

STUDENT NUMBER Letter

THEATRE STUDIES

Written examination

Thursday 8 November 2018

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 20 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.

SECTION A**Instructions for Section A**

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

Question 1 (10 marks)

Select **one** of the following plays from the 2018 Unit 3 prescribed playlist.

1. *The Curious Incident of the Dog in the Night-time* by Simon Stephens

Theatre company: Arts Centre Melbourne and Melbourne Theatre Company present
The National Theatre

OR

2. *Picnic at Hanging Rock* by Tom Wright

Theatre company: Malthouse Theatre

OR

3. *Ellida* by May-Brit Akerholt (new translation) from Henrik Ibsen's *The Lady from the Sea*

Theatre company: La Mama Theatre with Laurence Strangio

OR

4. *Carmilla* by Adam Yee

Theatre company: KleZeyn Theatre in association with La Mama Theatre

OR

5. *Which Way Home* by Katie Beckett

Theatre company: ILBIJERRI Theatre Company; tour coordinated by Regional Arts Victoria

SECTION B**Instructions for Section B**

Answer the question in the space provided.

Question 2 (10 marks)

This question relates to the 2018 Unit 4 prescribed playlist.

Select **one** of the following plays.

1. *Julius Caesar* by William Shakespeare
Theatre company: Bell Shakespeare Company

OR

2. *Madame Butterfly* by Giacomo Puccini
Theatre company: Opera Australia

OR

3. *Motor-mouth Loves Suck-face* by Anthony Crowley
Theatre company: La Mama Theatre

OR

4. *Jurassica* by Dan Giovannoni
Theatre company: Red Stitch Actors' Theatre and Critical Stages

OR

5. *A Doll's House, Part 2* by Lucas Hnath
Theatre company: Melbourne Theatre Company

OR

6. *Lovesong* by Abi Morgan
Theatre company: Red Stitch Actors' Theatre

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

Numbers and names of both selected areas of stagecraft

- _____
- _____

Use the following information to answer parts b. and c.

Read Script excerpt 1 on pages 10 and 11. The character of Chris is the director of *The Murder at Haversham Manor*. In this production, the character of Chris could be played as a male or as a female character.

Script excerpt 1

Due to copyright restrictions,
this material is not supplied.

¹**chaise longue** – old-fashioned couch

³**musical spike** – sudden musical moment

²**second thoughts** – doubts

⁴**right as rain** – healthy

Production season

Use the following information to answer parts d. and e.

Read Script excerpt 2.

Script excerpt 2

[Dennis] enters through the downstairs door, knocking over the whole door flat¹ with the chaise longue. **Chris** rolls out of the way of the falling flat, **Robert** moves back colliding with the fireplace flat, sending that over as well. The wall at the top of the upper levels collapses. Silence. Stillness. Suddenly the window flat falls down as well, leaving **Annie** standing in the window frame and revealing **Sandra** dazed backstage. Silence. Stillness again. **Max** throws snow from offstage.

Source: H Lewis, J Sayer and H Shields, *The Play That Goes Wrong*, 3rd edition, Bloomsbury Methuen Drama, London, 2016, p. 70

¹flat – set piece

d. How could you use **one or both** of your selected areas of stagecraft to contribute to the interpretation of Script excerpt 2 during **one** of the following aspects of the presentation stage?

- bump-in
- technical rehearsal
- dress rehearsal

3 marks

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. Design: costume
3. Design: make-up
4. Design: properties
5. Design: set pieces
6. Design: sound
7. Direction

Number and name of selected area of stagecraft _____

Script excerpt 3 occurs at the start of Act Two after mistakes in Act One, including:

- set pieces breaking
- properties being misplaced
- costumes and make-up being poorly applied in a rush
- sound and other technical cues going wrong
- actors forgetting lines, missing cues, breaking character and mispronouncing words.

Read Script excerpt 3. The character of Chris is the director of *The Murder at Haversham Manor*. In this production, the character of Chris could be played as a male or as a female character.

Script excerpt 3

Dramatic house music plays.

*The house lights fade and **Chris** once again emerges from in between the tabs¹. [...]*

Chris Good evening again, ladies and gentlemen, I hope you have enjoyed the break, we will be resuming this evening's performance in just a couple of moments I am assured. I must say I'm delighted to see that so many of you have returned for the second half.

Obviously I would be lying if I said the first act went entirely as rehearsed; there were one or two minor snags², which you may or may not have picked up on. But they are snags that would occur on any opening night and this certainly hasn't been the worst first act Cornley Polytechnic has seen, by some stretch³.

[...]

***Chris** is interrupted by **Trevor**'s voice offstage over his radio.*

Trevor (*over radio*) It's going quite badly to be honest.

Chris Before we resume the . . .

Trevor (*over radio*) Yeah, she's unconscious, and we still can't find the dog . . .

Chris Before we resume the production one word of health and safety administration; can I please ask anyone who consumed one of the raspberry-ripple flavoured ice creams available during the interval to please seek medical help immediately.

And now, without further ado, please put your hands together for the concluding act of *The Murder at Haversham Manor*.

Source: H Lewis, J Sayer and H Shields, *The Play That Goes Wrong*, 3rd edition, Bloomsbury Methuen Drama, London, 2016, p. 44

¹**tabs** – curtains

²**snags** – problems

³**some stretch** – by quite an extent

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, the styles or the material contained in the insert.

Context

The context for *The Murder at Haversham Manor*, being staged by the Cornley Polytechnic Drama Society (CPDS), is a country manor house in 1920s Britain.

Britain in the 1920s

Due to copyright restrictions,
this material is not supplied.

Source: B Johnson, 'The 1920s in Britain', Historic UK website,
<www.historic-uk.com/HistoryUK/HistoryofBritain/The-1920s-in-Britain/>

Country manor house



Source: 1000 Words/Shutterstock.com

Aspects of the theatrical style of murder mystery

- First aspect – Sophisticated and refined costumes and make-up, and expensive-looking properties and set pieces convey a sense of order, wealth and self-control. This well-ordered setting hides the moral corruption of upper-class Britain in the 1920s. Many of the elaborate properties might also create clues for investigators to be able to discover who committed the murders in the story.
- Second aspect – Exaggerated and stylised acting convey the shock of very conservative, stereotypical British characters who are confronted with passionate human desires and emotions, deceit and murder.
- Third aspect – Moody, low-key lighting and a suspenseful music soundtrack are carefully timed to create tension and suspicion, and they are synchronised with moments when key twists are revealed in the story.

Stimulus images

The following stimulus images are the result of research into aspects of the theatrical style of murder mystery.

Stimulus image 1

First aspect – Sophisticated and refined costumes and make-up, and expensive-looking properties and set pieces



Source: Anton_Ivanov/Shutterstock.com

Stimulus image 2

Second aspect – Exaggerated and stylised acting



Source: ostill/Shutterstock.com

Stimulus image 3

Third aspect – Moody, low-key lighting and a suspenseful music soundtrack



Source: Dmitrijs Bindemanis/Shutterstock.com

Aspects of the theatrical style of comedy

- First aspect – The acting is highly physical and includes acrobatics and overstated reactions requiring precise timing and fast-paced action. This includes sudden appearances and disappearances, and unusual behaviour, as well as moments of stillness and silence.
- Second aspect – Sound, lighting, costumes, properties, make-up and theatre technologies are often unusual or exaggerated. These convey the size and scale of accidents. The ridiculous costumes and make-up highlight the accident-prone characteristics of the characters. Sometimes stagecraft might be used to copy and exaggerate aspects of a well-known genre. (This is known as ‘parody’.)
- Third aspect – Set, properties and costume pieces can break apart, or appear broken, and are able to be reset for multiple performances. Set pieces might appear as if they are malfunctioning, for example, doors that are unable to be opened. Property pieces might also appear to be deliberately fake. These breakaway set pieces and properties must not compromise the safety of actors.

Stimulus images

The following stimulus images are the result of research into aspects of the theatrical style of comedy.

Stimulus image 4

First aspect – Highly physical acting



Source: Everett Collection/Shutterstock.com

TURN OVER

Stimulus image 5

Second aspect – Sound, lighting, costumes, properties, make-up and theatre technologies that are often unusual or exaggerated



Source: Marcos Mesa Sam Wordley/Shutterstock.com

Stimulus image 6

Third aspect – Set, properties and costume pieces that can break apart, or appear broken, and are able to be reset for multiple performances



Source: Everett Collection/Shutterstock.com

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