

**Victorian Certificate of Education  
2021**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

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**DRAMA**  
**Written examination****Wednesday 17 November 2021****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**

Section	Number of questions	Number of questions to be answered	Number of marks
A	1	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 16 pages
- Detachable insert for Section B in the centrefold
- Additional space is available at the end of the book if you need extra space 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**

Answer the question(s) in the spaces provided.

The following question relates to the 2021 VCE Drama playlist.

Select one of the following plays.

1. ***Two Gents*** adapted by Scott Middleton from Shakespeare's *The Two Gentlemen of Verona*  
Theatre company: That's Classic Entertainment

**OR**

2. ***Man Up!*** by Jeremy Ives  
Theatre company: Purely Pensive Productions

**OR**

3. ***Jekyll and Hyde*** adapted from the novella by Robert Louis Stevenson  
Theatre company: A Slightly Isolated Dog

**OR**

4. ***Voyage*** written and composed by Helen Begley  
Theatre company: The Good Girl Song Project

**OR**

5. ***The Mermaid*** adapted by Cassandra Fumi from Hans Christian Andersen's *The Little Mermaid*  
Theatre company: La Mama Theatre

**OR**

6. ***The Merger*** by Damian Callinan  
Theatre company: Regional Arts Victoria

Write the number and the title of the play in the spaces provided.

Play no.

Title of play \_\_\_\_\_

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**Question 1** (15 marks)

- a. Describe how **one** actor manipulated **one** performance skill in **one** specific moment in the performance of this play. 3 marks

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- b. Evaluate the use of **two or more** dramatic elements to enhance the performance in **one** specific moment in the performance of this play. 5 marks

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- c. Analyse how **one** production area was used to enhance the performance in **two** specific moments in the performance of this play.

7 marks

[illegible]

**END OF SECTION A**

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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** (18 marks)

Use **Stimulus 1** to **Stimulus 5** to answer Question 1.

The aim of this question is to explore the dramatic potential of **one** image in the stimulus material for Question 1 in order to create a devised ensemble performance.

The devised ensemble performance will explore a specific theme that must be clearly communicated to the audience. The ensemble group of actors will select the theme.

The devised ensemble performance may be performed in any venue or space that supports the communication of the idea(s) and/or theme(s).

The devised ensemble performance will work within **one** performance style. This performance style may be eclectic. The ensemble group of actors will select the performance style. The choice of performance style will depend on the intended impact on the audience because each performance style engages the audience in specific and intentional ways. When selecting a performance style, the ensemble group of actors must consider the actor–audience relationship and how it relates to the performance style.

State the performance style.

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- a. The ensemble group of actors has been presented with five images (**Stimulus 1** to **Stimulus 5**) and must select one image to use as a starting point for the creation of a performance.

Stimulus number \_\_\_\_\_

Identify **one** idea that will be explored in the ensemble performance and explain how this idea has been inspired by the selected image.

2 marks

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- b. The selected image shows an environment that will establish a specific place for the ensemble performance. The ensemble group of actors must consider how it can clearly communicate this place to the audience.

Describe how the ensemble group of actors will apply one play-making technique to explore ways to use one of the following production areas to help create a sense of place:

- sound design
- theatre technologies
- set pieces

3 marks

Play-making technique \_\_\_\_\_

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- c. The ensemble group of actors selects a theme for its ensemble performance. The group may use one of the following themes or create its own:
- challenging environments
  - encountering the unknown
  - seeking adventure
  - survival
  - a safe place

Theme \_\_\_\_\_

Analyse how the ensemble group of actors will communicate this theme to the audience using **two or more** conventions in a way that is consistent with the selected performance style.

6 marks

Conventions \_\_\_\_\_

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**d.** The ensemble performance then moves either forward or backward in time.

Explain how the ensemble group of actors uses **one** dramatic element to show the moment of transformation of time in performance.

3 marks

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- e. The ensemble group of actors has considered the impact it intends the performance to have on the audience in the final moment. The actors deliberately manipulate the audience's mood, emotions and responses to the action, as appropriate to the selected performance style.

Explain how the ensemble group of actors manipulates the actor–audience relationship through the use of **one or more** expressive skill(s) to show this final moment in performance.

4 marks

Expressive skill(s) \_\_\_\_\_

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

**Question 2** (17 marks)

Use **Stimulus 6** to answer Question 2.

This question asks you to consider how you will use the stimulus material for Question 2 to develop a devised solo performance.

The devised solo performance will draw on features from a range of performance styles and be eclectic in nature. In this devised solo performance, the actor will consider how to use conventions to engage and affect the audience in specific and intentional ways.

The stimulus material for Question 2 presents two images showing different characters from the ‘Little Miss’ and ‘Mr. Men’ series of books. Each character has its own book and each book contains a moral lesson. The characters are human-like in many ways and they each have a particular trait.

The devised solo performance will communicate a moral lesson to the audience. The following is a list of examples of moral lessons:

- Don’t be afraid to take risks.
- We can learn from each other.
- It’s okay to ask for help.
- Have consideration for others.
- Respect differences.

The characters in the devised solo performance exist in a fictional, cartoon universe that may include aspects of contemporary Australian society.

The devised solo performance will be performed to a specific audience. The following is a list of possible audiences:

- kindergarten or early learning centre students
- primary school students
- members of your peer group
- multigenerational family groups
- the general public

State the intended audience for the devised solo performance. The audience may be selected from the list above or you may create your own.

Audience \_\_\_\_\_

- a. Consider features such as the colour, shape, prop, costume and particular trait of the characters shown in the two images in the stimulus material for Question 2. You may explore the features of one character or a variety of characters.

In the table below, identify four features and brainstorm how each feature could convey an idea to your selected audience. These ideas can be used to develop a character, apply symbol and/or develop the moral lesson for the audience.

2 marks

Feature 1	Feature 2	Feature 3	Feature 4
Idea 1	Idea 2	Idea 3	Idea 4

- b.** Select two contrasting characters from the stimulus material for Question 2.

Character 1 \_\_\_\_\_

Character 2 \_\_\_\_\_

Explain how the actor will use one play-making technique to explore application of symbol in order to develop a clear contrast between the two selected characters.

5 marks

Play-making technique \_\_\_\_\_

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- c. The actor will now develop a dramatic moment to transform between the two characters.

Analyse how the actor will transform between the two contrasting characters from **part b.** in this dramatic moment using:

- energy
- voice.

4 marks

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**Clearly number all responses in this space.**

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An answer book is available from the supervisor if you need extra space to complete an 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 B**

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

**Stimulus material for Question 1 – Devised ensemble performance**

Photograph: Olaf Krüger/Corbis

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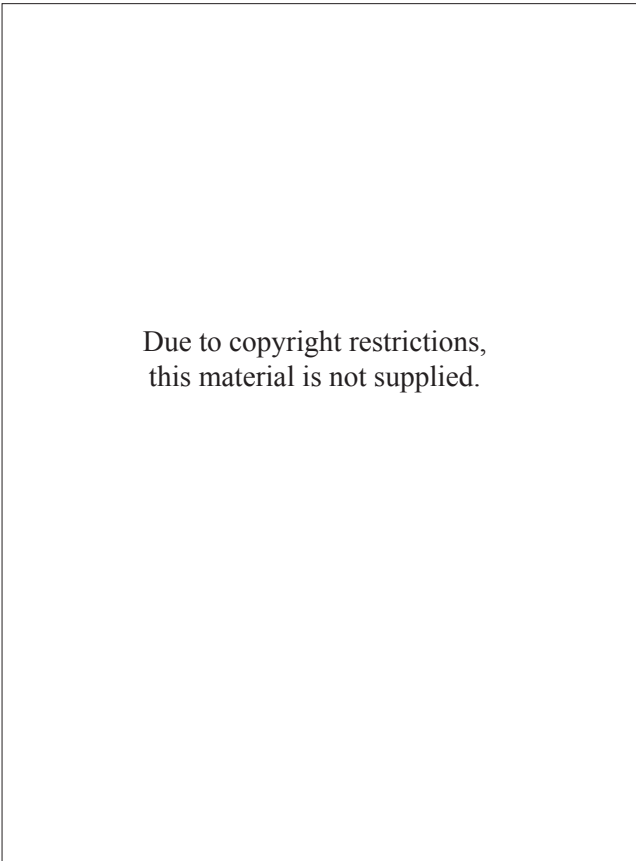
**Stimulus 1****TURN OVER**

Photograph: Michael Dunning/Getty Images



**Stimulus 2**

Photograph: Vincent Graffhorst/Getty Images



**Stimulus 3**

Photograph: Andy Clark/Corbis



**Stimulus 4**

Photograph: M.L. Simibaldi/Corbis

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**Stimulus 5**

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**Stimulus material for Question 2 – Devised solo performance**

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**Stimulus 6****Sources**

Stimulus 1, Stimulus 2, Stimulus 3 & Stimulus 5: *Lonely Planet's Beautiful World*, Lonely Planet Publications Pty Ltd, Footscray, 2013, pp. 101 (Stimulus 1), 155 (Stimulus 5), 205 (Stimulus 3) and 226 (Stimulus 2); Stimulus 2 courtesy of Michael Dunning

Stimulus 4: *Greatest Landscapes: Stunning Photographs that Inspire and Astonish*, National Geographic Partners, Washington, DC, 2016, pp. 350 and 351

Stimulus 6: Roger Hargreaves, *Little Miss Sunshine*, Penguin Random House Australia Pty Ltd, Camberwell (Vic.), 2019, back cover; Roger Hargreaves, *Mr. Silly*, Penguin Australia Pty Ltd, Camberwell (Vic.), 2014, back cover

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