



# Drama 2007–2011

## Written examination – End of year

### Examination specifications

#### Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority.

There will be 15 minutes reading time and 90 minutes writing time.

VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 25 per cent to the Study Score.

#### Content

Outcomes 2 and 3 of Unit 3 and Outcomes 1 and 3 of Unit 4 will be examined.

All of the key knowledge and skills that underpin the outcomes are examinable.

The examination will assess a representative sample of the key knowledge and skills.

#### Format

The examination paper will consist of 2 sections.

The examination will be in a question and answer book.

**Section A** (40–70 marks) will consist of a combination of short answer and extended answer questions. All questions will be compulsory. Questions may require students to respond to stimulus material. The stimulus material may be presented in the following forms.

- Drama related illustrations/designs
- Excerpt(s) of text from a playscript
- Other images including photographs/designs/illustrations

An **excerpt(s) of text** will not require any knowledge of the play(s) from which it is derived or the context of the play(s). Students may be required to read the text(s) and apply their understanding of it.

Questions will require students to apply their understanding and knowledge, gained during the year, of non-naturalistic performance and the ways dramatic elements, theatrical conventions and stagecraft can be manipulated in performance.

**Section B** (15–30 marks) will consist of a combination of extended answer and essay style questions. There will be questions relating to plays from the prescribed playlist. Students will need to answer with reference to **one play**. These questions may relate to individual plays and/or they may be questions in which students are invited to discuss a generic question(s) regarding a play.

Questions in this sample paper providing examples of questions focusing on individual plays. Teachers should refer to previous examinations for examples of generic questions.

## **Advice**

During the 2007–2011 accreditation period for VCE Drama, examinations will be prepared according to the Examination specifications above. Each examination will be an interpretation of these specifications and will test a representative sample of the specified key knowledge and skills.

The following Units 3 and 4 sample questions have been prepared in order to provide an illustration of how this study might be examined.

### **Notes on questions relating to prescribed playlist**

The questions on plays from the prescribed playlist may relate to individual plays and/or they may be questions in which students are invited to discuss a generic question(s) regarding a play. In this Sample examination paper questions relate to individual plays. These questions are based on the 2006 prescribed playlist. This playlist will change every year. Teachers can refer to past papers for examples of questions on plays which are more generic in nature.



**Victorian Certificate of Education  
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures										Letter	
Words											

**DRAMA**  
**Written examination**

**Day Date 2007**

**Reading time: \*.\*\* \*\* to \*.\*\* \*\* (15 minutes)**

**Writing time: \*.\*\* \*\* to \*.\*\* \*\* (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	55
B	6	1	20
			Total 75

- 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 14 pages.
- 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 material that must be used in answering each question.

Answer all questions in the spaces provided.

#### Question 1

Consider how you would use the stimulus material below in developing and performing a solo performance in a non-naturalistic style.



A Soldier's Homecoming from the 1st World War dated 1919

- a. In order to develop the dramatic potential of one of these characters and the world they inhabit, what research would you undertake?

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6 marks

- b.** Summarise the creative process of developing, performing and evaluating a solo performance using this stimulus material.

Your answer must be in the form of

- a diagram  
**or**
- a chart  
**or**
- a timeline  
**or**
- a table  
**or**
- a concept map

8 marks

**SECTION A – Question 1 – continued**  
**TURN OVER**

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

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6 marks

- d. Explain **how** you would use expressive skills to represent **two** different characters within this non-naturalistic solo performance.

Character 1

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Character 2

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3 + 3 = 6 marks

Total 26 marks

**Question 2**

This question asks you to construct an **ensemble performance in a non-naturalistic style**.

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

**Stimulus material**

## Australian drought town faces drinking recycled sewage

Environmentalists argue that there is no danger from drinking the recycled water, but Toowoomba's 100,000 residents appear sharply divided.

Despite a crippling drought, an Australian town has turned up its nose at drinking water recycled from sewage in a vote seen as a test case for the whole country.

Australians live in the driest inhabited continent in the world, but are squeamish about a practice that is normal in other countries including Britain, Israel and Singapore.

Toowoomba, in Queensland, could have been the first town in the country to accept recycled waste water, but in a referendum on Saturday its 100,000 residents rejected the plan by 62 per cent.

It did not help that Australian newspapers dubbed the town, 85 miles west of Brisbane, "Poowoomba" for even considering the consumption of "poo-water".

A millionaire property developer who bankrolled the "no" vote, Clive Berghofer, called the result "an enormous victory". Demand for water is expected to exceed supply in most Australian cities within 20 years. The Queensland government said a referendum on sewage recycling in the south east of the state would go ahead in 2008.

## Not a Drop to Drink?

Dry Australian towns want to put purified wastewater on tap, but some people find the idea hard to swallow.

A PARCHED town in drought-hit Australia faces an unenviable choice in a landmark referendum today – whether it can overcome "the yuck factor" and agree to use recycled sewage in its drinking water.

## Recycling advocates pooh-pooh 'no' vote

Australians will one-day come to terms with the need to drink recycled sewage, despite the recent decision of a Queensland town to veto it, experts say.

The residents of Toowoomba voted in a weekend referendum against the plan to introduce treated sewage into the local water supply.

But advocates of recycling say rather than killing off the debate, the 'no' vote marks the opening shot in a new debate.

Professor Nick Ashbolt, head of civil and environmental engineering at the University of New South Wales (UNSW), says recycling sewage is inevitable given Australia's swelling population and looming water shortage.

"Basically it's essential," he says.

"We don't have enough water to go around. If you do the growth predictions of major cities, based on current water usage we'd be sucking our rivers dry and still not supplying enough water."

## Scenario

A community meeting has been called in a town called 'Dryasdust' to discuss the use of recycled waste water to supplement the town's dwindling water supply. Something unexpected happens during the meeting that impacts on people in the community and changes the outcome of the meeting.

## Characters

A scientist from the water commission

The mayor of the town of 'Dryasdust'

A local citizen with strong views on the issue

A politician

A journalist

A stranger

- a. Select one of the characters listed above as **your** focus in the ensemble. Write a **brief** plot outline.

The plot outline must

- describe the character
- describe the behaviour of the character at the community meeting
- explain the nature of the unexpected event
- describe the character's attitude to the use of recycled waste water.

Character

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Behaviour at the meeting

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The unexpected event

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Character's attitude to the use of recycled water

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4 marks

- b. Name a non-naturalistic performance style, or a drama practitioner who uses non-naturalism, that you have studied this year.

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1 mark



- c. Briefly outline **two** features of this non-naturalistic style or **two** techniques used by this drama practitioner.

Feature/technique 1

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Feature/technique 2

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2 + 2 = 4 marks

- d. Explain how you would use this non-naturalistic performance style or the techniques of the drama practitioner in developing an ensemble performance based on the scenario and the stimulus material above.

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6 marks

- e. Briefly describe **two** examples of a play-making technique that your group could use in developing their characters for this ensemble performance.

Example 1

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Example 2

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2 + 2 = 4 marks

- f. Explain how your group could use **stagecraft** to enhance the non-naturalistic style of the ensemble performance.

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4 marks

- g. Describe how you would manipulate dramatic elements of **space, symbol** and **sound** in the development and presentation of your character within this non-naturalistic ensemble performance.

Space

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Symbol

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Sound

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2 + 2 + 2 = 6 marks

Total 29 marks

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

Select **one** of the Questions 3–8 below, on the productions from the 2006 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*****The Wild Blue***

- i. Discuss how the theatrical conventions of song, exaggerated movement and comedy were used to present characters in the performance of *The Wild Blue*.
- ii. Analyse how stagecraft was manipulated to enhance the non-naturalistic performance style of *The Wild Blue*.

**OR****Question 4*****Mrs Petrov's Shoe***

- i. Discuss how **three** characters were represented through the actors' use of expressive skills in the performance of *Mrs Petrov's Shoe*.
- ii. Analyse how stagecraft was manipulated in the performance of *Mrs Petrov's Shoe* to give meaning to its themes.

**OR****Question 5*****Headlock***

- i. Analyse the use of **three** theatrical conventions that enhanced the non-naturalistic performance style of *Headlock*.
- ii. Evaluate how dramatic elements were used by the actors to give meaning to the themes of *Headlock*.

**OR****Question 6*****The Bush Undertaker and The Drover's Wife***

- i. Analyse the ways in which the dramatic elements of sound, language and symbol were manipulated in the performance of *The Bush Undertaker and The Drover's Wife*.
- ii. Discuss how stagecraft was used to enhance the non-naturalistic performance style of *The Bush Undertaker and The Drover's Wife*.

**OR**

**Question 7*****Fallen Sky***

- i. Analyse the use of **three** theatrical conventions that enhanced the non-naturalistic performance style of *Fallen Sky*.
- ii. Evaluate how the manipulation of stagecraft gave meaning to the theme(s) of *Fallen Sky*.

**OR**

**Question 8*****Cargo***

- i. Analyse how **three** characters were represented through the actor's use of expressive skills in the production of *Cargo*.
- ii. Discuss the ways in which the theme(s) of *Cargo* was represented through the non-naturalistic performance style.

10 + 10 = 20 marks

**Question number**

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

- i.** \_\_\_\_\_  
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