



**Victorian Certificate of Education  
2010**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures

Words


Letter

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**DRAMA**  
**Written examination**

**Monday 8 November 2010**

**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**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	2	2	42
B	5	1	18
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Question and answer book of 20 pages.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

**Instructions**

- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**SECTION A****Instructions for Section A**

There are two questions in Section A. Both questions have stimulus materials that must be used in answering each question.

Answer both questions in the spaces provided.

**Question 1**

This question asks you to consider how you will use **one** of the **images** provided as stimulus for developing and performing the character of *The Spirit of the Place* for a **non-naturalistic solo performance**.

Look at Images 1, 2 and 3 and select **one** image you will use in the development of your solo performance of *The Spirit of the Place*.

**Image 1**

Due to copyright restriction,  
this material is not supplied.

**Image 2****Image 3**

Image chosen (Image 1, Image 2 or Image 3)

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- a.** Outline **one** idea from this image that you will incorporate in the **development** of your solo performance of *The Spirit of the Place*.

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2 marks

- b.** Explain how you will use **one** play-making technique (such as research) to develop this idea in your solo performance of *The Spirit of the Place*.

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2 marks

- c. Discuss how you will create the **dramatic moment** when your character of *The Spirit of the Place* emerges from the environment it inhabits.

In your answer refer to how you will apply

- **one** expressive skill
- **one** area of stagecraft
- **one** dramatic element

to create this dramatic moment.

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6 marks

- d. A contrasting character enters the environment your character inhabits. Briefly describe this character.

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1 mark

e. Describe the expressive skills you will use to create this contrasting character.

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3 marks

f. Briefly describe a conflict that will occur between *The Spirit of the Place* and the contrasting character.

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1 mark

g. Explain **how** you will **transform between** the character of *The Spirit of the Place* **and** the contrasting character using rhythm and language to highlight their conflict.

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6 marks

Total 21 marks

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**Question 2**

This question asks you to consider how you will use the **text and images** provided as stimulus for developing and performing an **ensemble performance in a non-naturalistic style**.

**The Travelling Troupe**

Your group is to create and perform an ensemble performance called *The Travelling Troupe*.

The themes for this ensemble performance include; **life is an endless adventure, a sense of belonging, life is a cycle**.

You will be required to select **one** non-naturalistic performance style and consistently apply appropriate theatrical conventions of this style in the **development** and **presentation** of this ensemble performance.

The following text and images will assist you in creating and presenting this ensemble performance.

**Hate**

stopping too long...I'll get back on the road...If I get bogged, I get bogged...I can't stay here.

The word  
circus comes from Latin and simply  
means "ring" or "circle"...

**The wind**

**sweeps light rain over a boat coming back.**

**Image 1**





Image 2

Due to copyright restriction,  
this material is not supplied.

Image 3



**Characters**

- The rival
- The owner
- The newcomer
- The cynic\*

\* a person who has little faith in the integrity or sincerity of others

- a. Identify **one** non-naturalistic performance style you will use for your ensemble performance of *The Travelling Troupe*.

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1 mark

**Development**

- b. Identify **one** key convention of the non-naturalistic performance style you have selected (**in part a.**) for this ensemble performance. Describe how you will apply this convention in the **development of the performance**.

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3 marks

- c. Explain how you will use the stimulus material to **develop one** of the characters listed above for this ensemble performance.

Listed character chosen (The rival, The owner, The newcomer, The cynic)

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3 marks

**Presentation**

- d. Discuss **one** way the character you named in **part c.** will manipulate the relationship with the audience in the **presentation** of this ensemble performance.

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3 marks

- e. Describe **how** the actors will transform the space to show that disjointed time sequences have occurred in this ensemble performance.

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3 marks

Look at the three images below. Select **one** of these props to use as your transformation of object in this ensemble performance.

**Umbrella**



**Cloak**



**Suitcase**



Object chosen

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f. Analyse **how** you will manipulate this object as a symbol to transform place in this ensemble performance.

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4 marks

g. Briefly describe **one** important dramatic moment that demonstrates a contrast in mood within the performance. Explain how this change in mood will be manipulated through the dramatic element of focus.

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4 marks

Total 21 marks

**END OF SECTION A  
TURN OVER**

**SECTION B****Instructions for Section B**

Select **one** of the questions, 1–5 below, on the productions from the 2010 Drama playlist. Answer both parts (**i.** and **ii.**). Write the number of the question and the name of the production at the top of your answer in the space provided.

**Question 1***Fatboy*

- i. Explain how the non-naturalistic performance style gave meaning to the theme(s) in the performance of *Fatboy*.
- ii. Evaluate how **one** actor used their expressive skills to create **one** character and how they manipulated the actor–audience relationship in the performance of *Fatboy*.

**OR****Question 2***Shakespeare's R & J*

- i. Analyse how transformation of object enhanced the non-naturalistic performance style of *Shakespeare's R & J*.
- ii. Discuss how rhythm and tension were manipulated to communicate the theme(s) in the performance of *Shakespeare's R & J*.

**OR****Question 3***100*

- i. Analyse how stagecraft was used symbolically to enhance the theme(s) in the performance of *100*.
- ii. Evaluate how the use of space and ensemble movement were applied to create the non-naturalistic performance style of *100*.

**OR****Question 4***Ruby Moon*

- i. Evaluate how **one** actor used their expressive skills to create **two** characters in the performance of *Ruby Moon*.
- ii. Discuss how stagecraft was manipulated in non-naturalistic ways to create mood in *Ruby Moon*.

**OR****Question 5***Silence*

- i. Explain how the use of ritual gave meaning to the theme(s) in the performance of *Silence*.
- ii. Analyse how the use of puppetry and sound enhanced the non-naturalistic performance style of *Silence*.

9 + 9 = 18 marks











**Extra space for responses**

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

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**TURN OVER**

