the first act, the plot seems like a standard murder mystery. Just as the second act is about to begin, the telephone rings on stage. Birdboot answers it only to find himself now locked into the action on stage. A short while later Moon joins him and is swept into the plot as well. By the end of the play the critics lie dead, the mystery is unravelled and Simon and Hound are occupying the critics’ seats.

Opening Stage Directions from *The Real Inspector Hound* by Tom Stoppard, 1968 (in *Tom Stoppard: Plays One*, Faber and Faber 1996)

The first thing is that the audience appear to be confronted by their own reflection in a huge mirror. Impossible. However, back there in the gloom – not at the footlights – a bank of plush seats and pale smudges of faces. (The total effect having been established, it can be progressively faded out as the play goes on, until the front row remains to remind us of the rest and then, finally, merely two seats in that row – one of which is now occupied by MOON.) Between MOON and the auditorium is an acting area which represents, in as realistic an idiom as possible, the drawing-room of Muldoon Manor. French windows at one side. A telephone fairly well upstage (i.e. towards MOON). The BODY of a man lies sprawled face down on the floor in front of a large settee. This settee must be of a size and design to allow it to be wheeled over the body, hiding it completely. Silence. The room. The BODY. MOON.

MOON stares blankly ahead. He turns his head to one side then the other, then up, then down – waiting. He picks up his programme and reads the front cover. He turns over the page and reads.

He turns over the page and reads.

He turns over the page and reads.

He turns over the page and reads.

He looks at the back cover and reads.

He puts it down and crosses his legs and looks about. He stares front. Behind him and to one side, barely visible, a man enters and sits down: BIRDBOOT.

Pause. MOON picks up his programme, glances at the front cover and puts it down impatiently. Pause... Behind him there is the crackle of a chocolate-box, absurdly loud. MOON looks round. He and BIRDBOOT see each other. They are clearly known to each other. They acknowledge each other with constrained waves. MOON looks straight ahead. BIRDBOOT comes down to join him.

a. Using the synopsis plus **two** of the stimulus materials from the detachable insert, **describe** how you would interpret the opening stage directions from *The Real Inspector Hound*, by Tom Stoppard, using **one** of the following areas of stagecraft.

- lighting
- sound
- costume
- direction
- stage management
- make-up
- set design
- properties
- acting
- dramaturgy

Begin your answer by stating to which stimulus materials you are referring (by number).

10 marks

b. **Explain** why the two stimulus materials you selected in part a. would be appropriate to your interpretation of the opening stage directions.

3 + 3 = 6 marks

Question 2

This question refers to the production of the play(s) or excerpt(s) from the play(s) **you were involved in** during **Unit 3**.

Analyse the extent to which the overall interpretation of the play(s) or excerpt(s) from the play(s) was enhanced by **one** area of stagecraft **you** applied.

Begin your answer by stating the name of the production.

8 marks

Question 3

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. You are to refer to both **the monologue** and **the scene** from which it is derived.

1. *Salome* by Oscar Wilde – Character: SALOME
2. *Salome* by Oscar Wilde – Character: HEROD
3. *Lysistrata* by Aristophanes – Character: FEMALE CHORUS
4. *Lysistrata* by Aristophanes – Character: MALE CHORUS
5. *Agamemnon* by Aeschylus – Character: HERALD
6. *Oedipus the King* by Sophocles – Character: SECOND MESSENGER
7. *Krapp's Last Tape* by Samuel Beckett – Character: KRAPP
8. *One Day of the Year* by Alan Seymour – Character: ALF
9. *Rhinoceros* by Eugene Ionesco – Character: BERENGER
10. *A Woman Alone* by Franca Rame and Dario Fo – Character: THE WOMAN
11. *Morning Sacrifice* by Dymphnia Cusack – Character: MISS WOODS
12. *All Souls* by Daniel Keene – Character: PHILLIPA

Discuss your interpretation of the prescribed **scene** with reference to one or more of the following.

- the monologue
- the playwright
- the play's themes

Begin your answer by stating the number of the monologue.

8 marks

SECTION B**Instructions for Section B**

Answer **both** questions in the script book(s) provided.

Question 4

This question refers to the **Unit 3** play list.

1. *Speaking in Tongues* by Andrew Bovell
2. *God's Last Acre* by Vivienne Walshe
3. *Inheritance* by Hannie Rayson
4. *Hamlet* by William Shakespeare

Select **one** of the plays from the list above and answer the question.

Analyse how the play text was interpreted through the use of

- performance style(s)
- theatrical conventions
- one area of design

The phrase 'play text' may be interpreted to mean the written play and/or the play in performance.

Begin your answer by stating the number of the play you selected.

4 + 4 + 4 = 12 marks

Question 5

This question refers to the **Unit 4** play list.

1. *Noises Off* by Michael Frayn
2. *Ruby Moon* by Matt Cameron
3. *As You Like It* by William Shakespeare
4. *Metamorphoses* by Mary Zimmerman
5. *Yanagai! Yanagai!* by Andrea James
6. *The Servant of Two Masters* by Carlo Goldoni

Select **one** of the plays from the list above and answer the question.

Analyse how **one** actor used **verbal language** to interpret his/her character(s).

If the actor you have selected played more than one character you may write on one or more of his/her character(s).

Begin your answer by stating the number of the play you selected.

6 marks

Insert for Section A – Question 1

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

Stimulus material

1. The role of the critic

Due to copyright restriction,
this material is not supplied.

2. The actor's view of the audience/critics

Due to copyright restriction,
this material is not supplied.

3. Anthony Holland and his design for Agatha Christie's play *The Mouse Trap*

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4. Exterior: Stately home

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5. Costume and prop suggestions

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