



**Victorian Certificate of Education
2011**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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DRAMA
Written examination

Friday 11 November 2011

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	43
B	6	1	17
			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 16 pages. There is a 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

- 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**

Detach the insert from the centrefold during reading time.

There are two questions in Section A.

Both questions have stimulus materials that must be used when answering each question.

Answer both questions in the spaces provided.

Question 1

This question asks you to consider how you would use the **prescribed structure and stimulus material** provided to develop and perform the character of *The Seal or The Dog* for a **non-naturalistic solo performance**.

- Read the **prescribed structure and stimulus material** for the solo performance character of *The Seal or The Dog*.
- **Detach** the insert, which provides stimulus material to assist you in creating and presenting this solo performance.

Solo performance prescribed structure

Character *The Seal or The Dog*

Stimulus *The Age*, 'ODD SPOT', 19 November 2010

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Performance focus

While wistfully* remembering a brief but significant friendship, *The Seal or The Dog*

- creates a scene that demonstrates the contrasting experience of being on a crowded beach and an open ocean
- re-creates a montage of images depicting some of the events which lead to them ending up in the Portsea Pet Care Clinic
- explores parallel situations of humans taking risks and feeling out of their depth.

Performance style Non-naturalistic

Theatrical conventions Exaggerated movement, caricature

Dramatic elements Mood, contrast

Reference *The Age*, 'ODD SPOT', 19 November 2010

* wistfully – showing a feeling of regretful longing

- a. Briefly describe the dramatic moment in your solo performance when the characters of *The Seal* and *The Dog* meet for the first time.

2 marks

- b. Discuss **one** play-making technique you will use to develop the characterisation of *The Seal* **or** *The Dog*.

2 marks

- c. Analyse how you will use **two different** expressive skills to **transform between** the character of *The Seal* and the character of *The Dog*.

4 marks

- f. Explain **how** you will use symbol to demonstrate that you have explored parallel situations of humans taking risks and feeling out of their depth.

3 marks

Total 21 marks

Question 2

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

The Family Reunion

Your group is to create and perform an ensemble performance called *The Family Reunion*.

The themes for this ensemble performance include: **identity, communication, generational differences**.

Your group will use an **eclectic performance style*** in this ensemble performance.

You will be required to select **two** different drama practitioners who use non-naturalism **or** non-naturalistic performance styles.

You will then apply **one** appropriate theatrical convention **from each** drama practitioner **or** non-naturalistic performance style.

*eclectic performance style – selecting individual theatrical conventions from a variety of performance styles

The following **text and images** are provided as stimulus material and will assist you in creating and presenting this ensemble performance.

Stimulus 1

There is no such thing as fun for all the family.

Stimulus 2

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Stimulus 3

If you want a place in the sun, you must leave the shade of the family tree.

Stimulus 4

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Stimulus 5

I trace my family history so I will know who to blame.

Stimulus 6

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Stimulus 7

The black sheep of the family (a worthless or disgraced member of a family)

Characters

There will be four main characters in your ensemble performance. One of them is *Kate, the overwhelmed mother*.

a. Using this as an example, identify the name and role of the **three other** characters in this ensemble performance.

- *Character 1*

Kate, the overwhelmed mother. She provides comic relief through the scenes where members of her family constantly annoy her.

- Character 2

- Character 3

- Character 4

3 marks

In initial workshops, to develop this ensemble performance, you will use a variety of play-making techniques.

b. Identify **one** play-making technique **and** explain the activity you would use to explore narrative development.

3 marks

Select **one** of the quotes from the stimulus material.

Quote chosen (Stimulus 1, 3, 5 or 7)

- c. With direct reference to this quote, explain how you would create a dramatic moment using contrast and tension.

4 marks

In your ensemble performance you will use the prop of a square black box.

- d. Explain how you will use this prop as an object to transform place.

3 marks

- e. Name the two **different** drama practitioners who use non-naturalism **or** non-naturalistic performance styles that you will use in this ensemble performance.

Drama practitioner/performance style 1

Drama practitioner/performance style 2

2 marks

- f. Identify **and** describe how you will apply **one** appropriate theatrical convention from **each** drama practitioner or non-naturalistic performance style in the presentation of your ensemble performance.

Theatrical convention 1

Theatrical convention 2

4 marks

Each of the four main characters in your ensemble performance will establish and manipulate different responses from the actor–audience relationship.

- g. Select **one** of the characters you developed in **part a.** of this question and complete the table below using the Character of *Kate* as an example.

Character name	Actor–audience relationship
<i>Kate</i>	<i>Creates a sympathetic relationship with the audience. Even though she is the character who provides comic relief, it is done through pathos. Never uses direct address.</i>
<hr/>	

3 marks

Total 22 marks

END OF SECTION A

SECTION B**Instructions for Section B**

Select **one** of the following questions, 1–6 below, on the productions from the 2011 Drama playlist. Answer all four parts (**a.**, **b.**, **c.** and **d.**) of the question.

Write the number of the question and the name of the production at the top of your answer in the space provided.

Question 1***Random***

- a. Explain how the actor used **one** expressive skill to create a character in the performance of *Random*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *Random*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *Random*.
- d. Explain how timing was used to enhance rhythm and transformation of character in the performance of *Random*.

OR**Question 2*****The Soul Miner***

- a. Explain how the actor used **one** expressive skill to create a character in the performance of *The Soul Miner*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *The Soul Miner*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *The Soul Miner*.
- d. Discuss how the actor used disjointed time sequences and transformation of place in the performance of *The Soul Miner*.

OR**Question 3*****Beneath the Floorboards***

- a. Explain how **one** actor used **one** expressive skill to create a character in the performance of *Beneath the Floorboards*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *Beneath the Floorboards*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *Beneath the Floorboards*.
- d. Analyse the ways in which symbol gave meaning to the theme(s) in the performance of *Beneath the Floorboards*.

OR

Question 4***Lloyd Beckmann Beekeeper***

- a. Explain how the actor used **one** expressive skill to create a character in the performance of *Lloyd Beckmann Beekeeper*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *Lloyd Beckmann Beekeeper*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *Lloyd Beckmann Beekeeper*.
- d. Explain how props and direct address were used to create mood in the performance of *Lloyd Beckmann Beekeeper*.

OR

Question 5***Six Characters in Search of an Author***

- a. Explain how **one** actor used **one** expressive skill to create a character in the performance of *Six Characters in Search of an Author*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *Six Characters in Search of an Author*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *Six Characters in Search of an Author*.
- d. Analyse the use of space and how the actor–audience relationship was manipulated in the performance of *Six Characters in Search of an Author*.

OR

Question 6***A Commercial Farce***

- a. Explain how **one** actor used **one** expressive skill to create a character in the performance of *A Commercial Farce*.
- b. Describe how **one** theatrical convention was applied to enhance the non-naturalistic performance style of *A Commercial Farce*.
- c. Discuss how **one** dramatic element was applied to enhance a dramatic moment in the performance of *A Commercial Farce*.
- d. Evaluate how the style of farce was demonstrated in the performance of *A Commercial Farce*.

3 + 3 + 3 + 8 = 17 marks

Question No. Name of production _____

a. _____

3 marks

b. _____

3 marks

c. _____

3 marks

Insert for Section A Question 1

Please remove from the centre of this book during reading time.

Stimulus 1

Due to copyright restriction,
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Stimulus 2

Due to copyright restriction,
this material is not supplied.

Stimulus 3

‘Depth of friendship does not depend on length of acquaintance.’

Stimulus 4

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this material is not supplied.

Stimulus 5

Due to copyright restriction,
this material is not supplied.

Stimulus 6

‘Don’t be afraid to go out on a limb – that’s where the fruit is.’

Stimulus 7

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Stimulus 8

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Selkies are seals that can shed their skin to become humans.

END OF INSERT