THEATRE STUDIES

Written examination

Thursday 8 November 2018

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

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<th>Section</th>
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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 20 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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Question 1 (10 marks)
Select one of the following plays from the 2018 Unit 3 prescribed playlist.

   Theatre company: Arts Centre Melbourne and Melbourne Theatre Company present
   The National Theatre

   OR

2. *Picnic at Hanging Rock* by Tom Wright
   Theatre company: Malthouse Theatre

   OR

3. *Ellida* by May-Brit Akerholt (new translation) from Henrik Ibsen’s *The Lady from the Sea*
   Theatre company: La Mama Theatre with Laurence Strangio

   OR

4. *Carmilla* by Adam Yee
   Theatre company: KleZeyn Theatre in association with La Mama Theatre

   OR

5. *Which Way Home* by Katie Beckett
   Theatre company: ILBIJERRI Theatre Company; tour coordinated by Regional Arts Victoria
Number and name of selected play_---------------------------------------------------------------

a. How were one or more of the contexts of the written playscript interpreted through acting in the performance of the selected play? In your analysis, refer to:
   • specific aspects of the written playscript
   • one or more specific moments in the performance. 5 marks

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b. How was the theatrical style(s) implied in the written play script interpreted in performance through one or more of the following areas of stagecraft?

- Design: costume
- Design: make-up
- Design: lighting
- Design: properties
- Design: set
- Design: sound
- Theatre technologies

In your analysis, refer to:

- specific aspects of the written play script
- one or more specific moments in the performance.  

5 marks
Question 2 (10 marks)
This question relates to the 2018 Unit 4 prescribed playlist.
Select one of the following plays.

1. **Julius Caesar** by William Shakespeare
   Theatre company: Bell Shakespeare Company

   OR

2. **Madame Butterfly** by Giacomo Puccini
   Theatre company: Opera Australia

   OR

3. **Motor-mouth Loves Suck-face** by Anthony Crowley
   Theatre company: La Mama Theatre

   OR

4. **Jurassica** by Dan Giovannoni
   Theatre company: Red Stitch Actors’ Theatre and Critical Stages

   OR

5. **A Doll’s House, Part 2** by Lucas Hnath
   Theatre company: Melbourne Theatre Company

   OR

6. **Lovesong** by Abi Morgan
   Theatre company: Red Stitch Actors’ Theatre
Number and name of selected play

Evaluate how one actor realised one or more characters in the play in performance. In your response, refer to:

• the motivation of the character(s)
• two or more expressive skills
• the establishment and maintenance of the actor–audience relationship.
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

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Production planning about *The Play That Goes Wrong*

_The Play That Goes Wrong_ by Henry Lewis, Jonathan Sayer and Henry Shields is a comedy about the Cornley Polytechnic Drama Society (CPDS).

- The CPDS is an incompetent amateur theatre company.
- The CPDS is trying, to the best of its ability, to create a suspenseful murder mystery – _The Murder at Haversham Manor_ – and is failing dismally.
- _The Murder at Haversham Manor_ could be referred to as a ‘play within a play’ because _The Play That Goes Wrong_ is about the comic mistakes that occur when _The Murder at Haversham Manor_ is staged.

a. How could you apply one or both of your selected areas of stagecraft in the production planning stage of _The Play That Goes Wrong_ to show the context of _The Murder at Haversham Manor_ as it might have been staged by the incompetent CPDS? 3 marks
Use the following information to answer parts b. and c.

Read Script excerpt 1 on pages 10 and 11. The character of Chris is the director of The Murder at Haversham Manor. In this production, the character of Chris could be played as a male or as a female character.

Script excerpt 1

*Spotlight comes up and cuts off Chris’s head.*

**Chris** Good evening, ladies . . .

[...] steps into it.

. . . and gentlemen and welcome to the Cornley Polytechnic Society’s spring production […]

Finally we’ve managed to stage a play as it should be, and cast it exceptionally well. I’m sure no one will forget the problems we’ve faced with casting before, such as 2010’s Christmas presentation of Snow White and the Tall, Broad Gentlemen, or indeed our previous year’s pantomime, another Disney classic: Ugly . . . and the Beast.

But now, on with the main event, which I am confident will be our best show yet! So without any further ado, please put your hands together for Susie H.K. Brideswell’s thrilling whodunit – *The Murder at Haversham Manor*.

**Chris** exits into the wings and the stage lights fade to black.

**Jonathan** (playing Charles Haversham) enters through the darkness. *He trips and falls over […] The lights go out again as he takes up his position, dead, on the chaise longue¹, arm outstretched on to the floor. The lights come up again just before he’s fully in position. Robert** (playing Thomas Colleymoore) and **Dennis** (playing Perkins the Butler) can be heard off, approaching the downstairs door.

**Robert (off)** Charley! Are you ready? We’re all waiting downstairs to raise a glass to your engagement! Charley?

*He knocks on the door.*

*(Off.)* Come along now, Charley, you’ve been in there for hours now. If I didn’t know better I’d say you were having second thoughts² about the wedding. *(Chuckles.)* […] He’s locked the door. Hand me those keys, Perkins.

**Dennis (off)** Here they are, Mr Colleymoore.

**Robert (off)** Thank you, Perkins. Let’s get this door open. […]

*He tries to open the door, but it won’t budge.*

*(Off.)* There we are. We’re in.

**Robert and Dennis** dart around the side of the set to enter.

**Robert** But, what’s this? Charles, unconscious?

[...]

**Dennis** Sir, he’s dead!

*Lights snap to red. Dramatic musical spike³. Lights snap back to general state.*

[...]

**Robert** I’m dumbfounded! He was right as rain⁴ an hour ago.

*He crosses in front of the chaise longue, treading on Jonathan’s outstretched hand.*

**Dennis** […] He can’t be dead. It doesn’t make sense.

**Robert** Of course it makes sense. He’s been murdered!

*Lights change to red again. The same dramatic musical spike. Lights change back to general state.*

[...]

**Dennis** Shall I telephone the police, sir?

1 chaise longue – old-fashioned couch
2 second thoughts – doubts
3 musical spike – sudden musical moment
4 right as rain – healthy
Robert The police? They wouldn’t make it out here for days in this snowstorm. Open the curtains to reveal falling paper snowflakes. Closes the curtains again.

I’ll telephone Inspector Carter, he lives just the other side of the village. (Picks up receiver.) He’ll be here in next to no time.


b. How could aspects of the theatrical styles of both murder mystery and comedy inform your application of one or both of the selected areas of stagecraft during the production planning stage of The Play That Goes Wrong? In your response, refer to:

• a planning activity
• language from Script excerpt 1
• aspects of the two theatrical styles, murder mystery and comedy, as detailed in the insert
• one or more stimulus images from the insert.

4 marks
Production development

c. During the production development stage of *The Play That Goes Wrong*, how could one or more of the ideas that you described in part b. be explored or trialled? In your response, refer to:

- two or more development activities relevant to one or both of your selected areas of stagecraft
- how you could reflect on your exploration or trialling.

5 marks
Production season

Use the following information to answer parts d. and e.

Read Script excerpt 2.

Script excerpt 2

[Dennis] enters through the downstairs door, knocking over the whole door flat\(^1\) with the chaise longue. Chris rolls out of the way of the falling flat, Robert moves back colliding with the fireplace flat, sending that over as well. The wall at the top of the upper levels collapses. Silence. Stillness. Suddenly the window flat falls down as well, leaving Annie standing in the window frame and revealing Sandra dazed backstage. Silence. Stillness again. Max throws snow from offstage.


\(^1\)flat – set piece

d. How could you use one or both of your selected areas of stagecraft to contribute to the interpretation of Script excerpt 2 during one of the following aspects of the presentation stage?

• bump-in
• technical rehearsal
• dress rehearsal

3 marks
e. How could aspects of the theatrical styles of both murder mystery and comedy inform your application of one or both of your selected areas of stagecraft to have an impact on the actor–audience relationship during the performance of Script excerpt 2? In your response, refer to:

• the impact on the actor–audience relationship
• language from Script excerpt 2
• aspects of the two theatrical styles, murder mystery and comedy, as detailed in the insert
• one or more stimulus images from the insert.
This space is for any illustrations or diagrams to support your answers (optional).
Please label clearly with the relevant question number(s).
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. Design: costume
3. Design: make-up
4. Design: properties
5. Design: set pieces
6. Design: sound
7. Direction

Number and name of selected area of stagecraft

Script excerpt 3 occurs at the start of Act Two after mistakes in Act One, including:
• set pieces breaking
• properties being misplaced
• costumes and make-up being poorly applied in a rush
• sound and other technical cues going wrong
• actors forgetting lines, missing cues, breaking character and mispronouncing words.

Read Script excerpt 3. The character of Chris is the director of The Murder at Haversham Manor. In this production, the character of Chris could be played as a male or as a female character.

Script excerpt 3

Dramatic house music plays.
The house lights fade and Chris once again emerges from in between the tabs\(^1\). […]

Chris  Good evening again, ladies and gentlemen, I hope you have enjoyed the break, we will be resuming this evening’s performance in just a couple of moments I am assured. I must say I’m delighted to see that so many of you have returned for the second half.

Obviously I would be lying if I said the first act went entirely as rehearsed; there were one or two minor snags\(^2\), which you may or may not have picked up on. But they are snags that would occur on any opening night and this certainly hasn’t been the worst first act Cornley Polytechnic has seen, by some stretch\(^3\).

[…] Chris is interrupted by Trevor’s voice offstage over his radio.

Trevor (over radio)  It’s going quite badly to be honest.

Chris  Before we resume the . . .

Trevor (over radio)  Yeah, she’s unconscious, and we still can’t find the dog . . .

Chris  Before we resume the production one word of health and safety administration; can I please ask anyone who consumed one of the raspberry-ripple flavoured ice creams available during the interval to please seek medical help immediately.

And now, without further ado, please put your hands together for the concluding act of The Murder at Haversham Manor.


\(^1\)tabs – curtains  \(^2\)snags – problems  \(^3\)some stretch – by quite an extent
a. How could you apply your selected area of stagecraft during the performance of Script excerpt 3 to convey to the audience that one or more of these mistakes have previously occurred in Act One? In your response, make direct reference to one or more aspects of the verbal or non-verbal language in Script excerpt 3. 5 marks
b. How could you apply your selected area of stagecraft to demonstrate the character’s motivation to communicate a sense of control during their monologue, despite the chaos that occurred in Act One? In your response, make direct reference to three or more aspects of the verbal or non-verbal language in Script excerpt 3. 5 marks
Extra space for responses

Clearly number all responses in this space.
An answer book is available from the supervisor if you need extra paper to complete an answer. Please ensure you write your student number in the space provided on the front cover of the answer book. At the end of the examination, place the answer book inside the front cover of this question and answer book.
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, the styles or the material contained in the insert.

**Context**

The context for *The Murder at Haversham Manor*, being staged by the Cornley Polytechnic Drama Society (CPDS), is a country manor house in 1920s Britain.

**Britain in the 1920s**

Due to copyright restrictions, this material is not supplied.


**Country manor house**

Source: 1000 Words/Shutterstock.com
Aspects of the theatrical style of murder mystery

- First aspect – Sophisticated and refined costumes and make-up, and expensive-looking properties and set pieces convey a sense of order, wealth and self-control. This well-ordered setting hides the moral corruption of upper-class Britain in the 1920s. Many of the elaborate properties might also create clues for investigators to be able to discover who committed the murders in the story.
- Second aspect – Exaggerated and stylised acting convey the shock of very conservative, stereotypical British characters who are confronted with passionate human desires and emotions, deceit and murder.
- Third aspect – Moody, low-key lighting and a suspenseful music soundtrack are carefully timed to create tension and suspicion, and they are synchronised with moments when key twists are revealed in the story.

Stimulus images

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

Stimulus image 1
First aspect – Sophisticated and refined costumes and make-up, and expensive-looking properties and set pieces

![Stimulus image 1](Source: Anton_Ivanov/Shutterstock.com)

Stimulus image 2
Second aspect – Exaggerated and stylised acting

![Stimulus image 2](Source: ostill/Shutterstock.com)
Stimulus image 3
Third aspect – Moody, low-key lighting and a suspenseful music soundtrack

Source: Dmitrijs Bindemanis/Shutterstock.com

Aspects of the theatrical style of comedy

- First aspect – The acting is highly physical and includes acrobatics and overstated reactions requiring precise timing and fast-paced action. This includes sudden appearances and disappearances, and unusual behaviour, as well as moments of stillness and silence.
- Second aspect – Sound, lighting, costumes, properties, make-up and theatre technologies are often unusual or exaggerated. These convey the size and scale of accidents. The ridiculous costumes and make-up highlight the accident-prone characteristics of the characters. Sometimes stagecraft might be used to copy and exaggerate aspects of a well-known genre. (This is known as ‘parody’.)
- Third aspect – Set, properties and costume pieces can break apart, or appear broken, and are able to be reset for multiple performances. Set pieces might appear as if they are malfunctioning, for example, doors that are unable to be opened. Property pieces might also appear to be deliberately fake. These breakaway set pieces and properties must not compromise the safety of actors.

Stimulus images

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

Stimulus image 4
First aspect – Highly physical acting

Source: Everett Collection/Shutterstock.com
Stimulus image 5
Second aspect – Sound, lighting, costumes, properties, make-up and theatre technologies that are often unusual or exaggerated

Source: Marcos Mesa Sam Wordley/Shutterstock.com

Stimulus image 6
Third aspect – Set, properties and costume pieces that can break apart, or appear broken, and are able to be reset for multiple performances

Source: Everett Collection/Shutterstock.com

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