

Victorian Certificate of Education
2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

									Letter
--	--	--	--	--	--	--	--	--	--------

THEATRE STUDIES

Written examination

Wednesday 15 November 2023

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

Section	Number of questions	Number of questions to be answered	Number of marks
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 *Our Town*. This production role **must** be different from the production role you will select 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.** of this question.

Planning

- a. Select **one or more** specific aspects of the dramaturgy provided in the insert for section A.

Write the number of the aspect(s) selected in the space provided.

Aspect(s) number(s)

Explain how the selected aspect(s) will inform your initial concepts for your interpretation of *Our Town*.

3 marks

- b. Select **one** of the following elements of theatre composition to apply to your interpretation of Script excerpt 1:
- emphasis
 - contrast

Selected element _____

Annotate Script excerpt 1 in **three** places to explain how work in your production role can apply your selected element in your interpretation.

4 marks

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

Read Script excerpt 1.

The character of the stage manager may be played as male, female or non-binary.

Script excerpt 1

[...] *The audience, arriving, sees an empty stage in half-light.* [...]

STAGE MANAGER:

This play is called “Our Town.” It was written by Thornton Wilder [...] The name of the town is Grover’s Corners, New Hampshire [...]. The First Act shows a day in our town. The day is May 7, 1901. The time is just before dawn.

A rooster crows

The sky is beginning to show some streaks of light over in the East there, behind our mount'in. The morning star always gets wonderful bright the minute before it has to go,—doesn't it?

$$[\dots]$$

Well, I'd better show you how our town lies¹. Up here—

$$\left[\begin{array}{c} \vdots \end{array} \right]$$

is Main Street. Way back there is the railway station; tracks go that way. [...]

Here's the Town Hall and Post Office combined; jail's in the basement.

$$[\dots]$$

Along here's a row of stores². Hitching posts³ and horse blocks⁴ in front of them. First automobile's going to come along in about five years—belonged to Banker Cartwright, our richest citizen ... lives in the big white house up on the hill.

Here's the grocery store and here's Mr. Morgan's drugstore⁵. Most everybody in town manages to look into those two stores once a day.

[...]

This is our doctor's house,—Doc Gibbs'. This is the back door.

[...]

There's some scenery for those who think they have to have scenery.

This is Mrs. Gibbs' garden. [...]

Right here . . . 's a big butternut tree.

[...]

Nice town, y'know⁶ what I mean?

Nobody very remarkable ever come out of it, s'far⁷ as we know.

[...]

So—another day's begun.

There's Doc Gibbs comin' down Main Street now, comin' back from that baby case⁸. And here's his wife comin' downstairs to get breakfast.

MRS. GIBBS, a plump, pleasant woman in the middle thirties, comes "downstairs" right. She pulls up an imaginary window shade in her kitchen and starts to make a fire in her stove.

Doc Gibbs died in 1930. The new hospital's named after him.

Mrs. Gibbs died first—long time ago, in fact. [...] She's up in the cemetery there now [...]

In our town we like to know the facts about everybody.

[...]

—That's Doc Gibbs. Got that call at half past one this morning

Source: TN Wilder, *Our Town, A Play in Three Acts*, Harper, New York, 1957, pp. 5–8

¹**lies** – is arranged or planned out

²**stores** – shops

³**hitching post** – a rail to which to tie a horse

⁴**horse block** – a step for a rider to get on a horse

⁵**drugstore** – chemist

⁶**y'know** – you know

⁷**s'far** – so far

⁸**baby case** – a medical matter involving a baby

Development

- c. During the development stage, explain how work in your selected production role could explore and/or trial **one** idea for creating Grover's Corners on an empty stage. In your response refer to:
- **one or more** lines of dialogue or stage directions from Script excerpt 1
 - **one or more** conventions from the theatre style mentioned in the dramaturgical material (in the insert for section A)

Convention number(s)

- **one or more** exercises or tasks used during the development stage to explore and/or trial the idea.

4 marks

DO NOT WRITE IN THIS AREA

- **one or more** exercises or tasks used during the development stage to refine the idea explored and/or trialled in **part c**.
- how you could apply theatre technologies related to your production role to refine your interpretation.

4 marks

[illegible]

Presentation

- e. A production aim is for the audience to feel that the events taking place in the fictional town of Grover's Corners, United States of America, in the early 20th century are relevant to a 21st-century audience. In doing so, the audience are reminded to value their life in the real world.

During the presentation stage, analyse how your selected production role could realise this production aim and develop the actor–audience relationship during the interpretation of Script excerpt 1. In your response, make specific reference to:

- **one or more** lines of dialogue or script directions from Script excerpt 1
- **one or more** conventions from the theatre style mentioned in the dramaturgical material (in the insert for section A)

Convention number(s)

--

- the actor–audience relationship.

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 **one** of the following production roles to interpret a scene from *Our Town*. 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.** of this question. Read Script excerpt 2 before responding to this question.

Script excerpt 2

The STAGE MANAGER has been [...] watching the audience return to its seats.

STAGE MANAGER:

Three years have gone by.

Yes, the sun's come up over a thousand times.

Summers and winters have cracked the mountains a little bit more and the rains have brought down some of the dirt.

Some babies that weren't even born before have begun talking regular sentences already; and a number of people who thought they were right young and spry have noticed they can't bound¹ up a flight of stairs like they used to, without their heart fluttering a little.

All that can happen in a thousand days.

[...]

It's early morning. Only this time it's been raining. It's been pouring and thundering.

Mrs. Gibbs' garden [...]: drenched.

All those bean poles and pea vines: drenched.

All yesterday over there on Main Street, the rain looked like curtains being blown along.

Hm ... it may begin again any minute.

There! You can hear the 5:45 for Boston².

[...]

It's like what one of those Middle West poets said: You've got to love life to have life, and you've got to have life to love life ... It's what they call a vicious circle.

Source: TN Wilder, *Our Town, A Play in Three Acts*, Harper, New York, 1957, pp. 46–47

¹**bound** – to run energetically

²**5:45 for Boston** – a train to Boston

- **two or more** specific lines of dialogue or stage directions from Script excerpt 2
- the element of motion including the movement, or implied movement, of actors or design features.

[illegible]

- b. Justify how work in your selected production role could assist in conveying the character of the Stage Manager in Script excerpt 2. In your response, refer to:
- the function and purpose of the character of the Stage Manager
 - one or more** conventions from the theatre style mentioned in the dramaturgical material (in the insert for section A).

5 marks

Convention number(s)

[illegible]

DO NOT WRITE IN THIS AREA

END OF SECTION A

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 2023 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play you will select for Section C.

1. *The Crocodile* by Tom Basden

Theatre company: Spinning Plates

OR

2. *Harry Potter and the Cursed Child* by JK Rowling, Jack Thorne and John Tiffany

Theatre company: Michael Cassel Group

OR

3. *Bernhardt/Hamlet* by Theresa Rebeck

Theatre company: Melbourne Theatre Company

OR

4. *Death of a Salesman* by Arthur Miller

Theatre company: Hearth Theatre

OR

5. *Macbeth* by William Shakespeare

Theatre company: Bell Shakespeare

OR

6. *I Wanna Be Yours* by Zia Ahmed

Theatre company: Melbourne Theatre Company

OR

7. *Away* by Michael Gow

Theatre company: Theatreworks

OR

8. *Miss Peony* by Michelle Law

Theatre company: Arts Centre Melbourne

OR

9. *Monument* by Emily Sheehan

Theatre company: Red Stitch Actors' Theatre

OR

10. *Cactus* by Madelaine Nunn

Theatre company: Mad Nun Productions with La Mama Theatre

OR

11. *Animal Farm* adapted from the George Orwell novel by the Bloomshed ensemble

Theatre company: Bloomshed

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

Play no.

Title of play _____

Question 1 (10 marks)

- a. Analyse the use of theatre technologies in your selected play to interpret the written script in performance. In your response refer to:

- a specific moment(s) from the play in performance
- specific stage directions and/or dialogue from the selected play's script.

4 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.

b. Select **one** of the following elements of theatre composition:

- cohesion
- rhythm
- variation

Element of theatre composition _____

Evaluate how your selected element of theatre composition was used in your selected play to create a deliberate effect during a specific moment in the performance. In your response refer to:

- **one** specific moment from the play in performance
- specific stage directions and/or dialogue from the selected play's script.

6 marks

[illegible]

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 2023 VCE Theatre Studies playlist for Unit 3 and Unit 4. Select one of the following plays. This play **must** be different from the play you selected for Section B.

1. *The Crocodile* by Tom Basden

Theatre company: Spinning Plates

OR

2. *Harry Potter and the Cursed Child* by JK Rowling, Jack Thorne and John Tiffany

Theatre company: Michael Cassel Group

OR

3. *Bernhardt/Hamlet* by Theresa Rebeck

Theatre company: Melbourne Theatre Company

OR

4. *Death of a Salesman* by Arthur Miller

Theatre company: Hearth Theatre

OR

5. *Macbeth* by William Shakespeare

Theatre company: Bell Shakespeare

OR

6. *I Wanna Be Yours* by Zia Ahmed

Theatre company: Melbourne Theatre Company

OR

7. *Away* by Michael Gow

Theatre company: Theatreworks

OR

8. *Miss Peony* by Michelle Law

Theatre company: Arts Centre Melbourne

OR

9. *Monument* by Emily Sheehan

Theatre company: Red Stitch Actors' Theatre

OR

10. *Cactus* by Madelaine Nunn

Theatre company: Mad Nun Productions with La Mama Theatre

OR

11. *Animal Farm* adapted from the George Orwell novel by the Bloomshed ensemble

Theatre company: Bloomshed

SECTION C – continued

Play no.

SECTION C – Question 1 – continued
TURN OVER

DO NOT WRITE IN THIS AREA

END OF QUESTION AND ANSWER BOOK

Clearly number all responses in this space.

[illegible]

TURN OVER

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TURN OVER

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TURN OVER

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.

Summary of the play: *Our Town* is about the beauty and fragile nature of everyday life in a small American town, focusing on the significance of ordinary moments. We meet different characters at work and home, and at important events in their lives such as weddings and funerals.

Style: *Our Town* is a memory play including aspects of metatheatre (metatheatre is a style where the audience sees the process of making a play).

Conventions from the theatre style:

1. The audience sees the workings of creating a play, reminding the audience that they are in a theatre and watching a performance.
2. One or more of the characters can take the role of narrator, directly addressing the audience, breaking the fourth wall.
3. The audience may see characters from the past, including those who have passed away, as a memory of the narrator.
4. Minimal scenery, set pieces or props.
5. The actors incorporate mime skills and other physical performance skills to bring to life the world of the play.
6. Costumes and make-up are true to the era being represented, but allow for actors to use their physicality.
7. Lighting and sound are used to highlight realistic aspects, such as the movement of the sun through the sky and the sound of the natural world, but are also used in abstract ways to symbolise the emotions and thoughts of characters.

Dramaturgy

Aspect number 1

- *Our Town* was written in America in the 1930s in a period between two world wars and on the edges of the Great Depression (1929–1939), when people were suffering from fear and uncertainty. The play's representation of life in 1901 in Grover's Corners reminded many audience members of life in small American towns in a more innocent time.

Aspect number 2

- *Our Town* is sometimes critical of life in small-town America, but it also celebrates people's day-to-day lives.

Aspect number 3

- Between 1901, when the play was set, and 1938, when it was first produced, there were major changes in society. Those changes included cars replacing horses, and the advent of radio as a medium of mass communication.

Aspect number 4

- *Our Town* continues to be one of the most performed plays in America.

Aspect number 5**Aspect number 6**

Aspect number 7**Aspect number 8****TURN OVER**

Aspect number 9**Sources**

Aspect number 5: LiliGraphie/Shutterstock.com

Aspect number 6: Thananun Leungchaiya/Shutterstock.com

Aspect number 7: Leigh Trail/Shutterstock.com

Aspect number 8: Everett Collection/Shutterstock.com

Aspect number 9: chippix/Shutterstock.com

END OF INSERT