



# Victorian Certificate of Education 2012

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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## DRAMA

### Written examination

**Thursday 8 November 2012**

**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 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**

This question asks you to consider how you would use the **image for Question 1 in the insert** provided as stimulus material to develop and perform the character of The Field Worker for a **non-naturalistic solo performance**.

- Study the **stimulus material** in the insert for the character of The Field Worker.
- Answer **parts a.–g.** of **Question 1**.

*The Agency Job* is an interpretation by Banksy of a painting, *The Gleaners*, by Jean-François Millet. In Banksy's interpretation, one of the field workers has 'broken out' of the painting to create a new reality in the outside world of the art gallery.

- a.** Briefly outline the dramatic moment that occurs after The Field Worker breaks out of the painting.

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2 marks

- b.** Describe how you will use **two** expressive skills to demonstrate the character of The Field Worker leaving the world of the painting and entering the art gallery.

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4 marks

In your solo performance you must transform into one of the following secondary characters.

- a visitor to the art gallery
- a security guard or employee of the art gallery
- one of the artists: Jean-François Millet **or** Banksy

c. Indicate which secondary character you have chosen.

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Identify the role of this secondary character in your solo performance.

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1 mark

d. Explain **how** you will create the dramatic moment when you **transform from** the character of The Field Worker **into** your secondary character.

To create this dramatic moment, you must refer to **how** you will apply

- one transformation technique
- one expressive skill
- one area of stagecraft.

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6 marks

- e. Discuss how you will use one play-making technique to explore how tension will be created between the two characters you are portraying.

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3 marks

- f. Analyse how you will apply the dramatic element of sound in non-naturalistic ways in this solo performance.

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3 marks

- g. Describe how you will present the climax when The Field Worker must decide whether to return or to leave.

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3 marks

## Question 2

This question asks you to consider how you will use the **images and text for Question 2 in the insert** as stimulus material for developing and performing **the opening scene** of an **ensemble performance in a non-naturalistic style**.

Your group is to create and perform an ensemble performance set in a city.

Some of the themes for this ensemble performance are

- freedom and oppression
- community and the individual
- ‘beauty is in the eye of the beholder’.

Your group will be required to use theatrical conventions from one specific drama practitioner who uses non-naturalism **or** one non-naturalistic performance style to create this ensemble performance.

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

- a. Identify one drama practitioner who uses non-naturalism **or** one non-naturalistic performance style whose theatrical conventions you will use for the basis of your ensemble performance.

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1 mark

- b. Explain how you will use one idea from the stimulus material for Question 2 to explore one of the listed themes in your ensemble performance.

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2 marks

- c. From the list below, select and identify three characters who will be featured in the opening scene of this ensemble performance. Explain each character's role.

**Characters**

The Tourist	The Object
The Journalist	The Street Artist
The Authority Figure	The Homeless Person
The Pensioner	The Street Cleaner
The Lord Mayor	The Rodent

character 1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

character 2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

character 3 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3 marks

- d. Select one of the three characters from **part c.** as your primary focus in this ensemble performance. Analyse how you will use one symbolic gesture to communicate your character's role.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3 marks

e. Describe this dramatic opening scene clearly. In your answer you must refer to **how** you will apply

- one appropriate theatrical convention
- the dramatic element of mood
- object transformation.

[illegible]

**SECTION A – Question 2 – continued**  
**TURN OVER**  
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- f.** Describe how the actors will use a disjointed time sequence to transform the space **and** reveal something unexpected about your character.

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4 marks

- g.** Explain how this unexpected revelation about your character will manipulate the actor-audience relationship.

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2 marks



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

Select **one** of the Questions 1–6 below, on the productions from the 2012 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*****Boy Girl Wall***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *Boy Girl Wall*.
- b. Discuss how the actor-audience relationship was established in the performance of *Boy Girl Wall*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *Boy Girl Wall*.
- d. Evaluate how timing and transformation of place were applied to enhance the performance style of comedy in *Boy Girl Wall*.

**OR****Question 2*****Odyssey***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *Odyssey*.
- b. Discuss how the actor-audience relationship was established in the performance of *Odyssey*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *Odyssey*.
- d. Evaluate how heightened use of language and transformation of object were applied to enhance the non-naturalistic performance style of *Odyssey*.

**OR****Question 3*****Black Box 149***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *Black Box 149*.
- b. Discuss how the actor-audience relationship was established in the performance of *Black Box 149*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *Black Box 149*.
- d. Evaluate how tension was created through the use of disjointed time sequences in the performance of *Black Box 149*.

**OR**

**Question 4*****Sundowner***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *Sundowner*.
- b. Discuss how the actor-audience relationship was established in the performance of *Sundowner*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *Sundowner*.
- d. Evaluate how the set design and the use of physical theatre communicated the themes in the performance of *Sundowner*.

**OR**

**Question 5*****The Weather and Your Health***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *The Weather and Your Health*.
- b. Discuss how the actor-audience relationship was established in the performance of *The Weather and Your Health*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *The Weather and Your Health*.
- d. Evaluate how direct address and stillness and silence were applied to create mood in the performance of *The Weather and Your Health*.

**OR**

**Question 6*****The Girls in Grey***

- a. Explain how one area of stagecraft was manipulated to enhance the non-naturalistic performance style of *The Girls in Grey*.
- b. Discuss how the actor-audience relationship was established in the performance of *The Girls in Grey*.
- c. Analyse how one actor used gesture in a dramatic moment in the performance of *The Girls in Grey*.
- d. Evaluate how ritual and symbol were applied to enhance the non-naturalistic performance style of *The Girls in Grey*.

3 + 3 + 3 + 8 = 17 marks

Question No.

Name of production \_\_\_\_\_

**a.** \_\_\_\_\_

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3 marks

**b.** \_\_\_\_\_

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3 marks

**c.** \_\_\_\_\_

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3 marks

**d.**

[illegible]

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

[illegible]

[illegible]

[illegible]



**Insert for Section A**

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

**Stimulus material for Section A Question 1**

Solo Performance Character – The Field Worker

Due to copyright restriction,  
this material is not supplied.

Source: [www.streetartutopia.com/?attachment\\_id=2131](http://www.streetartutopia.com/?attachment_id=2131)

Banksy, *The Agency Job*, 2009

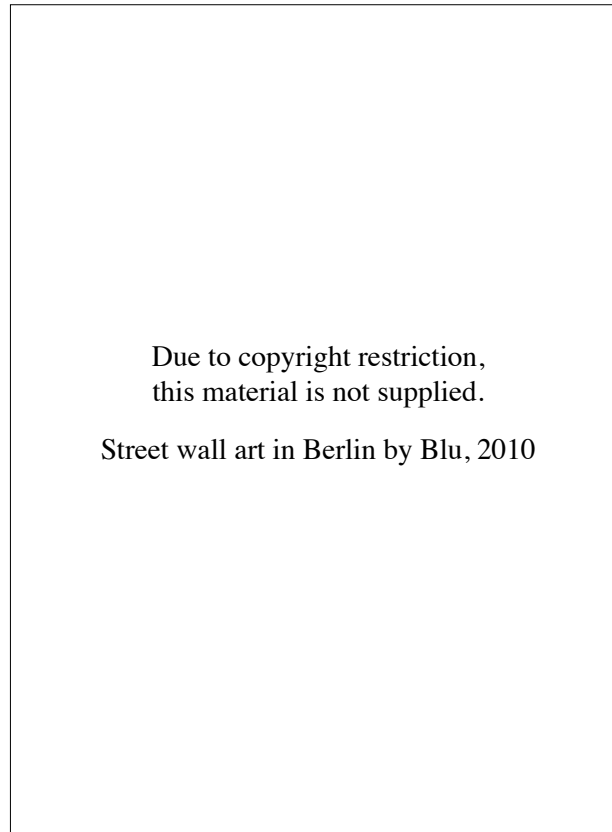
An interpretation of *The Gleaners* (1857) by Jean-François Millet

**TURN OVER**

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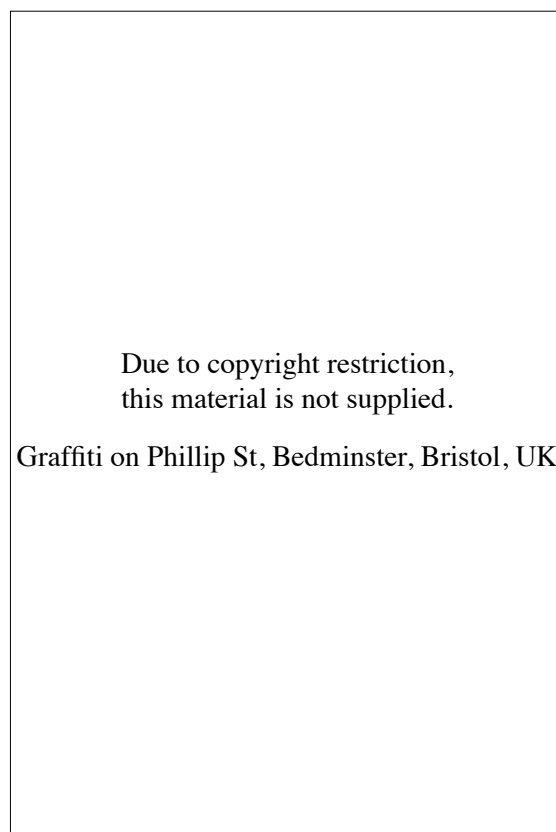
## Stimulus material for Section A Question 2

### Stimulus 1



Source: <http://writingthroughthefog.com/2011/06/06/street-art-of-blu-murals-in-berlin-and-lisbon/>

### Stimulus 2



Source: [www.streetartutopia.com/?attachment\\_id=2149](http://www.streetartutopia.com/?attachment_id=2149)

**Stimulus 3**

Due to copyright restriction,  
this material is not supplied.

Source: <http://eyehatedann.tumblr.com/post/1241065439/mazy-go-to-work-send-your-kids-to-school>

**Stimulus 4**

Quote by Hugh Newel Jacobsen

Source: [http://thinkexist.com/quotes/Hugh\\_Newell\\_Jacobsen/](http://thinkexist.com/quotes/Hugh_Newell_Jacobsen/)

**END OF INSERT FOR SECTION A**