

**Victorian Certificate of Education
2022**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

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Letter

THEATRE STUDIES

Written examination

Thursday 27 October 2022

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	2	2	30
B	1	1	10
C	1	1	10
			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, compasses, 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 24 pages
- Detachable insert for Section A in the centrefold
- Additional space is available at the end of the book if you need extra space 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 and/or diagrams.
- 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.

SECTION A – Production roles and interpretation**Instructions for Section A**

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

Use the information in the insert to answer the questions in this section.

Consider the dramaturgy in the insert and the script excerpt(s) provided to inform your responses.

Answer **all** questions in the spaces provided.

Question 1 (20 marks)

Select one of the following production roles to interpret *The Secret in the Wings*. 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

Production role for Question 1 _____

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

- b. Annotate Script excerpt 1 in **three** places to show how work in your selected production role could apply the element of motion in your interpretation of this scene.

4 marks

Use the following information to answer parts b.–e.

Read Script excerpt 1.

Script excerpt 1

[Three ROYAL DANCING COUPLES come forward. The PRINCESS WHO WON'T LAUGH threads her way through them, writing in her journal with a feather pen. She is followed by her dotting father; the FATHER OF THE PRINCESS, carrying her chair.]

$$[\dots]$$

PRINCESS WHO WON'T LAUGH:

Darling Journal, today my idiot father held a ball in my honor. It was so stupid.

[*She sits. The ROYAL DANCING COUPLES chant gleefully and dance madly.*]

ROYAL DANCING COUPLES:

You gotta kick, open, side to side!

You gotta kick, open, side to side!

*You gotta turn round, touch the ground,
Side to side!*

[They continue to dance under the following.]

FATHER OF THE PRINCESS:

Princess, won't you have something to eat?

PRINCESS WHO WON'T LAUGH [*glumly*]:

There are people starving in the world.

FATHER OF THE PRINCESS:

Well . . . won't you dance with us a little?

$$[\dots]$$

FATHER OF THE PRINCESS:

Won't you smile at least?

PRINCESS WHO WON'T LAUGH:

The world is terrible.

FATHER OF THE PRINCESS:

Oh princess, the world is perfectly delightful!

[The ROYAL DANCING COUPLES stop dancing and jump into their partners' arms. They are maddeningly cheerful.]

ROYAL DANCING COUPLES:

It's perfectly delightful!

FATHER OF THE PRINCESS:
Won't you give a little smile?

ROYAL DANCING COUPLES:
It's just delightful!

Source: Mary Zimmerman, *The Secret in the Wings*, Northwestern University Press, Evanston, Illinois, 2014, pp. 26–28;
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Development

- c. Before the entrance of the princess and the dancing couples, there is a scene set in the basement.

During the development stage, how could work in your selected production role explore and/or trial **one** idea for creating the transformation from the basement to the setting of Script excerpt 1? In your response, refer to:

- **one or more** of the research images from the dramaturgy provided
- **one or more** exercises or tasks used during the development stage to explore and/or trial the idea.

4 marks

[illegible]

d. During the development stage, how could work in your selected production role 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 trialled in **part c**.
- the use of safe and/or ethical work practices during the development stage.

4 marks

[illegible]

Presentation

- e. A production aim is to show that the princess refuses to dance or smile because she thinks that the world is terrible. In contrast, her father and the dancing couples see the world as 'delightful'.

During the presentation stage, how could your selected production role collaborate with **one** other production role to enhance the element of contrast and to highlight these two different ways of seeing the world?

5 marks

[illegible]

Question 2 (10 marks)

Select one of the following production roles to interpret a scene from *The Secret in the Wings*. 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

Production role for Question 2 _____

You **must** refer to the same production role in your responses to **part a.** and **part b.**

Use the following information to answer part a. and part b.

Read Script excerpt 2. The monologue takes place after Script excerpt 1. The princess refuses to pretend that ‘the world is perfectly delightful’. Her father is determined to have his daughter laugh and offers her hand in marriage to the first suitor, or potential partner, who can make her laugh or even smile. Certain that she will not smile, let alone laugh, the princess agrees to the contest with her father.

Script excerpt 2

PRINCESS WHO WON'T LAUGH [...]:
So I told them:

[*She addresses the ROYAL DANCING COUPLES.*]

I wouldn't smile for all the gold in the mountains, I wouldn't laugh for all the treasure in the sea. Not if you fastened every star in the sky into the hems of all my gowns. Not if the muses themselves came to sing to me, nor if the philosophers and poets of the world were to write for me. You can take the charm of the ocean and the plains and the meadows in springtime, and you can take the sound of the larks and the sparrows and the scent of the grass and shove it all in a box. This kingdom will blacken and crumble and everything in it will wither and die [...] before I consent to laugh, because I know what the world is really like.

[...]

PRINCESS WHO WON'T LAUGH [*writing in her journal*]:
[...] So then my stupid father goes

[...]

PRINCESS WHO WON'T LAUGH AND HER FATHER:
Let's have a contest!

FATHER OF THE PRINCESS:
Whoever can make my daughter laugh, or even smile, she may wed.

PRINCESS WHO WON'T LAUGH:
Whatever. Like I am so totally, totally sure. So I go: Agreed.

[*The ROYAL DANCING COUPLES [...] become the SUITORS [...]*].

But if a suitor tries to make me laugh and doesn't succeed, we cut off his head.

[...]

So now they're coming, like I can hardly wait.

[...]

[*SUITOR NUMBER ONE enters. This section of the play is improvised, and the performers may do whatever they want. [...]*]

SUITOR NUMBER ONE [*entering and blowing a big kiss to the PRINCESS WHO WON'T LAUGH [...]*]

[...]

[*[...] The PRINCESS WHO WON'T LAUGH is immovable. When she has heard enough, she interrupts.*]

PRINCESS WHO WON'T LAUGH:
Thank you, thanks a lot. Thanks for coming in.

[*[...] SUITOR NUMBER ONE [...] goes off to sit, beheaded, on the ground.*]

Source: Mary Zimmerman, *The Secret in the Wings*, Northwestern University Press, Evanston, Illinois, 2014, pp. 28–30

- **two or more** specific lines of dialogue or stage directions from Script excerpt 2
- **two or more** character traits of the princess.

5 marks

[illegible]

- b.** How could work in your selected production role be applied to realise the moment when the first suitor attempts to make the princess laugh. 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
 - theatre technologies.

5 marks

[illegible]

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END OF SECTION A

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SECTION B – Theatre analysis and evaluation**Instructions for Section B**

Answer the question(s) in the space(s) provided.

The following question relates to the 2022 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play selected for Section C.

1. ***Fun Home*** based on Alison Bechdel’s best-selling graphic memoir, with music by Jeanine Tesori and book and lyrics by Lisa Kron

Theatre company: Melbourne Theatre Company with co-producer Sydney Theatre Company

OR

2. ***Grace*** by Katy Warner

Theatre company: Red Stitch Actors’ Theatre

OR

3. ***Don Juan*** by A Slightly Isolated Dog, based on the original play by Molière

Theatre company: A Slightly Isolated Dog and Nicholas Clark Management (NCM)

OR

4. ***Stardust*** by Joel Carnegie

Theatre company: The Space Company with Regional Arts Victoria

OR

5. ***The Mission*** by Thomas Molyneux

Theatre company: The Space Company with Regional Arts Victoria

OR

6. ***Looking for Alibrandi*** by Vidya Rajan, based on the novel by Melina Marchetta

Theatre company: Malthouse Theatre

OR

7. ***Hearth*** by Fleur Murphy

Theatre company: 29 Scenes

OR

8. ***The Return*** by John Harvey

Theatre company: Malthouse Theatre

OR

9. ***The Comedy of Errors*** by William Shakespeare

Theatre company: Bell Shakespeare

OR

10. ***Jane Eyre*** by Christine Davey, adapted from Charlotte Brontë’s original text

Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre

OR

11. ***MEDEA: Out of the Mouths of Babies*** after Euripides and Ovid

Theatre company: Theatre Works

SECTION B – continued

Play no.[illegible]

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END OF SECTION B

SECTION C – Performance analysis and evaluation

Instructions for Section C

Answer the question(s) in the space(s) provided.

The following question relates to the 2022 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play selected for Section B.

1. ***Fun Home*** based on Alison Bechdel's best-selling graphic memoir, with music by Jeanine Tesori and book and lyrics by Lisa Kron

Theatre company: Melbourne Theatre Company with co-producer Sydney Theatre Company

OR

2. ***Grace*** by Katy Warner

Theatre company: Red Stitch Actors' Theatre

OR

3. ***Don Juan*** by A Slightly Isolated Dog, based on the original play by Molière

Theatre company: A Slightly Isolated Dog and Nicholas Clark Management (NCM)

OR

4. ***Stardust*** by Joel Carnegie

Theatre company: The Space Company with Regional Arts Victoria

OR

5. ***The Mission*** by Thomas Molyneux

Theatre company: The Space Company with Regional Arts Victoria

OR

6. ***Looking for Alibrandi*** by Vidya Rajan, based on the novel by Melina Marchetta

Theatre company: Malthouse Theatre

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7. ***Hearth*** by Fleur Murphy

Theatre company: 29 Scenes

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OR

9. ***The Comedy of Errors*** by William Shakespeare

Theatre company: Bell Shakespeare

OR

10. ***Jane Eyre*** by Christine Davey, adapted from Charlotte Brontë's original text

Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre

OR

11. ***MEDEA: Out of the Mouths of Babes*** after Euripides and Ovid

Theatre company: Theatre Works

Write the number and the title of the play in the spaces provided.

Play no.

Title of play _____

Question 1 (10 marks)

Select **one** specific moment from the play in performance. In one brief sentence, identify this specific moment.

a. Analyse how acting and **one or more** areas of design (costume, make-up, props, set, lighting, sound) conveyed the intended meaning of the play in the selected specific moment.

5 marks

[illegible]

5 marks

[illegible]

Extra space for responses

Clearly number all responses in this space.

[illegible]

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An answer book is available from the supervisor if you need extra space 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 A

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

Dramaturgy

The following information is a collection of dramaturgical research about the play *The Secret in the Wings*.

Playwright's preface

The following two quotes are from the playwright's preface to *The Secret in the Wings*.

A NOTE ON THE PLAY

The Secret in the Wings is inspired by several fairy tales, many of them little known today.

A NOTE ON STAGING

The set is [...] the corner of a basement [...] We can see the stairs leading upstairs to a front room and a front door [...]

All of the items needed for the stories are found among the detritus¹ of the basement [...]

Source: Mary Zimmerman, *The Secret in the Wings*, Northwestern University Press, Evanston, Illinois, 2014, pp. xi and xiii

Note: *The Secret in the Wings* refers to traditional gender stereotypes. In your interpretation, you may choose to represent any character as male, female or non-binary.

¹**detritus** – a messy collection of useless objects

Research images

A picture of a basement and some items that may be found in a basement

2.



3.



1.



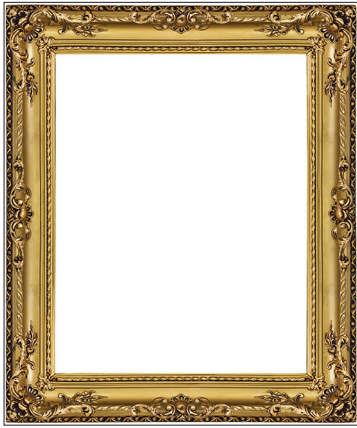
10.



9.



4.



5.



6.



7.



8.



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Sources

Research image (centre): YUCALORA/Shutterstock.com

Research images (clockwise from top left): MakeMoreMove/Shutterstock.com; Billion Photos/Shutterstock.com;

Ninell/Shutterstock.com; crystalfoto/Shutterstock.com; Kateryna Lomakina/Shutterstock.com;

Daniela Pelazza/Shutterstock.com; Viacheslav Nikolaenko/Shutterstock.com; perfectlab/Shutterstock.com;

FooTToo/Shutterstock.com

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