



DRAMA DRAFT SAMPLE EXAMINATION STAGE 2

Section 7 of the *WACE Manual: 2008 Revised Edition* outlines the policy on WACE examinations.

Further information about the WACE Examinations policy can be accessed from the Curriculum Council website at <http://www.curriculum.wa.edu.au>

The purpose for providing a sample examination is to provide teachers with an example of how the course will be examined. Further finetuning will be made to this sample in 2008 by the examination panel following consultation with teachers, measurement specialists and advice from the Assessment, Review and Moderation (ARM) panel.

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Western Australian Certificate of Education Draft Sample Examination Question/Answer Booklet

DRAMA STAGE 2

Please place your student identification label in this box

Student Number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: Ten minutes

Working time for paper: Two and a half hours

Material required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet

To be provided by the candidate

Standard items: Pens, pencils, eraser, correction fluid, ruler, highlighter

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of this paper

This paper is worth 50 per cent of the total marks for the Tertiary Entrance Examination in this subject. The remaining 50 per cent of marks will come from the practical component of this examination.

Section	Suggested working time	Number of questions available	Number of questions to be attempted	Marks available
Section One: Short answer	60 minutes	2	2	40
Section Two: Essay	45 minutes	2	1	30
Section Three: Essay	45 minutes	2	1	30
[Total marks]				100

Instructions to candidates

1. The rules for the conduct of Curriculum Council examinations are detailed in the *Student Information Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Ensure that the **Question/answer booklet**, the **Blue answer book** and the **Yellow answer book** each has one of your student identification labels attached to it.
3. Write your answers as follows:
SECTION ONE: Write your answers in the spaces provided in this **Question/answer booklet**.
SECTION TWO: Write your answers in the **Blue answer booklet**
SECTION THREE: Write your answers in the **Yellow answer booklet**

SECTION ONE: ANALYSIS AND INTERPRETATION OF SCRIPT

Study the drama text and answer the questions which follow it in the space provided in this booklet.

Write answers to the **TWO (2)** questions using short answer form in the spaces provided in this booklet. Lists, summaries, diagrams, sketches, tables and graphic organisers are to be used where appropriate.

Allow approximately 60 minutes to complete this section [20 marks].

Script Excerpt

Who Cares? By Gillian M Wadds (1985)

Characters

Colin Humanities Teacher, 48

Stephen Science Teacher, 35

Brian Student, 16 years old (not 14 as he claims: Brian lies about his age to stay at school)

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[Photographs from: Wadds, 1985]

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Question 1—Actor

You have been cast in one of the two main roles in this extract. Identify the role selected and using the information provided discuss the following aspects:

- What you **know** about the character which would be useful to consider in realising the character in performance
- How you would use vocal techniques to create the character and dramatic action
- How you would use non-verbal communication techniques to create the character and dramatic action

Your answer should be supported by **evidence** from the text, referring to specific lines of dialogue and action.

[20 marks]

Character selected: Brian or Colin (circle your choice)

What you know about the character	Evidence (from the text)

Non-verbal communication techniques (such as posture, gesture, facial expressions, use of space and movement)	Textual evidence

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Question 2—Non-Actor

Select one of the following roles: director, dramaturge, manager or designer to answer the questions below.

In your non-acting role, make notes in preparation for a meeting with the design and production team. Identify your chosen role and present in note form your response to the following questions using sketches and/or diagrams to support your choices.

- What is your vision for the play? In your notes consider: dramatic action, themes, form and style suited to this play in performance.
- Explain how your ideas and your work in this role would assist in realising this vision

Use sketches and diagrams to fully explain your vision and/or your choices.

Your answer should be supported by referring to specific lines of dialogue and action from the text as **evidence**.

[20 marks]

Role : _____

Particular role (for Manager or Designer only): _____

Vision	Textual Evidence

Ideas for realising vision in your selected role	Textual evidence

Diagram

Large empty box for drawing a diagram.

SECTION TWO: Australian Drama

Write an essay on **ONE (1)** of the following questions about Australian Drama. Relate your answer to a set text you have studied and focus on the text and context of drama in performance. Answer the question in the role specified.

Write your answer for Section Two in the **Blue Answer Book**. Clearly indicate at the start of your response which question has been answered. Each question is worth 15 marks. Sketches or diagrams are to be included if appropriate to your answer [15 marks].

Set Texts	
Beynon, R.	<i>The Shifting Heart.</i>
Gow, M	<i>Away.</i>
Lawler, R.	<i>Summer of the Seventeenth Doll.</i>
Nowra, L.	<i>Summer of the Aliens</i>
Thomson, K	<i>Diving for Pearls.</i>
Betzien, A.	<i>Hoods.</i>
Boddy, M., & Ellis, B.	<i>The Legend of King O'Malley</i>
Chi, J and Knuckles	<i>Bran Nue Dae.</i>
Cribb, R	<i>Last Cab to Darwin.</i> Hobart:
Oxenburgh, D., Ross, A.	<i>The Merry-go-round in the Sea.</i>

Question 3. Actor

You have researched the contexts of your set text as part of your preparation to play one of the characters. Identify the character you play and describe how the following would affect your acting choices:

- the historical and social context of the play
- conventions of acting specific to the form and style of the play

Refer in detail to at least one scene from the play to justify your choices.

OR

Question 4. Non-Actor

Select one of the following roles: director, dramaturge, manager or designer. Identify which particular role you're focusing on in your answer.

A new theatre company production of your Australian set text will be performed in an old hall with no fixed stage area. As part of your application for a position in one of the above mentioned roles:

- describe the key qualities and responsibilities of your chosen non-acting role and
- discuss how you would work in this non-acting role to realise a performance in this space.

Make references to your set text, including quotes, to support your choices. You are also encouraged to include diagrams or drawings where they are appropriate to your role.

END OF SECTION TWO

SEE NEXT PAGE

SECTION THREE: World Drama

Write an essay on **ONE (1)** of the following questions about World Drama. Relate your answer to a set text you have studied and focus on the text and context of drama in performance. Answer the question in the role specified.

Write your answer for Section Three in the **Yellow Answer Book**. Clearly indicate at the start of your response which question has been answered. Each question is worth 15 marks. Sketches or diagrams are to be included if appropriate to your answer [15 marks].

Set Texts	
<p>Chekhov A Ibsen H Miller A. Rose R, Williams T Albee, E. Brecht, B. Goldoni, C. Shakespeare, W. Sophocles.</p>	<p><i>The Cherry Orchard.</i> <i>Hedda Gabler.</i> <i>Death of a Salesman.</i> <i>12 Angry Men.</i> <i>A Streetcar Named Desire</i> <i>A Delicate Balance.</i> <i>Measures Taken and Other Lehrstücke.</i> <i>A Servant of Two Masters.</i> <i>A Midsummer Night's Dream.</i> <i>Oedipus the King [or Oedipus Rex]</i></p>

Question 5. Actor

As an actor in a production of your set text you have been asked to reflect on the development of your character and performance technique.

- Identify the character you are playing and discuss what approaches you have used to develop your character through rehearsal.
- Explain how you would use vocal communication elements such as pitch, pause, projection, pace and phrasing to suit your character.
- Explain how you would use your non-verbal communication such as movement, gesture, facial expressions and use of space to suit your character

Make references to your set text, including quotes, to support your choices.

OR

Question 6. Non-Actor

Select from the following roles: director, dramaturge, manager or designer (lighting, sound, wardrobe/make-up or set designer) to answer the question.

You work for a theatre company which will tour a production of your **World set text** to schools next year.

- Specify your non-acting role and outline your key responsibilities.
- Discuss how the work you do in your role will contribute to the successful realisation of the play.
- Using specific examples from your set text, explain how you would work to make the production suitable for touring and suitable for a school audience

Make references to your set text, including quotes, to support your choices. You are also encouraged to include diagrams or drawings where they are appropriate to your role.

END OF PAPER

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ACKNOWLEDGEMENTS

SECTION 1

Script excerpt and photographs from: Wadds, G.M. (1985). *Who cares?* Paddington, NSW: Currency Press.

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