



Victorian Certificate of Education 2001

THEATRE STUDIES

Written examination

Wednesday 21 November 2001

Reading time: 2.00 pm to 2.15 pm (15 minutes)

Writing time: 2.15 pm to 3.45 pm (1 hour 30 minutes)

QUESTION 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	4	4	40
B	2	2	20
			Total 60

Materials

- Question book of 5 pages.
- One or more script books.
- Lead and coloured pencils, water-based pens and markers, protractors, compass, set squares and aids for curve-sketching.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- 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.

SECTION A**Instructions for Section A**

Answer **all** questions.

Question 1

Study the illustration below and answer the following question.

Due to copyright restriction,
this material is not supplied.

Discuss ways in which **one** area of stagecraft has been applied and/or could be applied on the stage in the illustration.

You may draw illustrations to support your written answer.

9 marks

Question 2

Collaboration between those working on areas of stagecraft contributes to a play production.

Discuss ways in which you developed **one** area of stagecraft in the **rehearsal(s)** of a production in **Unit 3** of Theatre Studies this year.

In your discussion refer to

- the collaborative production processes
- your use of one area of stagecraft in the interpretation of a play(s) or excerpt(s) from play(s).

6 + 9 = 15 marks

Question 3

The context of a play can include the play's structure, including plot and character.

In the following dialogue, from the 1940s American play *Death of a Salesman* by Arthur Miller, Willy Loman, a travelling salesman, discusses his job with his employer, Howard Wagner.

Read the following dialogue and answer both parts of the question that follows.

Death of a Salesman by Arthur Miller

- HOWARD: What happened? What're you doing here?
- WILLY: Well...
- HOWARD: You didn't crack up again, did you?
- WILLY: Oh, no. No...
- HOWARD: Geez, you had me worried there for a minute. What's the trouble?
- WILLY: Well, tell you the truth, Howard. I've come to the decision that I'd rather not travel any more.
- HOWARD: Not travel! Well, what'll you do?
- WILLY: Remember, Christmas-time, when you had the party here? You said you'd try to think of some spot for me here in town.
- HOWARD: With us?
- WILLY: Well, sure.
- HOWARD: Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.
- WILLY: I tell ya, Howard. The kids are all grown up, y'know. I don't need much any more. If I could take home – well, sixty-five dollars a week, I could swing it.
- HOWARD: Yeah, but Willy, see I –
- WILLY: I tell ya why, Howard. Speaking frankly and between the two of us, y'know – I'm just a little tired.
- HOWARD: Oh, I could understand that, Willy. But you're a road man, Willy, and we do a road business. We've only got a half-dozen salesmen on the floor here.
- WILLY: God knows, Howard I never asked a favour of any man. But I was with the firm when your father used to carry you in here in his arms.
- HOWARD: I know that, Willy, but –
- WILLY: Your father came to me the day you were born and asked me what I thought of the name Howard, may he rest in peace.
- HOWARD: I appreciate that, Willy, but there just is no spot here for you. If I had a spot I'd slam you right in, but I just don't have a single solitary spot.
- [He looks for his lighter, WILLY has picked it up and gives it to him. Pause.]*
- WILLY[*with increasing anger*]: Howard, all I need to set my table is fifty dollars a week.
- HOWARD: But where am I going to put you, kid?
- WILLY: Look, it isn't a question of whether I can sell merchandise, is it?
- HOWARD: No, but it's a business, kid, and everybody's gotta pull his own weight.
- WILLY[*desperately*]: Just let me tell you a story, Howard –
- HOWARD: 'Cause you gotta admit, business is business.
- WILLY[*angrily*]: Business is definitely business, but just listen for a minute. You don't understand this. When I was a boy, eighteen, nineteen – I was already on the road. And there was a question in my mind as to whether selling had a future for me. Because in those days I had a yearning to go to Alaska. See, there were three gold strikes in one month in Alaska, and I felt like going out. Just for the ride, you might say.
- HOWARD [*barely interested*]: Don't say.

From: Arthur Miller – *Death of a Salesman*, Penguin Twentieth-Century Classics, 1961, London, England, pp. 61–63

- a. Identify two distinguishing characteristics of **either** Willy Loman **or** Howard Wagner from the dialogue above.
- b. Discuss how an actor might use each of these distinguishing characteristics to interpret the character of **either** Willy Loman **or** Howard Wagner.

4 + 4 = 8 marks

SECTION A – continued
TURN OVER

Question 4

Answer the question below with reference to the prescribed **scene** from **one** of the following plays on the Theatre Studies monologue list for **Unit 4**.

Look at Everything Twice, for Me by Craig Sherborne

Antigone by Jean Anouilh

Dancing at Lughnasa by Brian Friel

Pygmalion by Bernard Shaw

Hamlet by William Shakespeare

The Bacchae by Euripides

Who's Afraid of Virginia Woolf? by Edward Albee

Murder in the Cathedral by T S Eliot

After Dinner by Andrew Bovell

Mother Courage by Bertolt Brecht

Discuss the **performance style(s)** and/or **theatrical conventions** applied in an interpretation of the prescribed scene in Unit 4.

You may draw illustrations to support your written answer.

8 marks

SECTION B**Instructions for Section B**

Answer **all** questions.

Question 5

Answer the question below with reference to the performance of **one** of the following plays on the Theatre Studies play list for **Unit 3**.

Miss Tanaka by John Romeril

Salt by Peta Murray

Julius Caesar by William Shakespeare

The Tempest by William Shakespeare

With reference to **one** of the plays above, discuss the relationship between the play in performance and the historical, political and/or social background of the play.

12 marks

Question 6

Answer the question below with reference to **one** of the following plays on the Theatre Studies play list for **Unit 4**.

The Seagull by Anton Chekhov

Love Child by Joanna Murray-Smith

Australian Marriage Act by Arena Theatre Company

The Duchess of Malfi by John Webster, adapted by Kate Cherry

Analyse how **one** actor in the production portrayed his/her character(s) on stage. In your response refer to **any two** of the following.

- actor–audience relationship
- use of the acting space
- use of gesture

Use specific examples from the performance in your response.

If an actor played more than one character in the play, you may choose to describe one or more of his/her characters.

4 + 4 = 8 marks