



# 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

Section	Number of questions	Number of questions to be answered	Number of marks
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.

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2 marks

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

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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.

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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.

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4 marks

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

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6 marks

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

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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.

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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.

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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.

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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.

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3 marks

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

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4 marks

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

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4 marks

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

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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.

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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

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- ii.** Use of sound

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- iii.** Use of space

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- iv.** Use of costume design

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12 marks

Total 34 marks



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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

**Part i.** \_\_\_\_\_

[illegible]

[illegible]

**Part ii.**

**END OF QUESTION AND ANSWER BOOK**

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

[illegible]

[illegible]

**Victoria**  
The Place To Be