



DRAMA SAMPLE EXAMINATION STAGE 2

Section 7 of the *New WACE Manual: General Information 2006–2009* outlines the policy on WACE examinations.

Further information about the WACE Examinations policy can be accessed from the Curriculum Council website at http://newwace.curriculum.wa.edu.au/pages/about_wace_manual.asp.

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.

CONSULTATION DRAFT (WEB VERSION ONLY)



Western Australian Certificate of Education, Sample External Examination

Question/Answer Booklet

DRAMA
SAMPLE EXAMINATION
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
Illustrations Insert for Drama Studies

To be provided by the candidate

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

Special items: Nil

Important notes 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 the paper

Section	Format	Number of questions available	Number of questions to be attempted	Marks available	Suggested working time (minutes)
ONE Analysis and interpretation of a drama text	Short responses	2	2	20	60
TWO Australian Drama	Extended answers	4	1	15	45
THREE World Drama	Extended answers	4	1	15	45
Total marks				50	

This paper is worth 50% of the total marks for the WACE Stage 2 Examination in this subject. The marks available and suggested times are provided to assist your time management. The remaining 50% of marks will come from the practical component of this examination.

Instructions to candidates

Write your answers in the following locations:

Section One: Answer both questions in the spaces provided in this Question/Answer Booklet

Section Two: Write your extended answer in the BLUE ANSWER BOOKLET

Section Three: Write your extended answer in the YELLOW ANSWER BOOKLET

Follow the instructions given at the start of each section. Questions may be answered in any order.

You should address the specific requirements of the questions you choose to answer. In your responses you should try to show that you can do the following:

- understand and discuss the use of dramatic forms, conventions and texts
- demonstrate knowledge and understanding of the historical, social and cultural contexts of drama
- understand the relationships between performance theories and styles, texts and contexts
- explore and discuss the structure and performance of drama using appropriate terminology
- analyse and discuss drama and its impact on audiences
- support your points of view with reference to specific examples of drama.

At the end of the examination, check that your Student Identification Label and your Student Number (in figures and words) have been placed in the spaces provided on the front cover of this Question/Answer Booklet.

SECTION ONE: ANALYSIS AND INTERPRETATION OF A DRAMA TEXT
[20 marks]

In this section, you must answer both questions on pages 8–10. Study the drama text below to help you shape and direct your answers.

Suggested working time for this section: **60 minutes**

Lists, summaries, diagrams, sketches, tables and graphic organisers may be used where appropriate.

This drama text includes an excerpt of script from Act 2, a photograph from the La Boite production [February 2000] and reproductions of two posters for the production. The posters are shown as Poster 1 and Poster 2 in the Illustrations Insert.

SCRIPT EXCERPT

After January adapted by Philip Dean from the novel by Nick Earls focuses on the experiences of Alex who has eighteen days until he discovers whether he has been accepted into university to study Arts Law. After completing his Year 12 studies he is spending his time at a beach house in Caloundra. His mother works in Brisbane and visits on the weekends. Alex has met
5 Fortunata, a girl from an alternative lifestyle and they have struck up a friendship. Alex considers that his mother has an over-inquisitive interest in his private life.

ALEX My mother'll be coming up in the evening.

FORTUNATA For the weekend?

10 ALEX Yeah.

FORTUNATA Do I still get to see you? I mean, you should spend some time with your mother, I suppose.

ALEX I suppose. See those trees? I used to hide under them, years ago. No one can
15 find you in there. No one can see in. And at this time of the day, as the sun goes down, there's this incredible light.

FORTUNATA Show me.

ALEX Come through this side. Under here.

And they have crawled into a private world of yellow-green dappled light.

FORTUNATA It's beautiful.

20 ALEX Actually I'd really be quite happy if my mother didn't come up this weekend.

FORTUNATA You're probably not supposed to say that.

ALEX No. But I want to spend time with you. It's like any time I'm not with you, I'm waiting until I am again.

FORTUNATA I know what you mean.

SEE NEXT PAGE

25 ALEX This place is my past, my childhood. But when you're here, it's different. It's as though there's a change in me. And out there you've changed the water, the sand, the whole coastline.

FORTUNATA *I have to go home.*

ALEX All right.

30 FORTUNATA But I'll see you in the morning.

ALEX Right.

Fortunata kisses him suddenly and leaves abruptly. Alex crawls out of the trees and watches after her. He moves to the beach house.

For copyright reasons the photograph from the La Boite production cannot be reproduced in the online version of this document.

35 ALEX [to the audience] Sift two cups of plain flour with a teaspoon each of bicarbonate of soda, baking powder and salt. Stir in two cups of wholemeal flour and a cup of rolled oats. Beat an egg in two cups of buttermilk. Preheat the oven. Add the buttermilk to the flour. Knead on a floured board until it forms a manageable but soft dough. Whatever that means. It'll take about thirty minutes in the oven. Here's one I made earlier.

40 *He places a loaf on the bench and covers it with a tea towel.*

ALEX If I gave my mother a loaf of bread baked with all the sophistication of a house brick she would thank me and tell me it's the thought that counts. But I don't

want her to settle for that. I want her to like it and have a good weekend. I think that thought has not crossed my mind in my entire life.

- 45 TESSA [entering] Hi. What's that? What's that smell?
- ALEX Bread. I've been learning to make bread.
- TESSA You have?
- ALEX From Fortunata's father.
- TESSA It smells good. It smells great. When are we going to eat it?
- 50 ALEX When do you want to eat it?
- TESSA Well, how about for dinner? We could make some pumpkin soup. It'd be good with pumpkin soup. What do you think?
- ALEX Sure.
- TESSA I think there's a pumpkin. If you haven't eaten it.
- 55 ALEX I haven't eaten it.
- TESSA So how was your week?
- ALEX Good, really good.
- TESSA How's Fortunata? How's all that going?
- Alex smiles.*
- 60 TESSA I'm your mother. I can ask these questions. You can tell me.
- ALEX It's great. We've had a great week.
- TESSA You like her then?
- ALEX Yeah. Sure. She's great. I like her a lot. Is it possible for you to keep that to yourself?
- 65 TESSA Of course it is. Of course I can keep it to myself. What big secret have you told me anyway?
- ALEX Nothing. There aren't any big secrets to tell, but I'd still like to get back to Brisbane without everybody knowing things in advance.
- TESSA Okay. I can understand that. Are you coming back for your uni offer?
- 70 ALEX I don't think so.
- TESSA Is that because you're less stressed about the offer now?
- ALEX Well, I can't affect the result now. I still want it but it's not the only thing in my head now.
- TESSA Good. I think that's good.

- 75 ALEX If I get Law, I do Law. If I get something else, I do that and see how it goes. Law would be good but it's not everything.
- TESSA I used to say that to you.
- ALEX I know. I didn't listen.
- TESSA You're still going to uni, aren't you?
- 80 ALEX Yes.
- TESSA Good. You had me worried for a moment there.
- ALEX Uni isn't everything.
- TESSA But you're still going?
- ALEX Yes, I just said it wasn't everything.
- 85 TESSA Good.
- ALEX Everything's fine. Nothing's different from last weekend. My plans are just the same.
- TESSA You seem different.
- 90 ALEX I'm just the same. Stop behaving as if this is weird. I've just been having a good time. If I told you every detail which I'm not inclined to do because you're looking at me like I'm an alien, there is not one moment of which you would not approve.
- TESSA I'm not looking at you like you're an alien, not really.
- ALEX I'm still not telling you every detail.
- 95 TESSA I wouldn't expect you to.
- ALEX Just the highlights. The drug taking, the nudity, the ridiculous passion.
- TESSA No. Keep it all to yourself.
- ALEX Thank you. Now what do you want to do tomorrow? I thought we might do something.
- 100 *Now Tessa is really looking at him as if he's an alien.*
- ALEX What?
- TESSA No, that'd be lovely. Maybe we could, ah... Maybe we could go to Noosa.
- ALEX Noosa.
- TESSA Or we could do something else.
- 105 ALEX No, Noosa would be good.
- TESSA What's Fortunata doing tomorrow?
- ALEX Getting ready for the markets on Sunday. She'll probably come around after.

Pause.

TESSA You don't have anything to tell me, do you?

110 ALEX Like what?

TESSA Anything important.

ALEX Like thanks for bringing me into this world and filling my life with opportunities?
What are you getting at?

115 TESSA Look, tell me I'm crazy but... is this all because you have something to tell me?
You're not in any trouble are you?

ALEX What do you mean?

TESSA Okay. I'll be specific.

ALEX Is that possible?

TESSA I'm not ... I'm not about to become a grandmother or something, am I?

120 ALEX Why do you think these things? Why can't any of this stay my business? I've
only just met her. You have no idea.

TESSA You were being very nice.

ALEX Nice? So Fortunata's pregnant, right? That's what it means when I'm nice to
you?

125 TESSA No. No. I appreciate it, really. I just couldn't work it out.

Alex turns to the audience.

ALEX It's as though I'm passing through this summer in a bubble. Vaguely detached
and drifting. Pause. I talk to myself often.

He turns to meet Fortunata.

END OF EXCERPT

SEE NEXT PAGE

Question 2
ACTOR

You have been cast in **one** of the three roles in the excerpt. Identify the role and, using the information provided in the excerpt, summarise in note form the **approach** you would take to **preparing** for this role [such as research, rehearsal, character development, the Method process].

Indicate how you would use **vocal communication techniques** [such as pitch, pause, projection, pace and phrasing] and **non-verbal communication techniques** [such as posture, facial expression, space and movement] 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. (12 marks)

Write your answer in note form in the spaces provided below.

Role selected _____

Approach to preparing your role	Evidence from the excerpt
<i>"To begin with, I would reread the script closely ..."</i>	

Vocal communication techniques	Evidence from the excerpt
<i>"I think my character would use an Australian accent ..."</i>	<i>Lines 15-16</i>

Non-verbal communication techniques	Evidence from the excerpt
<i>"I think my character is insecure and so I would ..."</i>	<i>Image 2</i>

END OF SECTION ONE

SECTION TWO BEGINS ON THE NEXT PAGE

SEE NEXT PAGE

SECTION TWO: AUSTRALIAN DRAMA**[15 marks]**

This section contains four questions. Answer **ONE** question only.

Suggested working time for this section: **45 minutes**

Write your answer for Section Two in the **BLUE ANSWER BOOKLET**. Sketches or diagrams may be included if they are appropriate to your answer.

Answers must relate to one of the following set texts that you have studied in class:

Set Texts: Australian Drama	
Angela Betzien: <i>Hoods</i>	Michael Gow: <i>Away</i>
Richard Beynon: <i>The Shifting Heart</i>	Ray Lawler: <i>Summer of the Seventeenth Doll</i>
Michael Boddy and Bob Ellis: <i>The Legend of King O'Malley</i>	Louis Nowra: <i>Summer of the Aliens</i>
Jimmy Chi and Knuckles: <i>Bran Nue Dae</i>	Dicken Oxenburgh and Andrew Ross: <i>The Merry-go-round in the Sea</i>
Reg Cribb: <i>Last Cab to Darwin</i>	Katherine Thomson: <i>Diving for Pearls</i>
Matt Cameron: <i>Ruby Moon</i>	Stephen Sewell: <i>Myth, propaganda and disaster in Nazi Germany and Contemporary America</i>
Nick Enright and Justin Monjo: <i>Cloudstreet</i>	
Hannie Rayson: <i>Inheritance</i>	David Williamson: <i>Face to Face</i>

Question 3
Actor

You have successfully auditioned for a part in a school's production of your Set Text. Write an extended answer in which you **identify** the character you will play and describe the **approach** you will take during **the rehearsal process** in order to portray this character. The following elements and processes need to be considered in your answer:

- form and style
- the context/s of the character
- the emotional mood/s of the character
- your use of non-verbal communication, such as movement, gesture, facial expressions and proxemics
- your use of vocal communication, such as pitch, pause, projection, pace and phrasing

Provide references to the Set Text to support your opinions.

OR

SEE NEXT PAGE

Question 4

Director

You are the director for a non-professional production of your set text. It is the first meeting with your actors and you plan to **outline your overall vision of the play in performance**. In discussing your vision, consider how the following aspects will be reflected **in performance**:

- form and style
- dramatic action
- theme/s
- characters and relationships
- dramatic tension

Provide references to the Set Text to support your opinions.

OR

Question 5

Production Manager

You are the production manager for a non-professional production of your set text and have been **invited to talk to a school group** prior to the performance. In your speech requested by the teacher focus on the following elements and processes:

- form and style
- an introduction to the play particularly the contexts (theoretical, social, cultural and historical)
- your roles and responsibilities as production manager
- your budget considerations (assuming there is no royalty cost)
- the health and safety matters for the actors and the production team

Provide references to the Set Text to support your opinions.

OR

Question 6

Design Manager

'Integral to the impact of a play in performance is consideration of design and production elements.'

Discuss this statement with close reference to your Set Text. In your answer consider the following aspects of **theatrical design** and how each contributes to the **meaning and impact of the play in performance**:

- form and style and
- designer (lighting, sound, costume, make up, set design or set construction) or
- manager (stage manager, property manager, production manager, front of house or publicist)

Provide references to the Set Text to support your opinions.

END OF SECTION TWO

SECTION THREE BEGINS ON THE NEXT PAGE

SEE NEXT PAGE

SECTION THREE: WORLD DRAMA**[15 marks]**

This section contains four questions. Answer **ONE** question only.

Suggested working time for this section: **45 minutes**

Write your answer for Section Three in the **YELLOW ANSWER BOOKLET**. Sketches or diagrams may be included if they are appropriate to your answer.

Answers must relate to one of the following set texts that you have studied in class:

Set Texts: World Drama	
Anton Chekhov: <i>The Cherry Orchard</i>	Edward Albee: <i>A Delicate Balance</i>
David Mamet: <i>The Cherry Orchard</i>	Bertolt Brecht: <i>Measures Taken and Other Lehrstücke; Life of Gallileo; Threepenny Opera</i>
Henrik Ibsen: <i>Hedda Gabler</i>	Carlo Goldoni: <i>A Servant of Two Masters</i>
Arthur Miller: <i>Death of a Salesman</i>	William Shakespeare: <i>A Midsummer Night's Dream; Macbeth</i>
Reginald Rose: <i>12 Angry Men</i>	Sophocles: <i>Oedipus the King</i>
Tennessee Williams: <i>A Streetcar Named Desire</i>	Caryl Churchill: <i>Top Girls</i>
Harold Pinter: <i>The Homecoming</i>	

Question 7
Actor

You are one of the actors for a production of your Set Text and it is the opening night.

Identify the character you are playing. Discuss how the **form** of the Set Text and the **style of acting** influenced how you related to the **other significant characters** in **at least 2 scenes**.

In your response, you need to consider the following:

- vocal communication such as pitch, pause, projection, pace and phrasing
- non-verbal communication such as movement, gesture, facial expressions and proxemics
- form and style

Provide references to the Set Text to support your opinions.

OR

SEE NEXT PAGE

Question 8

You are to direct a **key scene** of your Set Text.

Identify the Set Text and scene and, in your directing choices, consider the following:

- a specific theatre venue for your production
- blocking and use of space
- choice of set design and props
- form and style
- use of symbol and metaphor

Provide references to the Set Text to support your opinions.

OR

Question 9

Costume Designer

You have been asked to make some **annotated costume designs** for **two** significant characters for a production of your set text.

In your response, you need to consider the following:

- form and style
- your interpretation and its consistency with the director's vision
- the character sketches for the two selected characters
- the impact of the designs on an audience

Provide references to the Set Text to support your opinions.

OR

Question 10

Set Designer

'An issue is the main idea, theme, concern or aspect of human behaviour that the playwright wants the audience to understand.'

Identify **two** issues explored in your set text. As a designer, how would you create a **set** to convey these **issues** to the audience? Include annotated sketch/es of your design.

In your response, you need to consider the following:

- form and style
- levels
- colour
- texture
- symbol

Provide references to the Set Text to support your opinions.

END OF PAPER

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ACKNOWLEDGEMENTS

SECTION ONE

Script extract from Dean, P. (2000). *After January*, Act Two. Strawberry Hills, NSW: Currency Press, pp. 59–65.

Adapted by Philip Dean from the novel by Nick Earls. By permission Currency Press Pty Ltd.

Photograph and posters from La Boite production of *After January*, February 2000.

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**DRAMA SAMPLE EXAMINATION
STAGE 2
INSERT FOR SECTION ONE**

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INSERTS FOR STAGE 2 DRAMA EXAM, 2007**Section 1, Question 1**

Poster 1 (below) shows an image of the author of the novel, Nick Earls, pasted over an image of a surfer in a wet suit.

For copyright reasons the poster cannot be reproduced in the online version of this document.

Poster 2 is based on a photo of the two actors playing Alex and Fortunata from the La Boite production.

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in the online version of this document.