

SECTION A

Instructions for Section A

Detach the insert from the centre of this book during reading time.
 The insert contains stimulus material for Question 1 and Question 2 in Section A.
 The stimulus material in the insert must be used in answering both questions in Section A.
 Answer all questions in the spaces provided.

Question 1 (22 marks)

Consider how you would use the **extract and the stimulus material for Question 1** in the insert to develop and perform the character of The Rat or The Mole for a **non-naturalistic solo performance**.

- Study the **stimulus material** for Question 1.
- Read the **extract** from Kenneth Grahame’s *The Wind in the Willows*.
- Answer **parts a.–g.** of **Question 1**.

The extract in the insert from Kenneth Grahame’s book *The Wind in the Willows* is from the chapter entitled ‘The Piper at the Gates of Dawn’. In this chapter, The Rat and The Mole have rowed up the river at dawn in search of a baby otter that has gone missing from his home. They follow the mysterious sound of pan-pipes being played until they unexpectedly find the baby otter sleeping between the hooves of the god, Pan.

- a.** How will you use **one** idea from the stimulus material to develop this solo performance? 2 marks

- b.** Describe how you will transform the space to create the two contrasting environments of a quiet dawn on the river and the search party looking for the baby otter in the forest. 4 marks

- c. Create a working script for the development of this solo performance. Clearly annotate the dialogue in the table below as your working script.

In your answer, refer to how you will apply

- **two** expressive skills
- tension.

4 marks

<p>Mole: Rat! Are you afraid?</p> <p>Rat: Afraid? Afraid! Of <i>Him</i>? O, never, never! And yet – and yet – O, Mole, I am afraid!</p>	
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- d. How will you use **one** transformation technique to create the dramatic moment when you **transform from** the character of The Mole **into** the character of The Rat?

2 marks

- e. The next dramatic moment in your solo performance is when The Rat meets the god, Pan. Analyse how you will use an object and language to transform from The Rat into the god, Pan.

4 marks

- f. Explain how you will use facial expression and movement to present the character of the god, Pan. 3 marks

- g. The next dramatic moment in your solo performance is the disjointed time sequence that is used to show when the god, Pan, found the baby otter.
Discuss how you will manipulate **one** of the listed areas of stagecraft (props, puppetry, mask, sound production, costume) to show the audience this disjointed time sequence. 3 marks

Question 2 (20 marks)

Consider how you will use the **stimulus material for Question 2** in the insert to develop and present an **ensemble performance in a non-naturalistic style**.

Your group is to create and perform an ensemble performance that is set in the fictional world of Imagi-Town. Your audience will be primary-school children.

Some of the themes for this ensemble performance include

- magic
- fantasy
- good versus evil
- adventure
- the power of imagination.

The stimulus material provided is a construction device in the form of a brainstorm/mind map.

Scenario

The magic in Imagi-Town has mysteriously been stolen. The townsfolk enlist the help of an outsider, the Heeby-Geeby, to find the culprit and restore the town to its original state.

Characters

- Baron Bignose – the busybody who wants to know everyone’s business
- the Heeby-Geeby – who everyone is scared of, but who is misunderstood
- Susie Snivel – the gossip, who frequently gets her information wrong
- Queen Been – who thinks she is more important than she really is

Your group will be required to use theatrical conventions from **one** specific non-naturalistic performance style in this ensemble performance.

You must consistently apply the appropriate theatrical conventions from your selected non-naturalistic performance style in this ensemble performance.

- a. Select **one** non-naturalistic performance style to use in this ensemble performance. 1 mark

- b. Describe how your group will apply **one** theatrical convention from the chosen non-naturalistic performance style to develop this ensemble performance. 3 marks

- c. Select **one** of the characters listed on page 5.

This character will be your focus in the ensemble performance.

Explain how this character will establish and manipulate an appropriate actor–audience relationship.

3 marks

- d. Explain how your group will use **one** play-making technique to explore this character’s role during the development of this ensemble performance.

3 marks

- f. Analyse how your group will use **one** area of stagecraft as a symbol to create the climactic moment when the stolen magic is found.

4 marks

SECTION B

Instructions for Section B

Select **one** of the Questions 1–6 below, on the productions from the 2013 Drama playlist. **Answer all four parts (a., b., c. and d.).** Write the number of the question and the name of the production at the top of your answer in the space provided.

Question 1 (18 marks)

Beached

- a. Describe how **one** actor used movement to represent **one** character in the performance of *Beached*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *Beached*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *Beached*. 3 marks
- d. Evaluate how multimedia projections and caricature were applied to enhance the non-naturalistic performance style of *Beached*. 9 marks

Question 2 (18 marks)

Boxman

- a. Describe how **one** actor used movement to represent **one** character in the performance of *Boxman*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *Boxman*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *Boxman*. 3 marks
- d. Evaluate how heightened use of language and set design were applied to create mood in the performance of *Boxman*. 9 marks

Question 3 (18 marks)

Button

- a. Describe how **one** actor used movement to represent **one** character in the performance of *Button*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *Button*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *Button*. 3 marks
- d. Evaluate how dance and disjointed time sequences were used to enhance the non-naturalistic performance style of *Button*. 9 marks

Question 4 (18 marks)***Cut Snake***

- a. Describe how **one** actor used movement to represent **one** character in the performance of *Cut Snake*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *Cut Snake*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *Cut Snake*. 3 marks
- d. Evaluate how caricature and the use of physical theatre were applied to enhance the non-naturalistic performance style of *Cut Snake*. 9 marks

Question 5 (18 marks)***No Child***

- a. Describe how **one** actor used movement to represent **one** character in the performance of *No Child*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *No Child*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *No Child*. 3 marks
- d. Evaluate how timing and character transformation were used to enhance the non-naturalistic performance style of *No Child*. 9 marks

Question 6 (18 marks)***School Dance***

- a. Describe how **one** actor used movement to represent **one** character in the performance of *School Dance*. 3 marks
- b. Discuss how **one** theatrical convention was used to convey a theme in the performance of *School Dance*. 3 marks
- c. Explain how symbol was applied in a specific dramatic moment in the performance of *School Dance*. 3 marks
- d. Evaluate how sound and exaggerated movement were applied to enhance the performance style of comedy in *School Dance*. 9 marks

Question No.

Name of production _____

a. _____

b. _____

c. _____

Insert for Section A

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

Stimulus material for Section A – Question 1

Extract from Kenneth Grahame's *The Wind in the Willows* (Walker Books Australia, Newtown, 2007, p. 122)

'This is the place of my song-dream, the place the music played to me,' whispered the Rat, as if in a trance. 'Here, in this holy place, here if anywhere, surely we shall find Him!'

Then suddenly the Mole felt a great Awe fall upon him ... he felt wonderfully at peace and happy ... With difficulty he turned to look for his friend and saw him ... trembling violently.

... he ... raised his humble head; and then ... saw ... the curved horns ... the stern, hooked nose between the kindly eyes ... while the bearded mouth broke into a half-smile at the corners ... the rippling muscles on the arm that lay across the broad chest, the long supple hand still holding the pan-pipes ... last of all, nestling between his very hooves, sleeping soundly in entire peace and contentment, the little, round, podgy, childish form of the baby otter. All this he saw, for one moment breathless and intense, vivid on the morning sky; and still, as he looked, he lived; and still, as he lived, he wondered.

'Rat!' he found breath to whisper, shaking. 'Are you afraid?'

'Afraid?' murmured the Rat, his eyes shining with unutterable love. 'Afraid! Of *Him*? O, never, never! And yet – and yet – O, Mole, I am afraid!'

1



2



The Rat – he is relaxed, friendly, loves the river, is self-confident but can sometimes be a bit conservative.

The Mole – he is mild-mannered, lives underground, has small beady eyes that give him poor vision, loves his home and is overawed by the hustle and bustle of the riverbank.

3



The god, Pan

Sources: 1 EH Shepard (illustrator); in Rawle Knox (ed.), *The Work of EH Shepard*, Methuen Children's Books Ltd, London, 1979, p. 164

2 & 3 R Ingpen (illustrator); in Kenneth Grahame, *The Wind in the Willows*, Walker Books Australia, Newtown, 2007, pp. 11 and 123

TURN OVER

Stimulus material for Section A – Question 2

manipulate relationship

#AUDIENCE

- Involvement
- engagement
- what else?

must be fast-paced

#LOCATIONS

AGES:
Kindergarten
YAS 3-4 ?
YAS 5-6 ◦

TIMING

GOOD

1

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#STIMULUS / IMAGES

2

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3



Use my imagination

COLOUR

4

5

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6

Drama EV
Brainstorm
"Imagi-

Sources: 1 *The Lorax*, TM & © Dr. Seuss Enterprises, L.P. 1957
 2 *Fox in Socks*, TM & © 1965, renewed 1993 by Dr. Seuss Enterprises, L.P.
 3 © View Stock/Alamy
 4 *Horton Hears a Who*, TM & © 1954, renewed 1982 by Dr. Seuss Enterprises, L.P.
 5 Helen Oxenbury (illustrator); in Edward Lear, *The Quangle Wangle's Hat*, Puffin Picture Books, London, 1973, p. 9

nagi-town
 heeby-Jeeby's hometown.
 others? - countryside
 - clouds
 - castle

#STIMULUS / QUOTES

10

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LOCATION

ensemble
 / mind map
 "Town"

exaggerated
 movement

#CHARACTERS:

- Baron Bignose
- The Heeby- Geeby
- Susie Snivel
- Queen Been

Performance?
 Style
 ↓
 Theatrical convention.

#STIMULUS / TEXT

9

On top of the Crumpetty Tree
 The Quangle Wangle sat...
 Edward Lear

8

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Singing with a cheerful smile
 To amuse them all the while,
 Twicky wikky wikky wee,
 Wikky bikky twikky tee,
 Spikky bikky bee!
 Edward Lear

MUSIC:

Rhythm

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6 Fox in Socks, TM & © 1965, renewed 1993 by Dr. Seuss Enterprises, L.P.
 7 Edward Lear, Nonsense Songs, Frederick Warne & Co. Ltd, London
 8 Spike Milligan, Silly Verse for Kids, Puffin Books, London, 1968, p. 39
 9 Edward Lear, The Quangle Wangle's Hat, Puffin Picture Books, London, 1973, p. 3
 10 Alice Calaprice (ed.), The Ultimate Quotable Einstein, Princeton University Press, New Jersey, 2011, p. 481