

VCE Drama

2014–2018

Written examination – End of year

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA). VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

There will be 15 minutes reading time and 1 hour and 30 minutes writing time.

The examination will be assessed by a panel appointed by the VCAA.

The examination will contribute 25 per cent to the study score.

Content

Outcomes 2 and 3 of Unit 3, and Outcomes 1 and 3 of Unit 4 will be examined. All of the key knowledge and skills that underpin the outcomes are examinable. The examination will assess a representative sample of the key knowledge and skills.

Format

The examination will be in the form of a question and answer book. Stimulus material will be contained in an insert in the centre of the book.

The examination will consist of two sections.

There will be a combination of short-answer and extended-answer questions. Questions with multiple parts may be used in each section.

Section A: Solo and ensemble devised non-naturalistic performance

Section A will be based on Unit 3 Outcome 2, and Unit 4 Outcomes 1 and 3. This section will consist of two questions, each of which will include a number of parts.

This section will be worth 35 marks.

Section A will consist of a combination of short-answer and extended-answer questions. These questions may require students to respond to stimulus material. The stimulus material may be presented in the following forms:

- drama-related illustrations/designs
- other images, including photographs/designs/illustrations
- excerpt(s) of text from one or more playscripts and/or other sources

The stimulus material will **not** require any knowledge of the source from which it is derived. Students will be required to read the stimulus material and to apply their understanding and knowledge of devised non-naturalistic play-making and performance, and the ways in which dramatic elements, conventions and stagecraft can be manipulated in performance.

All questions will be compulsory.

Section B: Non-naturalistic performance analysis

Section B will be based on Unit 3 Outcome 3.

This section will be worth 15 marks.

Section B will consist of a combination of short-answer and/or extended-answer questions. The questions will relate to plays from the prescribed playlist and may take one of the following forms:

- Each question will relate to **one** play from the playlist. Students will select **one** question.

OR

- There will be only **one** question and students must respond to it with reference to **one** play from the playlist.

In each section, space may be provided to give students an opportunity to draw an illustration or diagram, if appropriate.

The marks allocated to individual question types may vary from year to year.

The total marks for the examination will be 50.

Relevant references

The following documents should be referred to in relation to the VCE Drama examination:

- *VCE Drama Study Design 2014–2018*
- *VCE Drama Advice for Teachers 2014–2018*
- *VCE Drama Assessment Handbook 2014–2018*
- *VCAA Bulletin VCE, VCAL and VET*

Teachers are reminded to check the VCAA website for updates to the *VCE Drama Study Design* and other information.

Advice

During the 2014–2018 accreditation period for VCE Drama, examinations will be prepared according to the examination specifications above. Each examination will conform to these specifications and will assess a representative sample of the specified key knowledge and skills.

Teachers and students should note that Section A and Section B of the examination may feature a wide range of drama-specific language and terminology that appears in the *VCE Drama Study Design* and other sources. Examples of such drama-specific language and terminology include terms such as ‘dramatic moment’, ‘transformation technique’, ‘montage of images’, etc. Teachers are advised to use a wide range of drama-specific language and terminology in their verbal and written interactions with students.

Sample examination questions

The following sample questions are intended to provide an indication of the type and range of questions that students can expect on an examination.

The sample questions do not constitute a sample examination paper.

Answers to sample questions are not provided.

Notes on questions relating to the prescribed playlist

Questions in Section B on plays from the prescribed playlist may relate to individual plays **or** they may be generic and require students to respond with reference to one play. In this sample, questions relate to individual plays.

The playlist will change every year. Teachers can refer to past papers for examples of questions on plays that are more generic in nature.

Sample questions

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 you would use the stimulus material for Question 1 in the insert to develop and present the character of The Distant Relative for a non-naturalistic solo performance.

- a. Describe how you would use the play-making technique of researching **or** brainstorming to develop the character of The Distant Relative. 3 marks

- b. Explain how you will use **one** expressive skill to realise the character of The Distant Relative. 4 marks

- c. Describe **one** dramatic moment that demonstrates the **conflict** that arises from The Distant Relative's uncomfortable experience at the family reunion.

2 marks

- d. Explain how you will use the performance skill of timing when transforming object and character to create **tension** in this dramatic moment.

5 marks

[illegible]

- e. Explain how you will transform time and place to show a scene that explores another person's experience of being an outsider.

4 marks

Question 2 (17 marks)

Consider how you would use the stimulus material for Question 2 in the insert to develop and present a devised non-naturalistic ensemble performance.

Your group is to devise, develop and present an ensemble performance based on Extreme Fashion. This ensemble performance will explore humanity's fascination with the exaggerated and extraordinary desire for beauty.

Scenario

An advertising agency is preparing a presentation for a major client. Trying to convince its client that beauty sells, the advertising agency presents images from a range of different cultures and historical contexts. This ensemble performance explores some of the stories behind the images and gives contrasting views on the idea of the pursuit of beauty.

Characters

- A representative from the advertising agency
- The major client of the advertising agency
- A fashion follower
- The character of Extreme Fashion

Your group will be required to use conventions from **one** specific non-naturalistic performance style in this ensemble performance. Your group must also establish and manipulate an actor–audience relationship that is appropriate to your selected non-naturalistic performance style in this ensemble performance.

- a. Identify **one** non-naturalistic performance style that you will use in this ensemble performance.

Explain how your group will use **one** convention from this performance style to develop this ensemble performance.

3 marks

- b.** Select **one** of the listed characters. This character will be your focus in the ensemble performance.

Describe this character's role and explain how they will manipulate an appropriate actor–audience relationship during the ensemble performance.

3 marks

- c.** Select **one** play-making technique, other than researching or brainstorming, to use in the development of this ensemble performance.

Explain how you will use this play-making technique to explore the idea of extreme fashion in the modern world.

3 marks

d. Explain how you will manipulate **one** prop as an object to transform time and place.

4 marks

e. Explain how your group will use **one** expressive skill and **one** performance skill to create contrast within a dramatic moment.

4 marks

SECTION B

Instructions for Section B

Select **one** of Questions 1–6 below, on the productions from the 20XX VCE 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)

Beached

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *Beached*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *Beached*. 3 marks
- c. Evaluate how effectively **two** conventions were used to give meaning in the performance of *Beached*. 9 marks

OR

Question 2 (15 marks)

Boxman

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *Boxman*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *Boxman*. 3 marks
- c. Evaluate how the use of contrast and song enhanced the non-naturalistic performance style of *Boxman*. 9 marks

OR

Question 3 (15 marks)

Button

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *Button*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *Button*. 3 marks
- c. Evaluate how effectively sound and exaggerated movement were applied to create mood in the performance of *Button*. 9 marks

OR

Question 4 (15 marks)

Cut Snake

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *Cut Snake*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *Cut Snake*. 3 marks
- c. Evaluate how effectively caricature and timing were manipulated to create the non-naturalistic performance style of *Cut Snake*. 9 marks

OR

Question 5 (15 marks)

No Child

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *No Child*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *No Child*. 3 marks
- c. Evaluate how effectively rhythm and tension were manipulated to communicate the themes in the performance of *No Child*. 9 marks

OR

Question 6 (15 marks)

School Dance

- a. Describe how **one** actor used **one** expressive skill to create a character in the performance of *School Dance*. 3 marks
- b. Explain how **one** area of stagecraft was applied to enhance a dramatic moment in the performance of *School Dance*. 3 marks
- c. Evaluate how effectively sound and space were manipulated to enhance the actor–audience relationship in *School Dance*. 9 marks

Question No.

Name of production _____

a. _____

b. _____

[illegible]

[illegible]

Insert for Section A

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

Stimulus material for Section A – Question 1

Character The Distant Relative

Stimulus

Refer to <www.rfdesigns.org/laramie.htm>, last image on page

‘Depth of friendship does not depend on length of acquaintance.’

‘Selkies are seals that can shed their skin to become humans.’

Performance focus

While wistfully remembering the recent family reunion, The Distant Relative:

- recreates a scene that depicts the uncomfortable experience The Distant Relative had at the family reunion
- creates a montage of dramatic images depicting some of The Distant Relative’s experiences that have earned them the distinction of being the black sheep of the family
- creates a scene that explores another person’s experience of being an outsider.

Performance style Non-naturalistic

Convention Exaggerated movement

Dramatic element Conflict

Stimulus material for Section A – Question 2



Source: Painting of soldier and poet Sir Philip Sidney, c. 1576, artist unknown, National Portrait Gallery, London



Source: Thomas Rowlandson, *A Little Tighter*, hand-coloured etching, published by SW Fores, 18 May 1791



Source: *Lacing a Dandy*, cartoon, c. 1819, artist unknown