THEATRE STUDIES
Written examination

Wednesday 2 November 2005
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 BOOK

Structure of book

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>2</td>
<td>15</td>
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<td></td>
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<td></td>
<td>Total 45</td>
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</tbody>
</table>

- 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 4 pages. There is a detachable insert for Section A – Question 3 in the centrefold.
- One or more script books.

Instructions
- Detach the insert from the centre of this book during reading time.
- 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 unauthorised electronic devices into the examination room.
SECTION A

Instructions for Section A

Answer all questions in the script book(s) provided.

Question 1
This question is based on the process of interpretation of the play(s) or excerpt(s) from the play(s) you were involved in during Unit 3.

a. Briefly describe how one area of stagecraft was developed during the rehearsal process.
   To begin your answer, name the production.
   3 marks

b. Evaluate the effectiveness of this area of stagecraft when the production was presented in front of an audience.
   6 marks

Question 2
Answer this question with reference to the prescribed scene and monologue you interpreted from one of the following plays on the Unit 4 Theatre Studies Monologue list.

1. The Bacchae by Euripides – Character: MESSENGER
2. The Shoemaker’s Prodigious Wife by Frederico Garcia Lorca – Character: THE AUTHOR
3. Lear by Edward Bond – Character: LEAR
4. Lear by Edward Bond – Character: BODICE
5. The Ham Funeral by Patrick White – Character: LANDLADY
6. A Stretch of the Imagination by Jack Hibberd – Character: MONK O’NEILL
7. A Slight Ache by Harold Pinter – Character: FLORA
8. A Slight Ache by Harold Pinter – Character: EDWARD
9. Cat on a Hot Tin Roof by Tennessee Williams – Character: MARGARET
10. Cat on a Hot Tin Roof by Tennessee Williams – Character: BIG DADDY
11. The Winter’s Tale by William Shakespeare – Character: HERMIONE
12. The Winter’s Tale by William Shakespeare – Character: ANTIGONUS

Discuss three ways your interpretation of the monologue was informed by the context of the prescribed scene.
Begin your answer by stating the number of the monologue.
9 marks
Question 3
Explain how you would imaginatively apply one area of stagecraft to a production of Trafford Tanzi.
In your answer you must refer to the contextual background below and one or more of the stimulus materials (A. and/or B. and/or C.) from the insert.

Contextual background

Play: Trafford Tanzi, written by Claire Luckham, was first performed in 1980.
Themes: Women’s rights, oppression, battle of the sexes.
Story: Highlights from Tanzi’s life are played out as rounds in a wrestling ring. Tanzi tries to fight her way to independence from the moment of birth. Her mother wanted a boy. She fights people from all parts of her life as she tries to take control. In each round, Tanzi’s independent spirit is suppressed as her opponents hold her down. Eventually, Tanzi fights to the finish against her husband, Dean Rebel. The loser will take on the role of ‘housewife’. Tanzi wins. The play ends with Dean demanding another fight.
Play Setting: The play is set in a wrestling ring.
Staging: The play will be performed as a touring production set on a traverse stage.
SECTION B

Instructions for Section B
Answer all questions in the script book(s) provided.

Question 4
This question refers to the Unit 3 play list.

1. *Frankenstein* by Anne Thompson, Colin Sneesby and Jessica Wilson
2. *Two Brothers* by Hannie Rayson
3. *Cyrano de Bergerac* by Edmond Rostand, adapted by Andrew Upton, translated by Andrew Upton and Marion Potts (French, 1897; Australian adaptation and translation, 1999)
4. *My Brilliant Divorce* by Geraldine Aron

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

Describe and evaluate how one area of stagecraft contributed to the production values.

Begin your answer by stating the name of the play you selected. 10 marks

Question 5
This question refers to the Unit 4 play list.

1. *President Wilson in Paris* by Ron Blair
2. *Two Gentlemen of Verona* by William Shakespeare
3. *Measure for Measure* by William Shakespeare
4. *The Black Swan of Trespass* by Lally Katz and Chris Kohn

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

Compare how two actors in the same production created an actor–audience relationship.

Begin your answer by stating the name of the play you selected. 5 marks

Total 15 marks
Stimulus materials – A.

[Excerpt from a script]

[Tanzi speaking to Dad as they wrestle]
I don’t want to get married.
(Slam.)
I want me independence.
(Slam.)
I want a career.
(Slam.)
I want to be somebody!
(Slam.)

New Recipes for Good Eating

Image of a woman holding a sign that reads "New Recipes for Good Eating".
Stimulus materials – B.

[Script excerpt]

[Mum speaking to Tanzi]
That’s my brave girl!
You need a man to look after you at a time like this.
Women are nothing alone.
[Tanzi singing]
A fighter must always be training,
A fighter must always be fit,
A fighter must always be travelling,
A fighter must never submit,
A fighter must always be working,
If she stops then she’s gonna get hit.

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