



# Victorian Certificate of Education 2006

## DRAMA

### Written examination

Wednesday 1 November 2006

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 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	34
B	2	2	26
			Total 60

- 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 book of 3 pages.
- One or more script books.

#### Instructions

- Answer all questions in the script book(s) provided.
- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

#### At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- You may keep this question book.

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

## SECTION A

### Question 1

This question relates to the ensemble performance in Unit 3 and requires you to focus on the **non-naturalistic** aspects of your performance.

- a. Discuss how you developed **one** character for your ensemble performance by using subject matter from a range of sources.
- b. Explain the ways in which your group manipulated **three** dramatic elements in your non-naturalistic performance.
- c. Explain how **three** stagecraft elements contributed to the non-naturalistic style of your ensemble performance.

4 + 6 + 6 = 16 marks

### Question 2

This question relates to the 2006 Unit 3 playlist.

Select **one** of the performances from the 2006 prescribed Drama playlist.

State which performance you are going to write about by writing the number of the performance in your script book.

- 1 *Fallen Sky*
- 2 *The Bush Undertaker and the Drover's Wife*
- 3 *Cargo*
- 4 *Mrs Petrov's Shoe*
- 5 *The Wild Blue*
- 6 *Headlock*

- a. State **two** of the main ideas that were communicated in the performance.
- b. Explain how **one** of these main ideas was explored through **one** of the characters in the performance.
- c. Describe how **one** dramatic moment from the performance communicated **the other** main idea.
- d. Discuss how **another** dramatic moment from the performance was enhanced by the use of **two** non-naturalistic theatrical conventions.

2 + 6 + 4 + 6 = 18 marks

## SECTION B

### Question 3

This question relates to the development **and** performance of your solo performance in Unit 4.

Write the name of the character you developed and performed for your solo performance examination in your script book.

- Explain the process you went through in using the prescribed stimulus **and** researching the subject matter to develop your solo performance.
- Discuss how you edited the content of your solo performance.
- Discuss the choices you made in developing the non-naturalistic aspects of your solo performance **and** evaluate the effectiveness of those choices.

4 + 4 + 6 = 14 marks

### Question 4

This question relates to the processes involved in the development of a solo performance.

Read the following material.

#### The Snowy legacy

The Snowy Mountains Hydro-Electric Scheme began in 1949 in New South Wales and took 25 years to finish. The scheme diverts melting snow from the Australian Alps westwards under the mountains for irrigation of farmland, and generates hydro-electricity as the water falls to the level of the plains. The scheme required the blasting of 12 enormous tunnels deep beneath the mountains, the building of 16 dams and 7 power stations, and remains one of the world's great engineering and social achievements.

- Tens of thousands of workers, men and women from more than 30 countries, such as Italy, Latvia, Finland and Greece, experienced extraordinary hardship and isolation and sowed the seeds of an entirely new society.
- Many of the workers who came to this strange new land to build new lives had been recent enemies in a war that had devastated their European homelands.
- As the workers drilled and tunnelled into the mountains, lit only by the flash of their welding torches, they wore no ear protection, and their faces were raw from the stinging spray of their water-cooled tools.
- The mountains still guard the bones of more than 120 workers who lost their lives in this effort. Workers only had to take one wrong step in front of the trains and shunting wagons, or stumble or fall on the slippery rocks that were covered in oil, grease and water.
- Complete strangers working on the Snowy Scheme were brought together. It was the strangest mix of humanity and it showed that people who had been recent enemies could exist with tolerance and harmony.

Consider how you would use this information to develop a solo performance of the character: The Migrant Worker on the Snowy Scheme.

- Choose a dramatic moment or event that changed the life of The Migrant Worker on the Snowy Scheme. Briefly describe this dramatic moment or event.
- Explain how you would recreate this dramatic moment or event in your non-naturalistic solo performance using the theatrical conventions of **disjointed time sequences** and **exaggerated movement**.
- Explain how you would use **two** stagecraft elements to enhance the non-naturalistic style of your solo performance.

2 + 6 + 4 = 12 marks