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Write your **student number** in the boxes above.

**Letter**

# Theatre Studies

## Question and Answer Book

VCE Examination – Tuesday 18 November 2025

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- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour 30 minutes**: 9.15 am to 10.45 am

### Approved materials

- Coloured pencils, water-based pens and markers
- Protractors, compass, set squares and aids for curve sketching
- An English and/or bilingual printed dictionary

### Materials supplied

- Question and Answer Book of 20 pages
- Detachable Insert for Section A in the centrefold

### Instructions

- Detach the Insert from the centre of this book during reading time.
- You **may** support **any** of your answers with illustrations and/or diagrams.
- Use the additional space at the end of this book if you need extra space to complete a response.
- At the end of the examination you may keep the detachable Insert.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

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Contents	pages
<b>Section A</b> (2 questions, 30 marks) _____	2–9
<b>Section B</b> (1 question, 10 marks) _____	10–12
<b>Section C</b> (1 question, 10 marks) _____	14–15

## Section A

### Instructions

- Remove the Insert from the centre of this book during reading time.
  - Use the information in the Insert to answer the questions in Section A.
  - Answer **all** questions in the spaces provided.
  - Write your responses in English.
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*The Tempest* begins with a storm scene.

A production aim is for the storm scene to create a feeling of chaos and confusion for the audience.

Circumstances surrounding the storm scene described in Script excerpt 1 on page 2 of the Insert:

- Prospero seeks revenge on a king who had exiled Prospero from their home country.
- Ariel, a spirit with magical powers, is an enslaved servant of Prospero.
- Prospero sends Ariel to control a storm that will shipwreck the king and his son.
- Ariel recounts how they used their magical powers to control the storm.

The character of Prospero might be played as any gender identity.

The character of Ariel might be played as any gender identity and/or may be played by a group of actors.

Shade the box(es) to select **one or more** of the following moments in the storm scene described by Ariel in Script excerpt 1 to answer **parts b–e**.

- Ariel transforming magically into fire – in cabins, on the mast and in different positions on the ship – to frighten the sailors
- Ariel dividing magically to appear in different places at the same time
- Ariel joining back together to form one flame
- Ariel moving faster than lightning
- Ariel creating a sound so deafening that it frightens the sailors
- The sailors jumping into the ocean in terror

**b.** During the planning stage, explain how work in your selected production role could realise the storm scene.

In your response, refer to:

- a planning activity relevant to your selected production role
- your selected moment(s) in the storm scene
- the recontextualisation explained in **part a**.

4 marks

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**Development**

c. During the development stage, describe how work in your selected production role could apply motion to rehearse, trial or experiment with an idea to realise the storm scene.

In your response, refer to:

- **one or more** activities used to rehearse, trial or experiment with an idea
- the element of motion.

3 marks

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d. During the development stage, describe how work in your selected production role could apply theatre technologies to refine the idea explored in **part c**.

In your response, refer to:

- **one or more** activities used to refine the idea
- theatre technologies.

3 marks

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**Question 2** (10 marks)

Shade the box for **one** production role to interpret the production of *The Tempest*. This production role must be **different** from the production role selected for Question 1.

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|--|--|
| <input type="checkbox"/> 1. actor                      | <input type="checkbox"/> 5. designer: props    |
| <input type="checkbox"/> 2. director                   | <input type="checkbox"/> 6. designer: set      |
| <input type="checkbox"/> 3. designer: costume          | <input type="checkbox"/> 7. designer: lighting |
| <input type="checkbox"/> 4. designer: hair and make-up | <input type="checkbox"/> 8. designer: sound    |

Caliban is enslaved by Prospero. In Script excerpt 2, Caliban angrily criticises Prospero for taking over the island that was promised to Caliban by Caliban's mother.

The character of Caliban might be played as any gender identity and/or may be played by a group of actors.

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**Question 2** continues on the next page.

## Script excerpt 2

Script excerpt 2 contains both the original Shakespearean text and a modern-day translation. Either or both versions can be used when referencing the script excerpt.

### Act I Scene 2, lines 397–411 and 433–435

#### Original

CALIBAN

This island's mine, by Sycorax my mother,  
Which thou takest from me.

When thou camest first,  
Thou strok'st me and made much of me,  
wouldst give me  
Water with berries in 't,

and teach me how  
To name the bigger light, and how the less,  
That burn by day and night.

And then I loved thee  
And showed thee all the qualities o' th' isle,  
The fresh springs, brine pits, barren place  
and fertile.

Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you!

For I am all the subjects that you have,  
Which first was mine own king.

And here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' th' island.

[...]

You taught me language, and my profit on 't  
Is I know how to curse.

The red plague rid you  
For learning me your language!

#### Modern

CALIBAN

This island is mine, given to me by my mother  
Sycorax. You took it from me.

When you first came here, you petted me and  
treated me well. You would give me water with  
berries in it,

and you taught me the names for the sun burning  
in the daytime sky and the moon which lights  
the night.

I loved you then, and I showed you all the  
features of the island—the freshwater springs,  
the saltwater pits, the places that were good for  
growing things and those that were not.

A curse on me for doing all that! May all the  
evil spells of Sycorax torment you with toads,  
beetles, and bats!

I'm the only subject you have on this island,  
where once I was my own king.

And now you keep me confined in this cave and  
don't let me go anywhere else on the island.

[...]

You taught me language, and all I gained from it  
is that I now know how to curse.

May you die of the plague for teaching me  
your language!



## Section B

### Instructions

- The question in Section B is based on plays from the VCE Theatre Studies playlist.
- Answer the question in the space provided.
- Write your response in English.

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Shade the box for **one** play from the 2025 VCE Theatre Studies playlist. This play must be **different** from the play selected for Section C.

- |  |   |
|--|---|
| <input type="checkbox"/> 1. Three Sisters        | <input type="checkbox"/> 6. SUPER                 |
| <input type="checkbox"/> 2. Jekyll and Hyde      | <input type="checkbox"/> 7. 1984 by George Orwell |
| <input type="checkbox"/> 3. Henry V              | <input type="checkbox"/> 8. Kimberly Akimbo       |
| <input type="checkbox"/> 4. The Birds            | <input type="checkbox"/> 9. Pride and Prejudice   |
| <input type="checkbox"/> 5. Love and Information | <input type="checkbox"/> 10. Yong                 |

### Question 1 (10 marks)

Shade the boxes for **two or more** production roles.

- |  |  |
|--|--|
| <input type="checkbox"/> 1. actor                      | <input type="checkbox"/> 5. designer: set      |
| <input type="checkbox"/> 2. designer: costume          | <input type="checkbox"/> 6. designer: lighting |
| <input type="checkbox"/> 3. designer: hair and make-up | <input type="checkbox"/> 7. designer: sound    |
| <input type="checkbox"/> 4. designer: props            |  |

Evaluate how work in your selected production roles was applied to interpret **one or more** contexts of the written script in performance.

In your response, refer to:

- the context(s) of the written script
- the theatre style(s)
- **one or more** lines of dialogue or stage directions from the written script
- the play in performance.

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Examination continues on the next page.

## Section C

### Instructions

- The questions in Section C are based on plays from the VCE Theatre Studies playlist.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

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Shade the box for **one** play from the 2025 VCE Theatre Studies playlist. This play must be **different** from the play selected in Section B. You must refer to the **same** play in your responses to **part a** and **part b** of Question 1.

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|--|---|
| <input type="checkbox"/> 1. Three Sisters        | <input type="checkbox"/> 6. SUPER                 |
| <input type="checkbox"/> 2. Jekyll and Hyde      | <input type="checkbox"/> 7. 1984 by George Orwell |
| <input type="checkbox"/> 3. Henry V              | <input type="checkbox"/> 8. Kimberly Akimbo       |
| <input type="checkbox"/> 4. The Birds            | <input type="checkbox"/> 9. Pride and Prejudice   |
| <input type="checkbox"/> 5. Love and Information | <input type="checkbox"/> 10. Yong                 |

### Question 1 (10 marks)

Shade the box for **one or more** aspects of variation.

- |   |  |
|---|--|
| <input type="checkbox"/> variation: tension   | <input type="checkbox"/> variation: energy |
| <input type="checkbox"/> variation: conflict  | <input type="checkbox"/> variation: space  |
| <input type="checkbox"/> variation: intensity |  |

- a. Analyse how your selected aspect(s) of variation was applied in **one or more** design decisions to realise the intended meaning of the play.

In your response, refer to **one or more** specific moments from the performance.

5 marks

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# Insert for Theatre Studies Section A

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## Dramaturgy

The production team has collated the following information, images and Script excerpt 1 through a dramaturgical process.

### The Tempest

*The Tempest*, by William Shakespeare, was written in the early 1600s and is one of his final plays.

### Plot

- The play is set on a remote magical island.
- Prospero, a powerful magician, was the Duke of Milan before being exiled by their sibling Antonio. Antonio becomes the Duke of Milan.
- Prospero is now stranded on the island, though they control the island and the magical beings who had lived there before they arrived.
- To take revenge against Antonio, and using their magic, Prospero conjures a storm that shipwrecks Antonio (the Duke), Alonso (the King), Ferdinand (the King's child) and others on the island.
- Prospero enlists a magical spirit servant, Ariel, and a slave, Caliban, to help get revenge and regain power.

### Context

- *The Tempest* was written at a time when new shipping routes were being established from Europe to the 'unknown world' (for example, parts of Asia and Africa).
- European society was largely led by powerful men.
- Countries would use their power to take control of new lands and their inhabitants, and impose their own laws and beliefs.
- Caliban is native to the island, which belonged to Caliban before Prospero arrived.
- Prospero's control of the island, and manipulation of Caliban and Ariel, has been interpreted as representing colonisation.

### Styles

In its original context, the play was performed in the style of Elizabethan Theatre, which included the following conventions:

- stylised and exaggerated movements and gestures
- detailed and vibrant costumes to indicate character status
- natural lighting and minimal sets
- performing on a thrust stage, fostering a closer relationship with the audience

### Contemporary interpretations

Contemporary theatre productions have responded to a range of contexts and purposes. Examples of contemporary theatre include:

- Post-Colonial Theatre – recontextualising the depiction of oppressed or colonised people, particularly through the production design of the island and interpretation of Caliban
- Feminist Theatre – recontextualising the depictions of women and gender-diverse people, particularly through the casting of non-male-identifying actors to play Prospero.

## Script excerpt 1

Script excerpt 1 contains both the original Shakespearean text and a modern-day translation. Either or both versions can be used when referencing the script excerpt.

### Act I Scene 2, lines 224–256

#### Original

ARIEL

All hail, great master! ...

[...]

PROSPERO

Hast thou, spirit,

Performed to point the tempest that I bade thee?

ARIEL

To every article.

I boarded the king's ship. Now on the beak,

Now in the waist, the deck, in every cabin,

I flamed amazement.

Sometime I'd divide,

And burn in many places. On the topmast,

The yards, and bowsprit would I flame distinctly,

Then meet and join.

[...] The fire and cracks

Of sulphurous roaring the most mighty Neptune

Seem to besiege and make his bold  
waves tremble ...

[...]

Not a soul

But felt a fever of the mad and played

Some tricks of desperation.

All but mariners

Plunged in the foaming brine and quit the vessel,

Then all afire with me. The king's son,

Ferdinand,

With hair up-staring—then, like reeds, not hair—

Was the first man that leaped, cried,

“Hell is empty

And all the devils are here.”

#### Modern

ARIEL

Greetings, great master! ...

[...]

PROSPERO

Spirit, have you created and controlled the storm

exactly as I told you to?

ARIEL

Down to the last detail. I boarded the king's ship.

And from the prow, to the middle of the ship, to

the stern, and in every cabin, I took the form of a

fire and sent everyone into a terror.

Sometimes I would divide myself, and burn at many places at once. I burned on the main mast, the yards extending from the mast—and, at the same time, split to burn the bowsprit extending from the prow. Then I joined back together to form a single flame.

[...] The fire and deafening cracks of my burning seemed to terrify even mighty Neptune, the god of the sea, and made his waves tremble ...

[...]

Every person on the ship was like a madman and did desperate things.

Everyone except the sailors jumped into the rough sea to escape the ship that I had set on fire. The king's son, Ferdinand, with his hair standing straight up—looking like reeds instead of hair—

was the first one who jumped, shouting, “Hell is empty, and all the devils are here!”

## Images

Image 1



Image 2



Image 3



### Sources

- 1: HelloSSTK/Shutterstock.com
- 2: Corona Borealis Studio/Shutterstock.com
- 3: ESB Professional/Shutterstock.com

Image 4



Image 5

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**Sources**

- 4: Wanda Gibson, *Twelve Turtles*, Hopevale Art Centre, <[digital-classroom.nma.gov.au/images/twelve-turtles-wanda-gibson](https://digital-classroom.nma.gov.au/images/twelve-turtles-wanda-gibson)> Courtesy of National Museum of Australia
- 5: Roma Thompson, *Card houses*, oil canvas on board, 1972, Geelong Gallery, <[www.geelonggallery.org.au/collection/explore-the-collection/roma-thompson](https://www.geelonggallery.org.au/collection/explore-the-collection/roma-thompson)>