

2011 Entertainment Industry HSC Examination 'Sample Answers'

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

Section II

Question 16 (a)

Sample answer:

As a director of a musical, the considerations for a thrust stage would be audience sight lines, the entrance and exit of the cast – backstage or through the audience? Where to place the musicians – there may or may not be an orchestra pit. Would I use a backdrop or cyclorama for the production? Where would I place my lighting etc?

Answers could include:

A director using thrust stage needs to consider:

- sight lines – looking at the production from three sides
- the placement of large set items
- positions of musicians
- entrance and exit points
- lighting bars
- set-piece considerations – actor/audience focus
- lack of a fourth wall
- use or not of backdrops and cyclorama
- curtaining/tabs/wings etc.

Question 16 (b)

Sample answer:

As a director of a musical, the considerations for an in-the-round theatre would be different from a thrust stage. How would I stage this to enable the entire audience to see and be engaged with the production at all times? All sound and lighting would need to be flown to ensure that sight lines are maintained. There would be no backdrop or cyclorama used. Set pieces would be minimal in order not to block the performers. All blocking/choreography would be changed to allow the audience to engage with the entire audience (360°).

Answers could include:

Differences to consider when using an in-the-round stage include

- sight lines – looking at the production from 360°
- determination of the placement of large set items
- positions of musicians
- entrance and exit points
- lighting bars
- set piece considerations including position, type and size
- cast staging considerations – actor/audience focus
- lack of a fourth wall
- use or not of backdrops and cyclorama
- curtaining/tabs/wings etc.

Question 17 (a)**Sample answer:**

Social networking sites, such as Facebook, Twitter or MySpace can be used to market and promote events. Special two-for-one offers were sent out through Facebook for Big Day Out 2011 tickets. The Australian Ballet recently encouraged dancers to tweet during downtimes in rehearsals. This aims to heighten the interest of prospective audience members and provide inspiration and aspiration for younger dancers. Companies such as Ticketek are using subscriber emails to directly access audience members. Pop ups and spam are used to advertise the latest productions.

Answers could include:

Marketing and promotion of events through:

- social networking sites, eg Facebook, Twitter or MSN
- banners and pop ups on webpages
- blogs
- sponsored links
- data mining
- subscribing emails
- YouTube for advertising events – performance and rehearsal process.
- Bluetooth – ads sent to mobiles
- phone or email account
- registration lists
- iPhone apps
- design of a marketing campaign
- use of software.

Question 17 (b)**Sample answer:**

In musical theatre LED screens are being used to replace formal set pieces, eg *Jersey Boys* and *Hairspray*. This saves the production company money, time and resources since they are no longer using as many set pieces. Advances in water-based 'haze' and smoke-machine technology enable it to be used closer to singers (Opera Australia). Use of hand-held cameras during a performance can increase the intimacy of the performance. Smaller and more powerful data projectors can be used outside, as can external LED systems.

Answers could include:

Special effects:

- LED technology
- projection used instead of set pieces
- 3D effects for theatre and television
- continued development in automated lighting
- advances in sound desks
- computer controlled aerial systems
- design elements and software.

Question 18 (a)***Sample answer:***

The front-of-house manager should ensure that staff are trained in the theatre's latecomers policy and customer service. This would include addressing the customer in an empathetic manner, explaining the reason for the policy clearly and concisely (eg safety of the customer or artistic integrity). Draw attention to the latecomers' policy that should be printed on the back of the ticket.

Answers could include:

- communicating in manner which is clear and concise
- use non-threatening body language
- response should be within enterprise/organisation policies
- minimise adversarial contests
- promote the concept of win-win
- allow for solutions that meet all parties' needs
- direct customer to monitors
- ensure there is clear signage in the venue concerning the conditions of late entry.

Question 18 (b)***Sample answer:***

The late entry of patrons can cause disruption and discomfort to patrons who arrived on time. The performers may also be distracted due to the movement of late patrons and the opening of the auditorium doors. This could also lessen lighting effects and cause noise to enter the theatre. Late audience members may trip over when entering the darkened theatre.

Answers could include:

- disrupting other patrons who have arrived on time
- light and sound coming into venue when the door is opened
- the possibility of latecomers tripping when going to their seat.

Question 19 (a)***Sample answer:***

Written communication is important in pre-production as producers and directors need to communicate with designers and external customers who are not dedicated solely to this event. Stage managers need to publish paperwork to ensure that time is effectively managed, as not all members of the production team/crew are necessarily working from the same office.

Answers could include:

- ability to communicate between departments in the preproduction period
- allows constant tracking of information and changes made throughout preproduction
- used for cast members' rehearsal schedules
- to limit misinterpretation that can occur with verbal or non-verbal communication.

Question 19 (b)***Sample answer:***

When choosing communication equipment I would consider the urgency of the message, the budget available for equipment, the access of the sender and receiver to the necessary equipment and technical operational features.

Answers could include:

- technical and operational features
- access of the sender and receiver to necessary equipment
- technical skills required to use the medium
- required format
- degree of formality required
- urgency and time frames
- portability
- cost.

Question 20 (a)***Sample answer:***

A member of the rigging team could use this lighting plot to determine the position of lanterns on lighting bars and details of the focus positions of each of those lanterns. Also included would be the patch number, dimmer number, type of lantern and any accessories including coloured gels. It would also give the total number of each type of lantern required for this production.

Answers could include:

- positioning of lighting bars
- number and type of lanterns
- fixtures and accessories
- circuit number and channel number
- number of dimmers needed
- gel schedule
- focus
- area.

Question 20 (b)***Sample answer:***

A lighting designer needs to consider that lights have different characteristics.

A PAR can is used to provide a large amount of light with little control except colour. A fresnel can be used for a general colour wash, which can be shaped using barn doors. A profile light is versatile and can be shaped using shutters or gobos. It may also use a gel. Decisions on which lights to use may also be influenced by financial considerations, availability of lights and wattage limits on dimmer channels.

Answers could include:

PAR can:

- large amount of light with little control, except colour
- size of PAR can determines amount of light.

Fresnel:

- general stage wash
- use of colour
- lighting shaped with barn doors.

Profile:

- 'special' lighting
- can be shaped using shutters
- use of colour
- shaping light with gobos
- ability to narrow lighting beams.

Section III**Question 21*****Answers could include:***

Creative:

- day/night – effect of natural light externally or darkness internally
- integration between lighting, vision and audio team
- culmination of live and pre-recorded footage
- artistic requirements
- positioning onstage.

Safety:

- exposure to elements in outdoor venues
- safe laying of cables – trip hazard
- working with rigging and scaffolds – heights
- sight lines – not shining in people's eyes
- securing screens.

Technical:

- size of venue
- use of vision switchers between sources
- cue sheets
- cable lengths
- different sources of power
- different projector requirements
- use of VDA's.

Section IV

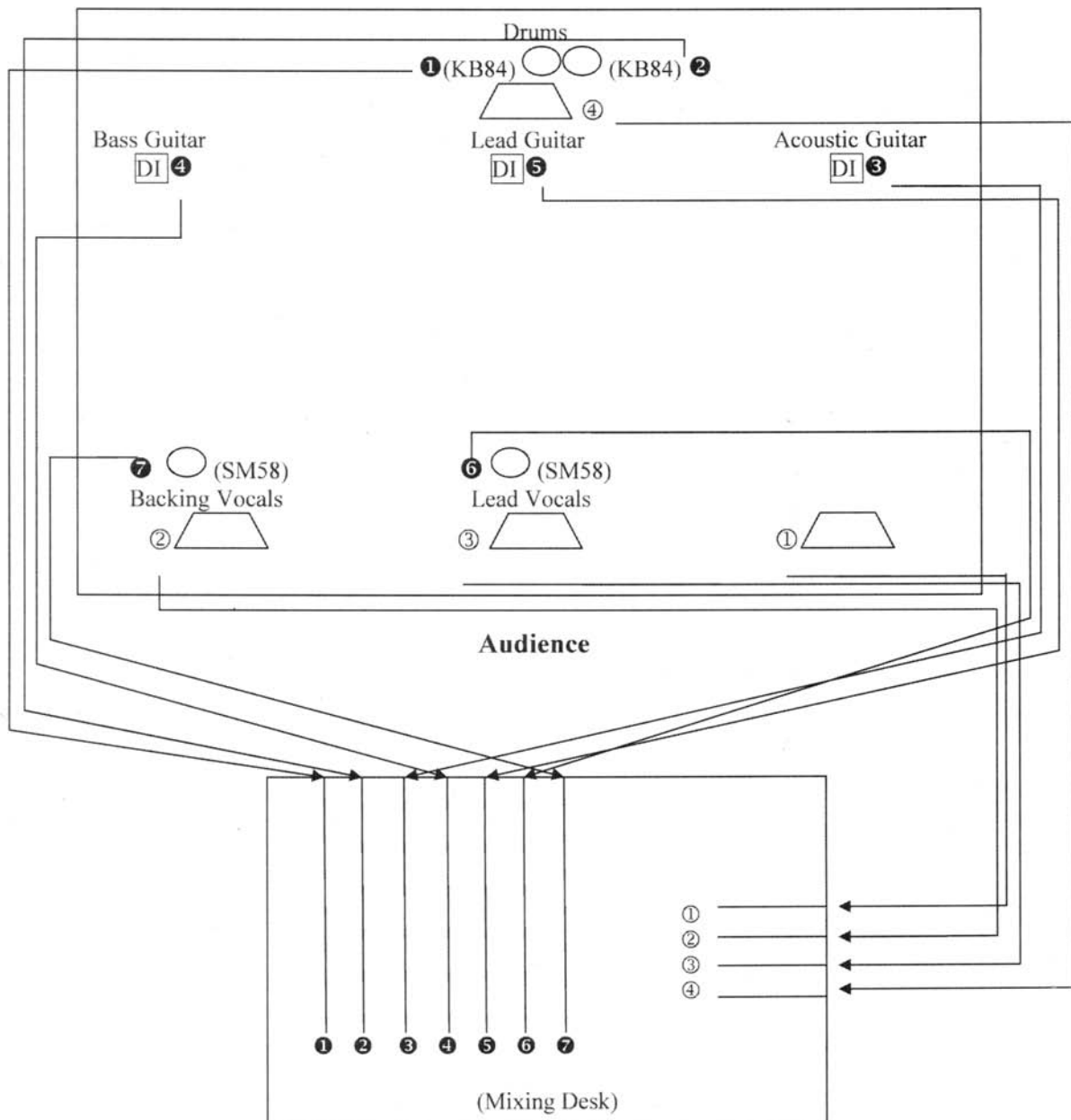
Question 22 (a)

Answers could include:

- correct labelling
- correct positioning
- inclusion of all equipment.

KEY

- ① Input Channel
- ② Mix Channel
- ▭ Foldback Speaker
- Microphone



Question 22 (b)***Answers could include:***

External customers:

- hire companies – secure availability of all equipment
- production companies – ascertain production requirements
- venue management
 - obtain a copy of theatre specifications
 - can physical changes be made to venue to accommodate design
- rigging companies – secure the availability of labour
- electrical hire eg generator – secure availability.

Internal customers:

- audio team – define roles
- stage management – negotiate bump-in times, confirm audio cues
- production management – ascertain bump-in access
- artists – determine requirements, organise sound checks
- director/choreographer – determine creative requirements
- safety officers – OHS compliance.