

STUDENT NUMBER Letter

THEATRE STUDIES

Written examination

Thursday 28 October 2021

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	2	2	30
B	1	1	10
C	1	1	10
			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, compasses, 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 24 pages
- Detachable insert for Section A in the centrefold
- Additional space is available at the end of the book if you need extra space 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 and/or diagrams.
- 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 – Production roles and interpretation**Instructions for Section A**

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

Use the information in the insert to answer the questions in this section.

Consider the dramaturgy in the insert and the script excerpt(s) provided to inform your responses.

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

Question 1 (20 marks)

Select one of the following production roles to interpret *Shakespeare in Love*. This production role **must** be different from the production role selected for Question 2.

- actor
- director
- designer: costume
- designer: make-up
- designer: props
- designer: set
- designer: lighting
- designer: sound

Production role for Question 1 _____

You **must** refer to the same production role in your responses to **parts a.–e.**

Viola/Kent [...] Tell me, is she beautiful?

Will Oh, Thomas, if I could write the beauty of her eyes! I was born to look in them and know myself.

Viola/Kent And her lips?

Will Oh, Thomas, her lips! The early morning rose would wither on the branch, if it could feel envy!

Viola/Kent And her voice? Like lark song?

Will Deeper, softer [...]

[...]

Viola/Kent But what of Lord Wessex?

Will For one kiss I would defy a thousand Wessexes!

Viola is overcome. She kisses him.

Viola/Kent Oh Will.

Will is amazed. Viola runs off throwing money at the Boatman.

Will Wait.

Boatman Thanks, M'Lady.

Will Lady?!

Boatman Viola de Lesseps. Knew her since she was this high. Always a bit of a tomboy¹. But the facial hair is a big surprise.

Will is in shock.

Boatman Strangely enough I'm a bit of a writer myself.

The Boatman produces a brick-sized manuscript.

It wouldn't take you long to read it. 'Spect² you know all the booksellers . . .

When Will is shot of³ the Boatman he throws the manuscript into the river.

Source: Lee Hall, *Shakespeare in Love*, adapted for the stage based on the screenplay by Marc Norman and Tom Stoppard, Grove Press, New York, 2015, pp. 48–51

¹**tomboy** – girl who behaves in a way usually associated with boys

²**'Spect** – I expect

³**shot of** – away from

Question 2 (10 marks)

Select one of the following production roles to interpret a scene from *Shakespeare in Love*. This production role **must** be different from the production role selected for Question 1.

- actor
- director
- designer: costume
- designer: make-up
- designer: props
- designer: set
- designer: lighting
- designer: sound

Production role for Question 2 _____

You **must** refer to the same production role in your responses to **part a.** and **part b.**

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

Read Script excerpt 2. The scene takes place after a performance of the play *Romeo and Juliet*. Tilney, referred to as the Lord Chamberlain, is an officer of the English royal household. He is the Queen's representative and is responsible for licensing plays and ensuring that entertainment does not break the laws. At the end of the performance of *Romeo and Juliet*, Tilney bursts onto the stage to arrest Viola, who has just played Juliet, and to shut down the theatre for putting a female actor on the stage. He does not realise that Queen Elizabeth is in the audience. She suddenly reveals herself and declares that the actor playing Juliet is not a woman but Thomas Kent.

Script excerpt 2

Tilney That woman is a woman!

[...]

So in the name of Her Majesty Queen Elizabeth . . .

Then a voice:

Queen (off) Have a care with my name, you'll wear it out.

The Queen comes onstage. She is dressed in a black cloak with a hood. She takes it off and reveals her resplendent¹ costume. Now the whole thing looks like a masque². A formal tableau³: the Queen – the deus ex machina⁴ – at the centre. She notices Tilney's yellow stockings.

Queen Oh, you are sick of self-love, Lord Chamberlain. The Queen of England does not attend exhibitions of public lewdness⁵, so something is out of joint. Come here, Master Kent. Let me look at you.

Viola comes forward and is about to curtsy when she catches the Queen's eye, an arresting eye, which arrests the curtsy and turns it into a sweeping bow.

Yes, the illusion is remarkable and your error, Tilney, easily forgiven, but I know something of a woman in a man's profession, yes, by God. I do know about that. That is enough from you, Master Kent. If only Lord Wessex were here.

[...]

Wessex [...] Your Majesty.

Queen There was a wager⁶, I remember . . . as to whether a play can show us the very truth and nature of love. I think you lost your wager today [...]

[...]

Wessex Your Majesty! How is this to end?

Queen As stories must when love's denied with tears and a journey. Those whom God has joined in marriage, not even I can put asunder⁷. Master Kent, Lord Wessex, as I foretold, has lost his wife at the playhouse – go make your farewell and send her out. It's time to settle accounts. How much was the wager?

Wessex Fifty shillings. Pounds.

Queen Give it to Master Kent. He will see it rightfully home.

Wessex gives the purse to Kent. Viola turns and hands the money to Will.

[...]

Queen (to Will) Master Shakespeare, something more cheerful next time . . . for Twelfth Night⁸ perhaps. Tragedy is all very well, sir, now for the music [...]

The Queen walks off the stage followed by Wessex and Tilney. The players bow as she goes [...]

[...]

SONG

Source: Lee Hall, *Shakespeare in Love*, adapted for the stage based on the screenplay by Marc Norman and Tom Stoppard, Grove Press, New York, 2015, pp. 100–102

¹**resplendent** – attractive, impressive, richly colourful

²**masque** – a type of stylised scene that was popular in the 16th century

³**tableau** – moment in which actors freeze in poses that create a theatrical picture

⁴**deus ex machina** – someone or something unexpected brought into a story to resolve a plot crisis through incredible intervention

⁵**lewdness** – indecent behaviour

⁶**wager** – bet

⁷**asunder** – apart

⁸**Twelfth Night** – last night of twelve days of Christmas celebrations

SECTION B – Theatre analysis and evaluation**Instructions for Section B**

Answer the question(s) in the space(s) provided.

The following question relates to the 2021 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play selected for Section C.

1. *Macbeth* by William Shakespeare

Theatre company: Australian Shakespeare Company

OR

2. *Lamb* by Jane Bodie

Theatre company: Red Stitch Actors' Theatre and Critical Stages Touring

OR

3. *Hell's Canyon* by Emily Sheehan

Theatre company: Regional Arts Victoria

OR

4. *Three Sisters* by Anton Chekhov, adapted by Laurence Strangio from a literal translation by Adam Pierzchalski and Laurence Strangio

Theatre company: La Mama Theatre with Laurence Strangio

OR

5. *THEM* by Samah Sabawi

Theatre company: Lara Week, La Mama Theatre and Critical Stages Touring

OR

6. *My Brilliant Career* adapted by Christine Davey from Stella Miles Franklin's novel

Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre

OR

7. *Robot Song* by Jolyon James

Theatre company: Arena Theatre Company

OR

8. *Animal Farm* adapted by Elizabeth Brennan and James Jackson from George Orwell's novel

Theatre company: The Bloomshed

OR

9. *Because the Night*

Theatre company: Malthouse Theatre

OR

10. *FANGIRLS* by Yve Blake

Theatre company: Arts Centre Melbourne presents a Belvoir, Queensland Theatre and Brisbane Festival co-production in association with Australian Theatre for Young People (ATYP)

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SECTION C – Performance analysis and evaluation**Instructions for Section C**

Answer the question(s) in the space(s) provided.

The following question relates to the 2021 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play selected for Section B.

1. ***Macbeth*** by William Shakespeare
Theatre company: Australian Shakespeare Company
OR
2. ***Lamb*** by Jane Bodie
Theatre company: Red Stitch Actors' Theatre and Critical Stages Touring
OR
3. ***Hell's Canyon*** by Emily Sheehan
Theatre company: Regional Arts Victoria
OR
4. ***Three Sisters*** by Anton Chekhov, adapted by Laurence Strangio from a literal translation by Adam Pierzchalski and Laurence Strangio
Theatre company: La Mama Theatre with Laurence Strangio
OR
5. ***THEM*** by Samah Sabawi
Theatre company: Lara Week, La Mama Theatre and Critical Stages Touring
OR
6. ***Cyrano*** by Virginia Gay after Edmond Rostand
Theatre company: Melbourne Theatre Company
OR
7. ***My Brilliant Career*** adapted by Christine Davey from Stella Miles Franklin's novel
Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre
OR
8. ***Robot Song*** by Jolyon James
Theatre company: Arena Theatre Company
OR
9. ***Animal Farm*** adapted by Elizabeth Brennan and James Jackson from George Orwell's novel
Theatre company: The Bloomshed
OR
10. ***Because the Night***
Theatre company: Malthouse Theatre
OR
11. ***FANGIRLS*** by Yve Blake
Theatre company: Arts Centre Melbourne presents a Belvoir, Queensland Theatre and Brisbane Festival co-production in association with Australian Theatre for Young People (ATYP)

SECTION C – continued

Insert for Section A

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

Dramaturgy

The following information is a collection of dramaturgical research about the play *Shakespeare in Love*.

Aspects of the play's context

Number 1:

Today, William Shakespeare is considered one of the world's most famous playwrights. *Shakespeare in Love* is set at the time when Shakespeare was working as an actor and was relatively unknown as a playwright. Will's friend Christopher Marlowe was much more popular than Shakespeare in 1593.

Number 2:

In Elizabethan England, women were prevented from acting on stage because acting was considered to be obscene. So, female roles in Shakespeare's plays were performed by men dressed in women's clothes. The character Viola wants to be an actor, so she needs to pretend to be a young man in order to be allowed to play a female role.

Number 3:

In 1593, wealthy English women's marriages were often arranged by their fathers. Women were considered to be the legal property of their father. Once married, they were considered to be the property of their husband.

Number 4:

The play is set in London in 1593, when Elizabeth I is the queen. Elizabeth I was one of the most powerful people in the world at the time. Laws in her name governed which plays could be performed in theatres and whom members of the upper class could marry.

Number 5:

Shakespeare in Love is a fictionalised version of what might have happened while William Shakespeare was writing one of his most famous plays, *Romeo and Juliet*, a tragedy about two young lovers who are forbidden from marrying because of the rules of the society in which they lived.

Research images

Research images 1 and 2 – Elizabethan fashion



Research images 3 and 4 – Images of a replica Elizabethan theatre similar to the one in which some of Shakespeare's plays may have been performed



TURN OVER

Research image 5 – A romantic boat ride at night

Research image 6 – Scene from a ballet based on Shakespeare's play *Romeo and Juliet***Sources**

Research images 1 and 2: Morphart Creation/Shutterstock.com (top); Lorna Roberts/Shutterstock.com (bottom)
Research images 3 and 4: cowardlion/Shutterstock.com (top); Kamira/Shutterstock.com (bottom)
Research image 5: muratart/Shutterstock.com
Research image 6: Igor Bulgarin/Shutterstock.com

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