

**Victorian Certificate of Education  
2017**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**DRAMA**  
**Written examination**

**Wednesday 8 November 2017**

**Reading time: 11.45 am to 12.00 noon (15 minutes)**

**Writing time: 12.00 noon to 1.30 pm (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)

Consider how **one or more** images in the stimulus material for Question 1 in the insert could be used to develop and present the main character for a non-naturalistic solo performance.

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

The practice of using mask in theatre has a long history.

Masks can be used in performance to explore many ideas from mythological or spiritual stories, historical events or personal situations. Masks can represent a sense of identity or be a disguise.

Choose one of the following themes for the solo performance:

- ‘We can be heroes just for one day’
- ‘God hath [has] given you one face, and you make yourself another’
- ‘I live behind the perfect mask’
- ‘A mask can expose much more than it hides’
- ‘What’s behind the mask ...’

Chosen theme \_\_\_\_\_

**Prescribed structure – The mask**

Create a solo performance based on a character who wears a mask.

In this solo performance, the actor will create a:

- moment that establishes the character’s motivation for wearing the mask
- secondary character who wants to unmask the main character.

The actor may choose to use a physical mask, manipulate their expressive skills to represent a mask or use stagecraft to create the mask.

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

The development and the performance of the solo 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.

The chosen performance style for Question 1 must be different from the chosen performance style for Question 2.

Chosen performance style \_\_\_\_\_

**Sources – Themes**

Bullet 1: David Bowie, ‘Heroes’, lyrics by B Eno and D Bowie, from the album *Heroes*, Jones/Tintoretto Entertainment Company LLC/Parlophone Records Ltd, 1977; Bullet 2: William Shakespeare, *Hamlet*, Cambridge University Press, Cambridge, 2006, p. 109; Bullet 3: Paradise Lost, ‘Perfect Mask’, lyrics by NJ Holmes and GJ Mackintosh, from the album *Symbol of Life*, GUN Records/Koch Records, 2002

- a. Using the stimulus material for Question 1, apply the play-making technique of brainstorming to explore and identify the context (place, time, situation) for the solo performance. Individual elements of the images supplied may be used as a starting point (for example, facial expression, isolated features, colour, shape, line) or the whole image may be used.

Use the space below to brainstorm.

2 marks

	<b>Place</b>	<b>Time</b>	<b>Situation</b>
Example 1	Greece	2500 BCE	gods at war
Example 2	Tasmania	yesterday	school canteen closed for lunch
Identify the context for the solo performance.	_____	_____	_____

- b. There is a reason why the main character wears a mask.

Identify the main character's motivation for putting on the mask.

2 marks

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- c. Describe how the play-making technique of improvising will be used to develop characters and explore the chosen theme. In your response, identify a specific improvisational activity that could be used to explore the use of expressive skills. This activity must be consistent with the chosen performance style.

4 marks

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- d. A secondary character appears. The secondary character’s motivation for unmasking the main character will help the audience to understand the chosen theme of the performance. This moment of transformation of character is significant in this solo performance.

Analyse how the actor creates the moment of transformation of character using mask and:

- contrast

**AND/OR**

- timing.

4 marks

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**Question 2** (17 marks)

Consider how the stimulus material for Question 2 in the insert could be used to develop and present a devised non-naturalistic ensemble performance.

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

An ensemble group of three to five actors is to devise, develop and present an ensemble performance called ‘The Community’. This ensemble performance will explore a disruption to a community.

There are four black boxes available for the ensemble group to use.

The performance may be held at any venue. Where the audience sits is flexible.

**Performance style**

The ensemble performance will be based on the conventions of **any** non-naturalistic performance style, for example, Theatre of Cruelty, Epic Theatre, Poor Theatre, kabuki, commedia dell’arte, Theatre of the Absurd, etc. The chosen performance style for Question 2 must be different from the chosen performance style for Question 1.

Non-naturalistic performance style chosen for the ensemble performance \_\_\_\_\_

**Scenario**

The focus of the ensemble performance is a group of three to five characters who can be found in one of the locations identified in the stimulus material.

The beginning of the ensemble performance establishes the daily routine of this group. Something happens to disrupt the daily routine. To respond to the disruption, the group will move to one or more different locations found in the stimulus material.

The final moment of the performance will be the resolution of the disruption, which may or may not offer a solution to the problem.

**Setting**

The ensemble performance could be set in any one of the following locations from the stimulus material:

- |                |                      |
|----------------|----------------------|
| 1. supermarket | 7. hospital          |
| 2. shops       | 8. town hall         |
| 3. hotel       | 9. petrol station    |
| 4. school      | 10. neighbourhood(s) |
| 5. cinema      | 11. cafe             |
| 6. river       |                      |

Location chosen for the beginning of the ensemble performance \_\_\_\_\_

Possible disruptions include, but are not limited to, the following:

- |                                    |   |
|------------------------------------|---|
| • an unexpected package arrives    | • a bus catches fire                              |
| • a student falls over             | • the hospital has a power cut                    |
| • the supermarket runs out of milk | • the cafe is flooded                             |
| • the boat has a leak              | • the popcorn at the cinema has not been buttered |

- a. The ensemble group of actors must create characters who will appear in the ensemble performance. These characters may or may not be visible in the stimulus material. At the opening of the performance, the group of characters will be engaged in a morning activity.

Describe how the ensemble group of actors will use:

- a play-making technique
- sound

**AND**

- the four black boxes

to develop this morning activity.

4 marks

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This space is for illustrations or diagrams supporting your response. (optional)

**b.** The next moment in the ensemble performance is when the disruption occurs.

Identify the disruption.

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Analyse how the ensemble group of actors will show the disruption and the characters' reactions to it in the performance using:

- two conventions of the chosen non-naturalistic performance style
- the actor–audience relationship.

Identify the two conventions.

5 marks

1. \_\_\_\_\_ 2. \_\_\_\_\_

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**SECTION B****Instructions for Section B**

Select **one** of the Questions 1–5 below, on the productions from the 2017 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)***As Told By The Boys Who Fed Me Apples***

- a. Discuss how **one** actor used focus to portray **one** character in the performance of *As Told By The Boys Who Fed Me Apples*. 3 marks
- b. Explain how lighting was used to enhance the performance of *As Told By The Boys Who Fed Me Apples*. 3 marks
- c. Evaluate how **one** dramatic element and **one** convention of the performance style(s) were manipulated in the performance of *As Told By The Boys Who Fed Me Apples*. 9 marks

**Question 2** (15 marks)***Coranderrk***

- a. Discuss how **one** actor used voice to portray **one** character in the performance of *Coranderrk*. 3 marks
- b. Explain how props were used to enhance the performance of *Coranderrk*. 3 marks
- c. Evaluate how **one** dramatic element and **one** convention of the performance style(s) were manipulated in the performance of *Coranderrk*. 9 marks

**Question 3** (15 marks)***The Lost WWI Diary***

- a. Discuss how **one** actor used timing to portray **one** character in the performance of *The Lost WWI Diary*. 3 marks
- b. Explain how sound production was used to enhance the performance of *The Lost WWI Diary*. 3 marks
- c. Evaluate how **one** dramatic element and **one** convention of the performance style(s) were manipulated in the performance of *The Lost WWI Diary*. 9 marks

**Question 4** (15 marks)***Parasites***

- a. Discuss how **one** actor used focus to portray **one** character in the performance of *Parasites*. 3 marks
- b. Explain how props were used to enhance the performance of *Parasites*. 3 marks
- c. Evaluate how **one** dramatic element and **one** convention of the performance style(s) were manipulated in the performance of *Parasites*. 9 marks

**Question 5** (15 marks)***Melbourne Talam***

- a. Discuss how **one** actor used movement to portray **one** character in the performance of *Melbourne Talam*. 3 marks
- b. Explain how set design was used to enhance the performance of *Melbourne Talam*. 3 marks
- c. Evaluate how **one** dramatic element and **one** convention of the performance style(s) were manipulated in the performance of *Melbourne Talam*. 9 marks

Question no.

Name of production \_\_\_\_\_

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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\_\_\_\_\_









**Insert for Section A**

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

**Stimulus material for Question 1 – Solo performance**

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 1**

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 2**

Due to copyright  
restrictions, this material  
is not supplied.

**Stimulus 3**



**Stimulus 4**

Due to copyright  
restrictions, this material  
is not supplied.

**Stimulus 5**

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 6**

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 7**

Due to copyright  
restrictions, this material  
is not supplied.

**Stimulus 8**

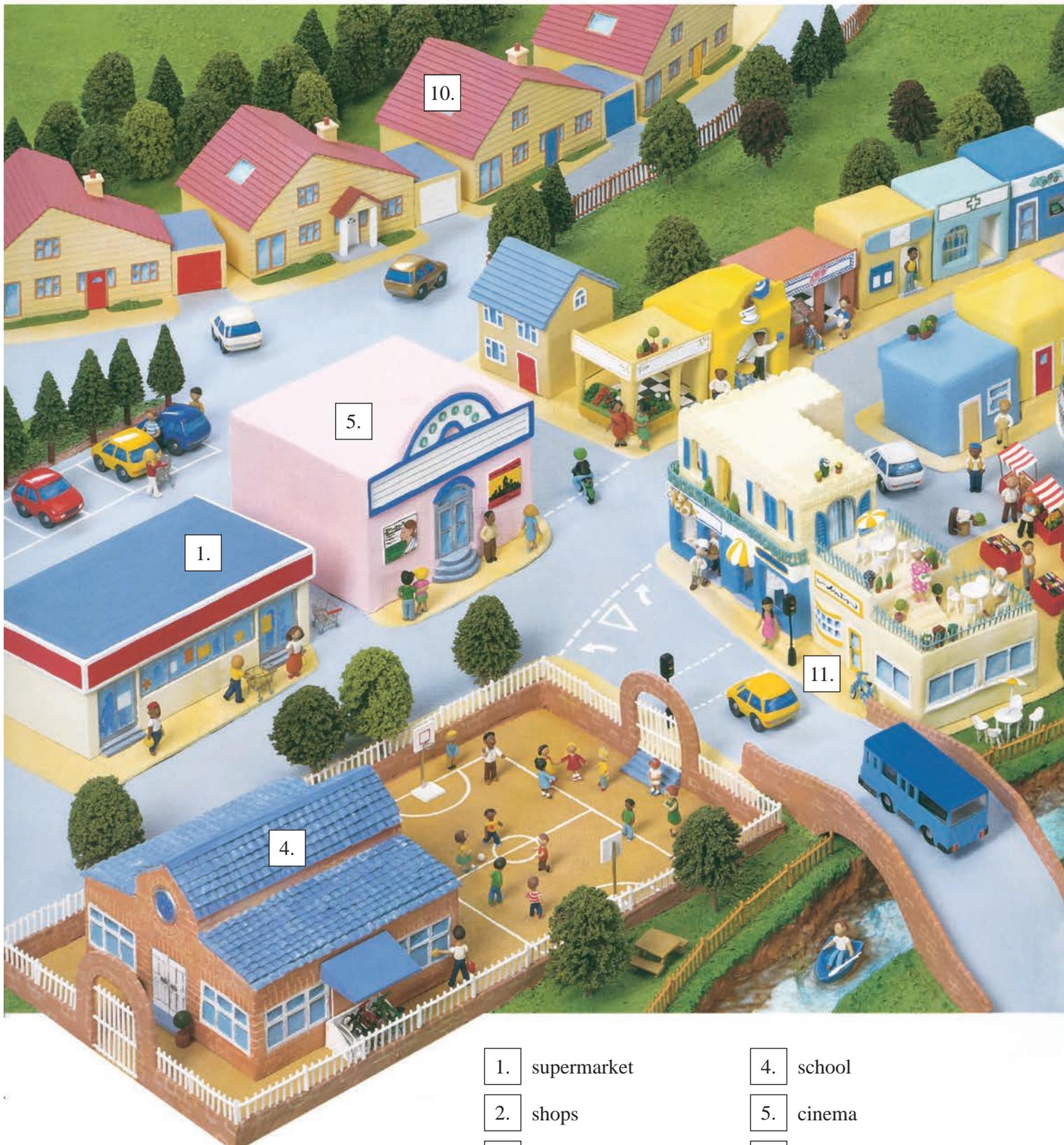


**Stimulus 9**

**TURN OVER**

## Stimulus material for Question 2 – Ensemble performance

### The community



1. supermarket

2. shops

3. hotel

4. school

5. cinema

6. river



2. shop  
3. swimming pool  
6. house  
7. hospital  
8. town hall  
9. petrol station

10. neighbourhood(s)  
11. cafe

**TURN OVER**

**Sources**

Stimulus 1 & Stimulus 2: no. 16 (photographer: Juliet Coombe) and no. 37 (photographer: Ariadne Van Zandbergen) in J Austin and M Amor (eds), *One Planet*, Lonely Planet Publications Pty Ltd, Footscray, 2004; Stimulus 3: ‘Sir Les Patterson’ 2015 Celebrity Face Mask, <[www.celebrity-facemasks.com](http://www.celebrity-facemasks.com)>; Stimulus 4: *Masks: Masterpieces from the musée du quai Branly collections*, musée du quai Branly, Paris, 2008, p. 91, © musée du quai Branly, photograph by Sandrine Expilly, Scala; Stimulus 5: Image from Peter Hall’s 1981 production of Aeschylus’s *Oresteia* (photographer: Maurice Newcombe) in R Harwood, *All the World’s a Stage*, Martin Secker & Warburg Limited, London, 1984, p. 32; Stimulus 6: Photograph by Cuneyt Akeroglu in L Eldridge, *Face Paint: The Story of Makeup*, Abrams Image (ABRAMS), New York, 2015, p. 11; Stimulus 7: P Levitz, *The Golden Age of DC Comics 1935–1956*, TASCHEN, Köln, 2013, p. 188; Stimulus 8: David Bowie (photographer: Photoshot/Idols) in M Evans, *Bowie: The Story of Rock’s Enduring Enigma*, Carlton Books Limited, London, 2015, p. 43; Stimulus 9: Pyeolsandae mask in R Ibold with T Yohn, *Masks of the World*, Robert Ibold, Lancaster, 2015, p. 48  
Question 2: R Treays, K Needham and L Miles (eds), *The Usborne Book of Everyday Words in Spanish*, Usborne Publishing Ltd, London, 2013, pp. 4 and 5; by permission of Usborne Publishing Ltd, © 2004 Usborne Publishing Ltd

**END OF INSERT**