



# Western Australian Certificate of Education Examination, 2010

## 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

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### Time allowed for this paper

Reading time before commencing work: ten minutes  
Working time for paper: two and a half hours

### Materials required/recommended for this paper

#### *To be provided by the supervisor*

This Question/Answer Booklet  
Blue Answer Booklet  
Yellow Answer Booklet

#### *To be provided by the candidate*

Standard items: pens, pencils, eraser, correction fluid/tape, ruler, highlighters  
Special items: nil

### 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 the examination

The Drama examination comprises a written examination worth 50 per cent of the total examination score and a practical (performance) examination worth 50 per cent of the total examination score.

## Structure of this paper

Section	Suggested working time (minutes)	Number of questions available	Number of questions to be answered	Marks available	Percentage of total exam
Section One: Analysis and interpretation of a drama text	60	2	2	40	20
Section Two: Australian drama	45	2	1	30	15
Section Three: World drama	45	2	1	30	15
<b>Total</b>					50

## Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2010*. Sitting this examination implies that you agree to abide by these rules.
- Ensure that this **Question/Answer Booklet**, the **Blue Answer Book** and the **Yellow Answer Book** each have one of your student identification labels attached to it.
- You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
- Answer the questions according to the following instructions.  
  
 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**.
- Spare pages for Section One are provided at the end of this booklet. They can be used as additional space if required to continue an answer. If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of question(s) that you are continuing to answer at the top of the page.

**See next page**

**Section One: Analysis and interpretation of a drama text****20% (40 Marks)**

This section has **two (2)** questions. Answer **both** questions using short answer form. Lists, summaries, annotated sketches and diagrams, tables and graphic organisers are to be used where appropriate.

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

The drama text includes a script excerpt with two scenes and other information about the script, including a note on the form and style, playwright's note and an image from a production of the play.

Suggested working time: 60 minutes.

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**Drama Text**

The script excerpt on the following two pages has been adapted from *BLURRED* by Stephen Davis. This script excerpt introduces three of the recurring narratives from *BLURRED*; FRED A, THREE'S COMPANY and LET'S SPLIT UP COUPLE.

**Setting:** *BLURRED* is about the journey to 'schoolies' or 'leavers' celebrations on the Gold Coast of Queensland.

The characters in *BLURRED* show their real and symbolic journey of discovery as they leave school and begin the first hours of their 'new life' post school. It is the characters' journey to their destination rather than what happens at the 'schoolies' or 'leavers' week that the performance is about. What begins as a straightforward drive, train, car, bus trip to the Gold Coast quickly 'blurs'. As is often the case, the greatest learning occurs in the process of getting there rather than 'being there'.

**Characters:** FRED A is already at her parents' apartment on the Gold Coast waiting for her friends to arrive, THREE'S COMPANY involves three good friends PETE, LYNETTE and DANNY, travelling by bus and LET'S SPLIT UP COUPLE follows BRADLEY and JILLIAN, who are travelling by train.

**Form and style:** The overall form and style of *BLURRED* is presentational but the actors perform believable characters. The actors are on stage for the whole performance and wear the same costume throughout.

In *BLURRED*, drama, movement, sound/music and screen media are integrated. The original production used five screens, two lighting desks, two sound mixing desks, a mirror ball, special effects lights and theatre lights to create the physical environment (scenography).

The acting space is bare except for six small black boxes which become seats or tables as needed. The actors set and strike these to create the scene for their narratives. Between the scenes from each narrative the actors perform movement to link the scenes and transform the acting space for the next scene.

Throughout the performance, projected images appear behind and above the performers. Sometimes these images are literal references to the narrative, such as a train sign. Sometimes the images are metaphors or symbols of the themes and issues being portrayed by the actors and sometimes they are previously-filmed scenes that show what is being described by the actors in their dialogue. The actors can also interact with the images.

Similarly the soundscapes that are heard throughout are both realistic and symbolic. The soundscapes include sound effects, recordings from everyday life and music that accompanies and comments on the dramatic action.

**Script Excerpt**

*(Starting with darkness, we hear a soundscape of everyday sounds mixed with music. Gradually, on five screens behind the actors a lot of different, real and symbolic images and colours are projected. Through the dim floor lighting we see the actors using movement, gesture and mime to show the journey from birth to end of school culminating in a night club/party scene. The projections, lighting, music and sound accompany the actors' journey; building up to images of a big party at night, in a coastal town where Year 12 students are celebrating the end of exams and the end of school. Chaos and fun. Danger and excitement. Fade out.)*

**FREDA #1**

**FREDA:** *(FREDA is speaking on her mobile phone and pacing up and down her parents' apartment.)*

Yes, mum...yes... You just dropped me off, why are you calling me? We've been through this! Look, you know it's just a few friends from school...yes mum, just girls. ...No, no there are not going to be any boys staying here. It's a girls' week mum. ...What do you mean what happens if a boy sneaks in? ...I won't open the door for the whole week if that will make you happy...no... no... The door will be locked and boarded up. We'll push the lounge against the door. ...I'll buy a gun and the moment I see one boy sneaking in ... I'll ...Mum we appreciate you letting us stay here and we are not going to trash your unit. ...We are not going to trash it! You are over reacting mum. ...Trust me. ...It's just one week with my closest friends...I'll call you every day. ...Love you too mum. ...Mum? ...Don't talk on the phone while you are driving!

**THREE'S COMPANY #1**

*(PETE, LYNETTE and DANNY are sitting at the back of a bus. They've monopolised the back seat.)  
The three characters are play fighting, punching and wrestling each other to sit near the window.*

**GREYHOUND BUS DRIVER:** We've got the toilet up the back- but no smoking please...we should arrive at the Coast in approximately one hour, traffic permitting...thanks again for riding with Greyhound buses.

**PETE:** Do you think sitting in the back seat of a bus says to people we are tough?

**DANNY:** Sure...

**PETE:** I reckon it says tough, I reckon it says...any of you guys down the front of the bus...you are less than me. Why? Because I'm sitting at the back of the bus.

**LYNETTE:** *(Light hearted)* Shut up...

**DANNY:** When is the time you have to stop sitting at the back of the bus? Uni?

**PETE:** Uni?

**DANNY:** Yeah...Uni...I think that when you start Uni you can no longer sit at the back of the bus.

**LYNETTE :** What if you don't go to Uni?

**DANNY:** Then you stay at the back of the bus until you do.

**PETE:** That's stupid...

**DANNY:** No, this is stupid... *(DANNY acts stupid for a bit)*

**GREYHOUND BUS DRIVER:** Can you kids at the back of the bus quiet down please... *(DANNY looks indignant but sits down)*

**LYNETTE:** ...For me...next year...I can't sit at the back of the bus anymore...It'll be somewhere near the middle...being annoyed by the kids at the back. When I retire...I'm at the front of the bus, remembering the times I was in the middle, which is now occupied by the kids who used to be in the back who are now in the middle...and we're all being annoyed by the kids at the back of the bus. That answer your question?

**PETE:** So you're saying that it's important to enjoy our time at the back of the bus?

**LYNETTE:** Yep

**DANNY:** *(DANNY acts stupid again)* I'm loving it.

**See next page**

**LYNETTE:** Because it's all downhill from here.

**PETE:** Yeah.

**LYNETTE:** That's why this whole week is important. It's our movement from the back of the bus to the middle of the bus.

**GREYHOUND BUS DRIVER:** Look. I've told you once. Will you hoons down the back settle down please!

*(The group are stunned.)*

### **LET'S SPLIT UP COUPLE #1**

*(BRADLEY and JILLIAN are sitting on a train. They sit quite close...playing 'handsy' games with each other)*

**BRADLEY:** *(Sits back in his seat moving slightly away from JILLIAN)*...You know, I've been thinking.

**JILLIAN:** Yeah?

**BRADLEY:** I mean... you know I love you...

**JILLIAN:** *(Smiling)* And I love you too.

**BRADLEY:** ...and we've been going out for ...what...two years?

**JILLIAN:** Two years, five months and four days.

**BRADLEY:** Well as I said...it's been a few years now ...and you know the end of school is a ...it's a fantastic event, an event to purge oneself. It's about becoming an adult, kicking off your shoes, going barefoot, stepping on broken glass. You know what I am saying?

**JILLIAN:** No but you have really nice hands.

**BRADLEY:** I'm saying ...you want to have fun, hey? But do you think we can really have fun in a couple...Do you really think we can have fun together?

**JILLIAN:** *(JILLIAN looks at BRADLEY)* Are you saying you don't want to do the couple thing anymore?

**BRADLEY:** No, no...I'm not saying I don't want to go out with you anymore. I'm saying...just for the week...just for the one week...we don't go out for that one week. It's the end of school. It's an event. It's all about the event. It's about the laughing and the drinking and the crowds and...

**JILLIAN:** *(Trying to take in what he is saying)* And then we get back together again?

**BRADLEY:** Yeah...cause you and me; well...we're together forever. That's it...it's you and me.

*(They sit in silence as JILLIAN stares at BRADLEY)*

**ANNOUNCEMENT VOICE:** The next station is Park Road, Park Road Station.

**JILLIAN:** I can't believe you. I really can't believe you! *(JILLIAN stands, grabs her gear and moves away.)*

### **FREDA #2**

**FREDA:** *(Still on her mobile in her parents' Gold Coast apartment talking to her friends who are still on their way.)* Look, it's going to be great...it's going to be fantastic...where are you ringing from? ...The limo? Wow! I wish I was in the limo with you guys... I know...but I had to get here early to get everything ready and ...I know...Yep. I've got the barman coming...yes. I've got pizza...yeah...I have the Karaoke machine...I know none of us can sing. That's the point.

**End of script excerpt**

**See next page**

**Playwright’s note**

It was 1986 and the principal of my high school was standing on a podium in the assembly hall. The mass of Year Twelve students eagerly watched his reserved expression. The tension was extraordinary. The cacophony of paper rustling from the year books was silenced with the anticipated movement of the minute hand on the school clock.

And then those delightful words: those words that transcend the meaning of poetry. Those words that allow you into life. Those words that permit you to be an adult...  
Year Twelve...you are released!

The word ‘scream’ is a tame example of the noise that ensued. Locust-like we ripped the assembly hall apart. Embracing strangers and kissing friends. I stripped off to an embarrassing, but not characterless pair of underpants, mounted my rusty brown bike and rode around the performance block, stopping only to kiss, weep or meditate briefly about my release from this house of education.

After the chaos of pure happiness, I wandered aimlessly through the school grounds. The remnants of torn science books blew like lone tumbleweeds over the tarmac. The already forgotten smell of tuck shop treats dissipated far too fast from my memory. The faces of my friends, my comrades in arms, were dissolving into a midden of past experience. I was truly alone and confronted with the question I had been voicing for years. A question that posed too much responsibility on to this quirky arrogant little boy who stood in his underpants surrounded by the monoliths of the state education system.

*Stephen Davis*

The images below are from the first production of *BLURRED*



**End of drama text**

**See next page**

## Question 1

(20 marks)

**Actor**

In a production of *BLURRED* you have been chosen to play one of the following characters: FREDA, PETE, LYNETTE, DANNY, JILLIAN or BRADLEY. Name your character in the space provided below.

How will you create a believable character during your rehearsal time?

Outline how you will use:

- one characterisation process developed by Stanislavski. (4 marks)
- vocal techniques to communicate your character's actions and reactions. (4 marks)
- non-verbal techniques to communicate your character's actions and reactions. (4 marks)

Marks will be awarded for:

- justification (3 marks)
- use of drama terminology and language (2 marks)
- communication skills. (3 marks)

Justify your choices with evidence from the drama text.

Write your answer from the point of view of an actor.

Do not write outside the spaces provided. If you require additional space, spare answer pages for this section are provided at the end of this booklet.

Chosen character \_\_\_\_\_









## Question 2

(20 marks)

## Non-actor

You have a non-acting role in the *BLURRED* production team: director, dramaturge or designer (lighting, sound, costume or scenography). Identify in the space provided below which particular non-acting role you are focusing on in your answer.

The overall style of *BLURRED* is presentational.

How will you work to stage the excerpt from *BLURRED*?

- Outline the main responsibility of your non-actor role for this production. (4 marks)
- Describe what you will do in your non-actor role to stage this script excerpt. Include at least **one** annotated diagram in your description. (8 marks)

Marks will be awarded for:

- diagrams (4 marks)
- use of drama terminology and language (4 marks)

Justify your choices with evidence from the drama text.

Write your answer from the point of view of your chosen non-actor role.

Do not write outside the spaces provided. If you require additional space, spare answer pages for this section are provided at the end of this booklet.

Chosen non-actor role \_\_\_\_\_ director, dramaturge or designer (lighting, sound, costume or scenography).





Question 2 continued

**What I will do in my non-actor role to stage the excerpt from *BLURRED*.**

Use this space to make annotated sketches or diagrams.

**End of Section One**

**See next page**

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**See next page**

**Section Two: Australian drama**

**15% (30 Marks)**

This section has **two (2)** questions. Answer **one (1)** question only.

Write your answer for Section Two in the **Blue Answer Booklet** provided. Indicate clearly which question is being answered.

Use extended answer form. Extended answers include, but are not limited to, conventional essay format. Include annotated sketches or diagrams if specified in the question or if appropriate to your answer.

Suggested working time: 45 minutes.

Answers must relate to **one** of the studied set texts below:

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



## Question 3

(30 marks)

## Set text: Actor

You are playing one of the main characters of your set text, but you have become too unwell to continue. Advise the replacement actor how to prepare for your role.

- Outline the themes of the play that relate to your character.
- Describe one rehearsal process you used to develop your voice.
- Explain how you used the element of voice in one key scene or section that is important for your character.

Support your answer with specific references to your set text, including quotations.  
Write from the point of view of an actor.

or

## Question 4

(30 marks)

## Set text: Non-actor

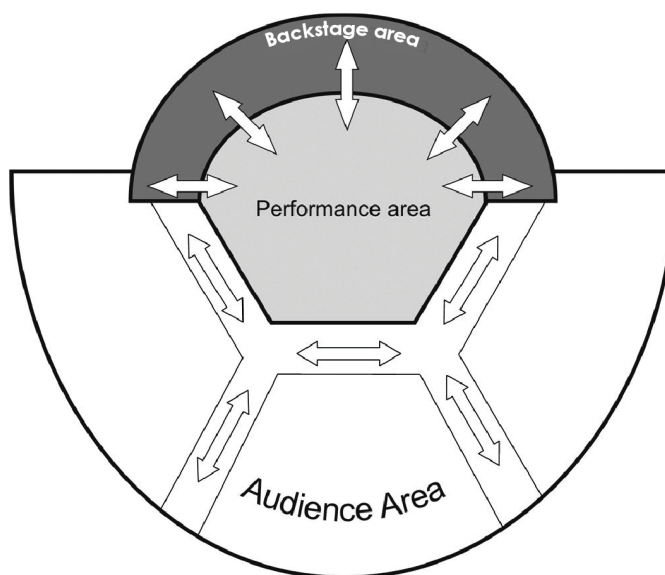
You are supporting the staging of your set text in a tent at a drama festival. The stage has a number of entrance and exit points (see the diagram below).

You have been asked to prepare a report about how you will work in one of the following roles: director, dramaturge, manager or designer (lighting, sound, costume or scenography).

- Outline the key features of the play (consider historical and social context(s), form and style, technical requirements and spaces of performance).
- Describe one challenge for your non-actor role related to staging the play in this venue.
- Explain what you will do in your work for one key scene or section of the play.

Support your answer with at least one annotated diagram and specific references to your set text, including quotations.

Write from the point of view of your non-actor role and identify which particular role you are focusing on in your answer.



End of Section Two

See next page

**Section Three: World drama**

**15% (30 Marks)**

This section has **two (2)** questions. Answer **one (1)** question only.

Write your answer for Section Three in the **Yellow Answer Booklet** provided. Indicate clearly which question is being answered.

Use extended answer form. Extended answers include but are not limited to conventional essay format. Include annotated sketches or diagrams if specified in the question or if appropriate to your answer.

Suggested working time: 45 minutes.

Answers must relate to **one** of the studied set texts below:

**Set texts: World drama**

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

**Question 5****(30 marks)****Set text: Actor**

You are auditioning for a major role in a production of your set text. You have been asked by the director to prepare the following:

- an outline of your research into the play's themes.
- an analysis of how your characterisation will be influenced by the play's historical and social context(s).
- a description of the non-verbal communication choices you would make in performing a key scene from the play.

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

Write from the point of view of an actor.

State which character from your set text you are playing.

or

**Question 6****(30 marks)****Set text: Non-actor**

Select one of the following roles: director, dramaturge, manager or designer (lighting, sound, costume or scenography).

You are currently working on a production of your set text for a theatre company and have been asked to mentor a new employee who will assist you in your non-acting role. Prepare a brief that includes the following:

- an overview of the play (consider plot, historical and social context(s), and production and design style).
- an outline of the key tasks you will need to complete in your non-acting role.
- a description of how you will address the elements of symbol and mood and atmosphere in this production.

Support your answer with annotated diagrams and specific references to your set text, including quotations.

Write from the point of view of your non-actor role and identify which particular role you are focusing on in your answer.

**End of questions**



**Spare answer page for Section One only. Continuation of question \_\_\_\_\_**

Indicate in the original answer space that your answer is continued on page 21.

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## ACKNOWLEDGEMENT

### Section One

Adapted from: Davis, S. (1999). *Blurred*. In J. McLean, & L. Gough (Eds.), *Blurred: creating performance for young people*. Brisbane: Playlab Press.

Images: Davis, S. (1999). Stage shots of first production of *Blurred* [photographs]. In 4. Case studies summary: *Blurred*. Retrieved April 14, 2010, from <http://www.marcoantonio.org/articles/thesis/16-blurred.htm>

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