



Western Australian Certificate of Education Examination, 2013

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 Book for Section Two

Yellow Answer Book for Section Three

Number of additional
answer booklets used
(if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, 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 WACE Drama Stage 3 examination consists of a written component worth 50 per cent of the total examination score and a practical (performance) component 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 work time (minutes)	Marks available	Percentage of total exam
Section One: Analysis and interpretation of a drama text Short answer	2	2	60	40	20
Section Two: Australian drama Extended answer	3	1	45	30	15
Section Three: World drama Extended answer	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 2013*. 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 has 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 Book**.
 Section Three: Write your answers in the **Yellow Answer Book**.
- 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 the question 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.

Use lists, summaries, annotated sketches or diagrams, tables and graphic organisers as indicated by the question or as appropriate, in your short answers.

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.

The drama text includes a script excerpt and other information about the text, including images from a production of the play.

Suggested working time: 60 minutes.

Drama text

Metamorphoses by Mary Zimmerman

A metamorphosis (plural, metamorphoses) is a change of form, a transformation, by natural or supernatural means.

Characters

ZEUS, in Ancient Greece, the Father of the Gods and men

HERMES, his son

BAUCIS, a poor peasant woman

PHILEMON, devoted husband to BAUCIS

Various NARRATORS and TOWNSPEOPLE

The setting

The stage is entirely occupied by a pool of water bordered on four sides by a wooden deck. Upstage there are tall double doors and a painting of the sky. The audience looks down on the playing space so that they can see the entire surface of the water. There are entrances at the four corners of the deck as well as through the double doors.

About the text

Metamorphoses is an adaptation of the poems of the Roman poet Ovid (43 BC – AD 17).

This scene is the conclusion of the play and presents the story of poor peasants, Baucis and Philemon, who show hospitality to two of the gods who are disguised as beggars.

The recurring theme of *Metamorphoses* is the different ways that love is expressed in an ever-changing world. In this script excerpt, as well as the love between Baucis and Philemon, there is love as a form of hospitality to strangers and the love between Zeus and Hermes as father and son.

The style

This text is presentational. Although there is a great deal of narration, it should not be taken as a substitute for action or an unnecessary description of the action. It is an integral part of the action. In staging the play the narration should be seen as amplifying the text, lending poetic resonance.

The production is played by an ensemble of ten with the roles divided at the discretion of the director.

See next page

Script excerpt

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DILEMMA

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End of script excerpt

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Image 2: Closing image of *Metamorphoses*.



Image 3: Set for *Metamorphoses*.

End of drama text

See next page

Question 1: Actor**(20 marks)**

You have been cast as one of the Narrators in the script excerpt. The director of your production has emphasised that a presentational style of acting is to be used by all actors.

- Outline in the table provided on page 9, **one** feature of a presentational style of acting that you consider most important in your preparation. (6 marks)
- On pages 10 and 11, critically analyse how you would use movement and voice in this role. Justify your analysis with direct reference to the text. (8 marks)

Marks will be awarded for:

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

You are required 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.

Question 2: Scenographer

(20 marks)

As a scenographer, you are preparing for a production of *Metamorphoses*. The floor plan of the setting is provided on pages 14 and 15. The production is on a thrust stage, with the audience sitting on **three** sides of the action.

- Use the floor plan to illustrate and annotate the techniques you will use to highlight the themes and performance style of the text. (7 marks)
- In the table on page 16, justify your scenographic choices, using evidence from the text and taking account of the thrust stage. (7 marks)

Marks will be awarded for:

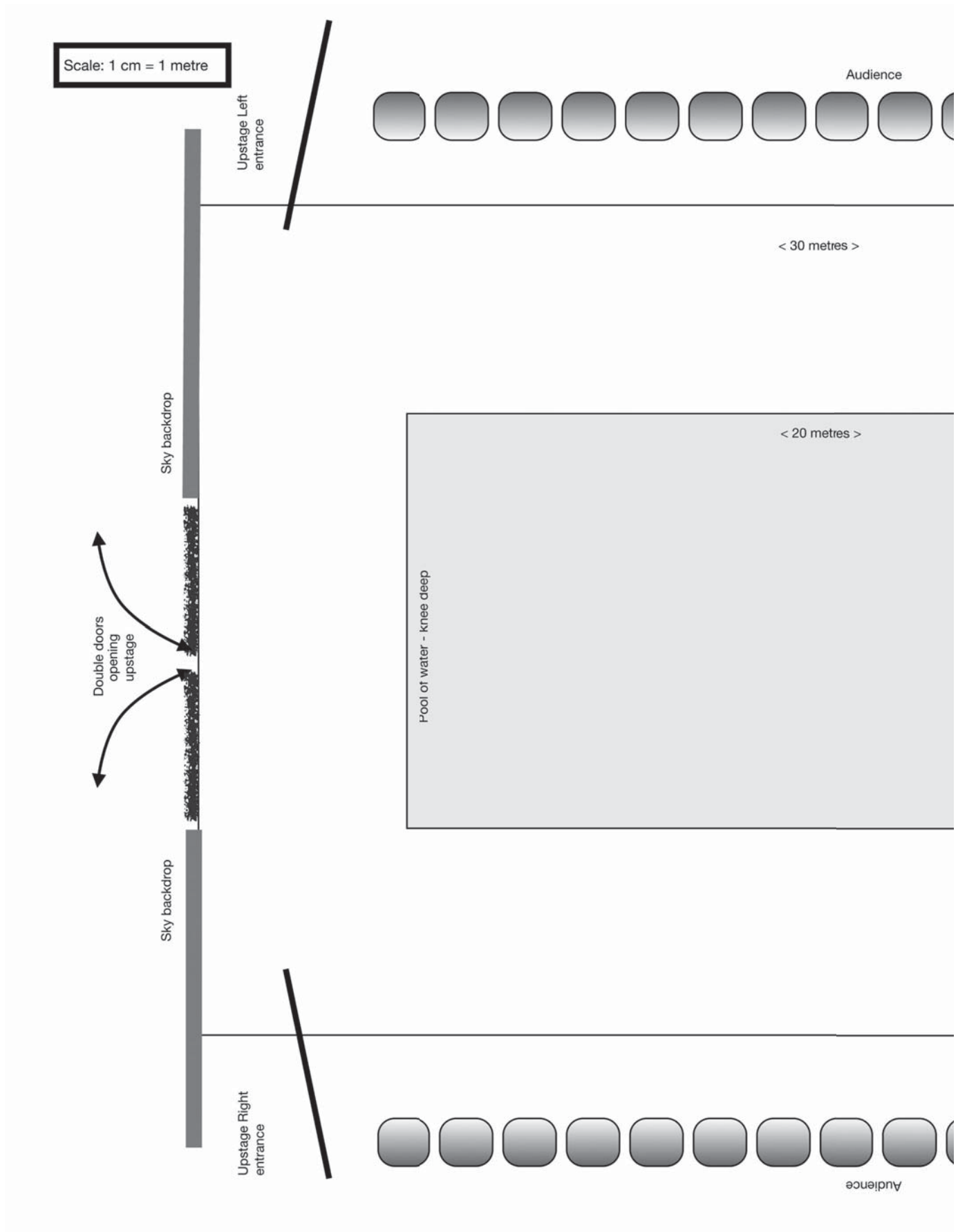
- accurate use of drama terminology and language (3 marks)
- communication skills. (3 marks)

You are required 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.

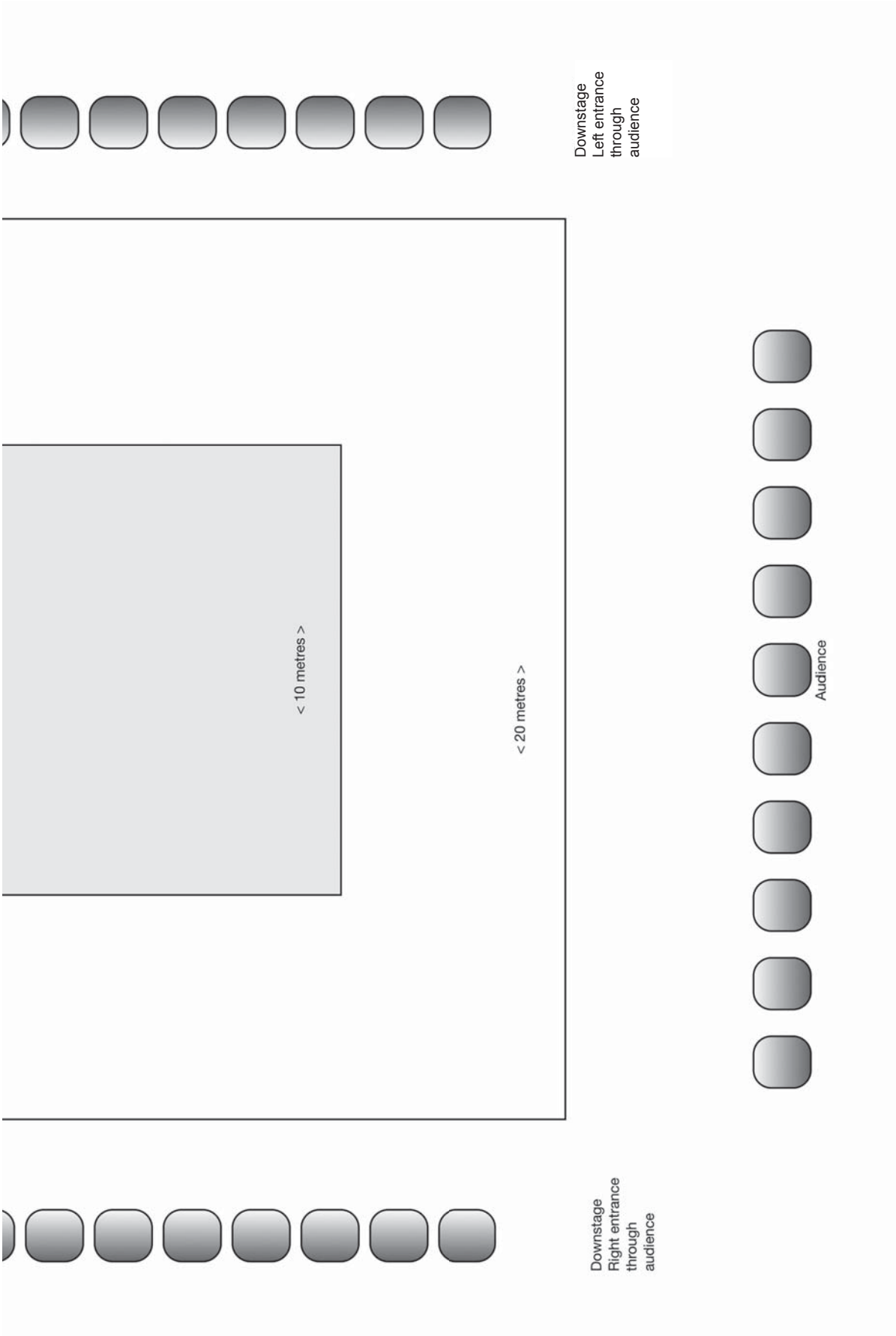
Use this space for planning your answer. No marks will be awarded for planning.

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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 Book** provided. Indicate clearly which question is being answered.

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role. Write from the point of view of the role specified.

Extended answers include, but are not limited to, conventional essay format and can also include diagrams, sketches, tables, charts, lists and dot points. Include annotated sketches or diagrams where indicated by the question.

Suggested working time: 45 minutes.

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

Set text: Australian drama	
Cameron, M. <i>Tears from a Glass Eye</i>	Rayson, H. <i>Hotel Sorrento</i>
Cameron, M. <i>Ruby Moon</i>	Rayson, H. <i>Inheritance</i>
Hewett, D. <i>The Man from Mukinupin</i>	Sewell, S. <i>The Blind Giant is Dancing</i>
Kemp, J. <i>Still Angela</i>	Williamson, D. <i>The Club</i>
Monjo, J. and Enright, N. <i>Cloudstreet</i>	Williamson, D. <i>Dead White Males</i>

Question 3: Director

(30 marks)

You are a director working on a production of one of the set texts. Your directorial style favours an improvisational approach to workshopping scenes, particularly in exploring character relationships.

- Outline **two** benefits of using improvisation as a workshop process. (4 marks)
- Discuss how you will use an improvisation technique with actors to explore a significant character relationship in the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how you will build on this improvisation work to realise this relationship in 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)

Question 4: Costume designer

(30 marks)

You are the costume designer for a production of one of the set texts. You are deciding how the visual elements and principles of design will help the audience to understand the historical and social contexts of the characters in the set text.

- Outline the historical contexts of **two** of the key characters. (4 marks)
- Discuss how you would use costume design to realise the social contexts of the characters in the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how you would manipulate the principles of design to enhance the audience's experience of the social contexts of the characters. (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)

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

You are an actor working on a production of one of the set texts. You have been directed to perform in a representational, realistic style to engage the audience to suspend disbelief.

- Outline **two** challenges of performing your character in a representational style. (4 marks)
- Discuss how this style would engage the audience to suspend disbelief in the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how theoretical approaches influence your performance choices in terms of engaging the audience to suspend disbelief. (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)

End of Section Two

See next page

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 Book** provided. Indicate clearly which question is being answered.

In your answer, begin by identifying the question answered, the set text, the scene or section analysed and your role. Write from the point of view of the role specified. Include annotated illustrations and/or diagrams where appropriate.

Extended answers include, but are not limited to, conventional essay format and can also include diagrams, sketches, tables, charts, lists and dot points. Include annotated sketches or diagrams where indicated by the question.

Suggested working time: 45 minutes.

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

Set text: World drama	
Beckett, S. <i>Waiting for Godot</i>	Pinter, H. <i>The Homecoming</i>
Brecht, B. <i>Life of Galileo</i>	Shakespeare, W. <i>Macbeth</i>
Brecht, B. <i>Threepenny Opera</i>	Shakespeare, W. <i>The Tempest</i>
Brecht, B. <i>The Caucasian Chalk Circle</i>	Sophocles. <i>Antigone</i>
Churchill, C. <i>Top Girls</i>	Stoppard, T. <i>Rosencrantz and Guildenstern are Dead</i>
Churchill, C. <i>Mad Forest</i>	Stoppard, T. <i>Arcadia</i>
Durrenmatt, F. <i>The Visit</i>	Theatre Workshop. <i>Oh, What a Lovely War!</i>
Kaufman, M. and Belber, S. <i>The Laramie Project</i>	

Question 6: Director**(30 marks)**

You are a director working on a production of one of the set texts. You are choosing a performance style that will enhance the meaning of the set text and challenge a contemporary audience.

- Outline **two** decisions about performance style that will challenge the audience. (4 marks)
- Discuss how you would use appropriate elements of drama to realise the performance style of the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how you would enhance the meaning of the set text through manipulating the performance style. (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)
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Question 7: Scenographer**(30 marks)**

You are a scenographer working in an open space for a production of one of the set texts. Your design brief is to create a symbolic set design that communicates the themes of the set text for the audience.

- Outline **two** symbols of the set text that you wish to emphasise. (4 marks)
- Discuss the specific visual elements you will use in your set design to realise these symbols in the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how you will adapt the open space and use symbolism to communicate the themes of the set text. (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)

Question 8: Actor

(30 marks)

You have auditioned successfully for a character in a production of one of the set texts. In preparing for rehearsal, you have been asked to consider your preferred personal acting style, characteristics of the role and how your performance choices will shape audience response.

- Outline **two** features of your preferred personal acting style. (4 marks)
- Discuss how you will adapt your personal acting style to portray your character in the set text as a whole. (6 marks)
- With close reference to **one** key scene or section, critically analyse, using supporting annotated sketches or diagrams, how you intend your performance choices to shape audience response. (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)

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ACKNOWLEDGEMENTS

Section One

Questions 1–2

Text: Adapted excerpt from: Zimmerman, M. (2002). *Metamorphoses: A play*. Evanston, IL: Northwestern University Press, pp. 77–83.

Image 1: Adapted from: Zimmerman, M. (2012). [*Zeus and Hermes disguised as beggars*]. Retrieved January 3, 2013, from <http://lookingglasstheatre.org/content/explore/image/category/257/37>

Image 2: Adapted from: [Closing image of the play]. (2011, October). In Aaron, A. (2011, October). *Review: Body in Space show inspires*. Retrieved January 3, 2013, from www.bodyinspace.co.nz/topic1/page42.html

Image 3: Adapted from: Sickels, B. (2004). [*Set for Metamorphoses*]. Retrieved January 3, 2013, from www.behance.net/gallery/Metamorphosis/2423906

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