



**Victorian Certificate of Education
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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DRAMA
Written examination

Monday 19 November 2007

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	62
B	5	1	20
			Total 82

- 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.
- 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



‘Night moving in the streets . . . a hushed town breathing . . . a single tragic event . . . a media storm.’

The following questions ask you to consider how you would use the image **and** text above as the stimulus for developing and performing **a solo performance in a non-naturalistic style**.

- a. Briefly describe the single tragic event you would explore in your solo performance.

2 marks

b. Explain how **both** the image **and** text shaped your decision.

4 marks

c. Describe the role of **one** of the characters in your solo performance **and** how the single tragic event impacts upon this character.

4 marks

d. Describe how you would use expressive skills to transform **from** the character in part c. **to** another character in your solo performance.

4 marks

- e. Explain how the theatrical conventions of **transformation of place** and **transformation of object** would be used in your solo performance.

6 marks

- f. Discuss how the dramatic element of **symbol** would be manipulated to enhance the non-naturalistic style of your solo performance.

4 marks

- g. Identify **one** aspect of stagecraft that is evident in the stimulus **and** explain how it would be used to enhance the meaning of your solo performance.

4 marks

Total 28 marks

Question 2

This question asks you to consider how you would use the following material to construct an **ensemble performance in a non-naturalistic style**.

Your group is to perform an ensemble performance based on the following stimulus material.

Due to copyright restriction,
this material is not supplied.

* IMMUNE – Resistant to/protected against

Scenario

People go to extreme lengths to wipe out the pests that infest their lives. The drama is played out in a domestic situation. The battlefield in the kitchen between humans and ‘insects’ blurs the line between who is the host and who is the pest, and provides a parallel with other conflicts around the world.

Characters

- The head of the household who declares war on the pests
- A resident in the house with strong views
- The head ‘insect’ (for example, Queen Ant, King Cockroach)
- A representative from the army of ‘insects’

- a. Select **one** of the characters listed as **your** focus in the ensemble performance. Describe how you would use expressive skills to realise this character within a non-naturalistic performance.

4 marks

SECTION A – Question 2 – continued

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- b. Explain how you would apply the theatrical convention of **disjointed time sequences** in this ensemble performance.

3 marks

- c. Name a drama practitioner you have studied who uses non-naturalism, and briefly explain **two** of their techniques that would be appropriate to apply in this ensemble performance.

3 marks

- d. Explain **why** each of these **two** techniques is appropriate to apply in the development of **this** ensemble performance.

4 marks

- e. Describe **how** you would apply these **two** techniques in developing **this** ensemble performance.

4 marks

- f. Name 'a parallel with other conflicts around the world' that your group could focus on.

1 mark

- g. Discuss how your group would use a play-making technique to explore this 'parallel with other conflicts around the world' in **this** ensemble performance.

3 marks

h. Describe how you would manipulate the dramatic element of **contrast** in the presentation of your non-naturalistic ensemble performance through **each** of the following.

i. Use of language

ii. Use of sound

iii. Use of space

iv. Use of costume design

12 marks

Total 34 marks

END OF SECTION A

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SECTION B**Instructions for Section B**

Select **one** of the Questions 3–7 below on the productions from the 2007 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 3***Checklist for an Armed Robber***

- i.** Discuss the ways in which **two** themes were given meaning through the parallel narrative of *Checklist for an Armed Robber*.
- ii.** Analyse the use of space and how mood was created to enhance the non-naturalistic style of *Checklist for an Armed Robber*.

OR**Question 4*****Shrimp***

- i.** Evaluate the use of object transformation and costume in the performance of *Shrimp*.
- ii.** Describe how the dramatic elements of contrast and sound were manipulated to enhance the non-naturalistic style of *Shrimp*.

OR**Question 5*****Hoods***

- i.** Analyse and evaluate the actors' use of character transformation and disjointed time sequences in the performance of *Hoods*.
- ii.** Discuss how the dramatic elements of language and sound were manipulated to enhance the non-naturalistic style of *Hoods*.

OR**Question 6*****Exit the King***

- i.** Discuss the ways in which the performance style of absurdism gave meaning to the theme(s) of *Exit the King*.
- ii.** Analyse the use of space and how the actor/audience relationship was manipulated in the performance of *Exit the King*.

OR**Question 7*****Destin***

- i.** Analyse how **two** aspects of stagecraft were manipulated in non-naturalistic ways to communicate the performance style of gothic horror in *Destin*.
- ii.** Evaluate how the theatrical conventions of chorus and narrator were used to convey meaning in the performance of *Destin*.

10 + 10 = 20 marks

