

**Victorian Certificate of Education
2020**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

DRAMA

Written examination

Monday 30 November 2020

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	10
B	2	2	40
			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 space 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 play that you have seen in 2020.

Write the title of the play in the space provided.

Title of play _____

You **must** use this play to answer all parts of Question 1.

Question 1 (10 marks)

- a. Describe how the performance skill of either focus or energy was applied in a specific moment in the performance of this play. 2 marks

- b. Explain how the actor(s) applied **one or two** expressive skills to represent a character(s) in the performance of this play. 3 marks

c. Evaluate how the actor(s) manipulated **one** convention and **one** production area in the performance of this play to create meaning.

5 marks

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** to answer Question 1.

This question asks you to explore the dramatic potential of the stimulus image for Question 1 and to apply symbol to create a devised ensemble performance.

Application of symbol can be explored through action, gesture, language, vocal or facial expression, object/property, costume, set pieces or heightened movement.

The stimulus material for Question 1 is an image of a trunk. A trunk is an object that can hold other objects or be used to carry other objects. It can also symbolise and represent other ideas and/or themes.

The following is a list of possible titles for the devised ensemble performance:

- The Arrival
- The Departure
- The Journey
- The Dilemma
- The Escape
- Trapped
- The Celebration
- Anticipation

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.

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).

State the title of your ensemble performance. This title may be selected from the list above or you may create your own.

Title _____

- a. Using the stimulus material for Question 1, apply the play-making technique of brainstorming to explore ideas for your ensemble performance, focusing on what the image of the trunk can symbolise. Use the space provided below to brainstorm.

3 marks



trunk

- b. The ensemble group of actors explores one of the ideas from the brainstorm to develop the characters for the ensemble performance.
Select an idea from **part a**.

The actors use the play-making technique of improvisation to develop the characters.

Describe how the ensemble group of actors applies the play-making technique of improvisation to develop the characters for the ensemble performance using the selected idea from **part a**.

4 marks

- c. The ensemble group of actors devises a scene that will communicate the selected idea from **part a.** in order to create a specific and intentional impact on the audience. The ensemble group of actors selects one performance style to use for this scene in the ensemble performance.

State the selected performance style.

Analyse how the ensemble group of actors creates a specific and intentional impact on the audience in this scene. In your response, refer to the following:

- mood
- **two** conventions from the selected performance style

6 marks

- d.** The ensemble group of actors decides to use production areas symbolically to enhance the scene from **part c**.

Explain how the ensemble group of actors uses **two** production areas to apply symbol. In your response, clearly identify the meaning of the symbol that the actors have selected.

4 marks

Question 2 (23 marks)

Use **Stimulus 2** to **Stimulus 7** to answer Question 2.

This question asks you to consider how you will use **one** image in the stimulus material for Question 2 to create the primary character for a solo performance. You may find inspiration in a literal¹ or symbolic aspect of the image.

The devised solo performance will draw on features from a range of performance styles and be eclectic in nature. The actor will select conventions from at least two different performance styles, as appropriate to the intended impact on the audience.

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

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

¹**literal** – real or obvious in the image

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

Stimulus number _____

Examine your selected image closely. Consider the whole image as well as the details in the image to find dramatic potential.

Identify a detail in your selected image.

-
- a. Briefly describe the primary character of the solo performance. The description of the primary character must be clearly linked to the detail that you have identified in your selected image. 2 marks

- b.** Describe how the actor will apply voice and/or facial expressions to create the primary character from **part a**.

3 marks

- c.** During the development of the solo performance, the actor must create a secondary character. The secondary character must be clearly different from the primary character. You may use any of the stimulus images for Question 2 as inspiration for the secondary character. You do not need to refer to the stimulus images in your answer.

Explain how the actor will create the secondary character using the play-making technique of improvisation to explore energy and gesture in a symbolic manner.

5 marks

- d. In this solo performance, the actor will transform from the primary character to the secondary character. This could happen in the moment when the primary character meets the secondary character, in a moment of conflict between the two characters or when the two characters work together to solve a problem.

Describe how the actor will create this moment of transformation by applying and manipulating **one or more** dramatic elements.

4 marks

- e. The actor has transformed into the secondary character. The secondary character will now move from one place to another. Each place must be clearly different from the other.

Explain how the actor will apply the performance skill of timing to show a contrast between the two places.

3 marks

- f. The actor must consider the impact that the solo performance will have on the audience. State the intended impact on the audience.

The actor will consider how to engage and affect the audience in specific and intentional ways using two different performance styles. The actor will employ one convention from each performance style. These conventions must **not** be any of the following:

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

Performance style 1 _____ Convention 1 _____

Performance style 2 _____ Convention 2 _____

Analyse how the actor will communicate the intended impact on the audience using the two conventions above.

6 marks

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

Stimulus material for Question 2 – Devised solo performance



Stimulus 2



Stimulus 3



Stimulus 4

Photograph: Elke Wallford



Stimulus 5



Stimulus 6



Stimulus 7

TURN OVER

Sources

Stimulus 2: Antoine Watteau, *Italian Comedians*, in Martha Richler, *National Gallery of Art, Washington: A World of Art*, Scala Publishers Ltd., London, 1997, p. 87

Stimulus 3: *Anubhuti: Paintings by Jayasri Burman*, exhibition booklet, Gallerie Ganesha, New Delhi, 2004

Stimulus 4: *Bletchley Park Souvenir Guidebook*, Pavilion Books Company Ltd., London, 2018, p. 25

Stimulus 5: Franz Wilhelm Seiwert, *Four Men in Front of Factories (Vier Männer vor Fabriken [Hoerle–Faust–Seiwert–Haubrich])*, in Kenneth E Silver, *Chaos & Classicism: Art in France, Italy, and Germany, 1918–1936*, Guggenheim Museum Publications, New York, 2010, p. 28

Stimulus 7: Hippolyte Romain, *Les Chiens*, in Carla Coulson, *Paris Tango*, Penguin Books Australia, Camberwell (Vic.), 2008, pp. 220 and 221

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