



Western Australian Certificate of Education Examination, 2015

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 2015*. 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 in the space provided in this Question/Answer Booklet. You must answer within the spaces provided.

The drama text includes information about the text, **one (1)** script excerpt (Scene One), **two (2)** images and **one (1)** review.

Short answers can include 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.

Drama text

Distance by Daniel Nellor.

Characters in this script excerpt

ELLEN
ANDREW

About the text

Distance by Daniel Nellor is an intense play for two actors. The play focuses on a separated couple who are forced to come together when their teenage son is involved in a brutal assault. Their son is in custody and the victim of the assault is in a coma. Neither Ellen nor Andrew knows how to respond – either to the event or to one another.

The play contains three scenes and runs for approximately 45 minutes. The excerpt provided is from Scene One.

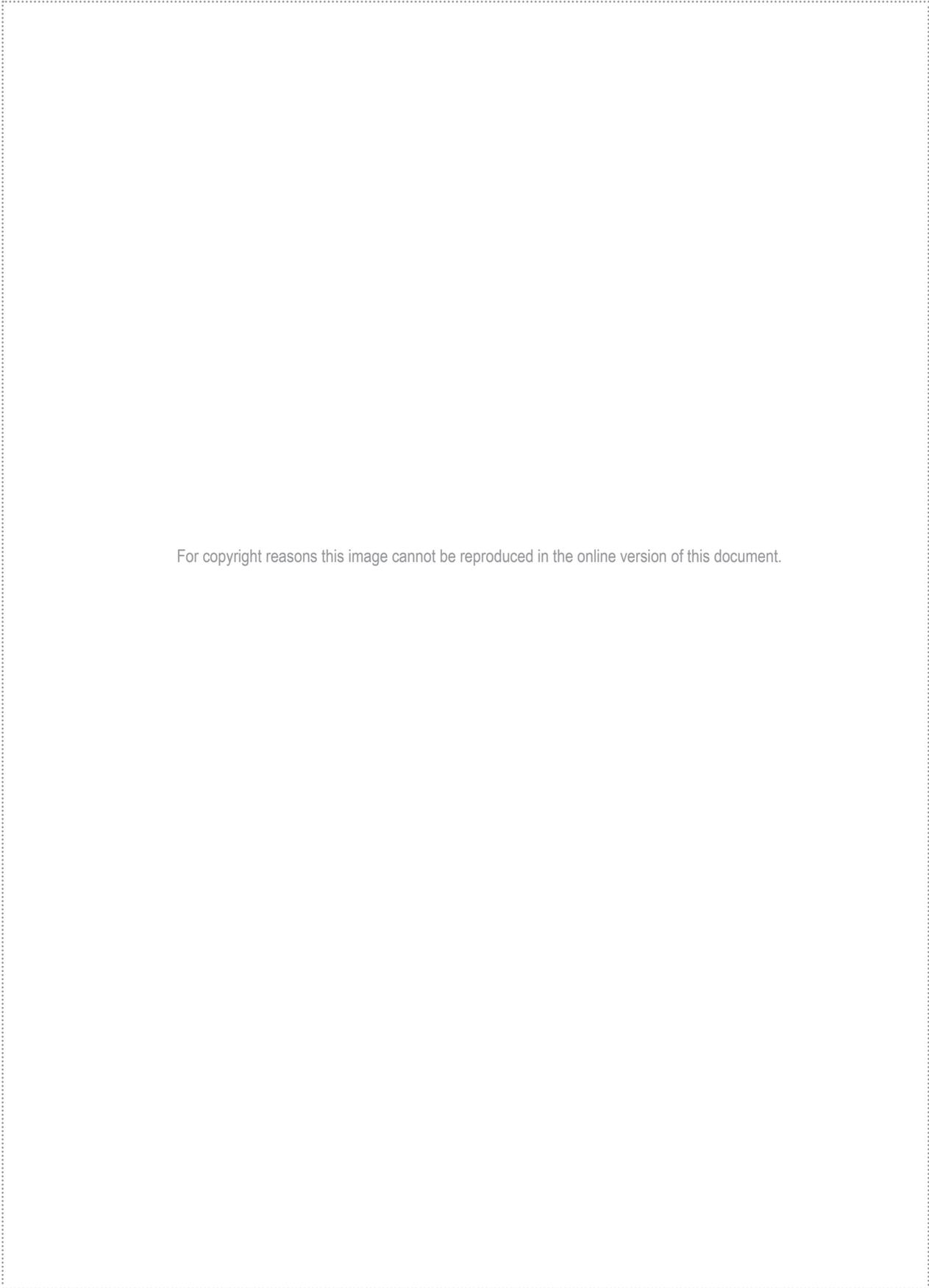
The style

This text is representational/realist.

Script excerpt

For copyright reasons this image cannot be reproduced in the online version of this document.

See next page



For copyright reasons this image cannot be reproduced in the online version of this document.

End of script excerpt

See next page

Production images

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Production review

Theatre Press, 6 June 2013: Torn apart and drawn together by an act of violence

By Myron My

Directed by Chris Thompson, *Distance* comes into focus over two parents who are dealing with their son having been arrested after an incident in which another child has ended up in a coma. They grapple with the repercussions of what their son has done, and attempt to deal with their own guilt and grief as parents who have 'failed'.

The range of emotions that this estranged couple go through are brilliantly played by Margot Fenley and Kevin Hopkins. Fenley's portrayal of Ellen, who attempts to keep herself together as she tries to fully understand what has happened, is raw and authentic. Her character is in direct contrast to Hopkins' Andrew, who initially is more concerned about having his boy home with him. Hopkins shows this man struggling with the events that have transpired with great believability.

Daniel Nellor's script, whilst predominantly a character piece, still has a strong narrative presence. Nellor doesn't describe everything that has happened and opens the way for speculation by his audience, which allows us to be strongly included in the creative process. His writing is honest and real and doesn't delve into melodrama.

It is worth commenting on the number of students and recent graduates who worked on this production, including lighting designer, Yossi Torbiner, whose work helped create a claustrophobic and engulfing environment and delicately reflect the moods and emotions of the two leads. The clever use of sound also added to the confusion and conflict felt by not only the parents but also (we are invited to imagine) their son.

Distance offers a rare look into the lives of a perpetrator's family and how this act of violence affects them.

End of drama text

See next page

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See next page

Task two: _____

Explanation: _____

Question 2 (continued)

Task three: _____

Explanation: _____

Task four: _____

Explanation: _____

End of Section One

See next page

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 director has asked that you brief the actors on the social and historical contexts of the text to assist them with their characterisation.

- Outline a significant social context you will highlight to the actors. (6 marks)
- Discuss **two** ways in which the historical contexts influence the text. (8 marks)
- Critically analyse how social **or** historical contexts in **one** key scene or section would influence the interpretation of **one** 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)

Question 4: Costume designer**(30 marks)**

You are a costume designer working on a production of one set text. Your brief is to help the audience understand the character relationships and the style of the text through the principles of design.

- Outline a significant character relationship in the text. (6 marks)
- Discuss **two** ways in which you will use costume design to realise the style of the text. (8 marks)
- Critically analyse how you will manipulate **two** principles of design to help the audience understand the character relationships 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)

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

You are an actor working on a production of one set text. You are using physical approaches to rehearsing in order to explore the text's dramatic structure and your character's journey through non-verbal communication techniques.

- Identify the role you are playing. Outline **two** significant features about the text's dramatic structure that affect your character. (6 marks)
- Discuss **two** physical approaches to rehearsing you will use to workshop your character's journey. (8 marks)
- Critically analyse how you will realise the character's journey through **two** non-verbal communication techniques 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)

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 a director working on a production of one set text. You intend to highlight the themes and historical contexts of the text through the use of symbol and contrast.

- Outline **two** significant themes of the text you wish to highlight. (6 marks)
- Discuss how you will use symbol and contrast to highlight these themes. (8 marks)
- Critically analyse how you will use symbol and contrast to realise the historical contexts 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)

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

You are a scenographer working on a production of one set text. Your director has asked that you highlight the text's style and social contexts through innovative design choices.

- Outline **two** significant aspects of the text's style you wish to highlight. (6 marks)
- Discuss **two** innovative design choices you will make to highlight the style of the text. (8 marks)
- Critically analyse how you will use **two** visual elements to highlight the social contexts 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)

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

You are an actor working on a production of one set text. The director has asked you to consider how the text's style, language and sub-text influence your character's vocal communication choices.

- Identify the role you are playing. Outline **two** significant aspects of the text's style. (6 marks)
- Discuss **two** vocal exercises you will use to explore the language of the text. (8 marks)
- Critically analyse how the sub-text in **one** key scene or section could be realised through **two** vocal communication techniques. (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)

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

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ACKNOWLEDGEMENTS

Section One

Images

La Mama. (2013). [Production images]. In AustralianPlays.org, *Distance by Daniel Nellor*. Retrieved May, 2015, from <http://australianplays.org/script/ASC-1480> (see Gallery images 4 and 6)

Script excerpt

Adapted from: Nellor, D. (2013). *Distance*. Hobart: Australian Script Centre, pp. 1–5.

Production review

Adapted from: My, M. (2013, June 6). Torn apart and drawn together by an act of violence. In Drkimedwards, *Review: Daniel Nellor's Distance* [Blog post]. Retrieved May, 2015, from <http://theatrepress.com.au/2013/06/06/review-daniel-nellors-distance/>

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