



Western Australian Certificate of Education Examination, 2012

Question/Answer Booklet

DRAMA Stage 3

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

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet

Blue Answer Booklet for Section Two

Yellow Answer Booklet for Section Three

Number of additional answer booklets used (if applicable):	<input type="text"/>
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To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction tape/fluid, eraser, 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	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of total exam
Section One: Analysis and interpretation of a drama text	2	2	60	40	20
Section Two: Australian drama	3	1	45	30	15
Section Three: World drama	3	1	45	30	15
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2012*. 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** all have one of your student identification labels attached to them.
- 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. You must answer within the spaces provided.

Suggested working time: 60 minutes. Within each question, marks allocated suggest working time for each section.

Drama text

The Story of the Miracles at Cookie's Table

By Wesley Enoch

Characters:

NATHAN, an Aboriginal man in his mid-30s, a well-dressed, well-educated and well-presented professional.

YOUNG NATHAN, aged 10–12.

ANNIE, his mother, late 40s/early 50s, stylish, likes to be the centre of attention, joker, a singer.

FAITH, her mother, early 70s, church-hardened woman, family matriarch, the great provider.

Writer's Note

At the centre of this play is a table and a few chairs. Though all the action happens in a naturalistic kitchen, it isn't meant to be a naturalistic play. The table is the constant, we are able to change time periods at will, characters slip from one time period to another easily re-living and enacting memories, though we always return to the present day. A change in tone can be marked by snaps of lights and/or sounds. Some parts of the scene may extend through two time period changes – for example, a storm is happening in the 1950s and in the present day – and the two time periods are enacted simultaneously.

The play is about storytelling and how stories bind us together as families. All the different half-memories and versions of an event help us to write our history in the absence of a clear literary record. *Cookie's Table* is a metaphor for culture lived, lost, found, obscured and metamorphosed. The unbroken line of cultural practices, through the feeding and gathering of our families around the table, is as much a sign of our cultural continuity as any anthropological data gathered in the caves and campsites of our forebears. In these days of Native Title and the need to prove ourselves, *Cookie's Table* is a story about the strength of family, adapting and gathering together.

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Poster: Leah Purcell as Annie

See next page

Script excerpt

The following script excerpts have been adapted for the purpose of this WACE examination. The adaptation is based on *The Story of the Miracles at Cookie's Table* by Wesley Enoch.

Scene One (excerpt)

The sound of women singing.

A man in his mid-thirties enters. This is NATHAN. He is dressed in suit and overcoat. There is a heaviness to his walk. He goes to the table and chairs sitting in the middle of the room and sits down. He looks to the audience.

NATHAN: This is the story of Cookie's Table. Cookie was my great, great grandmother. And this table has been passed down by the generations, from Cookie to her daughter Kawana to my Nana Faith, and now to me.

The story goes something like this... When my great, great grandmother was born, it was under a tree — a tree her mother had chosen. We believe the tree you are born under gives you something... like part of its spirit — and this tree was chosen because it was strong with a wide trunk, yet supple enough to bend in the wind to survive fierce storms... While her mother held onto a branch surrounded by her aunts, my great, great grandmother was born.

Scene Two: Present Day (excerpt)

NATHAN sits at the table. A middle-aged woman enters. This is ANNIE. She is dressed in black, stylish. She carries her shoes. She's been drinking. She enters singing a hymn.

NATHAN: Where did you get to?

ANNIE: I was catching up with your uncle Clay. I haven't seen him in...

NATHAN: I've been waiting.

ANNIE: 'Course, son.

NATHAN: I can't hang around all night.

ANNIE: I haven't seen half that lot... (for ages).

NATHAN: I want the table.

Silence.

ANNIE: You look like your Uncle Clay.

NATHAN: Did you hear me?

Silence.

ANNIE: That lovely thick hair, strong nose and your crinkled up forehead, you could be brothers.

NATHAN: Mum! I want the table.

ANNIE: So I am still your mother, am I? I thought you'd forgotten.

NATHAN: You can keep everything else.

Silence.

ANNIE: Come and have a drink with your mother.

NATHAN: You know I can't.

ANNIE: Come on, the barge doesn't leave for another half an hour. Just sit down with me for a little while.

NATHAN: Annie, I can't...

ANNIE: So I'm Annie again, am I?

NATHAN: Mum, I can't — be with you — when you are like... this.

ANNIE: Like what? Your grandmother's not cold in her grave and you're begrudging me a little drink.

NATHAN's mobile phone rings. He stands up and walks away answering it very business-like. Though he speaks Japanese, we hear the words 'Prime Minister' very clearly.

See next page

NATHAN: *(into the phone)* Yes. *(The rest in is in Japanese)*. Hello, so sorry to have kept you waiting... Yes... yes, I received your flowers. I expect to be back tomorrow morning. The Prime Minister is very glad for your concern. *(He hangs up. Then he continues in English to ANNIE)* Mum I have to go.

ANNIE: So you keep saying. Now sit down.

NATHAN: I ordered a water taxi.

ANNIE: The government must be paying.

NATHAN: If I leave now I can catch the last flight to Sydney.

ANNIE: The last flight to Sydney. *(Laughing)* I can remember when you couldn't even wipe your own arse. Sit down and talk to me.

Pause.

NATHAN: Will you give me the table?

ANNIE: When you were born your grandmother tried to talk to me about giving birth under the tree and I said to her, "I thought you were meant to *make* babies under a tree".

Nathan gets up as if to leave.

Sit down. I promise, no more jokes. *(Pause)* I haven't been much of a mother to you. *(Close to tears)* She had her bad side too, you know. But now she's gone, we can be a family again. It's not too late to be a mother, properly.

NATHAN: I'm thirty-five.

ANNIE: Are you? What year were you born?

NATHAN: You were there, weren't you?

ANNIE: I was very young...

NATHAN: I just want to know about the table.

ANNIE: It was a nice service. I remember a time when fire and brimstone were the only things talked about in that church.

NATHAN: Annie. The table?

ANNIE: Faithie left everything to me. She did.

NATHAN: Nana left every thing to you 'cause she knew you had nothing.

ANNIE: It's a family heirloom, this table. Been passed down from my grandmother to my mother and now to me. It might be very valuable.

NATHAN: Is that what we're talking about? How much do you want? Two thousand? Three thousand? Ten thousand? I should have known... why don't I just give you the cheque and you fill it in.

ANNIE: Who said anything about money?

NATHAN: Just write in how much you want.

ANNIE: Do I look desperate?

NATHAN: Just take the money then this can be finished with.

NATHAN signs a cheque and leaves it on the table.

ANNIE: That's how you deal with your family now, is it? Send a cheque so you don't have to talk with us no more.

Oh, that's good that is. You hang

around with those gubberment people long enough and you become one. Just hand out the money, don't ask what the problem is and let them fight amongst themselves.

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NATHAN: What do you want?

ANNIE: I just want you to sit down and talk with your mother for a little while. That too much to ask?

NATHAN sits down at the table.

Flashback: FAITH appears as an echo of another time.

ANNIE in the present day, sits bolt upright.

FAITH: If you walk out that door, God help you, you won't be coming back here. Do you hear me, Annie? Annie? Annie? Annie. You'll never be happy if you leave this island. Do you hear me, you'll never be happy.

Back to the present day.

Silence.

ANNIE: This table meant a lot to her. She said it was the secret to her cooking.

I tried cooking the same meals

wherever I was, but they never tasted the same as hers. I used the same recipes and everything. She said it was the table that did it, made it different.

Flashback: FAITH appears as an echo of another time.

FAITH: This table's got proper history in it. A hundred years of damper making, a hundred years of chopping and love, a hundred years of yarning and cups of tea. That's what makes it special... you don't get that at McDonald's.

Back to the present day.

ANNIE: She was beautiful when I was young. She'd let me comb her hair. And we'd sit around and talk 'til all hours, just her and me. She'd tell me things I couldn't tell you about. Things her mother told her. I was too young to understand.



Scene Three: 1979 (excerpt)

FAITH enters with YOUNG NATHAN, aged 10. They sit at the table. She is carrying a wad of mail.

FAITH: So she was born under the tree...

YOUNG NATHAN: And they chopped it down and made a table and she went and worked in the kitchen with that table so she could be close to that tree.

FAITH: And when it came time to have her babies, she had them in that kitchen on that table, with the wood stove burning hot, didn't matter if it was summer or winter.

YOUNG NATHAN: First her son and then her daughter and another son.

FAITH: She named the boys Nathaniel and Jason and her daughter she called Kawana which means calm waters. Kawana was my mother, your...

YOUNG NATHAN: Great grandmother. When I'm older can I have a brother?

FAITH: When you are older, you'll see why that's a silly thing to ask.

YOUNG NATHAN: I want to see now.

FAITH: What are you in a hurry for? Only rushing to your grave. *(Pause)*. The Lord created you special, you're one of a kind.

She kisses him.

Now... off you scoot to bed, I'll be in soon to brush your hair.

YOUNG NATHAN exits.

End of script excerpt

See next page

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Question 1: Director

(20 marks)

You are a director for a new production of this play to be staged in a conventional proscenium arch theatre.

- As a director, list how you would show the shifts in time in the script excerpt through the selection and manipulation of lighting, sound and audiovisual equipment. Answer in the table provided. (6 marks)
- Identify the style of the play and explain how you would realise that style through your use of **four (4)** elements of drama. (8 marks)

Marks will be awarded for

- accurate use of drama terminology and language. (3 marks)
- communication skills, using short answer forms. (3 marks)

You are required to answer this question using short answer forms and to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.

Use this space for planning your answer. No marks will be awarded for planning.

Write only in the spaces provided.

(8 marks)

The style of the play is:	
The four (4) elements of drama	How I would realise the style of the play through the elements of drama.
Element one	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Element two	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Use this space for planning your answer. No marks will be awarded for planning.

Write only in the spaces provided.

<p>The four (4) elements of drama</p>	<p>How I would realise the style of the play through the elements of drama.</p>
<p>Element three</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Element four</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Use this space for planning your answer. No marks will be awarded for planning.

Question 2: Scenographer

(20 marks)

You are the scenographer working on this play staged in a conventional proscenium arch theatre. You have focused on the direction in the Writer’s Note that states: *Though all the action happens in a naturalistic kitchen, it isn’t meant to be a naturalistic play.*

- List **three (3)** reasons, using dot points, why the symbol of Cookie’s Table supports the style that the writer has outlined in the Writer’s Notes. (6 marks)
- Illustrate and annotate your scenography for this play and using dot points justify how your scenography would communicate the meanings that you want to create for the audience. (8 marks)

Marks will be awarded for

- accurate use of drama terminology and language. (3 marks)
- communication skills, using short answer forms. (3 marks)

You are required to answer this question using short answer forms and to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.

Write only in the spaces provided.

The style of the play is:

Use this space for planning your answer. No marks will be awarded for planning.

Write only in the spaces provided.

(6 marks)

My reasons why the symbol of Cookie's Table supports the style outlined in the Writer's Note.	
Reason one	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Reason two	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Reason three	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Write only in the spaces provided.

(8 marks)

My scenography for *The Story of the Miracles at Cookie's Table*.

Section Two: Australian drama

15% (30 Marks)

This section has **three (3)** 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 and may also include lists, summaries, tables and graphic organisers as appropriate. Include annotated sketches or diagrams if they are specified in the question or if they are appropriate to your answer.

Suggested working time: 45 minutes. Within each question, marks allocated suggest working time for each section.

Answers must relate to **one (1)** of the set texts below.

Set texts: Australian drama

Cameron, M. *Tears from a Glass Eye*.

Rayson, H. *Inheritance*.

Cameron, M. *Ruby Moon*.

Sewell, S. *The Blind Giant is Dancing*.

Enright, N. *A Man with Five Children*.

Sewell, S. *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America: A Drama in 30 Scenes*.

Harrison, J. *Rainbow's End*.

Hewett, D. *The Man from Mukinupin*.

Version 1.0. *CMI: A Certain Maritime Incident*.

Hewett, D. *Nowhere*.

Version 1.0. *Wages of Spin*.

Kemp, J. *The Black Sequin Dress*.

Williamson, D. *The Club*.

Kemp, J. *Still Angela*.

Williamson, D. *Dead White Males*.

Monjo, J., and Enright, N. *Cloudstreet*.

Williamson, D. *Face to Face*.

Rayson, H. *Hotel Sorrento*.

Question 3: Scenographer**(30 marks)**

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role.

You are the scenographer for a production of **one (1)** of the set texts. Decide how you will use the available technologies of lighting, sound, audio-visual technologies and staging equipment. You want to enhance the audience's experience of the space of performance by manipulating the elements of drama.

- Outline the impact on the audience that you, as the scenographer, want to have. (4 marks)
- Discuss how you would use **two (2)** of the available technologies listed above, to realise the given circumstances of the set text as a whole. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse, using annotated diagrams, how you would use your chosen available technologies through a focus on manipulating the elements of drama to enhance the audience's experience of the space of performance. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text, including quotations. Write from the point of view of your role as scenographer.

Question 4: Actor and director**(30 marks)**

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role.

You are an actor **and** director working on a production of **one (1)** of the set texts. You have decided to concentrate on the social spaces of the characters. To maximise the audience's understanding of character relationships, you are focusing on the portrayal of status and the use of proxemics.

- Outline your understanding of the character relationships in the play. (4 marks)
- As a director discuss how you would direct other actors to use proxemics to show the social spaces of the characters of the set text as a whole. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse, using annotated diagrams, how as an actor you would manipulate status to enhance audience members' understanding of the social spaces of the characters in the play. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text, including quotations. Write from the point of view of your role as actor and director.

Question 5: Director

(30 marks)

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role.

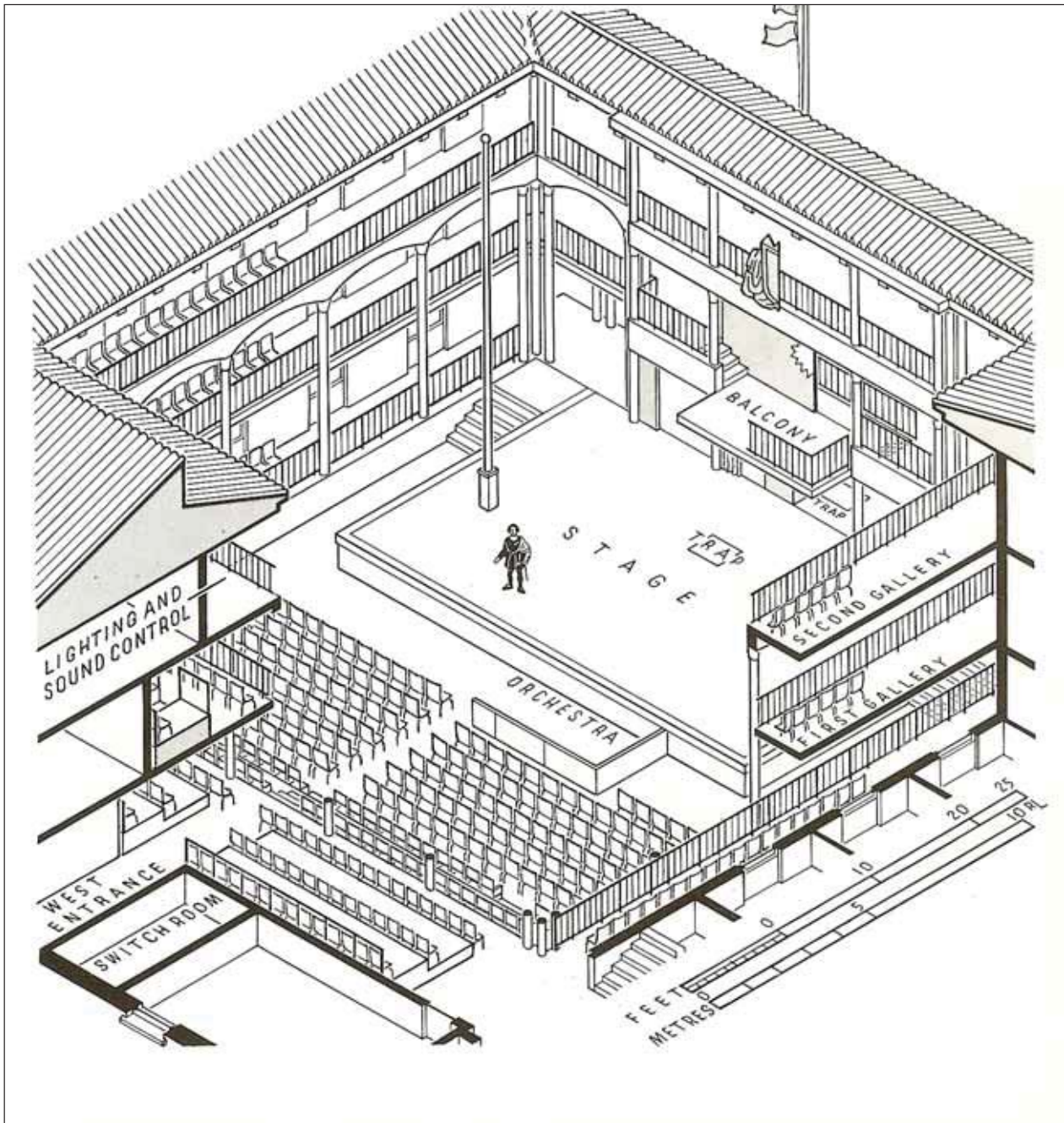
You are a director working on a production of **one (1)** of the set texts in the space of performance (illustrated on page 19). Identify how you will adapt the space for your production to enhance the play's meaning for contemporary audiences.

- Outline the impact on the audience you, as director, want to have. (4 marks)
- Discuss how you would adapt the space (illustrated on page 19) to realise the given circumstances of the set text as a whole. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse, using annotated diagrams, how you would manipulate this space to give the audience a sense of place for the dramatic action. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text including quotations. Write from the point of view of your role as director.



Section Three: World drama

15% (30 Marks)

This section has **three (3)** 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 and may also include lists, summaries, tables and graphic organisers as appropriate. Include annotated sketches or diagrams if they are specified in the question or if they are appropriate to your answer.

Suggested working time: 45 minutes. Within each question, marks allocated suggest working time for each section.

Answers must relate to **one (1)** of the set texts below.

Set texts: World drama

Beckett, S. *Waiting for Godot*.

Beckett, S. *Endgame*.

Brecht, B. *Life of Galileo*.

Brecht, B. *Threepenny Opera*.

Brecht, B. *The Caucasian Chalk Circle*.

Churchill, C. *Top Girls*.

Churchill, C. *Mad Forest*.

Durrenmatt, F. Translated by Valency, M. *The Visit*.

Kaufman, M., and Belber, S. *The Laramie Project*.

Kuo Pao Kun. *Descendants of the Eunuch Admiral in Two plays*

Kuo Pao Kun: *Descendants of the Eunuch Admiral and The Spirits Play*.

Pinter, H. *The Homecoming*.

Pinter, H. *Ashes to Ashes*.

Shakespeare, W. *Macbeth*.

Shakespeare, W. *The Tempest*.

Sophocles. *Antigone*.

Stoppard, T. *Rosencrantz and Guildenstern are Dead*.

Stoppard, T. *Arcadia*.

Theatre Workshop. *Oh, What a Lovely War!*

Question 6: Costume designer**(30 marks)**

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role.

You are the costume designer for a limited budget production of **one (1)** of the set texts. Focus on realising the style of the play for a contemporary audience so that they understand its historical and social contexts.

- Outline how the costume design will communicate the style of the play. (4 marks)
- Discuss how your limited budget will impact on your task of presenting the style of the play as a whole to a contemporary audience. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse, using annotated diagrams, how on a limited budget your costume designs would show the historical and social contexts of the play. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text, including quotations. Write from the point of view of your role as costume designer.

Question 7: Actor**(30 marks)**

In your answer, begin by identifying the question answered, the set text, the specific character, the scene or section analysed and your role.

You are an actor rehearsing a specific character in a production of your set text. Focus on showing the character's inner thoughts and feelings rather than just conveying the words and actions.

- Outline **three (3)** vocal choices you, as an actor, need to make to portray the character convincingly. (4 marks)
- Discuss the movement work you will undertake to progress your portrayal of the character from stereotyped to fully rounded characterisation in the play as a whole. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse using annotated diagrams, one key Stanislavski performance preparation process you will use in rehearsal to develop the inner thoughts and feelings of the character. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text, including quotations. Write from the point of view of your role as actor.

Question 8: Director

(30 marks)

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role.

You are a director working on a performance of **one (1)** of the set texts. Focus on achieving a stylised production through exaggeration to highlight the comic and/or tragic possibilities of the text for a contemporary audience.

- Outline how you will direct the play to communicate its style. (4 marks)
- Discuss the comic and/or tragic possibilities of the play as a whole. (6 marks)
- With close reference to **one (1)** scene or section, critically analyse, using annotated diagrams, the aspects of the dramatic action you will exaggerate to achieve a stylised production. (8 marks)

Marks will be awarded for

- justification and evidence from the set text. (4 marks)
- accurate use of drama terminology and language. (4 marks)
- communication skills. (4 marks)

Use specific references to your set text, including quotations. Write from the point of view of your role as director.

Spare answer page for Section One only.

Question _____

Planning: anything written on this page will not be marked.

ACKNOWLEDGEMENTS

Section One

Questions 1–2

Excerpt adapted from: Enoch, W. (2007). *The story of the miracles at Cookie's table*. Strawberry Hills, NSW: Currency Press in association with Griffin Theatre Company, pp. 1–8.

Annie [Image]. (n.d.). Retrieved January, 2012, from <http://gstatic.com>.

Annie and Nathan [Image]. Retrieved January, 2012, from www.stagewhispers.com.au/reviews/story-miracles-cookie%E2%80%99s-table.

Annie and Faith sitting at the table. [Image]. (n.d.). Retrieved January, 2012, from www.griffintheatre.com.au.

Ghossein, J. (2007, August 20). Annie walking away from Faith [Image]. *Sydney Morning Herald*. Retrieved January, 2012, from www.smh.com.au/news/arts-reviews/the-story-of-the-miracles-at-cookies-table/2007/08/20/1187462126907.html.

Excerpt adapted from: Wolfe, P. (2010, October 15). *The story of the miracles at Cookie's table @ Cremorne Theatre, QPAC 15 October 2010 – Theatre review* [Web log post]. Retrieved January 15, 2012, from <http://lifemusicmedia.com/?p=12591>.

Section Two

Question 5

Leacroft, R. (1984). Performance space [Image]. In R. Leacroft & H. Leacroft. *Theatre and playhouse*. London/New York: Methuen, p. 19.

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