

SUPERVISOR TO ATTACH  
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Write your **student number** in the boxes above.

**Letter**

# Theatre Studies

## Question and Answer Book

VCE Examination – Friday 8 November 2024

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour 30 minutes**: 9.15 am to 10.45 am

### Approved materials

- Coloured pencils, water-based pens and markers
- Protractors, compass, set squares and aids for curve sketching

### Materials supplied

- Question and Answer Book of 24 pages
- Detachable Insert for Section A in the centrefold

### Instructions

- Detach the Insert from the centre of this book during reading time.
- You **may** support **any** of your answers with illustrations and/or diagrams.
- Use the additional space at the end of this book if you need extra space to complete a response.
- At the end of the examination you may keep the detachable Insert.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents	pages
<b>Section A</b> (2 questions, 30 marks)	2–13
<b>Section B</b> (1 question, 10 marks)	14–17
<b>Section C</b> (1 question, 10 marks)	18–20

## Section A – Production roles and interpretation

### Instructions

- Please remove the Insert from the centre of this book during reading time.
  - Use the information in the Insert to answer the questions in Section A.
  - Consider the dramaturgy in the Insert and the Script excerpt(s) provided to inform your responses.
  - Answer **all** questions in the spaces provided.
  - Write your responses in English.
- 

### Question 1 (20 marks)

Select **one** production role to interpret *Legally Blonde: The Musical* by shading **one** of the boxes below. This production role must be **different** from the production role selected for **Question 2**.

- ☐ actor
- ☐ director
- ☐ designer: costume
- ☐ designer: make-up
- ☐ designer: props
- ☐ designer: set
- ☐ designer: lighting
- ☐ designer: sound

You **must** refer to the same production role in your responses to **parts a–e** of this question.

**Note:** *Legally Blonde: The Musical* refers to traditional gender stereotypes. In your interpretation, you may choose to represent any character as male, female or non-binary.

**Planning**

- a. In this interpretation of *Legally Blonde: The Musical*, one of the production aims is to realise the settings and characters by incorporating aspects of objects, buildings, clothes, technology and people typically found in a wealthy, Ivy League<sup>1</sup> university in the United States of America.

Describe how you might apply **one or more** planning activities in your selected production role to realise this production aim.

In your response, refer to **one or more** image(s) in the dramaturgy provided in the Insert for Section A.

3 marks

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<sup>1</sup> **Ivy League** – a group of long-established US universities with high academic and social prestige

**Read Script excerpt 1 and use the following information to answer parts b–e.**

This script excerpt begins after ELLE WOODS decides to apply to Harvard Law School. In a scene prior, her long-term boyfriend, WARNER CUNNINGHAM breaks up with her as he believes his relationship with ELLE would hinder his chances of having a serious life as a respected and professional lawyer and politician.

In the hope of rekindling her failed relationship with WARNER, ELLE decides that she will apply to Harvard Law School where she and WARNER could study together and hopefully fall in love. However, most people, including her friends and family, do not believe she has what it takes to be accepted into Harvard Law School.

ELLE and her best friends (PILAR, MARGOT and SERENA) along with other Delta Nu sorority<sup>1</sup> members and the UCLA (University of California, Los Angeles) cheerleading team, develop a plan to win over the Harvard admissions department (WINTHROP, LOWELL and PFORZHEIMER) with a lavish song and dance spectacle, led by PILAR as she bursts into the Harvard admissions office.

- b.** Annotate Script excerpt 1 in **three** places to explain how work in your selected production role can apply one or more conventions from the musical theatre style associated with *Legally Blonde: The Musical* to convey the context of the university. In each of the three annotations, make reference to a convention(s) referred to in the dramaturgy provided in the Insert for Section A.

4 marks

Convention number(s) referred to in the annotations:

\_\_\_\_\_

Upper case dialogue under a character's name indicates that the line(s) is/are sung. Dialogue that is listed side-by-side is performed at the same time.

### Script excerpt 1

Due to copyright restrictions,  
the VCAA is unable to  
reproduce the excerpt when  
this examination is published  
on the VCAA website.

[illegible]



[illegible]

<sup>1</sup> **sorority** – a society for female students in a university or college

**Question 1** continues on the next page.

Source: H Hach (book), L O'Keefe and N Benjamin (music and lyrics), *Legally Blonde: The Musical*, based on the novel by Amanda Brown and the Metro-Goldwyn-Mayer motion picture, 2011, Music Theatre International, New York

Do not write in this area.

- In your response, refer to:

- 4 marks

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

- d. During the development stage, explain how work in your selected production role could refine the idea explored and/or trialled in **part c**.

In your response, refer to:

- **one or more** exercises or tasks used during the development stage to refine the idea explored and/or trialed in **part c**
- **one or more** of the following elements:
  - rhythm
  - cohesion.

4 marks

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

- During the presentation stage, explain how work in your selected production role could achieve this production aim.

- **one or more** dramaturgical technique(s) applied during the presentation stage of production
- **one or more** lines of dialogue or stage directions from Script excerpt 1
- **one or more** safe and/or ethical practices associated with the production at this stage. 5 marks

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

**Question 2** (10 marks)

Select a production role to interpret a scene from *Legally Blonde: The Musical* by shading **one** of the boxes below. This production role must be **different** from the production role selected for **Question 1**.

- ☐ actor
- ☐ director
- ☐ designer: costume
- ☐ designer: make-up
- ☐ designer: props
- ☐ designer: set
- ☐ designer: lighting
- ☐ designer: sound

You must refer to the **same** production role in your responses to **part a** and **part b** of this question.  
Read Script excerpt 2 before responding to this question.

**Note:** *Legally Blonde: The Musical* refers to traditional gender stereotypes. In your interpretation, you may choose to represent any character as male, female or non-binary.

This script excerpt takes place in a lecture hall of Harvard Law School. Professor CALLAHAN, a dominating and revered law professor, is addressing the students for the first time. It is the students' first day of law school and Professor CALLAHAN is introducing them to the world of law.

Upper case dialogue under a character's name indicates that the line(s) is/are sung.

**Script excerpt 2**

Due to copyright restrictions,  
the VCAA is unable to  
reproduce the excerpt when  
this examination is published  
on the VCAA website.

Do not write in this area.

a. Explain how your selected production role could apply the element of variation in Script excerpt 2.

In your response, refer to **one or more** of the following:

- variation of tension
- variation of conflict
- variation of intensity
- variation of energy
- variation of the use of the space.

4 marks

[illegible]





## Section B – Theatre analysis and evaluation

### Instructions

- Select **one** play to answer Question 1 by shading **one** of the boxes below.
  - This play must be **different** from the play you will select in **Section C**.
  - You must refer to the **same** play in your response to **part a** and **part b** of this question.
  - Answer **all** questions in the spaces provided.
  - Write your responses in English.
- 

☐ **Wicked – The Musical** by Winnie Holzman  
Theatre company: Crossroads Live Australia

OR

☐ **A Midsummer Night's Dream** by William Shakespeare  
Theatre company: Bell Shakespeare

OR

☐ **Things I Know to be True** by Andrew Bovell  
Theatre company: Theatre Works

OR

☐ **Counting and Cracking** by S Shakthidharan  
Theatre company: Belvoir St Theatre and Co-Curious

OR

☐ **A Streetcar Named Desire** by Tennessee Williams  
Theatre company: Melbourne Theatre Company

OR

☐ **Macbeth (An Undoing)** by Zinnie Harris  
Theatre company: Malthouse Theatre

OR

☐ **Slap. Bang. Kiss.** by Dan Giovannoni  
Theatre company: Melbourne Theatre Company

OR

☐ **Trophy Boys** by Emmanuelle Mattana  
Theatre company: The Maybe Pile and Soft Tread

OR

☐ **By Jane's Hand** by Dr Emma O'Brien and Olivia O'Brien  
Theatre company: Seldom Theatre Productions with La Mama Theatre

OR

☐ **Romeo and Julie** by Gary Owen  
Theatre company: Red Stitch Actors' Theatre

OR

☐ **Three Magpies Perched in a Tree** by Glenn Shea  
Theatre company: The Storyteller with La Mama Theatre

- ☐ designer: props
- ☐ designer: set
- ☐ designer: lighting
- ☐ designer: sound

In your response refer to:

- 5 marks

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**Question 1** continues on the next page.

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[illegible]

## Section C – Performance analysis and evaluation

### Instructions

- Select **one** play to answer Question 1 by shading **one** of the boxes below.
  - This play must be **different** from the play you selected in **Section B**.
  - Answer the question in the space provided.
  - Write your response in English.
- 

- ☐ **Wicked – The Musical** by Winnie Holzman  
Theatre company: Crossroads Live Australia

OR

- ☐ **A Midsummer Night's Dream** by William Shakespeare  
Theatre company: Bell Shakespeare

OR

- ☐ **Things I Know to be True** by Andrew Bovell  
Theatre company: Theatre Works

OR

- ☐ **Counting and Cracking** by S Shakthidharan  
Theatre company: Belvoir St Theatre and Co-Curious

OR

- ☐ **A Streetcar Named Desire** by Tennessee Williams  
Theatre company: Melbourne Theatre Company

OR

- ☐ **Macbeth (An Undoing)** by Zinnie Harris  
Theatre company: Malthouse Theatre

OR

- ☐ **Slap. Bang. Kiss.** by Dan Giovannoni  
Theatre company: Melbourne Theatre Company

OR

- ☐ **Trophy Boys** by Emmanuelle Mattana  
Theatre company: The Maybe Pile and Soft Tread

OR

- ☐ **By Jane's Hand** by Dr Emma O'Brien and Olivia O'Brien  
Theatre company: Seldom Theatre Productions with La Mama Theatre

OR

- ☐ **Romeo and Julie** by Gary Owen  
Theatre company: Red Stitch Actors' Theatre

OR

- ☐ **Three Magpies Perched in a Tree** by Glenn Shea  
Theatre company: The Storyteller with La Mama Theatre

In your response refer to:

- a specific moment(s) in the play
- the element of emphasis
- acting skills.

[illegible]

**Question 1** continues on the next page.

**Do not write in this area.**

## End of examination questions



### Extra space for responses

Clearly **number** all responses in this space.

**Do not write in this area.**

**Do not write in this area.**

If you use any additional Question and Answer Books to complete your responses, write your **student number** on the front cover. At the end of the examination, place the additional Question and Answer Books inside the front cover of the first Question and Answer Book.

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# Insert for Theatre Studies Section A

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Please remove from the centre of this book during reading time.

## Dramaturgy

### Summary of the play

*Legally Blonde: The Musical* has music and lyrics by Laurence O'Keefe and Nell Benjamin and a book by Heather Hach. It is based on the novel by Amanda Brown and the Metro-Goldwyn-Mayer motion picture.

- *Legally Blonde: The Musical* is a musical based on a popular comedy film of the same name.
- The musical follows ELLE WOODS, a wealthy, popular and good-looking sorority<sup>1</sup> girl with blonde hair, who loves all things pink.
- At the beginning of the musical, ELLE is studying fashion merchandising<sup>2</sup> at UCLA (University of California, Los Angeles), in which she is excelling.
- At UCLA, ELLE is the president of the Delta Nu sorority.
- ELLE seems to have her life mapped out – she will marry her boyfriend, WARNER CUNNINGHAM, and live a life of luxury.
- However, WARNER unexpectedly breaks up with Elle, claiming she is not 'serious' enough for his future in the legal and political professions.
- WARNER is granted acceptance to Harvard Law School and moves away to pursue his dreams.
- Harvard Law School is part of Harvard University, a wealthy Ivy League<sup>3</sup> University in the United States of America.
- Determined to win WARNER back, ELLE decides to apply to Harvard Law School, surprising everyone.
- Just as ELLE's application is being considered by the Harvard Admissions Unit, she storms into the Admissions office with a plea (and a big song and dance) to be admitted on the basis of 'love'.
- ELLE is ultimately accepted into Harvard Law School, but struggles with the requirements of the course, especially Professor CALLAHAN's law classes.
- In Professor CALLAHAN's classes, ELLE uses her fashion sense and knowledge of beauty procedures to solve legal problems.
- ELLE impresses Professor CALLAHAN and is offered a position as an intern working on a high-profile legal case.
- ELLE successfully wins the trial for the legal team, showcasing her intelligence and determination.
- ELLE realises that her worth is not tied to WARNER and embraces her identity and future, deciding to pursue her own path in the field of law.

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<sup>1</sup> **sorority** – a society for female students in a university or college

<sup>2</sup> **fashion merchandising** – the process of showcasing trending fashion items for retail clients

<sup>3</sup> **Ivy League** – a group of long-established US universities with high academic and social prestige

## Messages in the play

- While the musical initially enforces stereotypes that good-looking people are often superficial and unintelligent, the audience is shown that it is important not to judge a book by its cover.
- Throughout the musical, ELLE is determined to prove that she is much more than the stereotype of the pretty girl with blonde hair.
- Within the walls of the male-dominated Harvard Law School, ELLE proves that women can have equal or greater success in the field of law, often beating her male classmates in debates and tasks.
- ELLE defies self, group and societal expectations, demonstrating that 'staying true to yourself never goes out of style'.

## Ivy League University culture in the United States of America

- The application process is high-pressure and high-stakes.
- Many Ivy League universities require a personal essay and recommendations from successful or high-profile individuals when applying for a course.
- Ivy League universities admit only a small percentage of applicants.
- Students must maintain high grades to retain their place in a course.

## Conventions of musical theatre style

*Legally Blonde: The Musical* uses conventions from the style of musical theatre, which may include:

1. a combination of solo, duet and ensemble songs accompanied by a band or an orchestra
2. singing that is often mixed with dance sequences, stylised movement and spoken dialogue
3. music that sometimes underscores dialogue
4. a plot where good triumphs over bad
5. colourful, extravagant and larger-than-life design elements, creating stage spectacles or stage 'magic'
6. exaggerated characterisations representing easily recognisable stereotypes.

## Images in the dramaturgy



Image 1

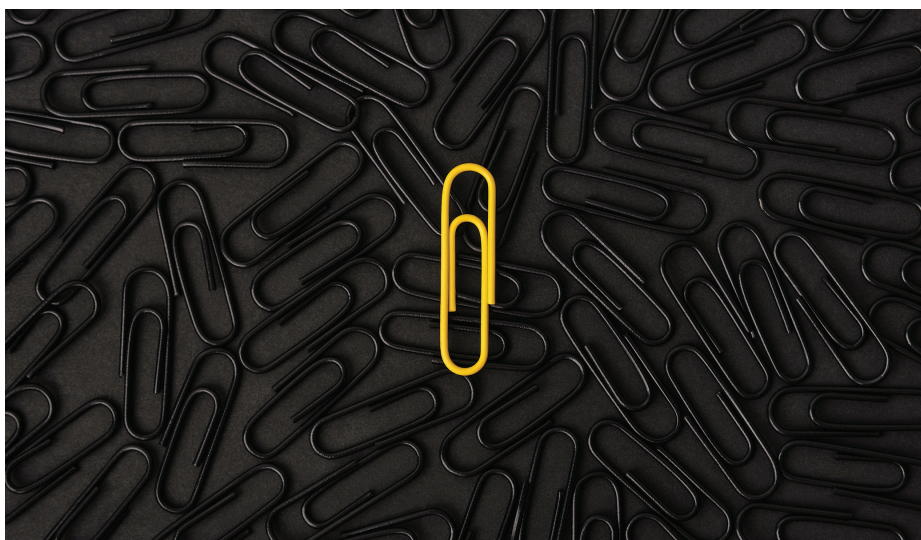




**Image 2**



**Image 3**

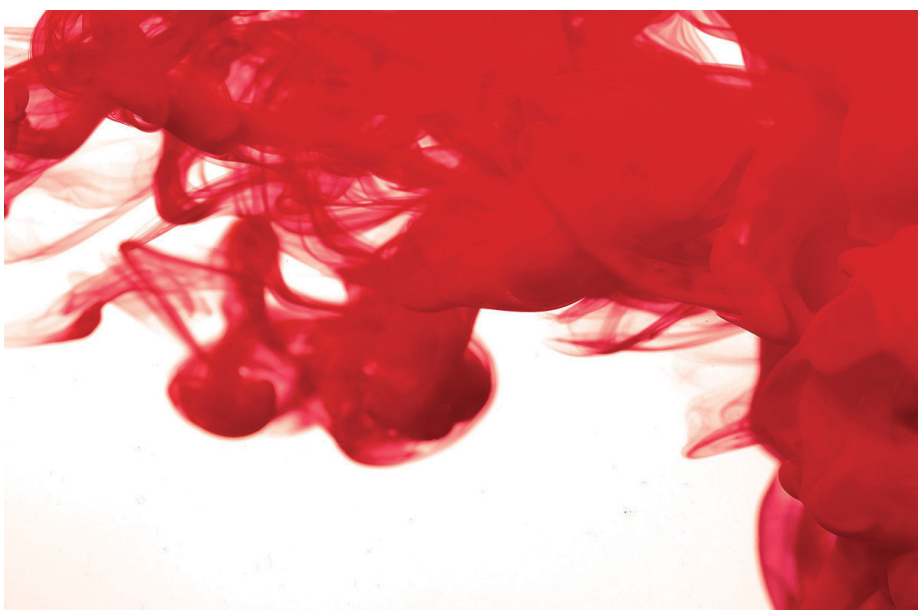


**Image 4**

Sources: Image 2: Tada Images/Shutterstock.com  
Image 3: Leka Talamoni/Shutterstock.com  
Image 4: Anna Polza/Shutterstock.com



**Image 5**



**Image 6**