

**Victorian Certificate of Education  
2015**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**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**

| <i>Section</i> | <i>Number of questions</i> | <i>Number of questions to be answered</i> | <i>Number of marks</i> |
|----------------|----------------------------|---|------------------------|
| 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 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: No, you're not. Me, maybe. But not you. You're just a glorified horse thief. The wrong man pushed too far and nothing more. Goodbye, Ned.

*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*





**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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

- 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*? 4 marks

---

---

---

---

---

---

---

---

---

---

---

---

**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.

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. 8–10

<sup>1</sup>**turned** – made

<sup>2</sup>**cost a pretty penny** – cost a large quantity of money

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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



### Insert for Questions 3 and 4

Detach the insert from the centre of this book.

Read the insert before answering Questions 3 and 4.

You are **not** required to have prior knowledge of the play or the material contained in the insert.

#### The play

*Metamorphoses*<sup>1</sup> 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<sup>2</sup> 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<sup>3</sup> 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.

<sup>1</sup>**metamorphoses** – changes, transformations

<sup>2</sup>**Silenus** – follower of Bacchus

<sup>3</sup>**Bacchus** – also known as Dionysus, god of wine and theatre

## Characters

All the characters are symbolic figures or archetypes<sup>4</sup>. 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

<sup>4</sup>archetype – a perfect example of something

**Stimulus images to be used for Question 3**

Stimulus image 1



Stimulus image 2

Due to copyright restrictions,  
this material is not supplied.

**TURN OVER**

## 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**