

Victorian Certificate of Education 2022

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

			Letter
STUDENT NUMBER			

DRAMA

Written examination

Wednesday 16 November 2022

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

Section	Number of questions	Number of questions to be answered	Number of marks
A	1	1	15
В	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 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 2022 VCE Drama playlist. Select one of the following plays.

1. *Midsummer* adapted by Scott Middleton from Shakespeare's *A Midsummer Night's Dream* Theatre company: Sheoak Productions

OR

2. Jack and Millie by Alaine Beek

Theatre company: Essence Theatre Productions Limited

OR

3. *Mother Courage and Her Children* by Bertolt Brecht, translated by Tony Kushner Theatre company: La Mama Theatre, with Lara Week and Bagryana Popov

OR

4. SLAP. BANG. KISS. by Dan Giovannoni

Theatre company: Melbourne Theatre Company

OR

5. *Driftwood* by Jane Bodie, based on the original memoir by Eva de Jong-Duldig, original music and arrangements by Anthony Barnhill, lyrics by Tania de Jong and Jane Bodie Theatre company: Umbrella Events in association with Creative Universe

OR

6. Owl and the Albatross by Paris Balla

Theatre company: Theatre Works and Locomotion

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

Play no.					
Title of pl	av				

Question 1 (15 marks)

	ow one actor applied one expressive skill to communicate one character to the the performance of this play.	3 n
Expressive	skill	
	w one or more actors manipulated two conventions of the performance style to the meaning to the audience in the performance of this play.	o 5 1
Performanc	ce style	
Convention	1	
Convention	1 2	

Production area 1		
Production area 2		

CONTINUES OVER PAGE

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 (18 marks)

Use **Stimulus 1** to **Stimulus 4** to answer Question 1.

This question asks you to explore the dramatic potential of **one** image in the stimulus material for Question 1 in order to create a devised ensemble performance.

The focus of the devised ensemble performance is to evoke a range of moods for the intended audience.

The ensemble group of actors will work collaboratively both in the play-making process and in the performance. Therefore, the emphasis is on the group creating the performance together, not on an individual working alone. The ensemble group of actors may rehearse and perform in any appropriate venue or space.

To explore the way in which acting conventions and production areas shape the performance, the ensemble group of actors will:

 experiment with performance styles or the work of drama practitioners and draw on contemporary practice

Select one image from the stimulus material for Question 1 (Stimulus 1 to Stimulus 4) and

• select a drama practitioner or performance style.

identify one detail in the selected image.	
Stimulus number	
Detail	-
Briefly explain how the detail that you have identified could be used to create a mood for the intended audience in the opening moment of the performance.	2 marks
	-
	_
	-

	performance to establish the mood discovered in part a. for the intended audience.	
	The ensemble group of actors selects two of the drama practitioners or performance styles that it has been examining and further explores them in order to select a drama practitioner or performance style for its own performance. The ensemble group's selection will be influenced by the mood discovered in part a.	
	The ensemble group of actors uses play-making techniques to manipulate a different convention for each drama practitioner or performance style. Note: A convention for one of the selected drama practitioners or performance styles will be applied in part c. and part d.	
	Drama practitioner or performance style 1	
	Convention 1	
	Drama practitioner or performance style 2	
C	Convention 2	
	Describe how the ensemble group of actors will use the play-making technique of improvisation to explore the two selected conventions in order to create the intended mood for the opening moment.	4 mar
٠		

c.

rama practitioner or performance style
order to establish the intended mood for the audience, the ensemble group of actors mus
elect one of the following production areas:
costume
props
mask
set pieces
puppetry
roduction area
nalyse how the ensemble group of actors will use this production area to communicate the ood discovered in part a. in a way that is appropriate for the selected drama practitioner erformance style. In your response, refer to the following: the opening moment
why the drama practitioner or performance style was selected for the opening moment
how the ensemble group of actors will manipulate the selected production area
the intended actor–audience relationship

d.	The ensemble group of actors will then create the second moment in the performance. This moment will be between 10 seconds and one minute in length, and will convey the same mood as the opening moment.	
	Describe how the ensemble group of actors will manipulate one convention of the selected drama practitioner or performance style from part c. in the second moment.	3 marks
	Convention	
		_
		_
		_
		_
		_

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e.	In the third moment of the performance, the ensemble group of actors will establish a
	contrasting mood for the audience. The ensemble group of actors may use either of the
	drama practitioners or performance styles from part b., or a different drama practitioner or
	performance style.

Analyse how the	e ensemble group	of actors	establishes th	nis contrasting	mood using:
I many be no " the	o ombomiore group	or actors	ebtachbileb ti	ns commasting	mood doing.

 the production area from part c

• one or more expressive skills.	4 marks
Contrasting mood	
Expressive skill(s)	

Question 2 (17 marks)

Use **Stimulus 5** to **Stimulus 12** to answer Question 2.

This question asks you to consider how you will use the stimulus material for Question 2 in order to create a devised solo performance using **one or more** of the stimulus images.

The devised solo performance will draw on features from a range of performance styles and be eclectic in nature.

In this devised solo performance, the actor will create two characters, either of which could be the primary character in the devised solo performance.

The actor begins by exploring and experimenting with a range of play-making techniques to extract dramatic potential from the stimulus material using the following physical expressive skills:

- movement (for example, gait, posture and stance)
- gesture (for example, using the body or body parts usually the hands to create symbols and meaning)

Select one image from the stimulus material for Question 2 (Stimulus 5 to Stimulus 12) and

Note: Performing without an audience is a rehearsal and is therefore part of the development process.

identify one detail in the selected image.	
Stimulus number	
Detail	
Briefly describe the first of the two characters of the devised solo performance. The description of the first character must be clearly linked to the detail that you have identified.	2 marks
	-
	-
	-
	-

b.

Explore the stimulus material for Question 2 (Stimulus 5 to Stimulus 12) and identify another detail, which will be used to develop the second character. This detail may be from the same image used for part a. or from another image.	
Stimulus number	
Detail	
The actor will use the play-making technique of improvisation to explore physical expressive skills when developing the second character.	
A door frame with a door has been provided for use during experimentation.	
Explain how the actor could experiment with the play-making technique of improvisation and use the door to develop the second character. In your response, refer to the following:	
 how the door could be used in two different ways during the improvisation how movement or gesture could be used during the improvisation 	
brief information about the second character discovered during the improvisation	5 marks

c. Using the information about the two characters established during the play-making process, the actor will now create a moment of transformation of character in the devised solo performance. This moment begins with the second character, who will transform into the first character. Both before and after the moment of transformation, the actor will use the dramatic element of space in a symbolic way to ensure that the audience can see the contrast between the two characters. The actor will use one performance skill to support the communication of the symbolic use of space.

Analyse how the actor will show transformation of character through:

- contrasting symbolic use of space for each character
- one performance skill (this must not be the actor–audience relationship)

•	one specific	transformation	technique.	
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6 marks

Performance skill	
Transformation technique	

d. The next moment in the devised solo performance is a transformation of place. The actor will use one or both characters in this moment. The change of place must be clear to the audience. The actor will use one production area to aid this transformation.

Apply the play-making technique of scripting to create the moment of transformation of place, using:

•	stage	directions	and	dialogue
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• one production area.	4 marks
Production area	

Extra space for responses
Clearly number all responses in this space.

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2022 DRAMA EXAM

An answer book is available from the supervisor if you need extra space to complete an answer. Please ensure you write your **student number** in the space provided on the front cover of the answer book. **At the end of the examination, place the answer book inside the front cover of this question and answer book.**



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

Due to copyright restrictions, this material is not supplied.



Stimulus 3

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Stimulus 4

Stimulus material for Question 2 – Devised solo performance



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Stimulus 5 Stimulus 6



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Stimulus 7 Stimulus 8





Stimulus 9 Stimulus 10

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Stimulus 11

Stimulus 12

Sources

Stimulus 1: Bob Graham, *Rose Meets Mr Wintergarten*, Penguin Books Australia Ltd, Ringwood, 1994; © 1992 Blackbird Design Pty Ltd, reproduced by permission of Walker Books Australia Pty Ltd

Stimulus 2: One Planet, Lonely Planet Publications Pty Ltd, Footscray, 2004, p. 106

Stimulus 3: Banana Oil/Shutterstock.com

Stimulus 4: Jaime Murcia, Little Big Town, The Five Mile Press Pty Ltd, Scoresby, 2014, p. 91

Stimulus 5, Stimulus 8, Stimulus 9, Stimulus 10 & Stimulus 12: Natalie Wilson with contributions by Ciara Derkenne,

Archie 100: A Century of the Archibald Prize, Art Gallery of New South Wales, Sydney, 2021, pp. 39, 41, 147, 61 and 241;

Stimulus 5 © Kate Beynon/Copyright Agency 2023; Stimulus 10 © Vincent Namatjira/Copyright Agency 2023

Stimulus 6, Stimulus 7 & Stimulus 11: *National Portrait Gallery: The Companion*, National Portrait Gallery, Canberra, 2014, pp. 216, 237 and 254; Stimulus 7 © Kerrie Lester/Copyright Agency 2023