

**Victorian Certificate of Education  
2023**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

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**DRAMA**  
**Written examination****Tuesday 14 November 2023****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 2023 VCE Drama playlist.

Select one of the following plays.

1. *Nosferatu* by Keziah Warner  
Theatre Company: Malthouse Theatre

**OR**

2. *The World According to Dinosaurs* by Belle Hansen and Amelia Newman  
Theatre Company: Frenzy Theatre Co., with La Mama Theatre

**OR**

3. *small metal objects* by Simon Laherty, Bruce Gladwin, Sonia Teuben, Genevieve Morris and Jim Russell  
Theatre Company: Back to Back Theatre Geelong

**OR**

4. *Moth* by Declan Greene  
Theatre Company: Theatre Works

**OR**

5. *Frankenstein* adapted by Christine Davey, based on the novel by Mary Shelley  
Theatre Company: Skin of our Teeth Productions, with La Mama Theatre

**OR**

6. *Wittenoom* by Mary Anne Butler  
Theatre Company: Red Stitch Actors' Theatre

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

Play no.

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

DO NOT WRITE IN THIS AREA

### Question 1 (15 marks)

- a.** Describe how **one** actor used focus in **one** moment in the performance of this play. 2 marks

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- b.** Evaluate how **one** actor applied and manipulated **two** dramatic elements in the performance of this play. 5 marks

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.

- c. Analyse how **one or more** actors used a convention of the performance style in the performance of this play to manipulate the actor–audience relationship. In your response, refer to:

- **one** moment from the performance of this play
- **one** convention from the performance style
- **one or more** production areas.

8 marks

[illegible]

**END OF SECTION A**  
**TURN OVER**

## SECTION B

**Instructions for Section B**

Please remove the insert from the centre of the 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 answer Question 1.

This question asks you to explore the dramatic potential of **four** characters in the stimulus material for Question 1 to create a devised ensemble performance.

The ensemble group of actors wants to communicate meaning and impact the audience in specific and intentional ways.

The devised ensemble performance will be eclectic in nature, and the actors will manipulate conventions from a range of performance styles.

The devised ensemble performance will be performed for a specific audience.

State the intended audience \_\_\_\_\_

The ensemble group of actors may rehearse and perform in any appropriate venue or space.

- a. The ensemble group of actors must choose **four** animals to use in its devised ensemble performance. List the four animals below.

Animal 1 \_\_\_\_\_

Animal 2 \_\_\_\_\_

Animal 3 \_\_\_\_\_

Animal 4 \_\_\_\_\_

Briefly describe the dramatic potential of using the four animals to create a devised ensemble performance. The dramatic potential could be explored through one of the following:

- story
- idea
- theme

2 marks

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- b. The ensemble group of actors has used improvisation activities to explore the dramatic potential identified in **part a.** to create its characters.

Brainstorm how each actor will use **one or more** expressive skills to communicate the characters that were developed during the improvisation.

4 marks

Animal 1	Animal 2
Animal 3	Animal 4

- c. The ensemble group of actors now considers the use of production areas.

Explain how **one** actor will manipulate **one** costume or prop in a way that will symbolically communicate **one** of the following to the audience:

- character
- idea
- theme

3 marks

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- d. The ensemble group of actors then explores a dramatic moment of its performance. This may be the opening or closing moment or another moment in the story.

The ensemble group of actors intends for this moment to have an impact on the audience.

Impact of moment \_\_\_\_\_

The actors use improvisation to explore how to clearly communicate the stated impact.

In their improvisation, they use the performance space and **one** convention to explore different intensities of energy. The convention must **not** be transformation of character, time or place, or application of symbol.

Analyse how the ensemble group of actors uses improvisation to explore the performance skill of energy to create the stated impact on the intended audience in this moment. In your response, refer to:

- different levels of energy
- **one** convention
- use of space.

5 marks

[illegible]



- e. The ensemble group of actors presents the scene from **part d.** in an informal setting, such as a classroom. The feedback is that the stated impact is not clear.

The ensemble group of actors must now refine the devised ensemble performance. The actors decide to manipulate levels of energy and use of space.

Analyse how the ensemble group of actors refines its scene from **part d.** to clarify the impact on the intended audience. In your response, refer to:

- space
- energy.

4 marks

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**Question 2** (17 marks)

Use **Stimulus 2** to **Stimulus 10** to answer Question 2.

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

The devised solo performance will draw on conventions from a range of performance styles and be eclectic in nature. A short list of possible performance styles is provided in the stimulus material.

In this devised solo performance, the actor will consider how to use conventions to engage and affect the audience in specific and intentional ways.

This devised solo performance involves **two** characters. The characters know each other.

The devised solo performance explores a moment of disagreement between the two characters.

The devised solo performance communicates a specific idea or theme to the audience.

Use the stimulus material to create characters, settings and an idea or theme for the devised solo performance.

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

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

Setting 1 \_\_\_\_\_

Setting 2 \_\_\_\_\_

Idea or Theme \_\_\_\_\_

The devised solo performance will be eclectic with aspects of a specific performance style.

Performance Style: Eclectic with aspects of \_\_\_\_\_

**a.** Briefly describe Character 1 and Character 2.

1 mark

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- b. The opening moment is set in Setting 1 and shows the actor transforming from the first character into the second character.

Describe how the actor will use **one** transformation technique to transform from the first character to the second character. Use at least **one** expressive skill to demonstrate a contrast between the two characters.

4 marks

Transformation technique \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- c. The second moment involves a transformation of **time** to the moment when the disagreement began between the two characters. The actor will remain as the second character, as the emphasis is on transformation of time.

Explain how the actor will show that there has been a transformation of time using **one** of the following dramatic elements:

- mood
- sound
- tension

3 marks

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- d. Another moment shows the first character transforming place from Setting 1 to Setting 2. The moment will include establishing Setting 1, the moment of transformation of place and establishing Setting 2.

Analyse how the actor will create this moment of transformation of place by using:

- rhythm AND
- a convention of the performance style selected on **page 10** AND
- the production area of sound design OR set pieces.

5 marks

DO NOT WRITE IN THIS AREA

- Write a script of the final moment of this devised solo performance using dialogue and stage directions.

[illegible]

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

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DO NOT WRITE IN THIS AREA



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



Stimulus 1

TURN OVER

Stimulus material for Question 2 – Devised solo performance



Stimulus 2

Due to copyright restrictions,  
this material is not supplied.

Stimulus 3



Stimulus 4

**Stimulus 5****Stimulus 6****Stimulus 7**

Due to copyright restrictions,  
this material is not supplied.

**Stimulus 8**

**Individual versus society**

**Stimulus 9**

**TURN OVER**



Stimulus 10

### Performance styles

**Greek theatre** – use of verse, stylised movement, singing, ritual and mask

**Commedia dell'Arte** – use of physical comedy, acrobatics, slapstick, use of stock characters, caricature and satire

**Butoh** – use of highly controlled, contorted/grotesque body movements and twisted facial expressions

**Cabaret** – use of song, dance, music, comedy, enacted scenes, satire, parody and caricature

**Magic realism** – a sense of eeriness, mystery or magic and use of non-human characters who possess supernatural powers

**Melodrama** – overacting, stylised gestures, exaggerated facial expressions, visual comedy, comic timing and slapstick

### Sources

Stimulus 1: Cute Chinese zodiac set, ClassicVector/Shutterstock.com

Stimulus 2: Businessman standing on stone cubes, peampath2812/Shutterstock.com

Stimulus 3: Song lyric from 'People Are Strange', The Doors

Stimulus 4: Set of happy people leaving or returning home, GoodStudio/Shutterstock.com

Stimulus 5: Four seasons with Japanese cherry trees in Hurd Park, Mihai\_Andritoiu/Shutterstock.com

Stimulus 6: Astronaut standing on reflective surface, Space creator/Shutterstock.com

Stimulus 7: Hand holding microphone tied with chains, ANDRANIK HAKOBYAN/Shutterstock.com

Stimulus 8: Song lyric from 'Ain't Nobody Like You,' Baker Boy

Stimulus 10: Escape metaphor, Lightspring/Shutterstock.com

**END OF INSERT**