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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>2</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>B</td>
<td>6</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Total 60</td>
</tr>
</tbody>
</table>

- 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.

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.

SECTION A – Question 1 – continued
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.

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

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.

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.

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

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

<table>
<thead>
<tr>
<th>The Tourist</th>
<th>The Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Journalist</td>
<td>The Street Artist</td>
</tr>
<tr>
<td>The Authority Figure</td>
<td>The Homeless Person</td>
</tr>
<tr>
<td>The Pensioner</td>
<td>The Street Cleaner</td>
</tr>
<tr>
<td>The Lord Mayor</td>
<td>The Rodent</td>
</tr>
</tbody>
</table>

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.

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3 marks
The opening scene of this ensemble performance will be dynamic and powerful, evoking a strong response from the audience.

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.

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   6 marks
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

END OF SECTION A
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*.

\[3 + 3 + 3 + 8 = 17 \text{ marks}\]
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. __________________________________________________________

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Extra space for responses

Clearly number all responses in this space.
A script book is available from the supervisor if you need extra paper to complete your answer. Please ensure you write your student number in the space provided on the front cover of the script book. At the end of the examination, place the script book inside the front cover of this question and answer book.
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

Source: www.streetartutopia.com/?attachment_id=2131

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

Due to copyright restriction, this material is not supplied.
Stimulus material for Section A Question 2

Stimulus 1

Due to copyright restriction, this material is not supplied.
Street wall art in Berlin by Blu, 2010


Stimulus 2

Due to copyright restriction, this material is not supplied.
Graffiti on Phillip St, Bedminster, Bristol, UK

Source: www.streetartutopia.com/?attachment_id=2149
Stimulus 3

Due to copyright restriction, this material is not supplied.


Stimulus 4

Quote by Hugh Newel Jacobsen

Source: http://thinkexist.com/quotes/HughNewLabelJacobsen/