



Western Australian Certificate of Education Examination, 2014

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 working 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 2014*. 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** have one of your student identification labels attached to each of 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 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.

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 **three (3)** script excerpts (Scene 1 and the opening lines to Scenes 2 and 3), **two (2)** images and other information about the playwright and text.

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

Suggested working time: 60 minutes.

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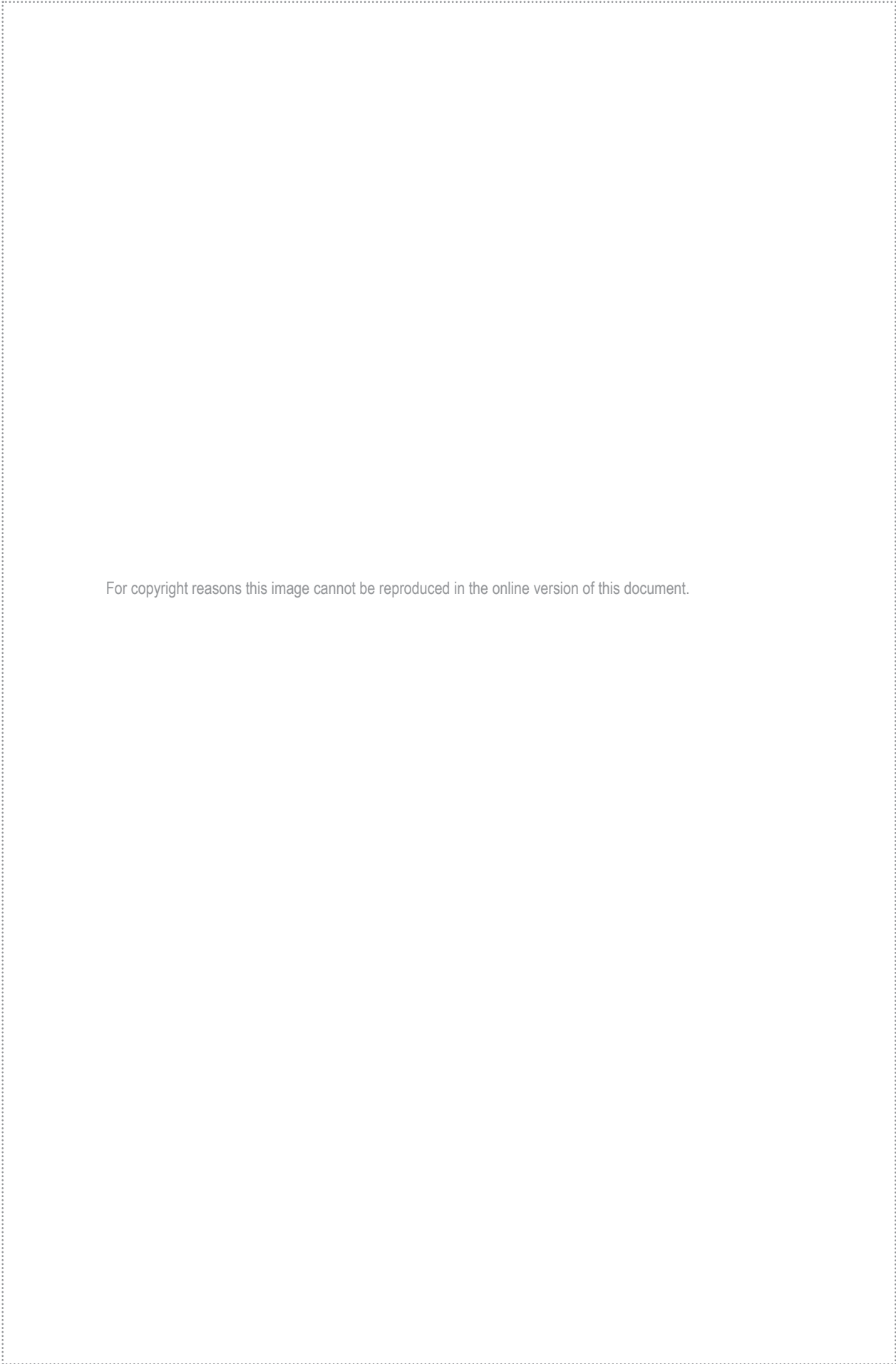
About the playwright and production history

Rajiv Joseph is a Pulitzer Prize finalist and an award winning playwright. Rajiv has been called 'daring, magnificent, and virtuosic' by the L.A. Times.

Gruesome Playground Injuries had its world premiere in October 2009 at the Alley Theatre in Houston, Texas. Its off-Broadway production opened in January 2011 at the Second Stage Theatre in New York City. The play has been the subject of many regional and university productions in the United States.

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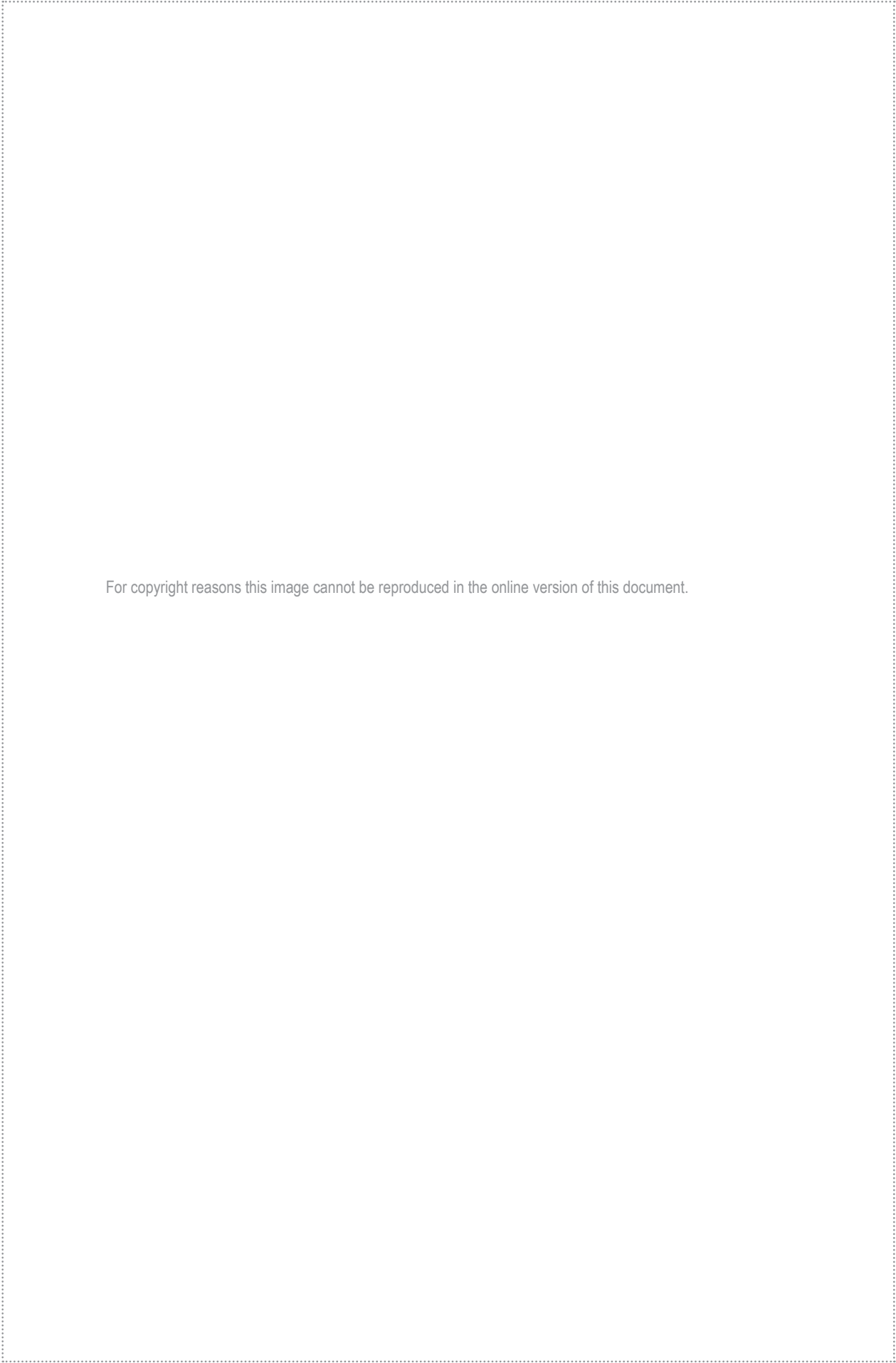


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Question 1
Actor

(20 marks)

You have been cast as either Kayleen **or** Doug. The director of your production has emphasised that a representational style of acting is to be used by actors.

- Identify the character you are playing. Outline **two** key features of a representational style of acting for your character in this play. Explain why you consider them important in your preparation and rehearsal. Use the table on page 11. (8 marks)
- Present an argument for your choices of voice and movement to show your character at ages 8, 23 and 13. Justify your choices with direct reference to the drama text. Use the tables on pages 12 and 13. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language. (4 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.

Circle the character you are playing: Kayleen **or** Doug

Outline of two key features of a representational style of acting for my character.	Why these features are important in my preparation and rehearsal.
One: _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____
Two: _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

Choices I have made about voice to show my character at ages 8, 23 and 13.

Scene 1. Age 8: _____

Scene 2. Age 23: _____

Scene 3. Age 13: _____

Justification of my choices with direct reference to the drama text:

Choices I have made about movement to show my character at ages 8, 23 and 13.

Scene 1. Age 8: _____

Scene 2. Age 23: _____

Scene 3. Age 13: _____

Justification of my choices with direct reference to the drama text:

Task three	Explanation

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, the role you are focusing on and the set text.

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 or as appropriate to your answer.

Suggested working time: 45 minutes.

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

Set texts: 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: Dramaturge**(30 marks)**

You are a dramaturge working on a production of one set text. Your brief is to ensure that the production accurately reflects the themes and cultural and social values of the text.

- Outline **two** significant themes of the text that you will highlight in the program notes. (6 marks)
- Discuss **two** ways in which the cultural values of the text can be communicated to an audience. (8 marks)
- Critically analyse how drama conventions in **one** key scene or section of your production could show the social values of the 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)

Question 4: Director**(30 marks)**

You are a director working on a production of one set text. To engage your actors you intend to use physical and psychological characterisation strategies in your rehearsals.

- Outline **two** main points on characterisation that you will present at the first rehearsal. (6 marks)
- Discuss **one** physical and **one** psychological approach to the rehearsal process of the text. (8 marks)
- Critically analyse how you would apply these approaches in **one** key scene or section to support an actor's characterisation. (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)

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

You are an actor working on a production of one set text. You are workshopping relationships to communicate the themes of the text.

- Identify the role you are playing. Outline **two** significant aspects of the given circumstances of that role. (6 marks)
- Discuss how you will workshop **two** key changes in relationships in the text. (8 marks)
- Critically analyse how the relationships in **one** key scene or section would show the themes of the 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)

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, the role you are focusing on and the set text.

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 or as appropriate to your answer.

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 directing a challenging production of one set text. You intend to reinterpret the social and historical contexts of the play.

- Outline **two** social contexts of the text relevant to your reinterpretation. (6 marks)
- Discuss **two** significant historical changes you would make to your production of the text. (8 marks)
- Critically analyse how you would direct **one** key scene or section to challenge the values of an audience. (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)

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

You are a scenographer working on an innovative production of one set text. You will use setting and visual elements to show social contexts of the text.

- Outline **two** social contexts of the text relevant to your brief. (6 marks)
- Discuss **two** key visual elements that you will use to show the social contexts of the text. (8 marks)
- Critically analyse how your scenographic choices for the setting of **one** key scene or section would show innovation. (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)

Question 8: Actor**(30 marks)**

You are an actor working on a production of one set text. Your director has advised you that you will be playing **two** roles and to focus on character journey for both.

- Identify the **two** roles. Outline **one** major characteristic of each role that shows character journey. (6 marks)
- Discuss **two** ways you would change your voice and movement techniques to realise each character in the text. (8 marks)
- Critically analyse how you would realise the character journey for **one** of the characters in **one** key scene or section. (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)

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ACKNOWLEDGEMENTS

Section One

Questions 1–2

Text: Playwright's note and adapted excerpt from: Joseph, R. (2010). *Gruesome playground injuries*. In *Gruesome playground injuries; Animals out of paper; Bengal tiger at the Baghdad Zoo: Three plays*. Berkeley, CA: Soft Skull Press, pp. 4–11, 17–19.

Image 1: Bernakevitch, A. [2012]. Jamie Konchak and Patrick MacEachern in *Gruesome playground injuries* [Image]. In L. Hobson. (2012, November 16). *Gruesome playground injuries ... gruesomely hilarious*. *Calgary Sun*. Retrieved January 3, 2014, from http://storage.canoe.ca/v1/dynamic_resize/sws_path/suns-prod-images/1297340155248_ORIGINAL.jpg?quality=80&size=650x

Image 2: des Cognets, L. (2013, January). Felix Scott and Mariah Gale in *Gruesome playground injuries* [Image]. In T. Bolton. (2013, January 25). *Theatre review: Gruesome playground injuries @ Gate Theatre*. Retrieved January 3, 2014, from http://cdn.londonist.com/wp-content/uploads/2013/01/GRUESOME_PLAYGROUND_INJURIES_DR_4532.jpg

About playwright Rajiv Joseph. (n.d.). Retrieved June 12, 2014, from www.silkroadrising.org/live-theater/the-lake-effect/about-playwright-rajiv-joseph

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