

**Victorian Certificate of Education
2016**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

DRAMA
Written examination

Thursday 3 November 2016

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	2	2	35
B	6	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 20 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.

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 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. The solo performance **may** contain plot points or dramatic moments¹ that are not obvious in the stimulus material.

- Study the stimulus material for Question 1.
- The text and the images in the stimulus material for each nursery rhyme can be considered separately or together.
- Answer **parts a.–e.** of Question 1.

Today, nursery rhymes are regarded as being simple songs to amuse young children, but traditionally, many of them have hidden, even dark, meanings. The origins of some nursery rhymes are now lost, but many nursery rhymes were created in response to religious, social or political events in history.

This solo performance explores the ways in which nursery rhymes may contain life lessons to be learnt, for example ‘do not be scared of the dark’ or ‘be brave and take a chance’.

Select **one** of the nursery rhymes from the stimulus material and tick (✓) your selection below:

- The Old Woman Who Lived in a Shoe
- Humpty Dumpty
- Jack and Jill
- Little Miss Muffet

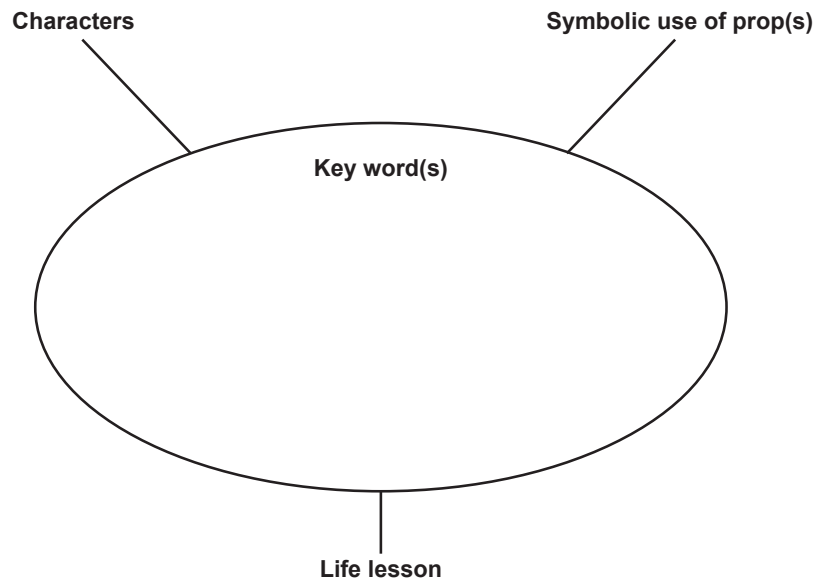
- a.** Identify **one** idea that will be explored in the solo performance and explain how this idea came from the stimulus material. 2 marks

¹**dramatic moments** – may be scenes, dramatic images, vignettes or series of vignettes, and/or montages

- b.** Using the play-making technique of brainstorming, develop the idea identified in **part a.** Place a key word(s) from the idea used in **part a.** in the centre of the brainstorming circle. Your response must include:

- at least **two** potential characters
- a prop and its symbolic meaning
- a life lesson from the chosen nursery rhyme.

3 marks



- c. Choose the main character for the solo performance from the brainstorming circle in **part b.**

Main character _____

Using the information from the brainstorming circle in **part b.**, describe an activity that shows how the play-making technique of ‘improvising’ will be used to develop this character’s role in this solo performance.

3 marks

- d. In this solo performance, there will be a dramatic moment when something significant happens to the main character.

Briefly identify what the dramatic moment will be.

Analyse how the actor will create this dramatic moment on stage by applying and manipulating:

- **one** dramatic element
- **two** expressive skills.

4 marks

- e. The end of the performance reveals or reinforces the life lesson of the solo performance (as developed in the brainstorming circle in **part b.**).

Describe how the actor will communicate this lesson to the audience through:

- transformation of character
- symbolic use of prop
- manipulation of the actor–audience relationship.

6 marks

CONTINUES OVER PAGE

SECTION A – continued
TURN OVER

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.–e.** of Question 2.

An ensemble group of five actors is to devise, develop and present an ensemble performance called ‘Catastrophe’¹.

This ensemble performance will explore the effect of a catastrophe and its consequences on the audience.

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.

Setting

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

Characters

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

These characters may include:

- The Caregiver
- The Pessimist
- The Lazy Person
- The Optimist
- The Problem-solver.

This list is a suggestion only. Other characters may be developed.

The characters created in this ensemble are linked as a result of the catastrophe. They may have known each other before the catastrophe occurred or they may have been strangers.

In the ensemble performance, the characters may respond differently to the catastrophe and/or have different solutions to problems that arise.

Theme

The ensemble group of actors will select **one** theme from the following list:

- individual versus the community
- fear of the unknown
- life can take you by surprise

Performance styles

The development and performance of ‘Catastrophe’ will be based on the work of **one** of the following practitioners: Artaud (Theatre of Cruelty), Brecht (Epic Theatre) or Grotowski (Poor Theatre). Responses to **parts a.–e.** of this question must be consistent with the chosen performance style.

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

- a. Choose one of the following non-naturalistic performance styles to be used in this ensemble performance: Theatre of Cruelty, Epic Theatre or Poor Theatre.

Performance style _____

Explain why the ensemble group of actors has chosen this performance style. In your response, include a reference(s) to the stimulus material and **one** of the following:

- chosen theme
- stagecraft
- intended effect on the audience

3 marks

- b.** The ensemble group of actors must create characters who will appear in this ensemble performance.

Identify two of the characters who will appear in this ensemble performance.

Character 1 _____

Character 2 _____

Describe how an aspect(s) of the stimulus material prompted the ensemble group of actors to select these characters.

2 marks

- c.** The opening of the ensemble performance portrays the catastrophe. It is a sequence of fast-paced dramatic moments involving all five actors. During the sequence, the actors will apply the expressive skill of movement and use the performance space in an imaginative way(s) that is appropriate to the selected performance style.

Analyse how the actors will use the expressive skill of movement and the dramatic element of space to create this sequence.

4 marks

- e. The final scene occurs some time in the past or the future, either before or after the catastrophe occurs. This scene will involve a transformation of time and/or place. The moment of transformation is performed by the entire ensemble group of actors and is consistent with the chosen performance style.

Analyse how the ensemble group of actors will apply the following to create this moment of transformation for the audience:

- focus and/or energy
- transformation of time and/or place

5 marks

SECTION B**Instructions for Section B**

Select **one** of the Questions 1–6 below, on the productions from the 2016 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)***Peddling***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *Peddling*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *Peddling*. 3 marks
- c. Evaluate how rhythm and the conventions of the performance style(s) were manipulated in the performance of *Peddling*. 9 marks

OR**Question 2** (15 marks)***Blind***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *Blind*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *Blind*. 3 marks
- c. Evaluate how symbol and transformation of object were manipulated in the performance of *Blind*. 9 marks

OR**Question 3** (15 marks)***Bright World***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *Bright World*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *Bright World*. 3 marks
- c. Evaluate how tension and transformation of place were manipulated in the performance of *Bright World*. 9 marks

OR

Question 4 (15 marks)***Picnic at Hanging Rock***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *Picnic at Hanging Rock*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *Picnic at Hanging Rock*. 3 marks
- c. Evaluate how transformation of time and use of space were manipulated in the performance of *Picnic at Hanging Rock*. 9 marks

OR

Question 5 (15 marks)***Tales of a City by the Sea***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *Tales of a City by the Sea*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *Tales of a City by the Sea*. 3 marks
- c. Evaluate how mood and the conventions of the performance style(s) were manipulated in the performance of *Tales of a City by the Sea*. 9 marks

OR

Question 6 (15 marks)***In Search of Owen Roe***

- a. Explain how **one** actor used **one** performance skill to portray a character in the performance of *In Search of Owen Roe*. 3 marks
- b. Analyse how **one** actor used **one** area of stagecraft in a non-naturalistic way to enhance a dramatic moment in the performance of *In Search of Owen Roe*. 3 marks
- c. Evaluate how mood and transformation of time were manipulated in the performance of *In Search of Owen Roe*. 9 marks

Question no.

Name of production _____

a. _____

b. _____

Extra space for responses

Clearly number all responses in this space.

TURN OVER

An answer book is available from the supervisor if you need extra paper to complete your 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 A

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

Stimulus material for Question 1 – Solo performance

JACK AND JILL

Jack and Jill went up the hill
To fetch a pail of water
Jack fell down and broke his crown¹
And Jill came tumbling after.

Due to copyright restrictions,
this material is not supplied.

Due to copyright restrictions,
this material is not supplied.

THE OLD WOMAN WHO LIVED IN A SHOE

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do;
She gave them some broth without any bread
She scolded them soundly and put them to bed.

HUMPTY DUMPTY

Humpty Dumpty sat on the wall
Humpty Dumpty had a great fall
All the king's horses and all the king's men
Couldn't put Humpty together again.

Due to copyright restrictions,
this material is not supplied.

Due to copyright restrictions,
this material is not supplied.

LITTLE MISS MUFFET

Little Miss Muffet sat on her tuffet²
Eating her curds and whey
There came a big spider
Who sat down beside her
And frightened Miss Muffet away.

¹**crown** – the top of the head

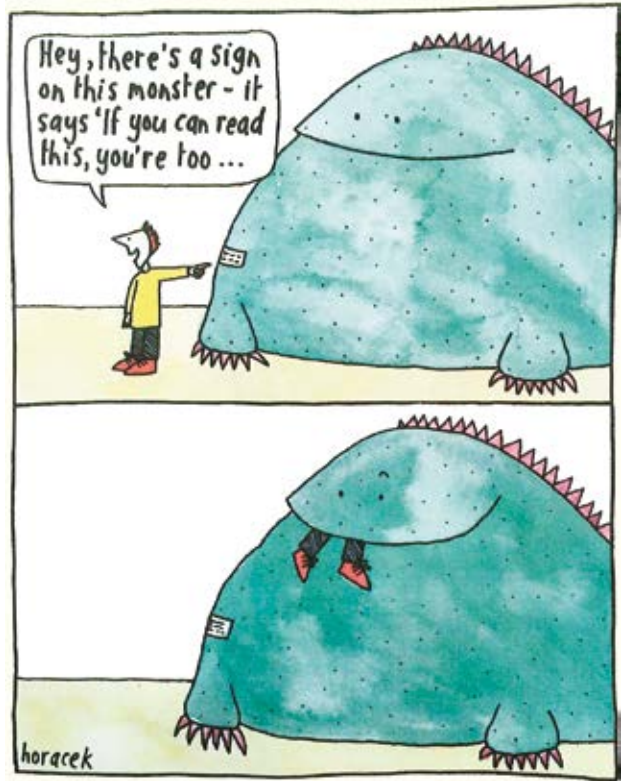
²**tuffet** – a footstool or low seat

TURN OVER

Stimulus material for Question 2 – Ensemble performance



Stimulus 1

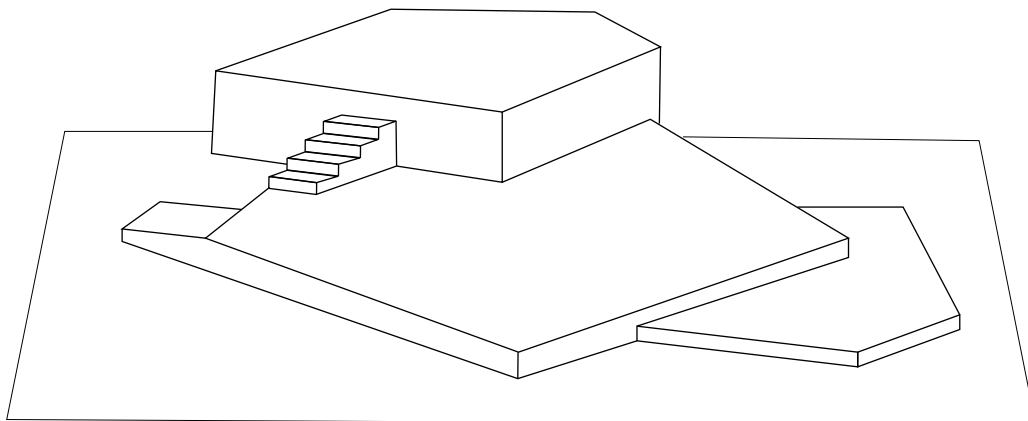


Stimulus 2

Due to copyright restrictions,
this material is not supplied.

Stimulus 5

Catastro
1. A
The dinr
2. A
the cata
3. U
the cata



possible performance space

Stimulus 7





... spilt milk

Stimulus 3



Stimulus 4

rophe
 mistake, blunder or misadventure:
her was so poor our whole evening was a catastrophe.
 natural disaster:
strophe that was the earthquake
 unforeseen and far-reaching devastation:
strophe of war

Stimulus 6



Stimulus 8



Stimulus 9

TURN OVER

Sources

Page 1 (clockwise from top right) – E Kincaid (illustrator), *Nursery Rhymes*, Brimax, Newmarket, 1990, p. 56; Paula Rego, *Little Miss Muffet (I)*, etching, 1989, in J McEwen, *Paula Rego*, Phaidon Press Limited, London, 2005, p. 8; M Foreman (illustrator), *Michael Foreman's Nursery Rhymes*, Walker Books Ltd, London, 2003; B Alderson (text) and H Oxenbury (illustrator), *Cakes and Custard*, William Heinemann Ltd, London, 1974, p. 96

Pages 2 & 3 – Stimulus 1: P Hugo, *Permanent Error*, Prestel Publishing, New York, 2011; Stimulus 2: J Horacek, *Make Cakes Not War*, Scribe Publications Pty Ltd, Carlton North, 2006, p. 129; Stimulus 3 & Stimulus 9: P Kokkinias, *Here We Are*, PowerHouse Books, Brooklyn, 2012, pp. 8 & 53 (milk, photograph, 80 × 10 cm and Vardia, photograph, 120 × 160 cm); Stimulus 4: P Booth, *Human / Nature*, Council of Trustees of the National Gallery of Victoria, 2003, p. 25 © Peter Booth/licensed by Viscopy, 2017; Stimulus 5: J Hutchinson, EH Gombrich, LB Njatin and WJT Mitchell, *Antony Gormley*, Phaidon Press Limited, London, 1995, p. 14; Stimulus 8: M Leunig, *Holy Fool Artworks*, Allen & Unwin, Crows Nest, 2013, p. 109, image courtesy of Michael Leunig

END OF INSERT