

STUDENT NUMBER           Letter

# THEATRE STUDIES

## Written examination

Tuesday 19 November 2019

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 20 pages
- Detachable insert for Section A in the centrefold
- Additional space is available at the end of the book if you need extra paper 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 Burial at Thebes* (based on Sophocles's play *Antigone*). 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.**

**Planning**

- a.** Part of the context of *The Burial at Thebes* is that the play occurs after a terrible war between two brothers.

During the planning stage, how could work in your selected production role be informed by **one or more** ideas or research images from the dramaturgy provided to interpret this part of the context of *The Burial at Thebes*?

3 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

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

Read Script excerpt 1. The Chorus is a group of citizens from the city of Thebes. In this production, the members of the Chorus and the role of Creon may be played as male, female or gender-neutral characters.

### Script excerpt 1

#### Chorus

...

Like a golden eagle, the enemy came swooping,

[...]

*Enter Creon ...*

Due to copyright restrictions,  
this material is not supplied.

Source: Sophocles, *The Burial at Thebes*, Seamus Heaney (trans.), Faber and Faber Limited, London, 2005, pp. 8 and 9

<sup>1</sup>**brunt** – full force

<sup>2</sup>**spoils** – rewards

<sup>3</sup>**banners** – flags

<sup>4</sup>**Bacchus** – god of wine and celebration

b.

**Conventions associated with Chorus from the theatrical style of Ancient Greek theatre**

- The CHORUS serves multiple functions, such as:
  - representing the views of the community
  - acting as a participant in the action
  - observing action and making comment.
- The CHORUS may be a single entity, a group of individual characters or a combination of both.
- The CHORUS may move or speak in unison (together), in canon (as a layering of voices or movements) or individually. The CHORUS may create tableaux (three-dimensional shapes created by the group that represent ideas in their speech).
- The CHORUS often directly addresses the audience.
- The CHORUS may perform using spoken text, sung text, chanting, dance, stylised movement, stylised gesture and/or use of rhythm.
- The CHORUS often gives thanks to the gods.
- Traditionally, members of the CHORUS wear large masks that demonstrate key emotions. These masks may help with the amplification of voice. In contemporary interpretations, masks may also be represented through the application of make-up.

The Chorus's speech conveys the community's reactions to the war.

During the planning stage, how could work in your selected production role create an initial concept for interpreting the Chorus's speech? In your response, refer to:

- a specific aspect(s) of Script excerpt 1
- a convention(s) associated with Chorus from the theatrical style of Ancient Greek theatre, as detailed above
- the element of cohesion.

4 marks

---



---



---



---



---



---



---



---



---



---



---

**Development**

c. Select **one or more** of the following production aims for the interpretation of Script excerpt 1.

**Production aims**

To show that:

1. it is a new morning, symbolising a new beginning for Thebes after a terrible war
2. the gods were on the side of Thebes in winning the war
3. the war was chaotic and loud
4. the community is both celebrating a victory and mourning its losses
5. the community is waiting for the entry of Creon, the powerful new ruler of Thebes

Production aim number(s) \_\_\_\_\_

During the development stage, how could work in your selected production role interpret Script excerpt 1 to convey **one or more** of your selected production aims? In your response, refer to:

- a specific aspect(s) of Script excerpt 1
- **one or more** exercises or tasks used in the development stage to explore and/or trial an idea for interpreting your selected production aim(s)
- an approach that you might use within your selected production role to work collaboratively with **one or more** other production roles to convey your selected production aim(s).

5 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Presentation**

- d. In Script excerpt 1, a stage direction shows that Creon, the most powerful person in Thebes, enters at the end of the Chorus’s speech. This indicates a change in the action.

During the presentation stage, how could work in your selected production role apply the element of contrast when the new ruler, Creon, enters at the end of the Chorus’s speech in Script excerpt 1? In your response, refer to:

- how work in your selected production role during bumping-in and/or the technical rehearsal and/or the dress rehearsal could contribute to refining this moment so that the element of contrast is clearly conveyed to an audience
- how you could use theatre technologies to help evaluate your work during the presentation stage.

5 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

- e. During the presentation stage, how could work in your selected production role ensure safe and ethical work practices?

3 marks

---

---

---

---

---

---

---

---

---

---

*This space is for any illustrations or diagrams to support your responses (optional).  
Please label clearly with the relevant question number(s).*



**Question 2** (10 marks)

Select one of the following production roles to interpret a monologue from *The Burial at Thebes*. 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 parts a. and b.*

Read Script excerpt 2. The monologue is an extract from Creon's address to the Chorus and takes place after Script excerpt 1. In this production, the role of Creon may be played as a male, female or gender-neutral character.

### Script excerpt 2

**Creon**

... For the patriot<sup>1</sup>,

[...]

Than as the obscenity he was and is.

Due to copyright restrictions,  
this material is not supplied.

Source: Sophocles, *The Burial at Thebes*, Seamus Heaney (trans.), Faber and Faber Limited, London, 2005, pp. 10 and 11

<sup>1</sup>**patriot** – loyal citizen

<sup>3</sup>**ordinance** – law

<sup>5</sup>**keening** – singing a funeral song with long, loud crying

<sup>7</sup>**adjudged** – named to be

<sup>2</sup>**solidarity** – a united approach

<sup>4</sup>**desecrate** – violate, ruin or spoil

<sup>6</sup>**interment** – funeral service

- a. How could work in your selected production role convey Creon’s objective to establish strength as the new ruler of Thebes and the motivation to restore order after the chaotic war? In your response, refer to language from **two or more** specific parts of Script excerpt 2. 5 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

- b.** One of the production aims in the presentation of Creon’s monologue is to foreshadow the tragedy that is destined to come at the end of the play. While Creon may wish to create order, the decision not to bury Polyneices results in Antigone rebelling. Antigone breaks the law and attempts to bury her brother, which eventually leads to her death.

How could work in your selected production role interpret the presentation of Creon’s monologue to foreshadow the play’s tragedy? In your response, refer to language from **two or more** specific parts of Script excerpt 2.

5 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**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 2019 VCE Theatre Studies playlist for Unit 3.

Select one of the following plays.

1. *Romeo and Juliet* by William Shakespeare  
Theatre company: The Australian Shakespeare Company

**OR**

2. *Così* by Louis Nowra  
Theatre company: Melbourne Theatre Company

**OR**

3. *The Violent Outburst That Drew Me to You* by Finegan Kruckemeyer  
Theatre company: Melbourne Theatre Company

**OR**

4. Part One of *Cloudstreet* by Nick Enright and Justin Monjo  
Theatre company: Malthouse Theatre in association with Black Swan State Theatre Company

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

Play no.

Title of play \_\_\_\_\_

**Question 1** (10 marks)

a. Select one element of theatre composition.

Element of theatre composition \_\_\_\_\_

How was your selected element of theatre composition used in your selected play to create a deliberate effect? In your response, refer to:

- a specific aspect(s) of the written script
- a specific moment(s) from the play in performance
- work in **two or more** of the following production roles:
  - designer: costume
  - designer: make-up
  - designer: props
  - designer: set
  - designer: lighting
  - designer: sound.

6 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**b.** How did **one or more** actors contribute to the interpretation of the written script to realise a specific moment in the performance? In your response, refer to:

- a specific aspect(s) of the written script
- **one** specific moment from the play in performance.

4 marks

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**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 2019 VCE Theatre Studies playlist for Unit 4.  
Select one of the following plays.

1. *Shakespeare in Love* by Lee Hall  
Theatre company: Melbourne Theatre Company

**OR**

2. *Much Ado about Nothing* by William Shakespeare  
Theatre company: Bell Shakespeare Company

**OR**

3. *Come from Away* by Irene Sankoff and David Hein  
Theatre company: Newtheatricals

**OR**

4. *One the Bear* by Candy Bowers  
Theatre company: Arts Centre Melbourne presents Hot Brown Company

**OR**

5. *Tchekov at the House of Special Purpose* by R Johns  
Theatre company: La Mama Theatre

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

Play no.

Title of play \_\_\_\_\_





---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Extra space for responses**

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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



### 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.

### Research about the play

*The Burial at Thebes* by Seamus Heaney, first published in 2004, is a contemporary translation of the play *Antigone*, written by Sophocles in approximately 441 BCE.

### Research about the characters

Character	Description
CHORUS	a group of citizens from the city of Thebes
CREON	the new ruler of Thebes
ETEOCLES	nephew of CREON, brother of POLYNEICES and ANTIGONE
POLYNEICES	nephew of CREON, brother of ETEOCLES and ANTIGONE
ANTIGONE	niece of CREON, sister of POLYNEICES and ETEOCLES
OEDIPUS	father of ANTIGONE, POLYNEICES and ETEOCLES He died before the action of the play begins.

### Research about the context

- The setting of the play is Thebes, a city in Ancient Greece that is defended by a wall and seven guarded towers and gates. More specifically, the action occurs ‘in front of Creon’s palace, just as the dawn is breaking’ (Sophocles, *The Burial at Thebes*, Seamus Heaney (trans.), Faber and Faber Limited, London, 2005, p. 1).
- Before the action of the play begins, OEDIPUS, king of Thebes, is exiled<sup>1</sup> and his sons, ETEOCLES and POLYNEICES, are left to divide the kingdom of Thebes between themselves.
- To avoid war, the two sons agree to rule Thebes in alternate years. After the first year, ETEOCLES refuses to step down. This leads to POLYNEICES raising an army from another Greek city, Argos, to attack Thebes and to take the city by force.
- The tragedy of *The Burial at Thebes* commences when this war at the gates of Thebes has just ended and the people of Thebes have successfully defended the city walls.
- During the bloody battle, the two brothers, ETEOCLES and POLYNEICES, die fighting each other, leaving CREON, their older relative, as the new ruler.
- Early on in the play, the CHORUS of citizens celebrates the end of the war and mourns the people they have lost. They praise the gods, including:
  - Victory, the winged goddess
  - Bacchus, the god of wine and celebration.

<sup>1</sup>exiled – banned from his country

- The CHORUS is then addressed by the new ruler, CREON, who summons the citizens and announces that ETEOCLES is to be honoured as a hero and given a state funeral, whereas POLYNEICES is to be left unburied on the battlefield, which was a harsh and shameful punishment at the time.
- CREON swears that he will preserve order in Thebes at all costs. CREON's niece, ANTIGONE, disobeys CREON's ruling by attempting to bury her brother POLYNEICES.
- The struggle between ANTIGONE's duty to her family and CREON's desire to remain in control forms the basis of the tragedy.

**Images collected through research**

Research image 1 – A group of dancers performing in an ensemble like a chorus



Research image 2 – Camouflage<sup>1</sup> pattern similar to what might be used in contemporary wars



<sup>1</sup>**camouflage** – a design used to hide or disguise by blending with surroundings

Research image 3 – Scenes from Ancient Greek theatre as seen on vase paintings, including actors holding masks



Research image 4 – Soldiers wearing World War I gasmasks



**Sources**

Research image 1: Master1305/Shutterstock.com

Research image 2: Alexvectors/Shutterstock.com

Research image 3: Lebrecht Music & Arts/Alamy Stock Photo

Research image 4: Everett Historical/Shutterstock.com

**END OF INSERT**