

**Victorian Certificate of Education
2015**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

DRAMA

Written examination

Thursday 5 November 2015

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	2	2	35
B	6	1	15
			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 18 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 when answering both questions in Section A.

Answer all questions in the spaces provided.

Question 1 (18 marks)

Consider how the stimulus material for Question 1 in the insert could be used to develop and present the character of The Citizen for a non-naturalistic solo performance.

- Study the stimulus material for Question 1.
- Answer **parts a.–e.** of Question 1.

This solo performance explores what happens when a person must deal with the unexpected. What happens when this person must challenge themselves, when they are forced to make choices or when their reality changes in significant ways?

During this solo performance, the actor will transform into the secondary character of The Alien¹.

¹**alien** – a foreigner; not usual, mysterious; a hypothetical or fictional being from another world; a person who has been estranged or excluded

- a.** Describe how **one** idea from the stimulus material will be used in the development of this solo performance. 2 marks

- b. Discuss how the actor will use voice and rhythm to present the character of The Citizen. 3 marks

- c. In this solo performance, there will be a dramatic moment when The Citizen must deal with the unexpected appearance of The Alien.

Explain how the play-making technique of improvisation will be used to explore the change in mood that occurs in this moment. 3 marks

d. In another scene, there will be a transformation of character and place when The Citizen leaves the world they inhabit and enters the contrasting world of The Alien.

Explain how the actor will apply the following to create this transformation and emphasise the contrasting world of The Alien:

- **one** transformation technique
- symbolic use of object
- non-naturalistic use of sound

6 marks

- e. The climax of this performance will occur in the world of The Alien. In this scene, The Citizen is forced to make a difficult choice.

Briefly indicate what this difficult choice is.

Explain how the actor will use space and timing to create this climax. In your answer, refer to what impact you intend this moment to have on the audience.

4 marks

Question 2 (17 marks)

Consider how the stimulus material for Question 2 in the insert could be used to develop and present a devised non-naturalistic ensemble performance.

- Study the stimulus material for Question 2.
- Answer **parts a.–e.** of Question 2.

An ensemble group is to devise, develop and present an ensemble performance called ‘Menagerie’².

Themes

The themes for this ensemble performance include:

- the rights of the individual versus the needs of the group
- freedom versus captivity
- animals’ relationship with humans
- finding a real home.

Scenario

The Echuca Exotic Animal Sanctuary is closing down and the animals need to find a new home. A disparate group of concerned animals meets late one night to create a plan to improve its chances of survival. Various interested humans arrive and offer a range of solutions to the animals’ dilemma. The drama leaves unresolved the issue of whether the animals or the humans have control in the end.

Performance styles

The group will be required to use conventions from all three of the following non-naturalistic performance styles in this ensemble performance:

- Brecht’s Epic Theatre
- Grotowski’s Poor Theatre
- Artaud’s Theatre of Cruelty

Actor–audience relationship

The group must establish and manipulate an actor–audience relationship that is appropriate to each of the listed non-naturalistic performance styles for specific scenes within this ensemble performance.

Characters (can be animals and/or humans)

1. The Egotist (who only wants to go to a big city zoo)
2. The Manipulator (who shifts loyalties according to what is best for themselves)
3. The Selfish One (who only wants an easy life of luxury)
4. The Lazy One (who expects everyone else to do all the work)
5. The Dope (who assumes everything will turn out for the best)
6. The Know-it-all (who does not listen to anyone else)
7. The Tech-head (who prefers to communicate using social media)
8. The Chatterbox (to whom no-one listens but who occasionally has brilliant ideas)
9. The Decision-maker (who does not always think before they speak)
10. The Entertainer (who loves to perform and dreams of becoming a star)

²**menagerie** – an assorted collection of animals, from the domestic to the unusual, kept in captivity for display

Select **one** of the listed characters as your focus in this ensemble performance.

- a. Describe how you will use **one** symbolic gesture to clearly demonstrate this character's role. 2 marks

- b. The opening scene will explore the different reactions the animals have to the news that the Echuca Exotic Animal Sanctuary is being closed down.

Explain how the group will use **one** play-making technique to explore the conflict the characters experience as they try to solve their problem.

3 marks

- c. Select **one** of the listed themes that the group will explore in presenting the social and/or political message of this performance.

Discuss how the group will use **one** convention of Brecht’s Epic Theatre to convey the social and/or political message of this theme in this ensemble performance.

3 marks

- d. In the next scene, various interested humans arrive and offer a range of solutions to the animals’ problem. This scene will be presented in the style of Grotowski’s Poor Theatre.

Analyse how the group will use **one** area of stagecraft and transformation to present this scene in the style of Grotowski’s Poor Theatre.

4 marks

- e. The final scene will explore who has ultimate control: the animals or the humans. This scene will be presented in the style of Artaud's Theatre of Cruelty.

Explain how the group will use **one** convention of Artaud's Theatre of Cruelty to manipulate tension in this scene. In your answer, discuss what impact this convention will have on the actor–audience relationship.

5 marks

SECTION B**Instructions for Section B**

Select **one** of the Questions 1–6 below, on the productions from the 2015 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 (15 marks)**Reception: *The Musical***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *Reception: The Musical*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *Reception: The Musical*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *Reception: The Musical*. 3 marks
- d. Evaluate how rhythm and transformation of character were manipulated in the performance of *Reception: The Musical*. 6 marks

OR**Question 2** (15 marks)***Black Diggers***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *Black Diggers*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *Black Diggers*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *Black Diggers*. 3 marks
- d. Evaluate how mood and transformation of place were manipulated in the performance of *Black Diggers*. 6 marks

OR

Question 3 (15 marks)***Team of Life***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *Team of Life*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *Team of Life*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *Team of Life*. 3 marks
- d. Evaluate how symbol and song were manipulated in the performance of *Team of Life*. 6 marks

OR**Question 4** (15 marks)***Cut Snake***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *Cut Snake*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *Cut Snake*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *Cut Snake*. 3 marks
- d. Evaluate how climax and transformation of time were manipulated in the performance of *Cut Snake*. 6 marks

OR**Question 5** (15 marks)***I Call My Brothers***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *I Call My Brothers*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *I Call My Brothers*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *I Call My Brothers*. 3 marks
- d. Evaluate how tension and transformation of place were manipulated in the performance of *I Call My Brothers*. 6 marks

OR

Question 6 (15 marks)***Beautiful One Day***

- a. Discuss how **one** actor used facial expression to portray a character in the performance of *Beautiful One Day*. 3 marks
- b. Explain how **one** area of stagecraft was applied to convey a theme in the performance of *Beautiful One Day*. 3 marks
- c. Analyse how the actor–audience relationship was manipulated in the performance of *Beautiful One Day*. 3 marks
- d. Evaluate how space and direct address were manipulated in the performance of *Beautiful One Day*. 6 marks

Question No.

Name of production _____

a. _____

b. _____

c. _____

d. _____

Insert for Section A

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

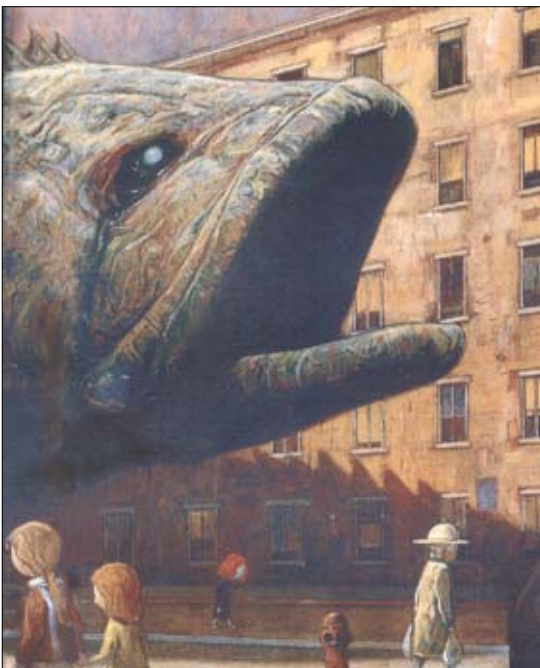
Stimulus material for Question 1 – Solo performance

and the day seems to end
 the way it began
 but suddenly there it is
 right in front of you
 bright and vivid
 quietly waiting
 just as you imagined it would be

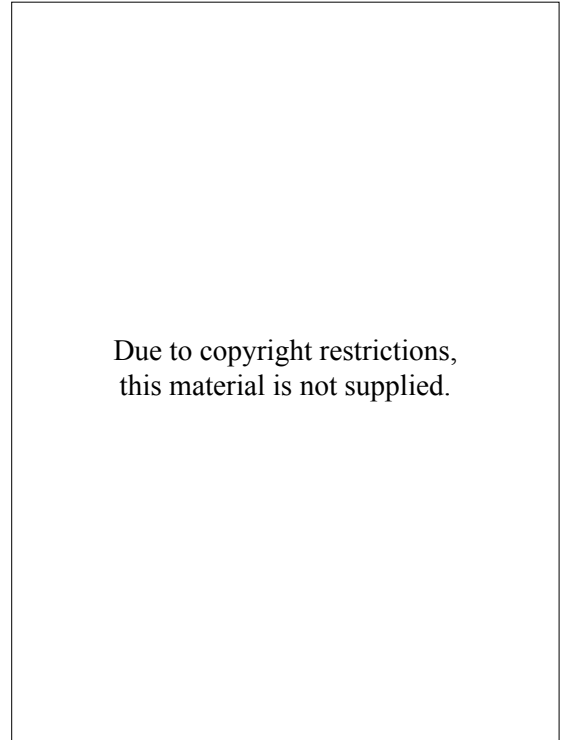
Stimulus 1



Stimulus 2



Stimulus 4



Stimulus 3



Stimulus 5

TURN OVER

Stimulus material for Question 2 – Ensemble performance

‘If we could talk to the animals ...
and the animals could talk to us ...’

Stimulus 1



Stimulus 2

‘Until one has loved an animal,
a part of one’s soul remains unawakened.’

Stimulus 3

Due to copy
this material

Stimu

‘Lots of people talk to animals,’
said [he].
‘Maybe, but ...’
‘Not very many *listen*, though,’ he said.
‘That’s the problem,’ he added.

Stimulus 5



Stimulus 6

Anthropomorphism
the attribution of human
motivation, characteristics or behaviour
to animals or objects

Stimulus 7

right restrictions,
is not supplied.

Stimulus 4

Sources: Page 1 – Stimulus 1 and Stimulus 4: Shaun Tan, *The Red Tree*, Lothian Books, South Melbourne, 2003;
Stimulus 2: Carlos Gotay, *The Doors of Magritte*; Stimulus 3: MC Escher, *Three Worlds*, lithograph, 1955;
Stimulus 5: Earl Carter, from Melbourne Theatre Company's *When the Rain Stops Falling* program, courtesy
of Melbourne Theatre Company

Page 2 – Stimulus 2: William Stout, *Menagerie*; Stimulus 3: quotation from Anatole France; Stimulus 4: Anastasia
Klose, Farnsworth scroll from the Farnsworth installation

Page 3 – Stimulus 5: Benjamin Hoff, *The Tao of Pooh*, Penguin Books, New York, 1983, p. 29; Stimulus 6: Michael
Leunig, *The Penguin Leunig*, Penguin Books, Ringwood, 1977, p. 9

END OF INSERT FOR SECTION A