



Victorian Certificate of Education 2008

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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DRAMA

Written examination

Friday 31 October 2008

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 4.45 pm (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	50
B	5	1	20
			Total 70

- 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

The following questions ask you to consider how you would use the **three images** provided as stimulus for developing and performing the character of *The Explorer* for a **non-naturalistic solo performance**.

Image 1

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this material is not supplied.

(*The Mysteries of Harris Burdick*,
Chris Van Allsburg, Anderson Press,
1984, *Another Place, Another Time*)

Image 2

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this material is not supplied.

(*The Graphic Work of M C Escher*,
Pan Ballantine, ISBN 0345097742,
1961, p. 30, *Encounter*)

Image 3

- a. **Briefly** outline **one** idea from **each** of the images that you would incorporate in the development of your solo performance – *The Explorer*.

3 marks

- b. Describe **how** you would use expressive skills to perform the character of *The Explorer* in this solo performance.

4 marks

- c. Briefly describe **two** important dramatic moments within the narrative of this solo performance.

2 marks

- d.** Explain **how** you would apply a theatrical convention from the list below to enhance **two** of these important dramatic moments.

You must select a different convention for each dramatic moment.

- Exaggerated movement
- Stillness and silence
- Heightened use of language
- Disjointed time sequences
- Transformation of place

Dramatic moment 1 _____ theatrical convention _____

Dramatic moment 2 _____ theatrical convention _____

3 + 3 = 6 marks

- e. i. Describe how you would transform **from** the character of *The Explorer* **to another** character in this solo performance.

- ii. Analyse the technique(s) used in this transformation.

2 + 3 = 5 marks

- f. Explain **how** the two dramatic elements of **sound** and **symbol** will each be used in non-naturalistic ways in this solo performance.

6 marks

Total 26 marks

Question 2

The questions which follow ask you to construct an **ensemble performance in a non-naturalistic style**.

Extreme Fashion

Your group is to perform an ensemble performance in a non-naturalistic style based on Extreme Fashion.

The following images demonstrate some of the ways people follow extreme fashion. This ensemble performance explores humanity's fascination with the exaggerated and extraordinary desire for beauty.

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this material is not supplied.
(Tattooed face, The Age, 13 February 2008)

Due to copyright restriction,
this material is not supplied.
(*Extreme Beauty: The body Transformed*,
Harold Koda, The Metropolitan Museum
of Art, New York, 2001, p. 20)



Due to copyright restriction,
this material is not supplied.
(Two girls with brass neck rings)

Due to copyright
restriction,
this material is not
supplied.
(Woman with brass
neck rings)

Due to copyright restriction,
this material is not supplied.

(*Extreme Beauty: The body Transformed*,
Harold Koda, The Metropolitan Museum
of Art, New York, 2001, p. 98)



Due to copyright restriction,
this material is not supplied.

(*Extreme Beauty: The body
Transformed*, Harold Koda,
The Metropolitan Museum of
Art, New York, 2001, p. 141)

Due to copyright restriction,
this material is not supplied.

(*Extreme Beauty: The body
Transformed*, Harold Koda, The
Metropolitan Museum of Art, New
York, 2001, p. 159)



Due to copyright restriction,
this material is not supplied.

(*Extreme Beauty: The body
Transformed*, Harold Koda,
The Metropolitan Museum of
Art, New York, 2001, p. 158)

Scenario

An advertising agency is preparing a presentation to a major client. In trying to convince its client that beauty sells, it presents images from a range of different cultures and historical contexts. This ensemble performance explores some of the stories behind the images and gives contrasting views on the idea of the pursuit of beauty.

Characters

- A representative from the advertising agency
- The major client of the advertising agency
- A fashion follower
- The character of Extreme Fashion

- a. Explain **how two** play-making techniques will be used in **developing** this ensemble performance.

4 marks

- b. Select **one** of the characters listed as **your** focus in the ensemble performance. Describe this character's role in the performance and their attitude towards the pursuit of extreme fashion.

4 marks

- c. Identify a drama practitioner who uses non-naturalism **or** a non-naturalistic performance style that you would use for this ensemble performance.

1 mark

- d. Explain **how** you would use **one** technique of this drama practitioner or performance style in the **development** of this ensemble performance.

3 marks

- e. Describe **how** you would use **two** of the following theatrical conventions in the **realisation** of this ensemble performance.

- Disjointed time sequences
- Transformation of place
- Transformation of character
- Song
- Pathos
- Vignette

8 marks

- f. Describe how you would use **one** aspect of stagecraft in non-naturalistic ways in this ensemble performance.

4 marks

Total 24 marks

END OF SECTION A

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SECTION B**Instructions for Section B**

Select **one** of the Questions, 1–5 below, on the productions from the 2008 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 1***Australian Marriage Act***

- i. Analyse **one** actor's use of character transformation and disjointed time sequences in the performance of *Australian Marriage Act*.
- ii. Discuss the ways in which sound and props were used in non-naturalistic ways in the performance of *Australian Marriage Act*.

OR**Question 2*****Possessed***

- i. Explain the ways the actor used expressive skills to create different characters in the performance of *Possessed*.
- ii. Analyse the use of space and how the actor–audience relationship was manipulated in the performance of *Possessed*.

OR**Question 3*****Kindertransport***

- i. Analyse the ways in which symbol was used in the acting and in **one** area of stagecraft in the performance of *Kindertransport*.
- ii. Discuss the ways in which **two** theatrical conventions were used to give meaning in the performance of *Kindertransport*.

OR**Question 4*****Asylum***

- i. Evaluate how the use of puppetry and set design enhanced the non-naturalistic performance style of *Asylum*.
- ii. Discuss how **two** characters were represented through an actor's use of expressive skills in the performance of *Asylum*.

OR**Question 5*****39 Steps***

- i. Discuss **one** actor's use of character transformation and transformation of time and place in the performance of *39 Steps*.
- ii. Analyse and evaluate how the style of comedy was demonstrated in non-naturalistic ways in the performance of *39 Steps*.

10 + 10 = 20 marks

SECTION B – continuedwww.theallpapers.com

Part i. _____

[illegible]

Part ii.

Clearly number all responses in this space.

[illegible]

[illegible]

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