

**Victorian Certificate of Education
2018**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

DRAMA
Written examination

Tuesday 20 November 2018

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	5	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 16 pages
- 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.

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**

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)

Create a non-naturalistic solo performance using a main character and a secondary character.

- Study the stimulus material for Question 1 in the insert.
- Answer **parts a.–f.** of Question 1.

Prescribed structure – The doorway

Create a non-naturalistic solo performance based on a main character whose life is challenged by a secondary character. This secondary character enters the world of the main character from a doorway.

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

The development and the performance will be based on the work of one of the following practitioners: Artaud (Theatre of Cruelty), Brecht (Epic Theatre) or Grotowski (Poor Theatre).

All responses must be consistent with the chosen performance style.

Chosen performance style _____

Choose a doorway from the stimulus images on pages 2 and 3 of the insert.

Your main character's immediate world exists in front of this door.

Chosen stimulus image number _____

Choose one of the characters on page 1 of the insert as your main character.

Chosen main character _____

- a.** Identify the context of the immediate world of the main character. Use the following format. Do **not** use any of the examples given.

1 mark

	Age	Place	Time
Example 1	17	home alone	Friday afternoon
Example 2	mid-30s	bustling marketplace	6 am
Example 3	elderly	laboratory	1899
	Age _____	Place _____	Time _____

- b.** Analyse how the actor will convey aspects of the identified context to the audience by manipulating the dramatic elements of:

- space
- sound.

Your response must be consistent with your chosen performance style.

4 marks

- c.** Describe how the actor will apply **one** expressive skill to communicate the immediate world of the main character to the audience.

3 marks

- d. Study pages 2 and 3 of the insert.

The main character is going to change something about their life. A secondary character will be the catalyst¹ for this change. This secondary character may be your own creation or may come from the list provided on page 1 of the insert.

The secondary character enters from your chosen doorway.

Explain how you would use the play-making technique of improvisation and your chosen doorway to develop the secondary character.

3 marks

- e. Using the expressive skill described in **part c.**, outline how the actor will transform from the primary character to the secondary character to establish the contrasting energy of the secondary character.

3 marks

¹**catalyst** – the person or thing that prompts the change

- f. After meeting the secondary character, there is a change in the main character's feelings about their immediate world.

Describe how the actor portrays this change after the actor has transformed from the secondary character back to the main character, using both:

- stagecraft
- timing.

4 marks

Question 2 (17 marks)

Consider how the stimulus material on pages 1–4 of the insert could be used to develop and present a non-naturalistic ensemble performance. The performance may be held at any appropriate venue.

Notes

- This is the same stimulus material used for Question 1, with the addition of the drama toolbox on page 4 of the insert.
- The characters developed in Question 1 **may** be used to answer Question 2.
- The doorway used in Question 1 **may** be used to answer Question 2.
- The performance style used in Question 1 **cannot** be used to answer Question 2.

Performance style

The group of actors will use the play-making techniques of research and improvisation from **two** non-naturalistic performance styles to develop their performance. The final ensemble performance will be based on the conventions of **one** of these two performance styles.

Examples of non-naturalistic performance styles include Theatre of Cruelty, Epic Theatre, Poor Theatre, commedia dell'arte, musical theatre, Theatre of the Oppressed, Noh theatre, Theatre of the Absurd, etc.

Scenario

A group of four to six actors will devise an ensemble performance entitled 'The Other Side'. This ensemble performance will explore the world of a small group of people. The dynamics¹ of this group change when a new character enters their world through a doorway. The world these people inhabit will be inspired by your choice of doorway from pages 2 and 3 of the insert.

For example, the world **may** be:

- remote and rural
- an artists' community
- a network of criminals
- fantastical and unfamiliar.

You may use these examples or create your own.

¹**dynamics** – relationships and interactions

- a. Identify the number of the stimulus image for the doorway you have chosen from the insert.

Chosen stimulus image number _____

Describe how the ensemble group could use movement to explore and to create the world inspired by your chosen doorway.

3 marks

- b. Choose a character from page 1 of the insert. This character will be your focus in the development of the ensemble performance.

Chosen character _____

Choose one object from the drama toolbox on page 4 of the insert.

Chosen toolbox object _____

Discuss how the actor will transform this object to explore **one or more** aspects of your chosen character.

3 marks

- c. A new arrival enters the community. This new arrival **may** be a character chosen from the list on page 1 of the insert. The group will respond to this new arrival.

Chosen character _____

Choose two non-naturalistic performance styles that are different from the performance style chosen in Question 1. These will be used to explore and to develop the ensemble performance.

Discuss how one convention from each chosen performance style could be applied to:

- explore the group response to the new arrival
- manipulate the actor–audience relationship.

6 marks

Performance style 1 _____

Convention _____

Performance style 2 _____

Convention _____

SECTION B**Instructions for Section B**

Select **one** of the Questions 1–5 below, on the productions from the 2018 VCE Drama playlist.

Answer all three parts (a., b. and c.). 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)***Good Muslim Boy***

- a. Describe how **one** convention was manipulated to affect the actor–audience relationship in the production of *Good Muslim Boy*. 3 marks
- b. Analyse how **one** actor applied and manipulated **one** dramatic element in the production of *Good Muslim Boy*. 3 marks
- c. Evaluate how the use of expressive skills and **one** stagecraft element were manipulated to enhance the performance styles in the production of *Good Muslim Boy*. 9 marks

Question 2 (15 marks)***This is Eden***

- a. Describe how **one** convention was manipulated to affect the actor–audience relationship in the production of *This is Eden*. 3 marks
- b. Analyse how **one** actor applied and manipulated **one** dramatic element in the production of *This is Eden*. 3 marks
- c. Evaluate how the use of expressive skills and **one** stagecraft element were manipulated to enhance the performance styles in the production of *This is Eden*. 9 marks

Question 3 (15 marks)***Hart***

- a. Describe how **one** convention was manipulated to affect the actor–audience relationship in the production of *Hart*. 3 marks
- b. Analyse how **one** actor applied and manipulated **one** dramatic element in the production of *Hart*. 3 marks
- c. Evaluate how the use of expressive skills and **one** stagecraft element were manipulated to enhance the performance styles in the production of *Hart*. 9 marks

Question 4 (15 marks)***Deceptive Threads***

- a. Describe how **one** convention was manipulated to affect the actor–audience relationship in the production of *Deceptive Threads*. 3 marks
- b. Analyse how **one** actor applied and manipulated **one** dramatic element in the production of *Deceptive Threads*. 3 marks
- c. Evaluate how the use of expressive skills and **one** stagecraft element were manipulated to enhance the performance styles in the production of *Deceptive Threads*. 9 marks

Question 5 (15 marks)***Caliban***

- a. Describe how **one** convention was manipulated to affect the actor–audience relationship in the production of *Caliban*. 3 marks
- b. Analyse how **one** actor applied and manipulated **one** dramatic element in the production of *Caliban*. 3 marks
- c. Evaluate how the use of expressive skills and **one** stagecraft element were manipulated to enhance the performance styles in the production of *Caliban*. 9 marks

Question no.

Name of production _____

a. _____

b. _____

Insert for Section A

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

Stimulus material for:

- Question 1 – Solo performance
- Question 2 – Ensemble performance

List of characters

1. The naughty child
2. The struggling artist
3. The lonely truck driver
4. The eccentric cat lover
5. The perfectionist homemaker
6. The injured athlete
7. The ambitious leader
8. The fugitive¹ traveller
9. The curious inventor
10. The solitary² gardener

¹**fugitive** – a person who has escaped from captivity or who is in hiding

²**solitary** – someone who is alone

Stimulus material for Question 1 – Solo performance and Question 2 – Ensemble performance



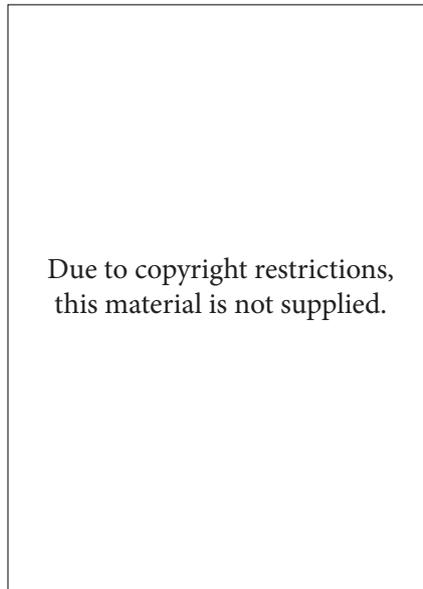
Stimulus 1



Stimulus 2



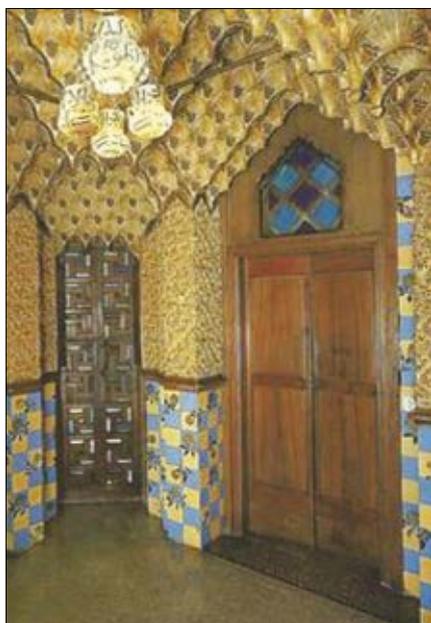
Stimulus 3



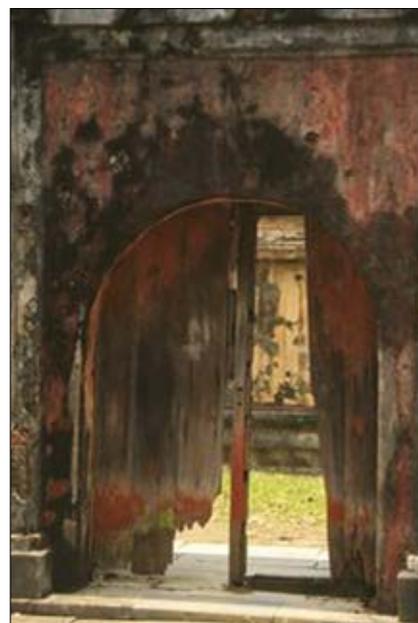
Stimulus 4



Stimulus 5



Stimulus 6



Stimulus 7



Stimulus 8



Stimulus 9



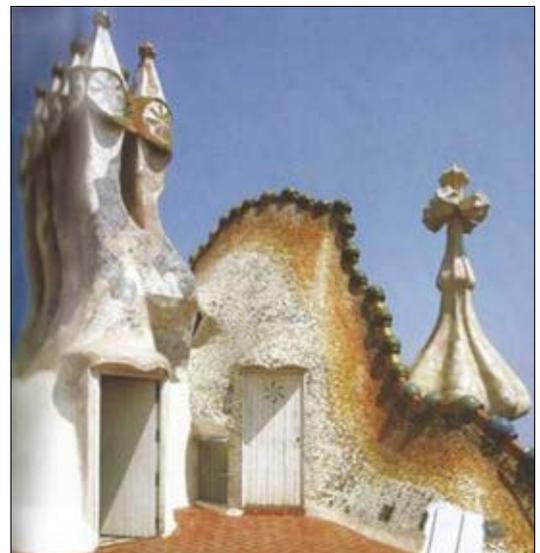
Stimulus 10



Stimulus 11



Stimulus 12

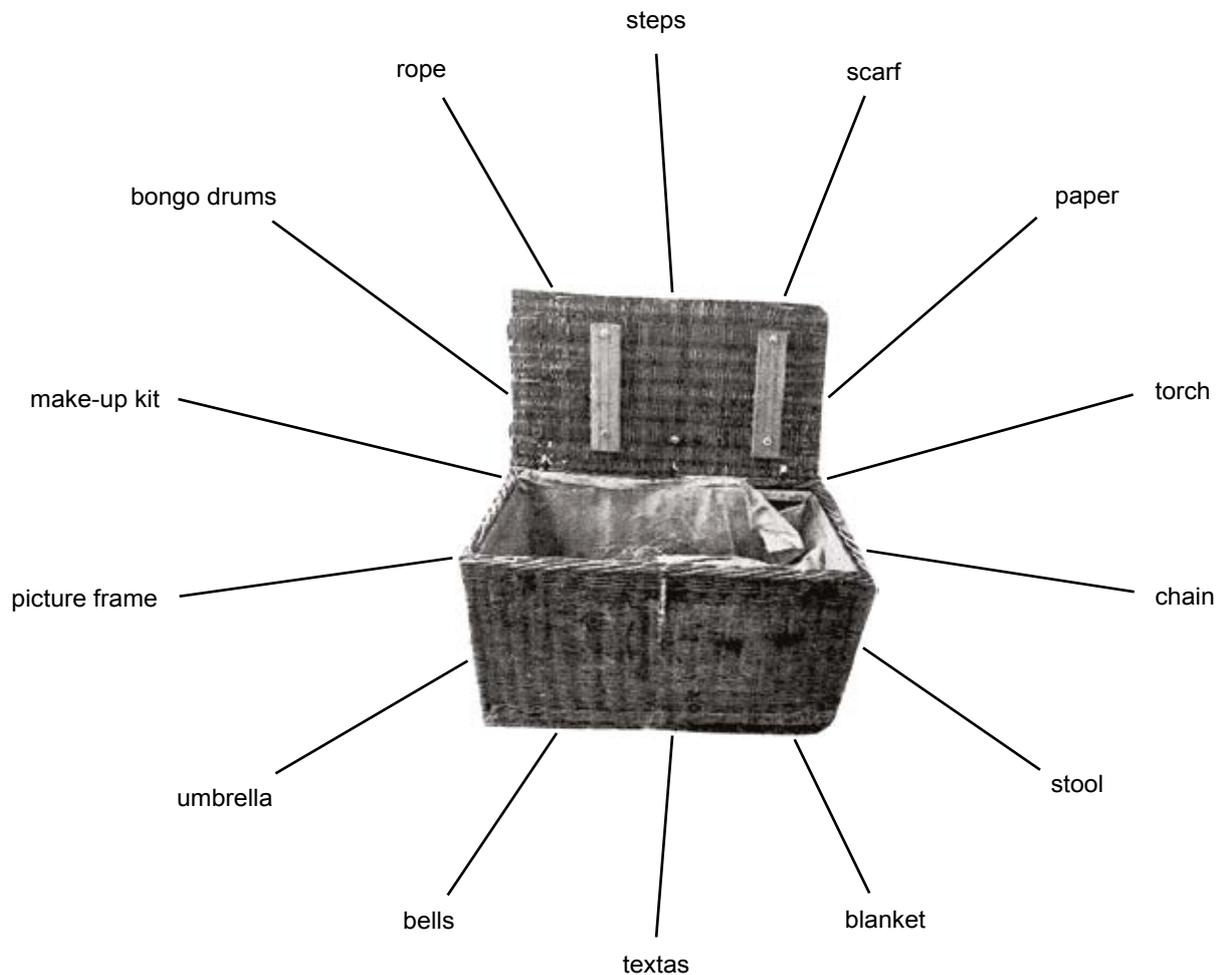


Stimulus 13

TURN OVER

Additional stimulus material for Question 2 – Ensemble performance

The drama toolbox



Sources

Stimulus 1: Photograph by Paul Warchol in Andrew Hall, *21st Century Beach Houses*, The Images Publishing Group Pty Ltd, Mulgrave, 2010, p. 125

Stimulus 4: Dr Seuss, *Oh, The Places You'll Go!*, HarperCollins Children's Books, London, 2016

Stimulus 6: Photograph by Pere Vivas/Ricard Pla in Juan-Eduardo Cirlot, *Gaudi: An introduction to his architecture*, Triangle Postals, p. 33

Stimulus 10: Photograph by Jonathan Wherrett in Andrew Hall, *21st Century Beach Houses*, The Images Publishing Group Pty Ltd, Mulgrave, 2010, p. 56

Stimulus 11: Photograph by Pere Vivas/Ricard Pla in Juan-Eduardo Cirlot, *Gaudi: An introduction to his architecture*, Triangle Postals, pp. 128 and 129

Stimulus 13: Photograph by Pere Vivas/Ricard Pla in Juan-Eduardo Cirlot, *Gaudi: An introduction to his architecture*, Triangle Postals, p. 137

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