

**Victorian Certificate of Education  
2019**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**DRAMA**

**Written examination**

**Thursday 7 November 2019**

**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	1	1	15
B	2	2	35
			Total 50

- 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 correction fluid/tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Question and answer book of 16 pages
- Detachable insert for Section B 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.

**At the end of the examination**

- You may keep the detached insert.

**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**

Answer the question(s) in the spaces provided.

The following question relates to the 2019 VCE Drama playlist.

Select one of the following plays.

1. *Mr Burns: A Post-Electric Play* by Anne Washburn  
Theatre company: Lightning Jar Theatre Inc.

**OR**

2. *The Yellow Wallpaper* by Laurence Strangio with Annie Thorold  
Theatre company: La Mama Theatre

**OR**

3. *Robot Song* by Jolyon James  
Theatre company: Arena Theatre Company

**OR**

4. *Scattered Lives* by Sally McKenzie  
Theatre company: theCoalface Pty Ltd

**OR**

5. *Pinocchio* by Rosa Campagnaro, Christian Bagin and Jasper Foley  
Theatre company: La Mama Theatre and Make a Scene Theatre Arts Education

Write the number and the title of the play in the spaces provided.

Play no.

Title of play \_\_\_\_\_

**Question 1** (15 marks)

- a. Describe how **one** production area was used in the performance of your selected play. 3 marks

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- b. Evaluate how the actor(s) manipulated the actor–audience relationship in **one** particular moment. 5 marks

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

Please remove the insert from the centre of this book during reading time.

The insert contains stimulus material for Question 1 and Question 2 in Section B. The stimulus material **must** be used when answering both questions.

Answer **all** questions in the spaces provided.

**Question 1** (17 marks)

Use **Stimulus 1** and **Stimulus 2** to answer Question 1.

The aim of this devised ensemble performance is to create a piece of theatre that goes beyond the reality of life as it is lived.

The devised ensemble performance may reflect one performance style or it may draw on conventions from a range of performance styles and be eclectic in nature.

The ensemble group of actors will select conventions to engage and affect the audience in specific and intentional ways.

Consider how the stimulus material for Question 1 in the insert could be used to develop and present a devised ensemble performance.

You may use one or both of the stimulus images, or elements from one or both. For example, you may use a character from Stimulus 1 in the location of Stimulus 2. The stimulus material may be referenced in response to any question but it is not essential to do so unless specifically required.

No characters, themes or scenarios have been listed. This allows you to respond to and explore the dramatic potential of the stimulus material in order to devise your ensemble performance.

The devised ensemble performance may be performed in any venue or space that supports the communication of the idea(s) and/or theme(s).

- a. Describe the dramatic potential of **one or both** of the stimulus images. The dramatic potential could be expressed as one of the following:
- character
  - theme
  - scenario
  - mood
  - convention
  - production area

2 marks

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- b. Explain how the actors will use the play-making technique of improvisation to explore their response to the dramatic potential described in **part a**. In your response, refer to **one** dramatic element.

3 marks

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- c. At the end of the improvisation process, the actors will set the time and place for the opening moment/scene(s).

State the time and place.

Time \_\_\_\_\_

Place \_\_\_\_\_

In the opening moment/scene(s), the actors will communicate the time and place to the audience using an appropriate convention.

This convention must **not** be any of the following:

- transformation of character, time or place
- application of symbol

State the convention.

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Describe how the actors will manipulate this convention in the opening moment/scene(s).

3 marks

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- d.** During the performance, the actors will transform time and/or place. The entire ensemble group of actors transforms at the same moment in the performance.

Using **one** performance skill and **one** production area, analyse how the actors will create a seamless process of transformation of time and/or place.

4 marks

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**Question 2** (18 marks)

Use **Stimulus 3** to **Stimulus 8** to answer Question 2.

The aim of this devised solo performance is to create a piece of theatre that goes beyond the reality of life as it is lived.

The devised solo performance may reflect one performance style or it may draw on features from a range of performance styles and be eclectic in nature.

In this solo performance, the actor will consider how to use conventions to engage and affect the audience in specific and intentional ways.

The convention of application of symbol **must** be evident throughout the solo performance. The actor could apply symbol through their manipulation of any of the following:

- expressive skills
- production areas
- other conventions
- dramatic elements
- development of their character
- development of their story

The devised solo performance will use a single clearly lit space. No changes to the lighting grid are permitted.

In this solo performance, the actor must be able to manipulate production areas while they are performing.

The actor will create two characters in the solo performance:

- The primary character is the Child.
- The secondary character is the Other.

List three words or phrases about these two characters.

The Child

The Other

1. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

3. \_\_\_\_\_

You **must** use the text in Stimulus 3. You **must** refer to the ‘special place’ mentioned in Stimulus 3 in your devised solo performance. You may use **one or more** of the stimulus images in Stimulus 4 to Stimulus 8 in the creation of your devised solo performance. You may use the stimulus image(s) in any way you choose. For example, you may use the character from Stimulus 4 in the location of Stimulus 6.

- a. Select one of the images in the stimulus material for Question 2.

Stimulus number \_\_\_\_\_

Using brainstorming, explore how the actor will use the selected stimulus image as a symbol throughout the devised solo performance.

2 marks



- b. Using improvisation, explore how the actor will use **one or more** expressive skills to show the contrast between the characters of the Child and the Other.

3 marks

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- c. Apply the play-making technique of scripting to explore the first moment of transformation from the Child to the Other. Include stage directions and dialogue if required.

3 marks

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- d.** The actor presents the opening scene(s) of the devised solo performance in an informal setting, such as a classroom. The feedback is that the difference between the two characters is not clearly distinguished and that the actor does not satisfy the criteria for the application of symbol. The actor must now refine the devised solo performance.

Explain how the actor will refine their use of **one** performance skill to make the contrast between the two characters more effective and to apply the symbol explored in **part a.** more clearly.

4 marks

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- e. One of the two characters decides to leave the 'special place'. This will be a climactic moment in the performance. It may or may not be the final moment.

The actor will continue to explore the use of symbol in this climactic moment. This may be the symbol explored in **part a.** and **part d.** or it may be a different symbol taken from the stimulus material.

To show this climactic moment, the actor will select two conventions other than transformation of character, time and place.

Describe how the actor will manipulate each convention during the performance to show this climactic moment. For each convention, analyse how the actor will communicate the meaning(s) of the symbol they have chosen.

6 marks

State the symbol.

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Convention 1 \_\_\_\_\_

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Convention 2 \_\_\_\_\_

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**Insert for Section B**

Please remove from the centre of this book during reading time.

**Stimulus material for Question 1 – Devised ensemble performance****Stimulus 1**

Photograph: Galerie Georg Kargl, Vienna (Austria)

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 2****TURN OVER**

**Stimulus material for Question 2 – Devised solo performance**

Today, as I approached my  
special place, something felt  
different.

Then I saw it ...

... a pair of eyes looking at  
me ...

**Stimulus 3**

Photograph: Frederik Nilsen



**Stimulus 4**



**Stimulus 5**



**Stimulus 6**

Photograph: Gemeentemuseum Den Haag (The Netherlands)



**Stimulus 7**

Photograph: Board of Trustees, National Gallery of Art, Washington (USA)/Greg Williams



**Stimulus 8**

**TURN OVER**

**Sources**

Stimulus 1: Daphné Anglès et al., *A Day in the World*, Hardie Grant Books, Richmond, 2012, pp. 192 and 193

Stimulus 2: Muntean and Rosenblum, *Untitled (We Were Afraid ...)*, in Marc Valli and Margherita Dessanay, *A Brush with the Real*, Laurence King Publishing, London, 2014, p. 74

Stimulus 4: Jonathan Wateridge, *Boy on Wall*, 2012, oil on linen, 282 cm × 400 cm (111" × 157.5"); in Marc Valli and Margherita Dessanay, *A Brush with the Real*, Laurence King Publishing, London, 2014, p. 103

Stimulus 7: MC Escher, *Puddle*, in Cathy Leahy et al., *Escher X nendo: Between Two Worlds*, National Gallery of Victoria, Melbourne, 2018, p. 56

Stimulus 8: Henri Rousseau, *The Equatorial Jungle*, in Kimberly A Jones and Maygene Daniels, *The Chester Dale Collection*, National Gallery of Art, Washington (USA), 2010, p. 75

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