

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

DRAMA

Written examination

Day Date

Reading time: *. to *.** (15 minutes)**

Writing time: *. to *.** (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	5	1	15
B	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 20 pages
- Detachable insert for Section B 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

Select **one** question below based on the productions from the 20XX VCE Drama playlist. Write the number of the question and the title of the production at the top of your answer in the spaces provided. Answer **all** parts of the question in the spaces provided.

Question 1 (15 marks)

Good Muslim Boy

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Good Muslim Boy*. 3 marks
- b. Explain how application of symbol was conveyed through **one** production area in the performance of *Good Muslim Boy*. 3 marks
- c. Evaluate how mood and transformation of place were manipulated in the performance of *Good Muslim Boy*. 9 marks

OR

Question 2 (15 marks)

This Is Eden

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *This Is Eden*. 3 marks
- b. Explain how application of symbol was conveyed through **one** production area in the performance of *This Is Eden*. 3 marks
- c. Evaluate how conflict and transformation of character were manipulated in the performance of *This Is Eden*. 9 marks

OR

Question 3 (15 marks)

Hart

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Hart*. 3 marks
- b. Explain how application of symbol was conveyed through **one** production area in the performance of *Hart*. 3 marks
- c. Evaluate how the actor–audience relationship and **one or more** conventions were manipulated in the performance of *Hart*. 9 marks

OR

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

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Deceptive Threads*. 3 marks
- b. Explain how application of symbol was conveyed through **one** production area in the performance of *Deceptive Threads*. 3 marks
- c. Evaluate how rhythm and transformation of place were manipulated in the performance of *Deceptive Threads*. 9 marks

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

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Caliban*. 3 marks
- b. Explain how application of symbol was conveyed through **one** production area in the performance of *Caliban*. 3 marks
- c. Evaluate how space and **one or more** conventions were manipulated in the performance of *Caliban*. 9 marks

Question no.

Title of production _____

a. _____

b. _____

END OF SECTION A

CONTINUES OVER PAGE

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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)

Consider how the stimulus material for Question 1 in the insert could be used to develop and present a devised ensemble performance.

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

An ensemble group of actors is to devise, develop and present an ensemble performance called ‘Catastrophe’¹. This ensemble performance will explore the impact of a catastrophe on the lives of the characters.

Scenario

The beginning of this ensemble performance is the moment when the catastrophe occurs. The performance will then explore the characters’ reactions and responses to the catastrophe.

Performance style

The performance style will be eclectic. The performance will draw on a range of performance styles to devise a performance that goes beyond the reality of life.

Characters

A variety of characters with a range of attitudes, ages and/or cultures inhabits the world of this ensemble performance.

The characters in this ensemble performance are linked as a result of the catastrophe. They may respond differently to the catastrophe and/or have different solutions to problems that arise.

Setting

This ensemble performance may be set in any place or at any time and may be about personal, family/domestic, national or international issues.

State the place, time and catastrophe for the ensemble performance.

Place _____ Time _____ Catastrophe _____

¹**catastrophe** – a mistake, blunder or misadventure; unforeseen and far-reaching devastation; a natural disaster

- a. Using the stimulus material for Question 1, apply the play-making technique of brainstorming to explore how two conventions from one performance style will be used in this ensemble performance. Use the space provided below to brainstorm. 3 marks

Performance style _____

Convention 1 _____ Convention 2 _____

- b. Create one character and identify the character’s role in this ensemble performance.

Character and role _____

Describe how the actor playing the character will use **one** expressive skill to establish the actor–audience relationship in this ensemble performance. 2 marks

- c. The opening scene of the ensemble performance portrays the catastrophe and the characters' reactions to it. This scene will be a montage of dramatic images involving the entire ensemble group of actors. The actors will perform the opening scene in a large performance space.

Analyse how the actors will apply movement and **one** production area in an imaginative way(s) to create this dramatic opening moment.

4 marks

- d. The characters then respond to the impact that the catastrophe has on their lives. For example, the catastrophe may unite them, divide them or confuse them.

Explain how the actors will use one convention from **part a.** to explore one character's response to the catastrophe. This character must not be the character from **part b.**

3 marks

Character _____

Convention _____

- e. The final scene occurs sometime after the catastrophe. This scene will involve a transformation of time and place and will be performed by the entire ensemble group of actors. The final scene manipulates the audience's response to the character from **part b**.

Analyse how the actors will apply the following to create this moment of transformation of time and place:

- **one** transformation technique
- application of symbol
- actor-audience relationship

5 marks

Question 2 (18 marks)

Consider how the stimulus material for Question 2 in the insert could be used to develop and present the character of The Citizen for a devised solo performance.

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

This solo performance will explore what happens when an outsider arrives in a community and it will communicate a message about how people deal with change, challenges or conflict. The performance may be humorous or serious in mood.

In this solo performance, the actor will present the character of The Citizen and transform into the secondary character of The Outsider¹.

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

The solo performance will be performed in an eclectic performance style.

¹**outsider** – someone or something not belonging to a particular group or community; a newcomer; someone who is excluded; a competitor or contestant who has little chance of winning

- a.** Explain how the actor will use **one** idea from the stimulus material to explore the dramatic potential of the message about how people deal with change, challenges or conflict. 2 marks

- b.** Explain how the actor will use the play-making technique of improvisation to develop the character of The Citizen. In your response, explain how **one** expressive skill and the performance skill of timing will be explored. 3 marks

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

Explain how the actor will use one specific transformation technique to transform from The Citizen into The Outsider and to create the change in mood that occurs in this dramatic moment.

3 marks

Transformation technique _____

d. The next dramatic moment will be when The Outsider reveals their reason for being in The Citizen’s world. This reason will change one or both of their lives forever. The reason may be one of the following or you may create your own:

- They are lost.
- They are searching for something/someone.
- They are an advance party from an invading force.
- They have the answer to an issue that has been plaguing The Citizen’s world.
- They need help.

State the reason.

Analyse how the actor will apply the following to create this dramatic moment:

- **one** convention
- symbolic use of **one** production area
- transformation of time and/or place

6 marks

- e. The climax of the performance will reveal what The Citizen is going to do in response to The Outsider’s unexpected appearance and their reason for being in The Citizen’s world. This climactic moment will have an impact on the audience’s moods, emotions and responses.

Explain how the actor will use different levels of energy and the application of symbol to show The Citizen’s response. In your response, discuss how the actor manipulates the actor–audience relationship.

4 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



... spilt milk

Stimulus 2



Stimulus 3

Catastrophe

1. A mistake, blunder or misadventure:

The dinner was so poor our whole evening was a catastrophe.

2. A natural disaster:

the catastrophe that was the earthquake

3. Unforeseen and far-reaching devastation:

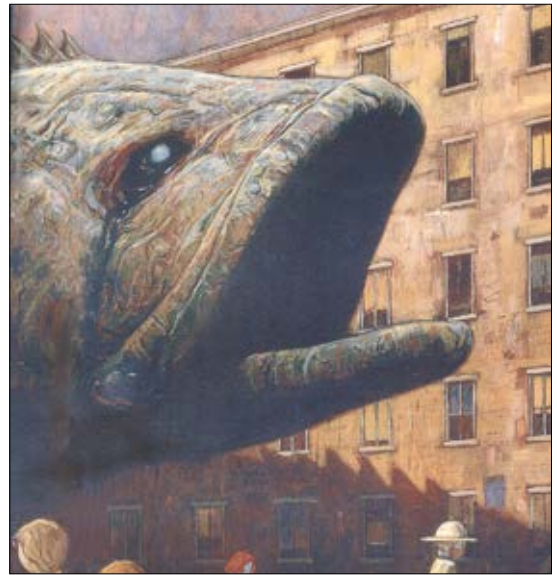
the catastrophe of war

Stimulus 4

Stimulus material for Question 2 – Devised solo performance



Stimulus 5



Stimulus 6



Stimulus 7

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 8

Sources

Stimulus 1: P Booth, *Human / Nature*, Council of Trustees of the National Gallery of Victoria, 2003, p. 25; © Peter Booth/ Copyright Agency, 2019

Stimulus 2 & Stimulus 3: P Kokkinias, *Here We Are*, PowerHouse Books, Brooklyn, 2012, pp. 8 and 53 (milk, photograph, 80 cm × 10 cm, and Vardia, photograph, 120 cm × 160 cm)

Stimulus 5: Carlos Gotay, *The Doors of Magritte*

Stimulus 6 & Stimulus 8: Shaun Tan, *The Red Tree*, Lothian Books, South Melbourne, 2003

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