

2018 VCE Drama written examination report

General comments

The 2018 Drama written examination was based on the *VCE Drama Study Design 2014–2018*. This was the last year of accreditation for the *VCE Drama Study Design 2014–2018*. In 2019 the implementation of the *VCE Drama Study Design 2019–2023* commences.

The 2018 examination was worth a total of 50 marks and comprised two sections:

- Section A – questions assessing students' skills in analysing the development and presentation of a solo performance (Unit 4, Outcomes 1 and 3) and an ensemble performance (Unit 3, Outcome 1)
- Section B – questions assessing students' skills in analysing and evaluating a production from the 2018 Drama playlist (Unit 3, Outcome 3).

It is important that all students:

- have depth of knowledge about a range of non-naturalistic performance styles
- ensure they know the difference between play-making techniques, dramatic elements, stagecraft areas, expressive skills and performance skills
- have a clear understanding of ways in which the conventions of transformation of character, time, place and object can be manipulated by an actor, for example, through morphing expressive skills, snap transitions, symbolic gesture, use of action and reaction, use of a sound or word, giving and receiving, hiding and revealing, repetition of dialogue, the symbolic use of stagecraft, etc.
- understand the difference between analysing and evaluating. When analysing, students need to examine in detail to discover the meaning of something. When evaluating, students need to make a judgment about or critique something
- use pertinent examples
- provide clear and concise answers to questions
- when using the extra answer space provided at the end of the examination, carefully label their response as being continued
- use drama-specific language and terminology appropriately.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers, or an indication of what the answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Section A

Question 1

For Question 1, a series of images containing doorways, a list of characters and some contextual information was provided as stimulus material to develop and present the prescribed structure of The doorway for a non-naturalistic solo performance. Students were required to draw on the key knowledge and skills acquired through the development and evaluation of their own solo performance work in Unit 4, Outcomes 1 and 3 and then apply these to a new situation. To answer this question comprehensively, students needed to plan their answers and think through the processes they had used to develop and present their mini solo performance and their solo performance examination. Students were asked to select a prescribed performance style, explore the context for the solo performance, consider how to convey aspects of their main character to the audience, choose a reason for the secondary character to be a catalyst for the main character changing something about their life and describe how this change would be communicated to the audience. Within this question students needed to explain how they would use the play-making technique of improvisation, apply expressive skills, dramatic elements, performance skills, transformation of character and stagecraft, and manipulate the actor–audience relationship.

Question 1a.

Marks	0	1	Average
%	4	96	1

This question instructed students to select a performance style from one of three listed, choose a stimulus image and identify the main character for this solo performance. Students were then asked to use the stimulus material for Question 1 to identify the context (age, place, time) of the immediate world of the main character. This question provided a framework for students to develop their ideas about the solo performance through the subsequent parts of Question 1. The majority of students managed this question well, demonstrating a sound ability to identify ideas for the context of the solo performance. Students who used the three examples provided on the examination were not awarded any marks.

Question 1b.

Marks	0	1	2	3	4	Average
%	2	20	38	30	10	2.3

Students were required to analyse how they would convey aspects of the identified context to the audience by manipulating space and sound. Their response also had to be consistent with the chosen performance style. Most students were able to discuss the actor's use of space and sound in general terms. Higher-scoring responses identified specific examples of the symbolic use of space and sound created live by the actor through the use of voice, body percussion and objects. These responses included examples that would be clear to the audience and related to the chosen performance style. Low-scoring responses provided narrative ideas rather than practical application of how the two dramatic elements would be manipulated. Some students mistakenly discussed the use of the stagecraft area of sound production, instead of the dramatic element of sound, and could not be awarded any marks for this part of their response.

The following is an example of a high-scoring response.

Chosen performance style: *Theatre of Cruelty*

Chosen stimulus image number: 3

Chosen main character: *The solitary gardener*

The actor will depict the garden setting by moving around the space cautiously, implying a garden area around them. This would involve the actor dodging implied objects on stage such as rocks and ducking under implied trees and branches. To highlight the style of the performance, these movements by the actor would be done in a ritualistic and almost robotic way to show their dedication and fixation with the garden, also using ritualistic sounds to highlight the styles and depict the garden setting. These noises would entail things such as “snip, snip”, “squelch” and “rustle, rustle” to further depict the garden and the ritual the actor has with the garden.

Question 1c.

Marks	0	1	2	3	Average
%	1	25	48	27	2

The majority of students were able to describe how the actor would apply one expressive skill (voice, movement, gesture, facial expression) to communicate the immediate world of the main character to the audience. The highest-scoring responses used pertinent examples that would convey aspects of the character’s world to the audience. Low-scoring responses described multiple expressive skills and/or demonstrated confusion of terminology and did not correctly identify an expressive skill.

The following is an example of a high-scoring response.

Chosen performance style: *Poor Theatre*

Chosen stimulus image number: 11

Chosen main character: *The perfectionist homemaker*

The actor will manipulate gesticulation as she carefully tides the (empty) stage. To portray the ‘perfectionist homemaker’, she will raise her hands with fingers pointed outwards while bent over, suggesting the character is picking something up off the floor. The actor will further manipulate the physical expressive skill of gesture by wiping her hands on her bodice in a sceptical way (slow and flicking her fingers at the end). This suggests whatever the character picked up off the floor was considered ‘dirty’.

Question 1d.

Marks	0	1	2	3	Average
%	1	40	45	14	1.7

To obtain full marks for this question, students had to explain how they would use improvisation and their chosen doorway to develop the secondary character. Students needed to think about who the secondary character would be and why they would be the catalyst for the main character changing something about their life. This question was the set-up for answering Question 1f. Most students were able to discuss improvisation in general terms, although higher-scoring responses clearly identified how specific improvisational activities, such as hot-seating or role-play, would be used to develop the secondary character. Other improvisational activities discussed by students included trialling different ways of presenting a scene (such as using only mime or gesture), personification and experimentation with different performance styles, conventions or dramatic elements. Some students misinterpreted the requirement to reference the chosen doorway in developing the character and mistakenly discussed improvisation using a doorway (literally).

The following is an example of a high-scoring response.

Chosen performance style: *Epic Theatre*

Chosen stimulus image number: 5

Chosen main character: *The perfectionist homemaker*

The secondary character of the naughty child will be explored through improvised first introductions and encounters between the characters. (A scene consisting of a transformation)

I would then apply a range of conventions like song to explore the depiction and nature of the character (this would explore how the character would react).

The doorway will be used at the point of meeting between the characters.

The improvisation thus would be historic and formal (as per the doorway). The convention of song for example would adopt an historic and formal tone.

This will help gain an understanding of the behaviours of a child during 1899.

Question 1e.

Marks	0	1	2	3	Average
%	1	29	48	22	1.9

Most students handled this question quite well and were able to outline how the actor would use the expressive skill described in Question 1c. to transform into the secondary character. Higher-scoring responses clearly explained how the transformation of character would occur and how the contrasting energy of the secondary character would be established (either explicitly or implicitly). Some of the transformation techniques students wrote about included morphing or melding; snapping; action and reaction; giving and taking; hiding and revealing; use of a sound, word or action; symbolic use of stagecraft; repetition of dialogue; and exploring the speed of transition (for example, slow motion). Low-scoring responses provided a general character description, discussed a different expressive skill to the one used in Question 1c., did not discuss how the actor would transform characters or missed the requirement to discuss the contrasting energy of the secondary character.

The following is an example of a high-scoring response.

Chosen performance style: *Epic Theatre*

Chosen stimulus image number: 2

Chosen main character: *The fugitive traveller*

The actor would utilise the transformation technique of 'repetition of word' to transform character. As the fugitive, the actor is scared and breathing heavily, speaking the line 'they won't find me here' extremely fast. The actor following this utterance would repeat the word 'here', but as the merchant, who would go on to say 'here? What on earth are you doing here?' in a slow and surprised but cheerful tone. The contrast of fear and panicked to slow and cheerful will be conveyed via this transformation and change in use of voice, making the characters distinct.

Question 1f.

Marks	0	1	2	3	4	Average
%	5	22	40	26	7	2.1

Some students found the requirements of this question difficult. Students were told that after meeting the secondary character, there is a change in the main character's feelings about their immediate world. Students were required to describe how the actor would portray this change in the main character, using both stagecraft and timing. Some students provided narrative descriptions of the scene rather than describing how the actor would manipulate stagecraft and timing to convey the change in their feelings to the audience. Some students had multiple actors or discussed both characters in the scene without any reference to transforming between the two characters. Some students discussed the use of lighting, missing the instruction at the beginning of Question 1 that the solo performance would use a single clearly lit space and that no changes to the lighting grid were permitted. These students were not awarded any marks for the description of the use of lighting.

The highest-scoring responses succinctly described how the actor would use timing and stagecraft to convey the change in the main character's feelings about their immediate world. These responses were consistent with the chosen performance style, used appropriate drama-specific language and terminology, and included pertinent examples. Low-scoring responses often referred to having two actors in the scene, did not articulate the change in the main character's feelings, did not explain how stagecraft and timing would be used, provided a limited discussion that lacked detail and made limited use of drama-specific language and terminology.

The following is an example of a high-scoring response.

Chosen performance style: *Epic Theatre*

Chosen stimulus image number: 5

Chosen main character: *The perfectionist homemaker*

STAGECRAFT: The actor will utilise stagecraft to emphasise the change in their feelings as they pull out the kitchen draws and pull off the cupboard doors, leaving a ruined kitchen that surrounds the actor, symbolising her change of feelings as well as freedom from the constraints of the location.

TIMING: As the actor looks around the kitchen before she destroys it, a rhythmic drumbeat begins to play. The actor begins to destroy the kitchen to the rhythm, slamming open cupboards, and smashing plates to the beat. They will additionally chant 'destroy' as they stare directly into the audience as they destroy the kitchen. The beat will become faster until it suddenly stops, as the actor stands amongst the broken kitchen.

Question 2

In this question students needed to consider how they would use the same stimulus material provided for Question 1, with the addition of a drama toolbox, to develop and present a devised non-naturalistic ensemble performance entitled 'The Other Side'. The images, scenario and characters provided evoked a range of themes, moods and styles that could be explored. Most students embraced these ideas and wrote about concepts and situations that were clearly linked to the stimulus material. Students were instructed that the performance was to be based on the conventions of any non-naturalistic performance style, provided that the chosen performance style was different from the one chosen for Question 1. Students needed to draw on the key knowledge and skills acquired through the development, presentation (Outcome 1) and evaluation stages (Outcome 2) of their ensemble performance in Unit 3. Non-naturalistic performance styles and

techniques used by drama practitioners to develop non-naturalistic performances are part of the key knowledge for Unit 3, Outcomes 1 and 2, and therefore students must have a thorough knowledge of these concepts.

As in the previous question, students needed to consider the whole question before they began responding in order to identify the relationship between the sub-parts of the question. Students needed to think through the whole performance they were developing before answering the different question parts. Students should consider the stimulus material and then choose the performance style and relevant conventions to use. Within this question students were required to utilise expressive skills, dramatic elements and stagecraft and manipulate the actor–audience relationship as appropriate to the chosen performance style.

Question 2a.

Marks	0	1	2	3	Average
%	2	25	46	27	2

Students were instructed to choose a doorway from the stimulus material and were then asked to describe how the ensemble group could use movement to explore and create the world inspired by the chosen doorway. The highest-scoring responses used appropriate terminology to explain how the actors would use movement (for example through synchronisation, repetition, exaggerated movement, Laban movement, gait, posture and stance) to explore and create the world. Pertinent examples supported how the world would be conveyed to the audience. Low-scoring responses discussed general ideas about the chosen doorway and world that the ensemble group would explore and/or neglected to explain how movement would be used, instead discussing the use of space.

The following is an example of a high-scoring response.

Chosen stimulus image number: *Stimulus 1*

Repetition of repeated 3 sequence action.

The actors will mime a tapping action in the air as if typing on a computer screen. Then extend hand to the right as if picking up a glass of water and placing it back down. Eyes and head, body and limbs all standing tall and facing forward toward the audience.

Last action is a swipe – all actors in synchronisation will lift their finger and swipe across the space in front of them.

The repeated movements and static stance conveys a sense of repetition in their lives controlled by technology.

The movements convey a futuristic world as all characters copy the actions in perfect synchronisation – communicates a lack of individuality.

Question 2b.

Marks	0	1	2	3	Average
%	2	28	48	22	1.9

The majority of students were able to discuss how the actor would transform one object from the drama toolbox to explore one or more aspects of their chosen character. The highest-scoring responses used pertinent examples and explored how the ideas about the symbolic use of the object would be communicated clearly to the audience. Low-scoring responses gave a narrative description of the character with limited reference to how the actor would transform the object, or

provided one or more ideas about how the object may be transformed, with limited or no reference to how this would convey aspects of the character.

The following is an example of a high-scoring response.

Chosen character: *The fugitive traveller*

Chosen toolbox object: *Picture frame*

The picture frame will be used in a flashback scene about how the character became a fugitive traveller. The frame will be transformed into jail bars by the actor holding two opposite sides of the frame (one in each hand) and looking through the centre as if it was two bars he was gazing in between. The actor will then transform it into a paddle of a row boat to show his escape from jail by holding one side with both hands and rowing to the side of his body as if it were a long paddle, alternating sides with each paddle.

Question 2c.

Marks	0	1	2	3	4	5	6	Average
%	6	7	22	33	21	10	3	3

This question asked students to consider how they would use two conventions, each from a different performance style, to explore the group responses when a new arrival enters the community. Responses to this question necessitated a discussion of how the ensemble group would manipulate the actor–audience relationship. Some students referenced the new arrival’s role in the ensemble performance, for example, as the antagonist, the outsider, to provide comic relief, to alienate the audience or gain sympathy from the audience, etc. High-scoring responses indicated a clear understanding of the actor–audience relationship, as appropriate to the chosen performance style, through the variety of ways in which an actor may deliberately manipulate the audience’s emotions and moods and response to the action. Students discussed the placement of the actor(s) in relation to the audience, the way the actor(s) addressed and engaged the audience and/or the emotional and intellectual response to a character’s situation. The highest-scoring responses used pertinent examples, provided an analysis of how two conventions from the two chosen performance styles would be used, with reference to the actor–audience relationship, and explained how the actors would show the group response to the new arrival entering the community. These responses were clear and succinct and used drama-specific language and terminology appropriately. Low-scoring responses referred to the same performance style that had been chosen for Question 1, often used weak or non-pertinent examples and/or did not refer to all of the requirements of the question. Some students did not identify the chosen performance style, which made their responses difficult to assess.

The following are two examples of high-scoring responses.

Example 1

Chosen character: *The president*

Performance style 1: *Theatre of the Absurd*

Convention: *Speaking in gibberish (heightened use of language)*

The ensemble will burst into incomprehensible gibberish as they discuss the new arrival in shock and confusion. Actors will further create an absurd representation of confusion by directly interacting with the audience, speaking loudly in gibberish amongst the audience, while looking at audience members accusingly and in very close proximity.

Performance style 2: *Epic Theatre*

Convention: *Unison*

In response to the President arriving, the ensemble will develop moving in perfect unison, in an almost robotic way, symbolising disconnection with the new arrival. All members except the President will move together, stop and stand, directly facing the audience remain in silence and stillness. The ensemble will then manipulate the actor-audience relationship by speaking at the audience in unison expressing a social political message in response to the new arrival of the embodiment of power. This may include 'We are not free', or 'Who has the power?' By confronting the audience with a political message typical of Brecht's style, the ensemble aim to alienate the audience, while directly interacting with them.

Example 2

Chosen character: *The ambitious leader*

Performance style 1: *Musical Theatre*

Convention: *Dance*

The convention of dance will be used to explore the group response to the new arrival. The ambitious leader will enter through the doorway by hopping with their foot up to their knee, reminiscent of the dance in "West Side Story". The group of actors that are already at the campsite will then perform an opposing dance move like a kick ball change in the style of Bob Fosse. This is to indicate that the group is unwelcoming to the new arrival as a collective.

Performance style 2: *Epic Theatre*

Convention: *Direct address*

The convention of direct address will be used to manipulate the actor-audience relationship as once the dance sequence is over the characters begin to talk to the ambitious leader as a group. One will ask a question and the ambitious leader will answer prompting a freeze frame where the character will step out of the group and directly address the audience as they tell them their opinion of the ambitious leader. This will manipulate the actor-audience relationship as they discover the only person that genuinely dislikes the ambitious leader is Bindiana Bones because he is jealous of the ambitious leader and the other characters are simply following along like sheep. So the audience will know something that the characters don't.

Question 2d.

Marks	0	1	2	3	4	5	Average
%	7	13	30	30	13	6	2.5

This question required students to think about how the dynamics of the close-knit group would be affected when there was a change in the relationship between two characters (either forming a strong attachment or beginning to dislike each other). Students needed to explain, in detail, how the group of actors would convey the impact of this change to the audience by manipulating two dramatic elements from the list provided (contrast, rhythm, symbol). Students are reminded that in questions where there are specific requirements they must refer to all of the points in their response. The highest-scoring responses were consistent with the chosen performance style and clearly explained how the actors would manipulate two of the dramatic elements to convey the impact of the change. These responses used drama-specific language and terminology, were well supported by pertinent examples and the ideas would be communicated clearly to the audience. Low-scoring responses often provided limited examples, did not refer to all the requirements of the question and showed difficulty in linking the decisions made to the chosen performance style.

Some students discussed all three of the listed dramatic elements while others referred to the same performance style that had been chosen for Question 1.

The following are examples of high-scoring responses.

Example 1

Performance style: *Epic Theatre*

The ensemble will manipulate rhythm to convey their mutual dislike for 'The President'. The ensemble will begin in a consistent beat rhythm, stomping in time with one another (still staring straight at the audience). The ensemble will then move (still stomping in unison) to circle 'The President' where the consistent rhythm will break, transforming to a chaotic, eclectic percussion of feet stomping and hand clapping, as the ensemble circles the character. Here, the ensemble's dynamic is together, as the target, a singular character, is excluded by the rhythm as they remain in stillness. Symbol will also evidently convey characters' dislike for the new addition, through the symbolic gesture of pointing fingers accusingly. After the rhythm subsides, all members of the ensemble will stand around 'The President', trapping the character in a circle, and will then proceed to silently raise their hands and point their fingers accusingly at 'The President', typical of Brecht's political style.

Example 2

Performance style: *Epic Theatre*

The impact of the corrupt warlord beginning a feud with the character of the outspoken Duchess is presented through the ensemble's contrasting energy and use of symbolic space. After a verbal fight between the warlord and Duchess, the group of politicians are frightened of the future and what the corrupt warlord will do next. The energy of the group shifts into one that is more nervous and timid, evoking suspense and tension within the spectators. This is contrasted against the corrupt warlord's high energy of confidence and ruthlessness. The ensemble's expressive skills also contrast against the warlord's, highlighting the fear inducing impact of the warlord's disagreement with the politicians.

Symbol would also highlight the impact of the disagreement, with the ensemble of politicians always grouped together away from the corrupt warlord. For example, the corrupt warlord may be positioned downstage on the left, whilst the group of politicians would be placed on the right upstage. This symbolizes their divide and the distance between their views. The symbol of red blood on the hands of the warlord also demonstrates that divide, as the politicians are clean, contrasting their characters and highlighting his corrupt ways. A use of symbolic set could also highlight their differences. The fragmentary set piece of an office desk could be placed in the middle of the stage to divide the two parties and their opposing political beliefs.

Section B

Question chosen	none	1	2	3	4	5
%	1	31	35	9	18	6

This section related to the Unit 3 analysis of a play from the 2018 Drama playlist. Students were required to select one play from the list and answer the three parts of the question that related to their chosen play. While there was a choice of plays, all three sub-parts of the question were common to the plays.

Questions 1–5, Part a.

Marks	0	1	2	3	Average
%	4	19	43	33	2.1

This question asked for a description of how one convention was manipulated to affect the actor–audience relationship in the production. In general, this question was well answered. High-scoring responses used pertinent examples to display a good understanding of how one convention was used to manipulate the audience’s emotions, moods and responses to the action. They discussed the placement of the actor(s) in relation to the audience, the way the actor(s) addressed and engaged the audience, and the emotional and intellectual response of the audience to the character’s situation. Low-scoring responses briefly discussed the use of one convention or the actor–audience relationship, demonstrating a limited understanding of the performance. There were some responses that indicated confusion about a convention, instead describing a dramatic element or an expressive skill.

The following is an example of a high-scoring response.

This is Eden

In order to affect the actor-audience relationship in the play, Goddard frequently manipulated direct address to involve the audience and endow them with roles in certain scenes, such as the congregation in a chapel. In order to communicate the suffering women endured during their imprisonment, Goddard transformed the performance space into a chapel wherein the audience created the congregation. As Goddard portrayed the Reverend spitting at the audience whilst calling them ... dirty ‘sinners’, the audience where able to develop a deeper understanding of the abuse female convicts endured at the hands of spiritual leaders entrusted with their care.

Questions 1–5, Part b.

Marks	0	1	2	3	Average
%	5	18	39	38	2.1

Students were required to analyse how one actor applied and manipulated one dramatic element in the production. Higher-scoring responses focused on specific moments within the performance that demonstrated the themes and messages of the play. High-scoring responses explored the ideas of reconnecting with cultural roots and dealing with bureaucracy, the treatment of female convicts and refugees, the stolen generation and reconciliation, racism and family history, and artificial intelligence and global climate politics. Low-scoring responses gave a definition or explanation of what a dramatic element was, provided a description of a convention instead of a dramatic element, confused the actor with the character or gave a generic response with little reference to the actor or the performance.

The following is an example of a high-scoring response.

Deceptive Threads

David Joseph applied the dramatic element of climax in the dramatic moment in which Joseph was brutally drumming on the filing cabinets set piece whilst projections of images representing and conveying the theme of racism were shown. Joseph began bashing the filing cabinets in a gentle manner, producing little sound as tame images began gradually flashing on the screen. As tension grew, the drumming crescendoed, getting louder and harsher as the images flashed faster until the performance space went pitch black and Joseph immediately ceased drumming. The dramatic build up of tension allowed for a large and confronting climax, as a sense of silence filled the audience. This climax also represented the outburst of Joseph’s anger at the racism in the world.

Questions 1–5, Part c.

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	4	4	10	22	21	17	11	7	3	1	4.1

This question was challenging for many students and they needed to use their higher-order-thinking skills to answer this question successfully. Students were required to evaluate how the use of expressive skills and one stagecraft element were manipulated to enhance the performance styles in the production. Many students were able to analyse the plays, demonstrating some understanding of the use of stagecraft, expressive skills and performance styles. However, evaluation was challenging for students. When evaluating, students are required to make a judgment about or critique the performance. They could do this by discussing what was effective, clever or successful in the performance or whether something was weak, unclear or confusing. The higher-scoring responses demonstrated a clear and succinct analysis and evaluation of the required areas, displayed a thorough and insightful understanding of the play, and provided perceptive explanations supported by pertinent examples. High-scoring responses focused on specific qualities when discussing the actor's use of expressive skills, for example, their voice, such as accent, pitch and diction; or movement, such as gait, stance and posture. They referred to the actor's manipulation of one stagecraft element to create transformation of character, time and/or place, to convey changes in mood and to apply symbol. Low-scoring responses were characterised by perfunctory evaluation with limited analysis, confused understanding of how expressive skills and one stagecraft element were manipulated in the performance and/or discussed multiple stagecraft elements. Other low-scoring responses neglected to discuss the performance styles in the play and provided a discussion of only the use of expressive skills or the stagecraft element, not the manipulation of both. Lower-scoring responses relied on prepared answers that did not pertain to the examination question.

The following is an example of a high-scoring response.

Deceptive Threads

Expressive skills of movement, gesture and facial expression were successfully juxtaposed with 'Deceptive Threads' use of set design to skillfully enhance the devised theatre nature of the performance. David Joseph poignantly begins the performance with no movement, allowing the audiences focus to first be on the bold set design. The left part of the stage with a sewing desk and hanging muslin racks contrasted with a filing cabinet and a 1950's typewriter, cementing the performance's emotive exploration of myriad identity. David Joseph's subtle and naturalistic use of facial expression allows for the Brechtian didactic nature of the play. When veering close to the Lebanese side of the set design or directly addressing the audience, he successfully teaches the unsuspecting audience of the engrained prejudice against people from Lebanon in Australian society. Utilising small facial movements such as sniffing and squinting he evokes a sense of connection and empathy. Employing Grotowski's Poor Theatre, the play heavily relies on the emotion and actor's skill; David Joseph manipulated honest emotion to convey a truthful performance about his family background and the hardships they faced. Emerging from behind the typewriter, his portrayal of 'Fate the means of Destiny' utilised stylised movement, almost ritualistically in times of climax. Jolting the audience, the hand abruptly emerging from the filing cabinets is reminiscent of the secrecy lurking in the ASIO spy. Here, David Joseph's small gesture of wriggling his fingers outright portrays his longing for help and connection from the audience. The overall tone of the performance felt natural and not over-rehearsed, thus alluding to the devised theatre play-making techniques employed. All of David Joseph's movements were significant and held a deeper meaning, as he portrays his grandfather the ASIO spy he abrasively slaps the cabinet and walks around the stage with an exaggerated gait. In the climax of the performance 'White Australia', David Joseph sits on top of the cabinet, hitting them in a bold and exaggerated movement. Here the Theatre of Cruelty style of assaulting the audience's senses serves as an abrasive reminder of their engrained prejudice. His menacing facial expression and dynamic movement juxtaposed with his involvement with the set design

cements the assertion that modern-day racism is still loud and in your face. The devised essence of the performance is skillfully and emotively portrayed through use of direct address and poignant facial expression. David Joseph's impactful manipulation of stagecraft and expressive skills highlights 'Deceptive Threads' exploration of belonging and identity.