



**DRAMA**

**WACE Sample Examination 2016**

**Marking Key**

Marking keys are an explicit statement about what the examiner expects of candidates when they respond to a question. They are essential to fair assessment because their proper construction underpins reliability and validity.

Section One: Analysis and interpretation of a drama text

60% (40 Marks)

Question 1

(20 marks)

You are a costume designer who is supporting a dream or visual theatre approach to a production of this drama text.

- (a) Outline **two** ways you can achieve a dream or visual theatre approach through your costume design. (6 marks)

Description	Marks
For each of the <b>two</b> ways:	
Outlines in detail how a relevant and specific costume design strategy will be used to achieve a dream or visual theatre approach. Provides supporting examples.	3
Provides some details as to how a relevant costume design strategy will be used to achieve a dream or visual theatre approach. Provides relevant examples.	2
Makes general comments about a costume design strategy and loose links to a dream or visual theatre approach. May provide an example/s.	1
<b>Total</b>	<b>6</b>

- (b) Describe, using supporting annotated diagrams, how you will use the visual element shape to differentiate **three** characters in this dream or visual theatre context. (14 marks)

Description	Marks
For each of the <b>three</b> characters:	
Describes in detail how the visual element shape will be used to differentiate the character from other characters in a dream or visual theatre context. Provides a range of supporting references to the drama text.	4
Provides some details as to how the visual element shape will be used to differentiate the character from other characters in a dream or visual theatre context. Provides some relevant references to the drama text.	3
Makes general comments about how the visual element shape will be used to differentiate the character from other characters in a dream or visual theatre context. Provides weak reference/s to the drama text.	2
Identifies a relevant way that the visual element shape can be used to differentiate the character from other characters and/or provides weak/limited reference/s to the drama text.	1
<b>Sub-total</b>	<b>12</b>
<b>Use of diagrams:</b>	
Produces well-annotated diagrams that effectively support the descriptions provided.	2
Produces diagrams that may or may not be annotated but that provide some support to the descriptions provided.	1
<b>Sub-total</b>	<b>2</b>
<b>Total</b>	<b>14</b>

Question 2

(20 marks)

As a director you have recognised the need to workshop dramatic tension in scene fifteen. The workshop will focus on selecting and controlling the elements of drama to convey the dramatic tension in this scene to an audience.

- (a) Describe the dramatic tension in scene fifteen. (4 marks)

Description	Marks
Describes in detail the dramatic tension in scene fifteen. Demonstrates a sound understanding of the function of dramatic tension and provides specific supporting references to the scene.	4
Provides some relevant details about the dramatic tension in scene fifteen. Demonstrates some understanding of the function of dramatic tension and provides relevant references to the scene.	3
Makes general comments about the dramatic tension in scene fifteen. Demonstrates a fair understanding of the function of dramatic tension and provides weak reference/s to the scene.	2
Provides limited comments about the dramatic tension in scene fifteen. Demonstrates weak/no understanding of the function of dramatic tension and/or provides limited/no reference/s to the scene.	1
<b>Total</b>	<b>4</b>

- (b) Explain how you will use **two** improvisation processes in your workshop to develop vocal aspects of dramatic tension in this scene. (8 marks)

Description	Marks
For each of the <b>two</b> improvisation processes:	
Explains in detail how a relevant improvisation process will be used to develop a specific vocal aspect of dramatic tension in the scene. Provides a range of supporting references to the scene.	4
Provides some details as to how a relevant improvisation process will be used to develop a related vocal aspect of dramatic tension in the scene. Provides some relevant references to the scene.	3
Makes general comments about how a relevant improvisation process will be used to develop a vocal aspect of dramatic tension in the scene. Provides weak reference/s to the scene.	2
Identifies a relevant improvisation process used to develop a vocal aspect of dramatic tension and/or provides weak/limited reference/s to the scene.	1
<b>Total</b>	<b>8</b>

- (c) Discuss **two** ways that you could workshop proxemics to heighten the dramatic tension in this scene. (8 marks)

Description	Marks
For each of the <b>two</b> ways:	
Discusses in specific detail a way they will workshop proxemics to heighten the dramatic tension in the scene. Uses sophisticated drama terminology.	4
Describes in some detail a way they will workshop proxemics to heighten the dramatic tension in the scene. Uses appropriate drama terminology.	3
Provides some relevant points about a way they will workshop proxemics that relates to dramatic tension in the scene. Uses some relevant drama terminology.	2
Makes superficial comments about proxemics and/or limited reference to dramatic tension in the scene. Uses limited/fair drama terminology.	1
<b>Total</b>	<b>8</b>

Section Two: Australian drama and world drama

40% (30 Marks)

Question 3

(30 marks)

As dramaturge, you are focusing on dramatic action and performance spaces.

- Select a found theatre space for each set text and justify your choices. (6 marks)
- Discuss the challenges of adapting the dramatic action for each space. (10 marks)
- Provide detailed advice to the directors as to how dramatic action of each text can be adapted for audience. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

Description	Marks
<b>Criterion 1: Selects and justifies a found theatre space for each set text.</b>	
For each of the <b>two</b> texts:	
Selects and justifies, with detailed evidence, an appropriate found theatre space.	3
Selects and justifies, with some relevant evidence, an appropriate found theatre space.	2
Selects a relevant found theatre space but provides weak evidence or lacks evidence for the choice.	1
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Discusses the challenges of adapting the dramatic action for the space of each set text.</b>	
For each of the <b>two</b> texts:	
Discusses insightfully, specific challenges of adapting significant drama action for the found theatre space.	5
Discusses effectively, relevant challenges of adapting specific drama action for the found theatre space.	4
Explains challenges of adapting drama action for the found theatre space.	3
Provides some relevant details about using the found theatre space for dramatic action.	2
Identifies dramatic action and space of performance.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 3: Provides detailed advice as to how to adapt dramatic action of each set text for audience.</b>	
For each of the <b>two</b> texts:	
Provides insightful advice as to how dramatic action can be adapted for a particular found theatre space.	5
Provides effective advice as to how dramatic action can be adapted for a particular found theatre space.	4
Provides advice, with some inconsistencies, as to how dramatic action can be adapted for a particular found theatre space.	3
Provides some relevant details about adapting dramatic action for a particular found theatre space.	2
Describes how dramatic action can be presented in a particular found theatre space.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 4: Uses communication forms and skills.</b>	
Uses effectively, appropriate extended answer form which may include supporting graphic organisers. Uses pertinent drama terminology and language specific to role.	4
Uses appropriate extended answer form which may include relevant graphic organisers. Uses correct drama terminology consistently and language appropriate for role.	3
Uses appropriate extended answer form and/or basic graphic organisers. Uses some relevant drama terminology and language that relates to role.	2
Uses in a limited way extended answer form and/or graphic organisers. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1
<b>Sub-total</b>	<b>4</b>
<b>Total</b>	<b>30</b>

Question 4

(30 marks)

As director, you are focusing on characterisation and physical theatre.

- Select a convention of physical theatre you will use for developing characterisation in each set text and justify your choices. (6 marks)
- Analyse the impact of using a physical theatre approach on a character in each text. (10 marks)
- Describe in detail a rehearsal process you will use for each text to develop characterisation and relationships. (10 marks)

Marks will be awarded for use of communication forms and skills.

(4 marks)

Description	Marks
<b>Criterion 1: Selects and justifies a convention of physical theatre for developing characterisation in each set text.</b>	
For each of the <b>two</b> texts:	
Selects and justifies, with detailed evidence, an appropriate convention of physical theatre.	3
Selects and justifies, with some relevant evidence, an appropriate convention of physical theatre.	2
Selects a convention of physical theatre but provides weak evidence or lacks evidence for the choice.	1
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Analyses the impact of using a physical theatre approach on a character in each set text.</b>	
For each of the <b>two</b> texts:	
Analyses insightfully, the impact of using a physical theatre approach on a character.	5
Analyses effectively, the impact of using a physical theatre approach on a character.	4
Describes the impact of using a physical theatre approach on a character.	3
Provides some relevant details about the impact of using a physical theatre approach on a character.	2
Identifies a character and a physical theatre approach.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 3: Describes in detail a rehearsal process for developing characterisation and relationships in each set text.</b>	
For each of the <b>two</b> texts:	
Describes insightfully, a rehearsal process they will use to develop characterisation and relationships.	5
Describes effectively, a rehearsal process they will use to develop characterisation and relationships.	4
Explains, with some inconsistencies, a rehearsal process they will use to develop characterisation and relationships.	3
Provides some relevant details about a rehearsal process they will use to develop characterisation and relationships.	2
Describes rehearsal processes and/or characterisation/relationships.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 4: Uses communication forms and skills.</b>	
Uses effectively, appropriate extended answer form, which may include supporting graphic organisers. Uses pertinent drama terminology and language specific to role.	4
Uses appropriate extended answer form, which may include relevant graphic organisers. Uses correct drama terminology consistently and language appropriate for role.	3
Uses appropriate extended answer form and/or basic graphic organisers. Uses some relevant drama terminology and language that relates to role.	2
Uses in a limited way extended answer form and/or graphic organisers. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1
<b>Sub-total</b>	<b>4</b>
<b>Total</b>	<b>30</b>

**Question 5**

**(30 marks)**

As an actor, you are focusing on a text-based approach and role.

- Select a convention of a text-based approach you will use for each set text and justify your choices. (6 marks)
- Describe in detail how you will workshop voice to reflect your approach for each text. (10 marks)
- Analyse how you will use movement to communicate to an audience your particular text-based approach for each text. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

Description	Marks
<b>Criterion 1: Selects and justifies a convention of a text-based approach for each set text.</b>	
For each of the <b>two</b> texts:	
Selects and justifies, with detailed evidence, a convention of a text-based approach they will use.	3
Selects and justifies, with some relevant evidence, a convention of a text-based approach they will use.	2
Selects a relevant convention of a text-based approach but provides weak evidence or lacks evidence for the choice.	1
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Describes in detail how to workshop voice to reflect their text-based approach for each set text.</b>	
For each of the <b>two</b> texts:	
Describes insightfully, how they will workshop voice to reflect their approach for the text.	5
Describes effectively, how they will workshop voice to reflect their approach for the text.	4
Explains how they will workshop voice to reflect their approach for the text.	3
Provides some relevant details about how they will workshop voice to reflect their approach for the text.	2
Identifies rehearsal process and voice.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 3: Analyses how movement will be used to communicate to an audience their particular text-based approach for each set text.</b>	
For each of the <b>two</b> texts:	
Analyses insightfully, how they will use movement to communicate to an audience their particular text-based approach.	5
Analyses effectively, how they will use movement to communicate to an audience their particular text-based approach.	4
Describes, with some inconsistencies, how they will use movement to communicate to an audience their particular text-based approach.	3
Provides some relevant details about how they will use movement to communicate to an audience their particular text-based approach.	2
Describes movement and/or a text-based approach.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 4: Uses communication forms and skills.</b>	
Uses effectively, appropriate extended answer form, which may include supporting graphic organisers. Uses pertinent drama terminology and language specific to role.	4
Uses appropriate extended answer form, which may include relevant graphic organisers. Uses correct drama terminology consistently and language appropriate for role.	3
Uses appropriate extended answer form and/or basic graphic organisers. Uses some relevant drama terminology and language that relates to role.	2
Uses in a limited way extended answer form and/or graphic organisers. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1
<b>Sub-total</b>	<b>4</b>
<b>Total</b>	<b>30</b>

Question 6

(30 marks)

As scenographer, you have been asked to focus on visual elements and values.

- Select a visual element to highlight dramatic meaning in each set text and justify your choices.  
(You may select the same visual element for each set text or two different visual elements.) (6 marks)
- Discuss a value in each set text that you will emphasise. (10 marks)
- Describe in detail how you will use the visual elements to communicate these values to an audience. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

Description	Marks
<b>Criterion 1: Selects and justifies a visual element to highlight dramatic meaning in each set text.</b>	
For each of the <b>two</b> texts:	
Select and justifies, with detailed evidence, an appropriate visual element to highlight dramatic meaning.	3
Select and justifies, with some relevant evidence, an appropriate visual element to highlight dramatic meaning.	2
Selects a relevant an appropriate visual element but provides weak evidence or lacks evidence for the choice.	1
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Discusses a value in each set text that they will emphasise.</b>	
For each of the <b>two</b> texts:	
Discusses insightfully, a value they will emphasise.	5
Discusses effectively, a value they will emphasise.	4
Explains a value they will emphasise.	3
Provides some relevant details about a value they will emphasise.	2
Identifies a value they will emphasise.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 3: Describes in detail how they will use the selected visual elements to communicate their chosen values to an audience for each set text.</b>	
For each of the <b>two</b> texts:	
Describes insightfully, how they will use the selected visual element to communicate their chosen value to an audience.	5
Describes effectively, how they will use the selected visual element to communicate their chosen value to an audience.	4
Explains, with some inconsistencies, how they will use the selected visual element to communicate their chosen value to an audience.	3
Provides some relevant details about the selected visual element and how they will use it to communicate their chosen value to an audience.	2
Describes the selected visual element and/or values.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 4: Uses communication forms and skills.</b>	
Uses effectively, appropriate extended answer form, which may include supporting graphic organisers. Uses pertinent drama terminology and language specific to role.	4
Uses appropriate extended answer form, which may include relevant graphic organisers. Uses correct drama terminology consistently and language appropriate for role.	3
Uses appropriate extended answer form and/or basic graphic organisers. Uses some relevant drama terminology and language that relates to role.	2
Uses in a limited way extended answer form and/or graphic organisers. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1
<b>Sub-total</b>	<b>4</b>
<b>Total</b>	<b>30</b>

Question 7

(30 marks)

As sound designer, you have been asked to focus on forces and design principles.

- Select a force to reinterpret each set text and justify your choices. (You may select the same force for each set text **or** two different forces.) (6 marks)
- Analyse how the selected forces will influence dramatic meaning of each text. (10 marks)
- Describe in detail how you will apply a particular design principle for each text to communicate these forces in performance. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

Description	Marks
<b>Criterion 1: Selects and justifies a force to reinterpret each set text.</b>	
For each of the <b>two</b> texts:	
Selects and justifies, with detailed evidence, a force to reinterpret the text.	3
Selects and justifies, with some relevant evidence, a force to reinterpret the text.	2
Selects a relevant force to reinterpret the text but provides weak evidence or lacks evidence for the choice.	1
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Analyses how the selected forces will influence dramatic meaning of each set text.</b>	
For each of the <b>two</b> texts:	
Analyses insightfully, how the selected force will influence dramatic meaning.	5
Analyses effectively, how the selected force will influence dramatic meaning.	4
Describes how the selected force will influence dramatic meaning.	3
Provides some relevant details about the selected force and its influence on dramatic meaning.	2
Identifies force and/or dramatic meaning.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 3: Describes in detail how they will apply a particular design principle for each set text to communicate the forces in performance.</b>	
For each of the <b>two</b> texts:	
Describes insightfully, how they will apply a particular design principle to communicate the force in the text.	5
Describes effectively, how they will apply a particular design principle to communicate the force in the text.	4
Explains, with some inconsistencies, how they will apply a particular design principle to communicate the force in the text.	3
Provides some relevant details on a particular design principle they will use to communicate the force in the text.	2
Describes force and/or a design principle.	1
<b>Sub-total</b>	<b>10</b>
<b>Criterion 4: Uses communication forms and skills.</b>	
Uses effectively, appropriate extended answer form, which may include supporting graphic organisers. Uses pertinent drama terminology and language specific to role.	4
Uses appropriate extended answer form, which may include relevant graphic organisers. Uses correct drama terminology consistently and language appropriate for role.	3
Uses appropriate extended answer form and/or basic graphic organisers. Uses some relevant drama terminology and language that relates to role.	2
Uses in a limited way extended answer form and/or graphic organisers. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1
<b>Sub-total</b>	<b>4</b>
<b>Total</b>	<b>30</b>



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