

Victorian Certificate of Education 2021

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

				Letter
STUDENT NUMBER				

THEATRE STUDIES

Written examination

Thursday 28 October 2021

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
В	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.

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SECTION A – Production roles and interpretation

Instructions for Section A

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

Production aims

To show that:

- 1. Lady Viola de Lesseps is disguised as a young man and calls herself Thomas Kent
- 2. the setting is a boat ride across a river in the middle of the night, after a play rehearsal that Will Shakespeare and Viola/Kent have both attended as actors
- 3. Viola's parents have arranged for her to marry Lord Wessex, a wealthy man whom she does not love
- 4. Will is in love with Viola and he thinks that he is talking to Thomas Kent, a fellow male actor, about his attraction to Viola
- 5. the Boatman secretly wants to be a playwright and his attempts at being recognised provide some comedy in the scene

Annotate Script excerpt 1 on pages 4 and 5 in **three** places. In your annotations, explain how specific dialogue and/or stage directions could inform work in your selected production role to convey your selected production aim(s).

4 marks

Use the following information to answer parts a.-e.

Read Script excerpt 1.

Script excerpt 1

Boatman I had that Christopher Marlowe in the
back of my boat once.
The Boatman pulls away.
Will Oh Thomas, I am undone, my strings are cut – I'm a puppet in a box.
Boatman Writer as well, are you?
Will Row your boat!
He pulls out the letter.
She tells me to keep away. She is to marry Lord
Wessex.
Viola/Kent If you love her you must do as she
asks.
Will And break her heart and mine?
Viola/Kent It's only yours you can know.
Will She loves me, Thomas!
Viola/Kent Does she say so?
Will No.
He changes position in the boat, sitting very close to Viola.
And yet she does where the ink has run with tears []
[]

Viola/Kent [] Tell me, is she beautiful?	
Will Oh, Thomas, if I could write the beauty of	
her eyes! I was born to look in them and know	
myself.	
Viola/Kent And her lips?	
Will Oh, Thomas, her lips! The early morning rose would wither on the branch, if it could feel	
envy!	
Viola/Kent And her voice? Like lark song?	
Will Deeper, softer []	
[]	
Viola/Kent But what of Lord Wessex?	
Will For one kiss I would defy a thousand	
Wessexes!	
Viola is overcome. She kisses him.	
Viola/Kent Oh Will.	
Will is amazed. Viola runs off throwing money at the Boatman.	
Will Wait.	-
Boatman Thanks, M'Lady.	
Will Lady?!	
Boatman Viola de Lesseps. Knew her since she	
was this high. Always a bit of a tomboy ¹ . But the	
facial hair is a big surprise.	
Will is in shock.	
Boatman Strangely enough I'm a bit of a writer	
myself.	
The Boatman produces a brick-sized manuscript.	
It wouldn't take you long to read it. 'Spect ² you	
know all the booksellers	
When Will is shot of 3 the Boatman he throws	
the manuscript into the river.	

Source: Lee Hall, *Shakespeare in Love*, adapted for the stage based on the screenplay by Marc Norman and Tom Stoppard, Grove Press, New York, 2015, pp. 48–51

¹tomboy – girl who behaves in a way usually associated with boys

²'Spect – I expect

³shot of − away from

b.

Select one of the aspects of the play's context from the dramaturgy provided in the insert.				
Number of selected aspect				
During the planning stage, how could the selected aspect of the play's context inform work in your selected production role when interpreting Script excerpt 1? In your response, refer to:				
• one or more exercises or tasks used during the planning stage				
• one or more of the research images from the dramaturgy provided				
• specific dialogue or stage directions from Script excerpt 1.	4 marks			

5 marks

Development

Select **one** idea for interpreting Script excerpt 1. You **must** refer to the same idea to answer **part c.** and **part d.** This idea may be related to your response to **part b.** or it may be different.

- **c.** During the development stage, how could work in your selected production role apply variation to explore and/or trial an idea for interpreting Script excerpt 1? 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
 - **one or more** exercises or tasks used during the development stage to explore and/or trial the idea

• specific dialogue or stage directions from Script excerpt 1.	

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 .	
	• a process or processes used to document and evaluate work during the development stage.	4 marks
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The climax of Script excerpt 1 occurs when Will realises that Thomas Kent is actually Viola in

Presentation

disguise.	
During the presentation stage, how could work in your selected production role apply emphasis to enhance this moment of climax for the audience?	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 scene from *Shakespeare in Love*. 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	Production	role	for	Question	2
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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 scene takes place after a performance of the play *Romeo and Juliet*. Tilney, referred to as the Lord Chamberlain, is an officer of the English royal household. He is the Queen's representative and is responsible for licensing plays and ensuring that entertainment does not break the laws. At the end of the performance of *Romeo and Juliet*, Tilney bursts onto the stage to arrest Viola, who has just played Juliet, and to shut down the theatre for putting a female actor on the stage. He does not realise that Queen Elizabeth is in the audience. She suddenly reveals herself and declares that the actor playing Juliet is not a woman but Thomas Kent.

Script excerpt 2

Tilney That woman is a woman!

[...]

So in the name of Her Majesty Queen Elizabeth . . .

Then a voice:

Queen (off) Have a care with my name, you'll wear it out.

The Queen comes onstage. She is dressed in a black cloak with a hood. She takes it off and reveals her resplendent¹ costume. Now the whole thing looks like a masque². A formal tableau³: the Queen – the deus ex machina⁴ – at the centre. She notices Tilney's yellow stockings.

Queen Oh, you are sick of self-love, Lord Chamberlain. The Queen of England does not attend exhibitions of public lewdness⁵, so something is out of joint. Come here, Master Kent. Let me look at you.

Viola comes forward and is about to curtsy when she catches the Queen's eye, an arresting eye, which arrests the curtsy and turns it into a sweeping bow.

Yes, the illusion is remarkable and your error, Tilney, easily forgiven, but I know something of a woman in a man's profession, yes, by God. I do know about that. That is enough from you, Master Kent. If only Lord Wessex were here.

[...]

Wessex [...] Your Majesty.

Queen There was a wager⁶, I remember . . . as to whether a play can show us the very truth and nature of love. I think you lost your wager today [...]

[...]

Wessex Your Majesty! How is this to end?

Queen As stories must when love's denied with tears and a journey. Those whom God has joined in marriage, not even I can put asunder⁷. Master Kent, Lord Wessex, as I foretold, has lost his wife at the playhouse – go make your farewell and send her out. It's time to settle accounts. How much was the wager?

Wessex Fifty shillings. Pounds.

Queen Give it to Master Kent. He will see it rightfully home.

Wessex gives the purse to Kent. Viola turns and hands the money to Will.

[...]

Queen (to Will) Master Shakespeare, something more cheerful next time . . . for Twelfth Night⁸ perhaps. Tragedy is all very well, sir, now for the music [...]

The Queen walks off the stage followed by Wessex and Tilney. The players bow as she goes [...]

[...]

SONG

Source: Lee Hall, *Shakespeare in Love*, adapted for the stage based on the screenplay by Marc Norman and Tom Stoppard, Grove Press, New York, 2015, pp. 100–102

¹resplendent – attractive, impressive, richly colourful

⁵lewdness – indecent behaviour

⁶wager – bet

⁷asunder – apart

²masque – a type of stylised scene that was popular in the 16th century

³tableau – moment in which actors freeze in poses that create a theatrical picture

⁴deus ex machina – someone or something unexpected brought into a story to resolve a plot crisis through incredible intervention

⁸Twelfth Night – last night of twelve days of Christmas celebrations

Analyse how work in your selected production role could convey the Queen's status and her motivation in Script excerpt 2. In your response, refer to:				
• two or more specific lines of dialogue or stage directions from Script excerpt 2				
	5 marks			
• one or more elements of theatre composition.	3 marks			
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lirections from Script	excerpt 2.		5

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 2021 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. *Macbeth* by William Shakespeare

Theatre company: Australian Shakespeare Company

OR

2. Lamb by Jane Bodie

Theatre company: Red Stitch Actors' Theatre and Critical Stages Touring

OR

3. Hell's Canyon by Emily Sheehan

Theatre company: Regional Arts Victoria

OR

4. *Three Sisters* by Anton Chekhov, adapted by Laurence Strangio from a literal translation by Adam Pierzchalski and Laurence Strangio

Theatre company: La Mama Theatre with Laurence Strangio

OR

5. THEM by Samah Sabawi

Theatre company: Lara Week, La Mama Theatre and Critical Stages Touring

OR

6. *My Brilliant Career* adapted by Christine Davey from Stella Miles Franklin's novel Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre

OR

7. Robot Song by Jolyon James

Theatre company: Arena Theatre Company

OR

8. *Animal Farm* adapted by Elizabeth Brennan and James Jackson from George Orwell's novel Theatre company: The Bloomshed

OR

9. Because the Night

Theatre company: Malthouse Theatre

OR

10. FANGIRLS by Yve Blake

Theatre company: Arts Centre Melbourne presents a Belvoir, Queensland Theatre and Brisbane Festival co-production in association with Australian Theatre for Young People (ATYP)

	no	
Title	e of play	
Que	Evaluate how one or more of the following production roles applied theatrical style(s) in the play in performance to realise the script. • designer: costume • designer: make-up • designer: props • designer: set • designer: lighting • designer: sound In your response, refer to: • one or more specific moments from the selected play in performance • specific dialogue or stage directions from the selected play's script.	5 marks

5 marks

- **b.** Analyse how an actor realised the context of the script in the play in performance. In your response, refer to:
 - one or more specific moments from the selected play in performance
 - one or more of the following areas of context:
 - cultural origins
 - language of the script
 - time and place in which the play is set
 - time and place in which the play is written

 historical and/or political influences on the playwright when writing the play. 	

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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 2021 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. *Macbeth* by William Shakespeare

Theatre company: Australian Shakespeare Company

OR

2. Lamb by Jane Bodie

Theatre company: Red Stitch Actors' Theatre and Critical Stages Touring

OR

3. Hell's Canyon by Emily Sheehan

Theatre company: Regional Arts Victoria

OR

4. *Three Sisters* by Anton Chekhov, adapted by Laurence Strangio from a literal translation by Adam Pierzchalski and Laurence Strangio

Theatre company: La Mama Theatre with Laurence Strangio

OR

5. *THEM* by Samah Sabawi

Theatre company: Lara Week, La Mama Theatre and Critical Stages Touring

OR

6. *Cyrano* by Virginia Gay after Edmond Rostand

Theatre company: Melbourne Theatre Company

OR

7. *My Brilliant Career* adapted by Christine Davey from Stella Miles Franklin's novel Theatre company: Skin of Our Teeth Productions in association with La Mama Theatre

OR

8. *Robot Song* by Jolyon James

Theatre company: Arena Theatre Company

OR

9. *Animal Farm* adapted by Elizabeth Brennan and James Jackson from George Orwell's novel Theatre company: The Bloomshed

OR

10. Because the Night

Theatre company: Malthouse Theatre

OR

11. FANGIRLS by Yve Blake

Theatre company: Arts Centre Melbourne presents a Belvoir, Queensland Theatre and Brisbane Festival co-production in association with Australian Theatre for Young People (ATYP)

Write the number and the title of the play in the spaces provided.
Play no.
Title of play
Question 1 (10 marks) Evaluate how an actor and one or more other production roles applied the element of motion in performance to realise the intended meaning of the selected play's script. In your response, refer to: • one or more specific moments of the play in performance • one or more of the following: - motion: position - motion: pattern - motion: arrangement - motion: proportion - motion: spatial flow.

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Extra space for responses

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

Aspects of the play's context

Number 1:

Today, William Shakespeare is considered one of the world's most famous playwrights. Shakespeare in Love is set at the time when Shakespeare was working as an actor and was relatively unknown as a playwright. Will's friend Christopher Marlowe was much more popular than Shakespeare in 1593.

Number 3:

In 1593, wealthy English women's marriages were often arranged by their fathers. Women were considered to be the legal property of their father. Once married, they were considered to be the property of their husband.

Number 2:

In Elizabethan England, women were prevented from acting on stage because acting was considered to be obscene. So, female roles in Shakespeare's plays were performed by men dressed in women's clothes. The character Viola wants to be an actor, so she needs to pretend to be a young man in order to be allowed to play a female role.

Number 4:

The play is set in London in 1593, when Elizabeth I is the queen. Elizabeth I was one of the most powerful people in the world at the time. Laws in her name governed which plays could be performed in theatres and whom members of the upper class could marry.

Number 5:

Shakespeare in Love is a fictionalised version of what might have happened while William Shakespeare was writing one of his most famous plays, Romeo and Juliet, a tragedy about two young lovers who are forbidden from marrying because of the rules of the society in which they lived.

Research images

Research images 1 and 2 – Elizabethan fashion





Research images 3 and 4 – Images of a replica Elizabethan theatre similar to the one in which some of Shakespeare's plays may have been performed





Research image 5 – A romantic boat ride at night



Research image 6 – Scene from a ballet based on Shakespeare's play Romeo and Juliet



Sources

Research images 1 and 2: Morphart Creation/Shutterstock.com (top); Lorna Roberts/Shutterstock.com (bottom)

Research images 3 and 4: cowardlion/Shutterstock.com (top); Kamira/Shutterstock.com (bottom)

Research image 5: muratart/Shutterstock.com Research image 6: Igor Bulgarin/Shutterstock.com