

STUDENT NUMBER Letter

THEATRE STUDIES

Written examination

Tuesday 21 November 2017

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

Section	Number of questions	Number of questions to be answered	Number of marks
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 28 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.

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SECTION A**Instructions for Section A**

Answer the question in the space provided.

Question 1 (10 marks)

Select **one** of the following plays from the 2017 Unit 3 prescribed playlist and read the script excerpt.

1. *Twelfth Night* by William Shakespeare
Theatre company: Australian Shakespeare Company
OR
2. *Faith Healer* by Brian Friel
Theatre company: Melbourne Theatre Company
OR
3. *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman
Theatre company: Queensland Theatre Company
OR
4. *Away* by Michael Gow
Theatre company: Malthouse Theatre Company
OR
5. *Shrine* by Tim Winton
Theatre company: The Kin Collective
OR
6. *The Yellow Wave* by Jane Miller
Theatre company: 15 Minutes from Anywhere and La Mama Theatre

1. Script excerpt from *Twelfth Night* by William Shakespeare (Act II, Scene II)**VIOLA**

I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? my master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.

2. Script excerpt from *Faith Healer* by Brian Friel (end of Part One and start of Part Two)

FRANK: [...] (*He comes right down* [...])

GRACE: [...] *I am* becoming more controlled – I'm sure I am.

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3. Script excerpt from *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman

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 ...

4. Script excerpt from *Away* by Michael Gow (Act Three, Scene Four and Scene Five)

SCENE FOUR

Storm scene.

[...]

HARRY: We'd have been all right. We could have sheltered under your hat.

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5. Script excerpt from *Shrine* by Tim Winton (Scene 11)

JUNE: [...] I'm lost in the sea [...]

JUNE: Happy.

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6. Script excerpt from *The Yellow Wave* by Jane Miller (near the middle of the play)

HEATHER SIGHS AND STARES BLANKLY INTO THE DISTANCE

[...]

NARR: [...] **It's a miracle Credit Dick Hatten.**

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SECTION B**Instructions for Section B**

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

Question 2 (10 marks)

This question relates to the 2017 Unit 4 prescribed playlist.

Select **one** of the following plays. You must refer to the same play to answer **parts a.** and **b.**

1. *Noises Off* by Michael Frayn

Theatre company: Melbourne Theatre Company

OR

2. *The Merchant of Venice* by William Shakespeare

Theatre company: Bell Shakespeare

OR

3. *The Way Out* by Josephine Collins

Theatre company: Red Stitch Actors Theatre

OR

4. *Pike St* by Nilaja Sun

Theatre company: Epic Theatre Ensemble and Arts Centre Melbourne

OR

5. *The Real and Imagined History of the Elephant Man* by Tom Wright

Theatre company: Malthouse Theatre

Number and name of selected play _____

Choose **one** actor from the play. Your responses to **parts a.** and **b.** must refer to the same actor.

Chosen actor _____

- a.** How did the chosen actor establish and maintain the actor–audience relationship during **one or more** specific moments in the performance? 4 marks

- b. Evaluate how the chosen actor’s use of **two or more** expressive skills was informed by the intended meaning of **one or more** specific moments in the performance.

6 marks

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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 _____

- a. Explain how an aspect(s) of the eclectic theatrical style¹ (listed in the insert) could inform the application of **one or both** of the selected areas of stagecraft to create a frightening mood in your interpretation of *Frankenstein*. In your response, refer to **at least one** of the stimulus images.

4 marks

¹eclectic theatrical style – contemporary theatre that incorporates a range of theatrical styles

Use the following information to answer part b.

Read the opening stage directions for the play.

Script excerpt 1

SCENE ONE

Europe, around 1818.

[...]

It gets light and it stays light.

SCENE TWO

The Creature crawls [...] the body and the brain uncoordinated.

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Source: Nick Dear, *Frankenstein*, based on the novel by Mary Shelley,
Faber and Faber Ltd, London, 2011, pp. 3 and 4

The **playwright's key intentions** in these scenes include portraying:

- the unnatural and painful way in which the Creature is made or 'born'
- that the audience experiences this 'birth' from the Creature's point of view
- that some time passes in-between the two scenes
- the childlike nature of the Creature discovering a new and frightening world
- the Creature's unusual appearance.

²**form** – shape

³**garret** – small, dark, top-floor room

⁴**pads** – walks

⁵**neurological** – dealing with the nerves or the nervous system

⁶**unorthodox** – unusual

b. How could **one or both** of your selected areas of stagecraft be applied to interpret Script excerpt 1 during the planning stage of *Frankenstein*? In your response, refer to:

- a planning activity
- how your interpretation could be informed by **one or more** of the playwright’s key intentions (listed on page 16).

4 marks

- c. What activity could you complete during the development stage of *Frankenstein* to explore and/or trial an idea from the interpretation that you described in **part b.**?

4 marks

- d. During the development stage of *Frankenstein*, how could you reflect on the exploration and/or trialling that you described in **part c.**?

3 marks

- e. In the final scenes of *Frankenstein*, the playwright’s intention is that the audience will sympathise with the Creature – even though the Creature has been violent and murderous. At the end of the play, the Creature believes that he has killed his ‘Maker’ (Victor Frankenstein – also referred to as the Creature’s ‘Master’).

Script excerpt 2

<p style="text-align: center;"><i>The Creature is worried.</i></p> <p>[...]</p> <p>The solitary moon!</p>	<p>Due to copyright restrictions, this material is not supplied.</p>
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Source: Nick Dear, *Frankenstein*, based on the novel by Mary Shelley, Faber and Faber Ltd, London, 2011, p. 76

How could you apply **one or both** of your selected areas of stagecraft during the presentation stage of *Frankenstein*, so that the audience begins to sympathise with the Creature, whom they had initially feared? In your response, refer to:

- **at least one** of the stimulus images
- how the application of stagecraft will have an impact on the actor–audience relationship. 5 marks

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

Number and name of selected area of stagecraft _____

Use Script excerpt 3 to answer **parts a.** and **b.**

- a.** Annotate Script excerpt 3 in **at least three** places to explain how your selected area of stagecraft could be applied in the monologue to portray the theme(s) of loneliness and/or isolation in the play. Your annotations need to demonstrate how the language of the monologue has informed your interpretation.

5 marks

Script excerpt 3 – The monologue

Creature A master has duties [...] All I ask is the possibility of love.

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⁷**immoderate** – not a very large request

Source: Nick Dear, *Frankenstein*, based on the novel by Mary Shelley, Faber and Faber Ltd, London, 2011, pp. 41 and 42

- b. Later in the play, the Creature’s Master, Victor Frankenstein, refuses to build a mate for the Creature. In revenge, the Creature kills the woman that Victor was engaged to marry.

How could the application of your selected area of stagecraft in the monologue convey the idea that, later in the play, the Creature will commit this murder?

5 marks

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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 or the material contained in the insert.

The story from the playscript of *Frankenstein*

This horror story is seen through the eyes of the Creature, reanimated¹ from dead body parts, and created by his 'Master', Dr Victor Frankenstein. As the Creature begins to learn about humankind and the world, everyone he meets rejects him. He asks Frankenstein to build him a mate. When Frankenstein refuses, the Creature seeks his revenge on the woman Frankenstein was engaged to marry.

Theatrical style

This production of Nick Dear's *Frankenstein* will use aspects of an eclectic theatrical style, including:

- startling the audience with confronting images, loud sounds and bright lights
- stylised movement, including ritualised and dance-like movement (e.g. unusual gestures and freeze-frames, slow motion, unnatural qualities of movement)
- strong, nightmare-like images, creating an abstract and dream-like world
- involving the audience, who is surrounded by the performance and possibly interacts with the story.

¹**reanimated** – restored to life

Stimulus images

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

Stimulus image 1 – Startling the audience



Stimulus image 2 – Stylised movement



Stimulus image 3 – Strong, nightmare-like images**Stimulus image 4 – Audience involvement**

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Sources

Stimulus image 1: Anna Om/Shutterstock.com

Stimulus image 2: javarman/Shutterstock.com

Stimulus image 3: Salvador Dalí, *Geopoliticus Child Watching the Birth of the New Man*, oil on canvas, 1943, 45.7 × 52 cm; gift of A Reynolds and E Morse; © Salvador Dalí, Fundació Gala-Salvador Dalí (Artists Rights Society), 2017

Stimulus image 4: Image by Hungarian Theatre Portal in Bruce Burton, *Living Drama*, 4th edition, Pearson Australia, Port Melbourne, 2014, p. 196

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