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

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

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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions available</th>
<th>Number of questions to be answered</th>
<th>Suggested working time (minutes)</th>
<th>Marks available</th>
<th>Percentage of total exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section One: Analysis and interpretation of a drama text Short answer</td>
<td>2</td>
<td>2</td>
<td>60</td>
<td>40</td>
<td>20</td>
</tr>
<tr>
<td>Section Two: Australian drama Extended answer</td>
<td>3</td>
<td>1</td>
<td>45</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>Section Three: World drama Extended answer</td>
<td>3</td>
<td>1</td>
<td>45</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>50</strong></td>
</tr>
</tbody>
</table>

Instructions to candidates

1. 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.

2. 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.

3. 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.

4. 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*.

5. 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.
Section One: Analysis and interpretation of a drama text

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.
Scene One

An empty space. A table, two chairs. Ellen sits at the table. Andrew stands with a suitcase.

ELLN I don't know exactly how to put it. It's not complicated. In fact it's fairly straightforward.

It was a school night.

The other boys were waiting at the bottom of the hill. They were planning to go to the place where they go. The skate park.

I know they go there. I know he goes there. I know they go there at night sometimes. I know he goes out the window.

That's not ideal. But you choose your battles. This was a battle I chose not to have right now.

Believe it or not, this was not the priority.

Regardless of that, I didn't know. I thought he was in bed.

They didn't even have their skateboards. Because they hadn't gone there with the slightest intention of skating.

They had brought alcohol with them, and I don't know, I don't even know where they got it, but they got it, and again – I knew he was drinking – but again, this is a battle you have to weigh carefully against competing factors.

Like going to school.

And you can't just be the …

Anyway. Down at the skate park there was the other boy, and his friends.

And they call him now, the victim.

I think they bring their own lights down there. Anyway, I think it happened in the light.

Hello, by the way.

How much of this did you already read?

ANDREW Some.

ELLN Well, I've spoken to him. But he's not giving me much.

They were round the one boy.

And ours was in charge.

A leader.

My hands.

You know, what is absolutely amazing is how nice the police are. Gentle. With that news.

When they hit him, and he fell, he hit his head on the ground. And that was really it for him.
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
This page has been left blank intentionally
Question 1: Actor (20 marks)

You have been cast as either Ellen or Andrew. The director has asked you to focus, in rehearsal, on the shifts in dramatic tension.

- Identify the character you are playing. Outline one significant shift in dramatic tension for your character. Explain why this shift is important to the portrayal of your character. Use the table on page 9. (8 marks)
- Argue which two elements of drama you will use to realise this shift in dramatic tension. Support your argument with direct reference to the drama text. Use the tables on pages 10 and 11. (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: Ellen or Andrew.

Outline one significant shift in dramatic tension for your character.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Explain why this shift is important to the portrayal of your character.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Question 1 (continued)

Argue which two elements of drama you will use to realise this shift in dramatic tension. Support your argument with direct reference to the drama text.

Element one: ________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________
Question 2: Designer (20 marks)

Answer this question in the role of costume designer, lighting designer, sound designer or scenographer.

You are part of the design team for *Distance*. In your chosen role you will contribute to creating the mood of the play.

- Outline four tasks that you will undertake in your role to create mood. Use the tables on pages 12–15. (4 marks)
- Explain how each task will contribute to creating the mood of the play. Make direct reference to the drama text in justifying your tasks. (12 marks)

Marks will be awarded for:
- accurate use of drama terminology and language. (4 marks)

Circle the designer role you are using to answer this question:

- costume designer
- lighting designer
- sound designer
- scenographer

Task one: _______________________________________________________________
                                                          ______________________
                                                          ______________________
                                                          ______________________

Explanation: ____________________________________________________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
                                                          ______________________
Task two: ________________________________

______________________________

______________________________

______________________________

Explanation: ________________________________

______________________________

______________________________

______________________________
Question 2 (continued)

Task three: ______________________________________________________
______________________________________________________________
______________________________________________________________

Explanation: __________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________
Task four: 

Explanation: 

End of Section One
Section Two: Australian drama

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.

<table>
<thead>
<tr>
<th>Set texts: Australian drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cameron, M. Tears from a Glass Eye</td>
</tr>
<tr>
<td>Cameron, M. Ruby Moon</td>
</tr>
<tr>
<td>Hewett, D. The Man from Mukinupin</td>
</tr>
<tr>
<td>Kemp, J. Still Angela</td>
</tr>
<tr>
<td>Monjo, J. and Enright, N. Cloudstreet</td>
</tr>
</tbody>
</table>
Question 3: Dramaturge

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

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 though 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

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  

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.

<table>
<thead>
<tr>
<th>Set text: World drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beckett, S. <em>Waiting for Godot</em></td>
</tr>
<tr>
<td>Brecht, B. <em>Life of Galileo</em></td>
</tr>
<tr>
<td>Brecht, B. <em>Threepenny Opera</em></td>
</tr>
<tr>
<td>Brecht, B. <em>The Caucasian Chalk Circle</em></td>
</tr>
<tr>
<td>Churchill, C. <em>Top Girls</em></td>
</tr>
<tr>
<td>Churchill, C. <em>Mad Forest</em></td>
</tr>
<tr>
<td>Durrenmatt, F. <em>The Visit</em></td>
</tr>
<tr>
<td>Kaufman, M. and Belber, S. <em>The Laramie Project</em></td>
</tr>
<tr>
<td>Pinter, H. <em>The Homecoming</em></td>
</tr>
<tr>
<td>Shakespeare, W. <em>Macbeth</em></td>
</tr>
<tr>
<td>Shakespeare, W. <em>The Tempest</em></td>
</tr>
<tr>
<td>Sophocles. <em>Antigone</em></td>
</tr>
<tr>
<td>Stoppard, T. <em>Rosencrantz and Guildenstern are Dead</em></td>
</tr>
<tr>
<td>Stoppard, T. <em>Arcadia</em></td>
</tr>
<tr>
<td>Theatre Workshop. <em>Oh, What a Lovely War!</em></td>
</tr>
</tbody>
</table>
Question 6: Director

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

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

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)

End of questions
Additional working space

Question number: _______________
Planning: anything written on this page will not be marked.
Planning: anything written on this page will not be marked.
ACKNOWLEDGEMENTS

Section One

Images

Script excerpt

Production review