

**Victorian Certificate of Education  
2014**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

## DRAMA

### Written examination

**Wednesday 5 November 2014**

**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 white out liquid/tape.
- No calculator is allowed in this examination.

#### Materials supplied

- Question and answer book of 16 pages. There is a 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** (16 marks)

Consider how the **stimulus material for Question 1** in the insert could be used to develop and present the character of The Settler for a **non-naturalistic solo performance**.

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

Artist Frederick McCubbin's 1904 painting, *The Pioneer*, illustrates the story of a settler<sup>1</sup> family making a life in the Australian bush in the late 1800s. The painting is a triptych<sup>2</sup> and indicates that some time has passed between the scenes in each of the three panels.

<sup>1</sup>**settler** – a man or woman who finds a place to live in a new country and who takes up portions of land for agriculture

<sup>2</sup>**triptych** – a work of art (usually a painting) that is divided into three sections or panels

- a. Describe how the stimulus material will be used to develop **one** expressive skill for the characterisation of The Settler.

2 marks

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- b. During this solo performance, the actor will **transform into** the secondary character of The Bush. This character is unfamiliar and unwelcoming to The Settler.

Using the play-making technique of brainstorming, explain how gesture and the dramatic element of sound will be used to explore the dramatic potential of the character of The Bush.

4 marks

Gesture	Sound

- c. In this solo performance, there will be a conflict between The Settler and The Bush.

Analyse how the actor will use transformation of object and movement to **transform from** The Settler **into** The Bush in order to **highlight this conflict**.

4 marks

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- d. The final dramatic moment in this solo performance will be a transformation of time and place that manipulates the audience's emotions. This transformation of time and place will reflect the contrast in mood that is implied in the third panel of the triptych.

Explain how the actor will apply **one** area of stagecraft non-naturalistically **and** different levels of energy to create this transformation and contrast in mood.

6 marks

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**Question 2** (19 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 is to devise, develop and present an ensemble performance called ‘New Home, Different World’.

Some of the themes for this ensemble performance include:

- hope versus fear
- generational differences
- stranger in a strange land.

**Scenario**

The group will create **three** scenes for this ensemble performance that explore distinct dramatic moments within the story.

These scenes are:

- Scene 1 – Arrival  
After a long and challenging journey, people arrive in this strange new land to build new lives.
- Scene 2 – Survival  
Complete strangers are brought together while experiencing extraordinary hardship and isolation.
- Scene 3 – Optimism  
Sowing the seeds of an entirely new society involves the strangest mix of humanity. This shows that, with tolerance, people can exist together harmoniously.

**Characters**

The characters in the ensemble performance will be from three generations of one family.

**Task**

The group will be required to use conventions from **one** specific non-naturalistic performance style in this ensemble performance.

The group is also required to establish and manipulate an actor–audience relationship that is appropriate to its selected non-naturalistic performance style in this ensemble performance.

Select **one** non-naturalistic performance style as the basis for this ensemble performance.

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- a. Explain how the group will manipulate **one** convention from the selected performance style to explore **one** of the listed themes during the development of the ensemble performance. 3 marks

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**b. Scene 1 – Arrival**

This scene will explore the confusion felt by the family members in their new environment.

Describe how the group will create the opening dramatic moment by using **one** prop as a symbol and manipulating sound and/or sound production.

4 marks

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**c. Scene 2 – Survival**

Discuss how the group will use **one** play-making technique to explore how tension will be developed in a comedic or dramatic way.

3 marks

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**d.** Explain how the group will use **one** idea from the stimulus material to develop **one** character's role and attitude for either Scene 1 or Scene 2.

4 marks

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**e. Scene 3 – Optimism**

In the presentation of this scene, the group will **deliberately manipulate** the audience's responses to be consistent with the group's selected performance style.

Analyse how the group will use movement and focus to manipulate this actor–audience relationship.

5 marks

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

Select **one** of the Questions 1–5 below, on the productions from the 2014 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)*Scattered Lives*

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Scattered Lives*. 3 marks
- b. Explain how **one** area of stagecraft was applied as a symbol in the performance of *Scattered Lives*. 3 marks
- c. Analyse and evaluate how props and transformation of character were used in the performance of *Scattered Lives*. 9 marks

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

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Stray*. 3 marks
- b. Explain how **one** area of stagecraft was applied as a symbol in the performance of *Stray*. 3 marks
- c. Analyse and evaluate how transformation of character and space were used in the performance of *Stray*. 9 marks

**OR****Question 3** (15 marks)*Neighbourhood Watch*

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Neighbourhood Watch*. 3 marks
- b. Explain how **one** area of stagecraft was applied as a symbol in the performance of *Neighbourhood Watch*. 3 marks
- c. Analyse and evaluate how space and transformation of time were used in the performance of *Neighbourhood Watch*. 9 marks

**OR**

**Question 4** (15 marks)***The Parricide***

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *The Parricide*. 3 marks
- b. Explain how **one** area of stagecraft was applied as a symbol in the performance of *The Parricide*. 3 marks
- c. Analyse and evaluate how mood and transformation of place were used in the performance of *The Parricide*. 9 marks

**OR****Question 5** (15 marks)***Yellow Moon: The Ballad of Leila and Lee***

- a. Discuss how **one** actor used **one** expressive skill to represent a character in the performance of *Yellow Moon: The Ballad of Leila and Lee*. 3 marks
- b. Explain how **one** area of stagecraft was applied as a symbol in the performance of *Yellow Moon: The Ballad of Leila and Lee*. 3 marks
- c. Analyse and evaluate how tension and transformation of place were applied in the performance of *Yellow Moon: The Ballad of Leila and Lee*. 9 marks

Question No.

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

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

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

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## Insert for Section A

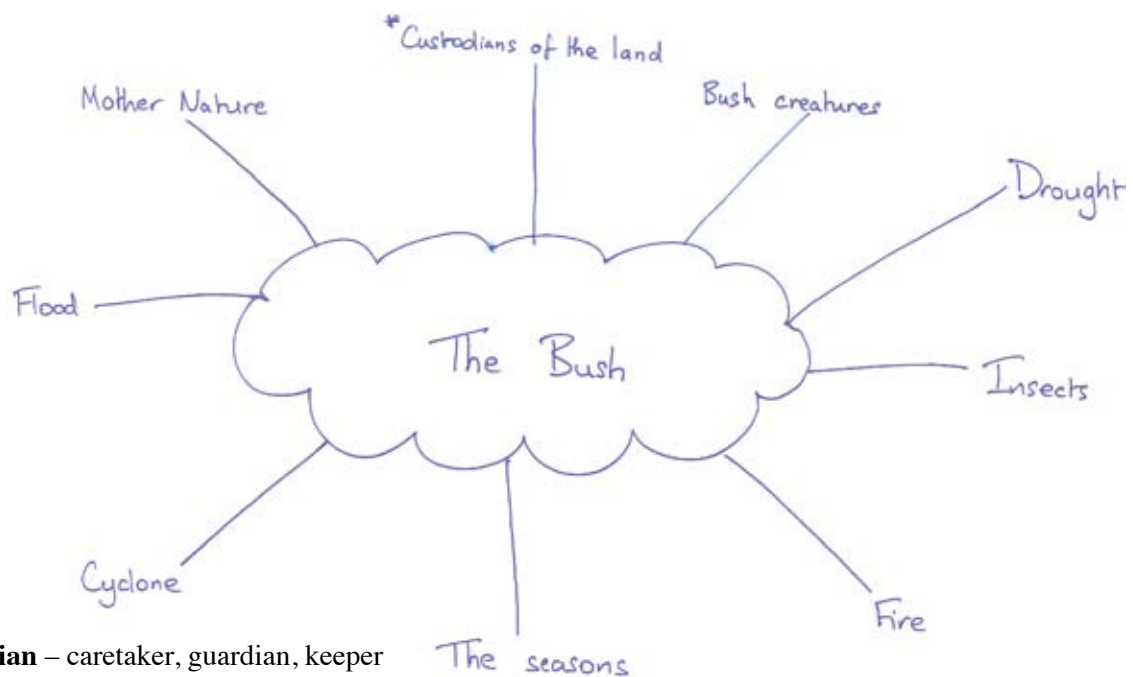
Please remove from the centre of this book during reading time.

### Stimulus material for Section A – Question 1



Frederick McCubbin, *The Pioneer*, oil on canvas (three panels), 1904

225.0 × 295.7 cm



\***custodian** – caretaker, guardian, keeper

**TURN OVER**

Stimulus material for Section A – Question 2



Anne Zahalka, *The Immigrants* (second version), type C photograph, 1985;  
©Anne Zahalka/Licensed by Viscopy, 2015

85.5 × 50.0 cm

**Stimulus material for Section A – Question 2**

Due to copyright restrictions,  
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Source: Carina Hoang (ed.), *Boat People: Personal Stories from the Vietnamese Exodus 1975–1996*,  
Carina Hoang Communications, WA, 2010, pp. 58, 113, 161 (from top)

**END OF INSERT FOR SECTION A**