THEATRE STUDIES
Written examination

Wednesday 4 November 2015
Reading time: 11.45 am to 12.00 noon (15 minutes)
Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

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- 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 16 pages. There is a detachable insert for Questions 3 and 4 in the centrefold.

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.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.
SECTION A

Question 1 (10 marks)
Select one of the following plays from the 2015 Unit 3 prescribed playlist and read the script excerpt:

1. *Endgame* by Samuel Beckett
   Produced by: Melbourne Theatre Company

OR

2. *Kelly* by Matthew Ryan
   Produced by: Queensland Theatre Company

OR

3. *The One Day of the Year* by Alan Seymour
   Produced by: Hit Productions

OR

4. *As You Like It* by William Shakespeare
   Produced by: Australian Shakespeare Company
1. **Script excerpt from *Endgame* by Samuel Beckett (towards the end of the play)**

   HAMM: [...] Moments for nothing, now as always
   […]

   *(He throws the whistle towards the auditorium. Pause. He sniffs. Soft.)*

Due to copyright restrictions, the VCAA is unable to reproduce the full excerpt when this examination is published on the VCAA website. Instead, the opening and closing words of the excerpt have been provided.
2. **Script excerpt from *Kelly* by Matthew Ryan (p. 42, towards the end of the play)**

   NED: They won’t touch me. I’m Ned Kelly. I’m a national [...] hero.
   DAN: They’re killing you, Ned. They don’t want you part of their country.
   NED: I Am This [...] Country!
   
   *Beat.*
   

   DAN goes to leave.
   NED: Maybe you’re right, Dan. But do you know what you are?
   DAN: What? What am I?
   NED: Alone. You’re alone, Dan. No friends. No family. So afraid of dying, you can’t even bear to live. They won’t even know your name. I die today. But I’ll be alive when it happens. And they’ll be getting my name [...] right.

   DAN is motionless.
   
   The GUARD enters.
   GUARD: It’s time, Ned.

   NED goes to DAN and kisses him on the cheek. DAN doesn’t look at him.
   NED: Enjoy the sunshine. You deserve it.

   NED leaves.

   The GUARD turns to DAN.
   GUARD: Awake now, are we? [No response.] You have to go now, Father.
   DAN: I’m Dan Kelly.
   GUARD: What? [...] Dan Kelly’s dead, Father.

3. **Script excerpt from *The One Day of the Year* by Alan Seymour (pp. 107 and 108, towards the end of the play)**

   ALF: That’s all right about him. That’s all right. I’m a bloody Australian and I’ll always stand up for bloody Australia. I seen these jumped-up cows come and go, come and go, they don’t mean a bloody thing, what did they ever do for the country, they never did nothing. It’s the little man, he’s the one goes out and gets slaughtered, we’re the ones they get when the time comes, we’re the ones, mugs, the lot of us, mugs. He said that. He said it. Did my son say that? Did he say that about me and my mates? That’s good men he’s talking about, men who give their all, that’s decent men. I’ll show the little cow. Someone’s gotta show these kids. I’ll show him, I know what he thinks, I’m nothin’, but I’ll show him, I’ll show the lot of ’em. I’m a bloody Australian and I’ll always …

   [Through this MUM has stood very still, watching ALF. Then her gaze has gone to HUGHIE as he backs away slowly, hurt and disappointed ...]
4. **Script excerpt from *As You Like It* by William Shakespeare (Epilogue)**

ROSALIND

[...] What a case am I in then, that am
neither a good epilogue nor cannot insinuate with
you in the behalf of a good play! I am not
furnished like a beggar, therefore to beg will not
become me: my way is to conjure you; and I’ll begin
with the women. I charge you, O women, for the love
you bear to men, to like as much of this play as
please you: and I charge you, O men, for the love
you bear to women – as I perceive by your simpering,
none of you hates them – that between you and the
women the play may please. If I were a woman I
would kiss as many of you as had beards that pleased
me, complexions that liked me and breaths that I
defied not: and, I am sure, as many as have good
beards or good faces or sweet breaths will, for my
kind offer, when I make curtsy, bid me farewell.

*Exeunt*
How were two or more areas of stagecraft applied to interpret context(s) from the written playscript? In the analysis, refer to:

- the script excerpt from the play (see pages 3–5)
- other parts of the playscript
- the play in performance.

Number and name of the play ________________________________

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SECTION B

Question 2 (10 marks)
This question relates to the 2015 Unit 4 prescribed playlist.
Select one of the following plays. You must refer to the same play to answer parts a. and b.

1. *Mother* by Daniel Keene
   Produced by: If Theatre with Regional Arts Victoria

   OR

2. *Sweeney Todd* by Stephen Sondheim (music) and Hugh Wheeler (book)
   Produced by: Victorian Opera

   OR

3. *Antigone* by Sophocles, adapted and translated by Jane Montgomery Griffiths
   Produced by: Malthouse Theatre

   OR

4. *Hamlet* by William Shakespeare
   Produced by: Bell Shakespeare

   OR

5. *The Weir* by Conor McPherson
   Produced by: Melbourne Theatre Company

   OR

6. *Adventures in the Skin Trade* by Dylan Thomas, adapted for the stage by Lucy Gough with Theatr Iolo
   Produced by: Theatr Iolo (Wales) at Arts Centre Melbourne

Number and name of the play

Choose one actor from the play. You are to refer to the same actor to answer parts a. and b.

Chosen actor

a. How did the chosen actor’s performance relate to aspects of the production design of the selected play? 4 marks

   ____________________________________________________________

   ____________________________________________________________

   ____________________________________________________________

   ____________________________________________________________
b. Evaluate how the chosen actor realised one or more characters in the play. 6 marks
SECTION C

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. of Question 3.

1. Acting
2. Direction
3. Design (costume)
4. Design (make-up)
5. Design (properties)
6. Design (set)
7. Design (sound)
8. Publicity and marketing
9. Lighting
10. Theatre technologies
11. Stage management
12. Production management

Numbers and names of selected areas of stagecraft ____________________________________________

Production planning
a. Annotate the script excerpt below in two or more places to show how one or both of the selected areas of stagecraft could be applied during the production planning stage. The annotations must show your ideas for an initial concept for creating the dramatic moment when Midas turns the objects he touches into gold. 4 marks

[MIDAS reaches into the water;
...
jumps into his arms and turns to gold …]

Due to copyright restrictions, the VCAA is unable to reproduce the full excerpt when this examination is published on the VCAA website. Instead, the opening and closing words of the excerpt have been provided.

Source: Mary Zimmerman, Metamorphoses, Northwestern University Press, Illinois, 2002, pp. 18 and 19
b. The pool is an important feature in the play, but it is not possible to use water in the performance space.

Explain one or more ideas to represent the pool, applying one or both of the selected areas of stagecraft during the production planning stage of *Metamorphoses*. In your response, refer to one or more of the stimulus images. 4 marks

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Production development

c. Select one of the ideas you described in your initial concept for creating the dramatic moment when Midas turns the objects he touches into gold (described in part a.). How could this idea be explored and/or trialled through the application of one or both of the selected areas of stagecraft during the production development stage of *Metamorphoses*? 4 marks

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d. Select one of the ideas you described in part b. for how the pool could be represented. How could this idea be explored and/or trialled through the application of one or both of the selected areas of stagecraft during the production development stage of Metamorphoses?  

Presentation

e. In the script excerpt for part a., Midas recognises how foolish he has been, wanting to turn everything into gold.

During the presentation stage of Metamorphoses, how could one or both of the selected areas of stagecraft be used to help change the mood for the audience when Midas realises his mistake? In your response, refer to one or more of the stimulus images. 

4 marks
This space is for any illustrations or diagrams to support your answers (optional).
Please label clearly with the relevant question numbers.
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. of Question 4.

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 ________________________________

Read the script excerpt from Metamorphoses (below) and choose an appropriate theatrical style that could inform its interpretation.

Name of chosen theatrical style ________________________________

a. Annotate the script excerpt in three or more places to demonstrate how the selected area of stagecraft could be applied to assist in the portrayal of the character of MIDAS in performance. 5 marks

SECOND LAUNDRESS:
There was a certain king, named Midas.
…
Oh yes, that the family is what really matters.

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b. How could the chosen theatrical style inform the application of the selected area of stagecraft for the script excerpt in part a.? 5 marks


1 *turned* – made 2 *cost a pretty penny* – cost a large quantity of money
The play
Metamorphoses by Mary Zimmerman is a contemporary adaptation of a poem by Ovid, who was born in Italy in 43 BCE. Both the poem and the play include many well-known myths about a time when people and gods shared the same world. The play includes the stories of Midas, Orpheus and Eurydice, Cupid and Psyche, and Narcissus.

Context
Zimmerman’s instructions for staging Metamorphoses suggest that the whole performance area should consist of a pool of varying depths. Water, in this piece, is a metaphor and it may signify ideas, images and themes such as:

• life, birth, death
• fluidity, clarity, adaptability, shapelessness
• gentleness, violence, cruelty
• change, or metamorphosis.

In the play, the pool is intended to transform swiftly to represent many settings. However, in this production, water will not be permitted on the stage. The production team must, therefore, represent water by using a variety of other means. Metamorphoses is a mixture of ancient Greek and contemporary American cultures. Performed vignettes are linked by many narrators. The play includes music and some of it is sung. There is much doubling of roles and character transformations.

Plot points
• The ancient Greek WOMAN by the water and the modern SCIENTIST explain the creation of the world.
• ZEUS, the leader of the gods, appears in the sky. He lights a cigarette.
• The SECOND LAUNDRESS, doing her washing in the river, narrates the tale of MIDAS to the FIRST LAUNDRESS and the story is acted out.
• MIDAS is annoyed by his young DAUGHTER noisily playing by the pool.
• A drunken SILENUS visits MIDAS and falls face-down into the water.
• MIDAS tells his servant to rescue SILENUS and offers SILENUS a place to sleep.
• The god BACCHUS appears. He is grateful for MIDAS’S kindness to his follower and offers to grant MIDAS one wish.
• MIDAS asks that anything he touches will turn to gold. BACCHUS warns him against it, MIDAS ignores him.
• Accidentally, MIDAS turns his DAUGHTER into gold.

1metamorphoses – changes, transformations
2Silenus – follower of Bacchus
3Bacchus – also known as Dionysus, god of wine and theatre
**Characters**

All the characters are symbolic figures or archetypes. However, they exemplify and exhibit very human and/or ancient-godlike qualities.

The SECOND LAUNDRESS is intrigued by, but practical about, the limitations of wealth. The FIRST LAUNDRESS wants to be rich enough to give up her job. The hardworking SECOND LAUNDRESS relates the story of MIDAS to her lazy friend as a warning about the dangers of caring more for money than for family.

MIDAS is a self-made workaholic and materialist with the secure ego of a very successful man. He is too busy for his family but greatly interested in the possibility of immortality. Not unkind, MIDAS looks after the drunken SILENUS. MIDAS’S DAUGHTER loves her father. He is immensely regretful after his gift turns the child into a gold statue and does all he can to redeem himself. However, MIDAS is greedy. He gives in thoughtlessly and easily to the temptation to have the Midas touch.

MIDAS’S DAUGHTER is young and carefree. She loves her father and wants his attention. She leaps into his arms and is transformed into solid gold.

**Production notes**

- The theatre technician has informed the production team that it is not possible to use real water for this production.
- The production team has decided to use some of the following ideas in their creative concept for the production:
  - theatre techniques that create stage images with an atmosphere of beauty, but with rapid transformations and alterations in mood (for example, changes to elements such as wind, rain, water, sun)
  - use of space that suggests the fluidity of water without there being water (the space should support quick costume changes and ensemble acting)
  - make-up, properties and costume design that support a focus on the language and the story of the play, its themes and its metaphors, especially the many aspects and qualities of water
  - opportunities for both representational acting, which ignores the audience, and for presentational acting, where the actor–audience relationship is developed through direct audience address

*archetype* – a perfect example of something
Stimulus images to be used for Question 3

Stimulus image 1

Stimulus image 2

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Stimulus image 3

Due to copyright restrictions, this material is not supplied.

Stimulus image 4

Acknowledgments
Stimulus images: (1) JW Stewart, © jwstewart; (2) cup showing Athene pouring a libation for Hercules (photograph: Berghaus Verlag); (3) David Hockney, A Large Diver (Paper Pool 27), 1978; (4) part of a panel from a triptych by Hieronymus Bosch, Garden of Earthly Delights, 1500–1505

END OF INSERT FOR QUESTIONS 3 AND 4