THEATRE STUDIES

Written examination

Wednesday 20 November 2002
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

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<th>Section</th>
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<tr>
<td>A</td>
<td>4</td>
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<td>B</td>
<td>2</td>
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<td>18</td>
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<td>Total</td>
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<td>50</td>
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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 white out liquid/tape.

No calculator is allowed in this examination.

Materials supplied
- Question book of 6 pages.
- One or more script books.

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.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.
Study both of the photographs below before answering Question 1.

Due to copyright restrictions, the following information is supplied in lieu of the material:

a. Model design by Clive Barda
b. Model design by Chris Davies

Taken from *British Theatre Design – the modern age*, editor John Goodwin, 1998, Phoenix Publishing Group, London
Question 1
Select one area of stagecraft. Compare how the selected area of stagecraft has been and/or could be applied in both the illustrations on page 2.
You may draw illustrations to support your written answer.  
6 marks

Question 2
Discuss ways in which two areas of stagecraft enhanced the intended meaning of the play(s), or excerpt(s) from the play(s), performed in Unit 3.
You may draw illustrations to support your written answer.
You should name the play(s) or excerpt(s) from the play(s) within your answer.  
5 + 5 = 10 marks
Question 3
The following excerpt is from the 1950s English play, *The Birthday Party*, a play of menace by Harold Pinter (Methuen, 1986).

Background
STANLEY WEBBER, a man in his late thirties, is staying at an old house in a seaside town. As the play progresses, it becomes evident that he might be running away from someone or something. GOLDBERG and MCCANN, two strangers, arrive at the house, where they organise to stay. As the plot develops, it is apparent that they are looking for STANLEY. When they find him, GOLDBERG and MCCANN begin their interrogation. The action takes place in the living room of the house.

Read the following excerpt and answer the question that follows.

GOLDBERG Mr Webber, sit down.
STANLEY It’s no good starting any kind of trouble.
GOLDBERG Sit down.
STANLEY Why should I?
GOLDBERG If you want to know the truth, Webber, you’re beginning to get on my breasts.
STANLEY Really? Well, that’s –
GOLDBERG Sit down.
STANLEY No.

GOLDBERG sighs, and sits at the table right.

GOLDBERG McCann.
MCCANN Nat?
GOLDBERG Ask him to sit down.
MCCANN Yes, Nat. (MCCANN moves to STANLEY.) Do you mind sitting down?
STANLEY Yes, I do mind.
MCCANN Yes now, but – it’d be better if you did.
STANLEY Why don’t you sit down?
MCCANN No, not me – you.
STANLEY No thanks.

GOLDBERG asks, and sits at the table right.

MCCANN Nat.
GOLDBERG What?
MCCANN He won’t sit down.
GOLDBERG Well, ask him.
MCCANN I’ve asked him.
GOLDBERG Ask him again.
MCCANN (to STANLEY)    Sit down.

STANLEY      Why?

MCCANN      You’d be more comfortable.

STANLEY      So would you.

Pause.

MCCANN      All right. If you will I will.

STANLEY      You first.

MCCANN slowly sits at the table, left.

Discuss how you would use one area of stagecraft to enhance the intended meaning of this excerpt from the play.

8 marks

**Question 4**

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

*Six Characters in Search of an Author* by Luigi Pirandello
*Emma* by Graham Pitts
*Richard the Third* by William Shakespeare
*Atlanta* by Joanna Murray-Smith
*The Chairs* by Eugene Ionesco
*Meat Party* by Duong Le Quy
*Accidental Death of an Anarchist* by Dario Fo
*Rosencrantz and Guildenstern are Dead* by Tom Stoppard
*The Resistible Rise of Arturo Ui* by Bertolt Brecht
*The Women of Troy* by Euripides
*The School for Scandal* by Richard Brinsley Sheridan

Discuss how your understanding of the context of the scene contributed to your interpretation. Begin your answer by stating the title of the play you have selected.

8 marks

Total 32 marks
SECTION B

Question 5
Answer this question using specific examples from one of the following plays on the Unit 3 Theatre Studies play list.

Sentimental Bloke by C J Dennis
Life X 3 by Yasmina Reza
Richard III by William Shakespeare
Milo’s Wake by Margery Forde and Michael Forde

Discuss the dramaturgical decisions associated with direction, and one of the following.
• design
• acting

You may draw illustrations to support your written answer.
Begin your answer by stating the title of the play you have selected.

5 + 5 = 10 marks

Question 6
Answer this question with reference to one of the following plays on the Unit 4 Theatre Studies play list.

The Othello Project researched and compiled by Meredith Rogers and Julian Meyrick
Copenhagen by Michael Frayn
The Comedy of Errors by William Shakespeare
Talking Heads by Alan Bennett

Analyse ways in which two actors realised the status and motivation of their character(s).
Use specific examples from the production in your response.
If an actor played more than one character, you may choose to write on one or more of their characters in the production.
Begin your answer by stating the title of the play you have selected.

4 + 4 = 8 marks

Total 18 marks