

SUPERVISOR TO ATTACH
PROCESSING LABEL HERE

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Write your **student number** in the boxes above.

Letter

Drama

Question and Answer Book

VCE Examination – Wednesday 29 October 2025

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour 30 minutes**: 9.15 am to 10.45 am

Materials supplied

- Question and Answer Book of 24 pages
- Detachable Insert for Sections B and C in the centre of this book

Instructions

- Use the additional space at the end of each section if you need extra space to complete an answer.
- Remove the Insert from the centre of this book during reading time.
- At the end of the examination, you may keep the Insert.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents	pages
Section A (1 question, 20 marks) _____	2–7
Section B (1 question, 25 marks) _____	8–16
Section C (1 question, 15 marks) _____	18–23

Section A

Instructions

- The questions in Section A are based on plays from the VCE Drama playlist.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Shade the box for **one** play from the 2025 VCE Drama playlist.

- 1. **37**
- 2. **The Robot Dog**
- 3. **The Beep Test**
- 4. **NIUSIA**
- 5. **Beetlejuice The Musical**
- 6. **Soldier Boy**

Question 1 (20 marks)

Identify one moment from your selected play for your responses to **parts a and b**.

Moment _____

- a. Describe how space was used by the actor(s) in the identified moment to make a specific impact on their audience.

3 marks

Do not write in this area.

Identify one actor from your selected play. Refer to this actor in your responses to **parts c and d**.

Actor _____

- c. Analyse how the identified actor deliberately established the actor–audience relationship. In your response, include how **one** other performance skill was applied by the actor to initially engage the audience.

4 marks

Do not write in this area.

Section B

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Use the stimulus material in the Insert to answer the questions in Section B.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Question 1 (25 marks)

Use **Stimulus 1** to **Stimulus 7** in the Insert to answer Question 1.

The devised ensemble performance will incorporate a range of conventions from contemporary drama practices, as well as conventions from a chosen performance style, to create meaning for the audience in specific and intentional ways.

The ensemble will use stimulus material to create a devised performance that explores the idea: 'Reduce, Reuse, Recycle'.



To explore the non-realistic nature of the devised ensemble performance, the actors will create non-human characters, which may have human characteristics.

The ensemble will be made up of individual actors working together. During the play-making process, the actors will work individually and collaboratively to devise, develop and present an ensemble performance.

The ensemble decides to begin with an exploration of the dramatic potential of creating non-realistic characters. The ensemble improvises being different objects in a specific room in a house. The non-human objects come to life and interact during the improvisation. In preparation for the improvisation, you, as an actor, select one object from the specific room to bring to life as a character.

Object _____

- a. Describe how you will manipulate movement **or** voice to create your object-character. 2 marks

Do not write in this area.

Having prepared their object-characters individually, the ensemble now begins to improvise together, with a focus on the interaction of the characters.

b. Explain how you will develop your object-character using improvisation. In your response, refer to:

- **two** interactions with other object-characters
- **two** changes you will make to the way you use your selected expressive skill from **part a**.

4 marks

After the improvisation, the ensemble decides to create a performance about sustainability.

Select **one** quote from **Stimulus 1**. The group decides to extract the dramatic potential from this quote to develop an idea about 'Reduce, Reuse, Recycle' for the ensemble performance.

Shade **one** box in the list below to indicate which quote you have selected.

Quote A

Quote E

Quote B

Quote F

Quote C

Quote G

Quote D

- c. Analyse how the ensemble will use rhythm **or** sound while improvising to explore the dramatic potential from the selected quote.

4 marks

Do not write in this area.

Throughout the play-making process, the ensemble explores contemporary drama practices to devise a performance that is non-realistic in nature.

After the improvisation in **part c**, the ensemble determines what impact they want their performance to have on the audience. This leads them to choose a specific non-realistic performance style they will use as part of their performance.

Non-realistic performance style _____

d. Explain the choice of the non-realistic performance style for the devised ensemble performance. In your response, refer to:

- the idea explored during the improvisation in **part c**
- the potential impact on the audience.

3 marks

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Examination continues on the next page.

Section C

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Use the stimulus material in the Insert to answer the questions in Section C.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Question 1 (15 marks)

Use **Stimulus 8** to **Stimulus 16** to answer Question 1.

Create a solo performance in response to a performance focus based on the character of the Time Traveller.

The devised solo performance incorporates contemporary drama practices and a non-realistic performance style.

The lighting provided in the performance space cannot be altered. Any use of lighting must be in addition to the current state.

Performance focus

Concerned about the future of humankind, the omniscient¹ Time Traveller has appeared at the 2025 Think Tank² Technology Conference to deliver a message to attendees. The Time Traveller demonstrates that they have travelled back and forth through time, and challenges the attendees of the conference to use technology wisely.

¹**omniscient** – having infinite awareness, understanding and insight

²**think tank** – a group of experts who work together to solve a specific problem

Creation

Select one of the stimulus images from **Stimulus 8** to **Stimulus 15** to assist in the creation of the character of the Time Traveller.

Stimulus number selected _____

Identify one aspect of the selected stimulus image.

Aspect _____

- a. Briefly describe the character of the Time Traveller. The description must be linked to the aspect that you have identified.

2 marks

Development

You begin the solo performance as the character of the Time Traveller, who is travelling through time.

You decide to experiment with creating the first moment in the solo performance in which there is a transformation of time and place, but not a transformation of character.

Identify two different locations and time periods. You may use locations and time periods from **Stimulus 16** or you may create your own.

You will need to make each location and time period clear through the use of expressive skills.

Location and time period 1 _____

Location and time period 2 _____

b. Describe how you will experiment with the conventions of transformation of time and place using:

- **one** transformation technique
- expressive skills.

3 marks

Do not write in this area.

The next moment is a transformation of time and place, when the Time Traveller arrives at the 2025 Think Tank Technology Conference from one of the locations and time periods from **part b**. For this transformation, you choose to use a different transformation technique from that used in **part b** to transform time and place.

During this transformation, you continue in the character of the Time Traveller.

You decide to incorporate two conventions to enhance this moment. The conventions could be associated with a specific performance style or contemporary drama practices. The conventions cannot be a transformation or application of symbol.

Convention 1 _____

Convention 2 _____

c. Write a script of this moment of transformation of time and place. In your response, include:

- **two** chosen conventions
- a second transformation technique
- stage directions and/or dialogue.

4 marks

[A large rectangular area with a dotted border, intended for writing the script.]

Do not write in this area.

Stimulus material for Section B

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

Stimulus material for Section B

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

Stimulus 1

- A. 'Waste not, want not.' (traditional saying)
- B. 'One person's trash is another person's treasure.' (traditional saying)
- C. 'Finders, keepers.' (traditional saying)
- D. 'Use it up ... wear it out ... make it do ... or do without.' (traditional saying)

- E. 'Owning less is better than organizing more.' (Joshua Becker)
- F. 'Our e-waste is now heavier than the Great Wall of China.' (ZDNET)
- G. 'Oh, I love trash! / Anything dirty or dingy or dusty / Anything ragged or rotten or rusty ...'
(Oscar the Grouch, *Sesame Street*)

Sources: J Becker, *Clutterfree with Kids* <becomingminimalist.com> 2014 (E); 'Our old electronics are creating a mountain of e-waste heavier than the Great Wall of China', D Leprince-Ringuet <zdnet.com> 29 October 2021 (F); 'I Love Trash', *Sesame Street: Sesame Street 1 Original Cast Record, Vol. 2*, J Moss, Children's Television Workshop, 1970 (G)

Stimulus 2



Source: New Africa/Shutterstock.com

Stimulus 3



Source: Foto Para Ti/Shutterstock.com

Stimulus 4



Source: STRINGER Image/Shutterstock.com

Stimulus 5



Source: FlickerShine/Shutterstock.com

Stimulus 6



Source: Aila Ruoho/Shutterstock.com

Stimulus 7



Source: BrAt82/Shutterstock.com

Stimulus material for Section C

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

Stimulus 8



Source: Jannissimo/Shutterstock.com

Stimulus 9



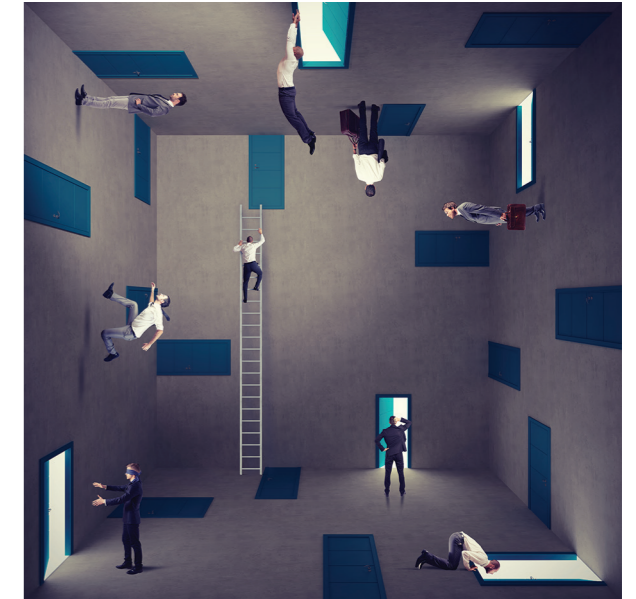
Source: Still AB/Shutterstock.com

Stimulus 10



Source: pathdoc/Shutterstock.com

Stimulus 11



Source: alphaspirt.it/Shutterstock.com

Stimulus 12



Source: Ollyy/Shutterstock.com

Stimulus 13



Source: solarseven/Shutterstock.com

Stimulus 14



Source: Brian A Jackson/Shutterstock.com

Stimulus 15



Source: RZ Images/Shutterstock.com

Stimulus 16

- A. Australia in the 1980s: The electronic boom and the rise of the personal computer
- B. The age of dinosaurs: A time when prehistoric beasts roamed the earth
- C. Japan in the year 2100: Potential advancements in technology and society
- D. London during the Industrial Revolution (1760–1840): The transition to machines and factories
- E. An environmental research station in the Antarctic in 2025
- F. Alexandria, Egypt (approximately 250 BCE): The ancient hub of knowledge and a time of early technological exploration
- G. Mars, 2040: The first human settlement on Mars is beginning ...
- H. Italy during the Renaissance (1400s): A time when art and science began to blend together