



ATAR course examination, 2017

Question/Answer booklet

DRAMA

↑
Place one of your candidate identification labels in this box.
Ensure the label is straight and within the lines of this box.
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Student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time: two and a half hours

Number of additional
answer booklets used
(if applicable):

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

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 material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.



Structure of the examination

The Drama ATAR course examination consists of a written component and a practical (performance) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Analysis and interpretation of a drama text Short answer	2	2	90	40	60
Section Two Australian drama and world drama Extended answer	5	1	60	26	40
Total					100

Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2017*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in this Question/Answer booklet.
3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
4. Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

See next page

Section One: Analysis and interpretation of a drama text**60% (40 Marks)**

This section has **two (2)** questions. Read the information provided below and the script excerpt on pages 4 to 7. Answer **both** of the questions that follow. Write your answers in the spaces provided.

Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 90 minutes.

Drama text

Café Table (Three Conversations) by Daniel Keene, first published in 2007.

Contextual information

The play explores themes of regret, the powerlessness felt by those who are failing to be heard and the potential for people to change their lives.

Setting

The play is set on the front terrace of a small café. Tables and chairs.

Script excerpt

The script excerpt explores two conversations in a café on one day. In the first conversation two friends, SIMONE and PAUL, meet and discuss the choices they have made in their life. The second conversation is between a divorced couple, ARNAUD and ESTELLE, who are meeting to discuss changes in their family life.

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End of drama text

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Question 1: Actor

(20 marks)

You are an actor in a production of this drama text and will play **two** characters. You will play either SIMONE and ESTELLE **or** PAUL and ARNAUD.

Circle the characters you are playing: SIMONE and ESTELLE **or** PAUL and ARNAUD.

- (a) For each character, identify a key characteristic you wish to emphasise for your audience and justify your response. (4 marks)

One: _____

Two: _____

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- (b) Explain how, in rehearsal, you will use a relevant physical approach to prepare each character. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

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Question 1 (continued)

- (c) Describe how you will use **two** movement techniques to transition from SIMONE to ESTELLE **or** PAUL to ARNAUD. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

See next page

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Question 2: Scenographer

(20 marks)

You are a scenographer working in a purpose-built space for a production of this drama text.

- (a) Identify **two** features of the selected purpose-built space. Explain how each feature supports a production of this drama text. (6 marks)

One: _____

Explanation: _____

Two: _____

Explanation: _____

See next page

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Question 2 (continued)

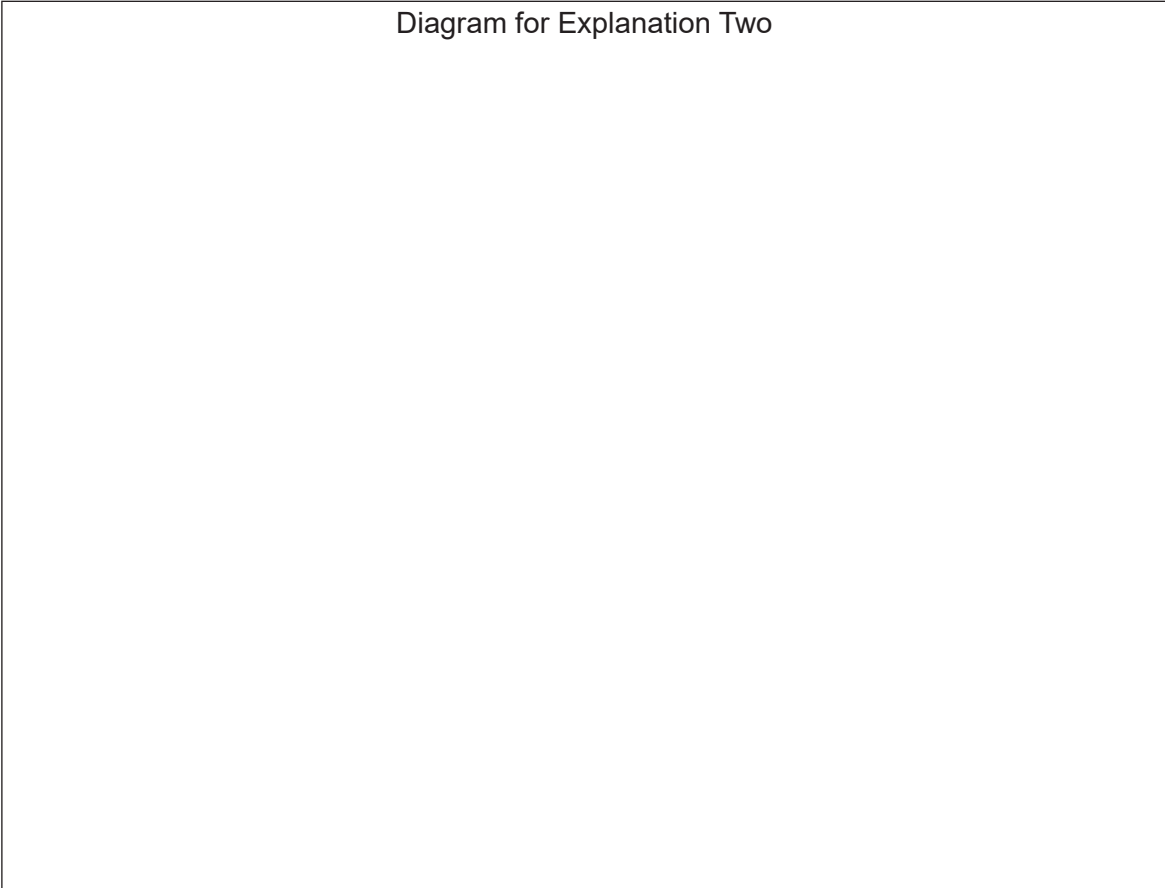
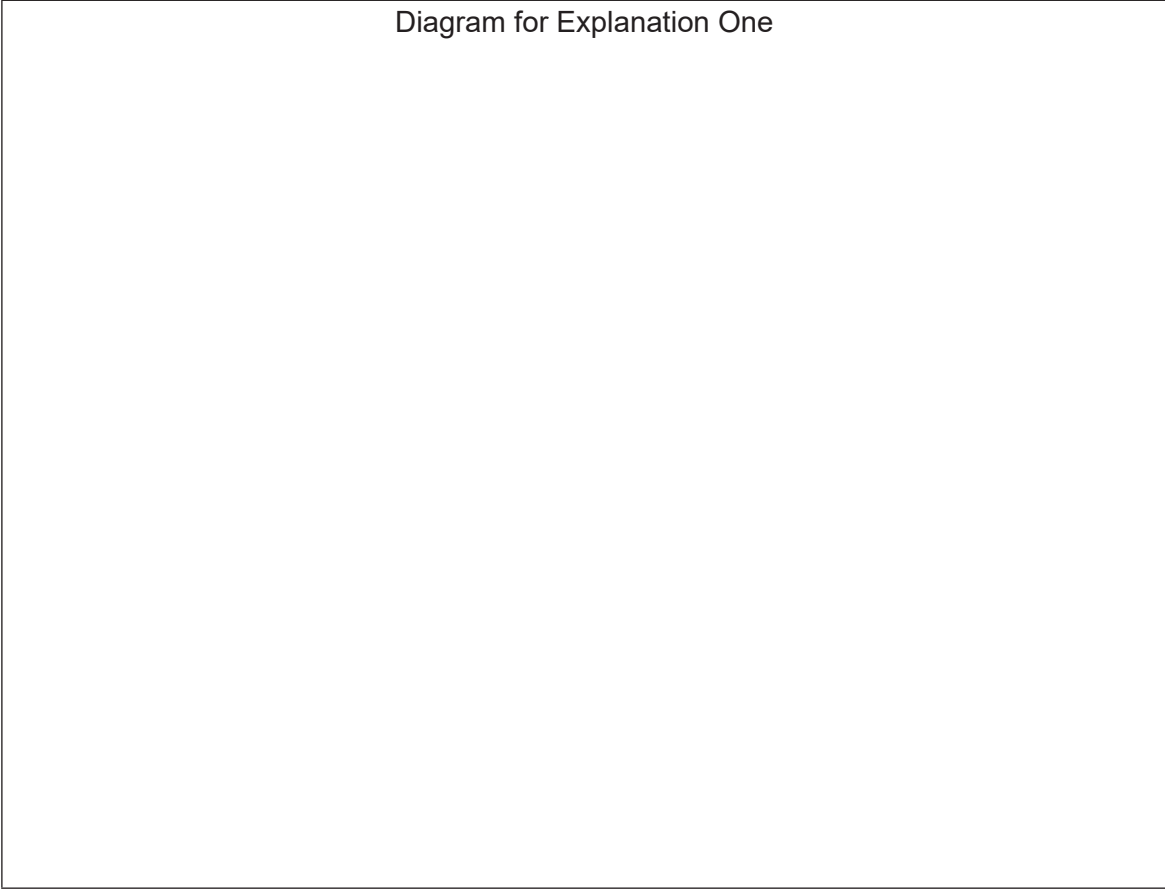
- (b) Explain **two** design choices you will make to support the transition between the two conversations taking place in the café. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

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- (c) Provide a diagram, with appropriate annotations, to support each explanation given in part (b). (6 marks)



End of Section One
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Section Two: Australian drama and world drama**40% (26 Marks)**

This section has **five (5)** questions. Answer **one (1)** question only. Write your answer on the pages following Question 7.

Your response must be from the point of view of **one (1)** role and must refer to **one (1)** Australian drama set text and **one (1)** world drama set text.

Candidates are required to use extended answer formats: sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications.

Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 60 minutes.

Set texts: Australian drama
Andrew Bovell: <i>When the Rain Stops Falling</i>
Matt Cameron and Tim Finn: <i>Poor Boy</i>
Wesley Enoch: <i>The Story of Miracles at Cookie's Table</i>
Michael Fitcher and Helen Howard: <i>A Beautiful Life</i>
Lally Katz: <i>Return to Earth</i>
Jenny Kemp: <i>Kitten</i>
Kit Lazaroo: <i>Asylum</i>
Louis Nowra: <i>Radiance</i>
Hannie Rayson: <i>Two Brothers</i>
Stephen Sewell: <i>Myth, Propaganda and Disaster in Nazi Germany and Contemporary America</i>
Alana Valentine: <i>Parramatta Girls</i>
Zen Zen Zo: <i>The Tempest (adaptation)</i>

Set texts: World drama
Samuel Beckett: <i>Endgame</i>
Bertolt Brecht: <i>The Resistible Rise of Arturo Ui</i>
Caryl Churchill: <i>Mad Forest</i>
Friedrich Dürrenmatt: <i>The Visit: A Tragic Comedy</i>
Eugene Ionesco: <i>Rhinoceros</i>
Tracy Letts: <i>August: Osage County</i>
Bryony Lavery: <i>Beautiful Burnout</i>
Yasmina Reza: <i>God of Carnage</i>
William Shakespeare: <i>As You Like It</i>
Sophocles: <i>Antigone</i>
Thornton Wilder: <i>Our Town: A Play in Three Acts</i>
Brian Yorkey (writer) and Tom Kitt (composer): <i>Next to Normal</i>

Question 3

(26 marks)

As an actor, you are focusing on practitioner approaches.

- Outline a practitioner approach that you will use to develop your performance of a character in each set text. (6 marks)
- Explain how you will use the practitioner approach during the rehearsal process of each set text to develop your characterisation. (10 marks)
- Discuss how you will use the practitioner approach to manipulate audience response to a key scene or section of each set text. (10 marks)

Question 4

(26 marks)

As a sound designer, you are focusing on supporting mood.

- Outline the mood for a key scene or section of each set text. (6 marks)
- Explain how you will use specific design and technologies to support the mood of the selected scene or section in each set text. (10 marks)
- Discuss how you will collaborate with the director to support the exploration of mood in the rehearsal process of each set text. (10 marks)

Question 5

(26 marks)

As a lighting designer, you are focusing on theme and dramatic tension.

- Outline the key themes of each set text. (6 marks)
- Explain how you will use particular visual elements to support these themes. (10 marks)
- Discuss how you will use lighting techniques to create dramatic tension in a key scene or section of each set text. (10 marks)

Question 6

(26 marks)

As a dramaturge, you are focusing on historical, social and cultural values.

- Outline a value in each set text that you intend to explore. (6 marks)
- Explain how you will assist the actors to make meaning of each value. (10 marks)
- Discuss how you will advise the director to reinforce, shape **or** challenge audience response to the value in a key scene or section of each set text. (10 marks)

Question 7

(26 marks)

As a director, you are focusing on theoretical approaches to reinterpreting dramatic texts.

- Outline your reinterpretation of each set text. (6 marks)
- Explain how you will use a theoretical approach in rehearsal of each set text to support the reinterpretation. (10 marks)
- Discuss how you will realise your reinterpretation in a key scene or section of each set text. (10 marks)

End of questions

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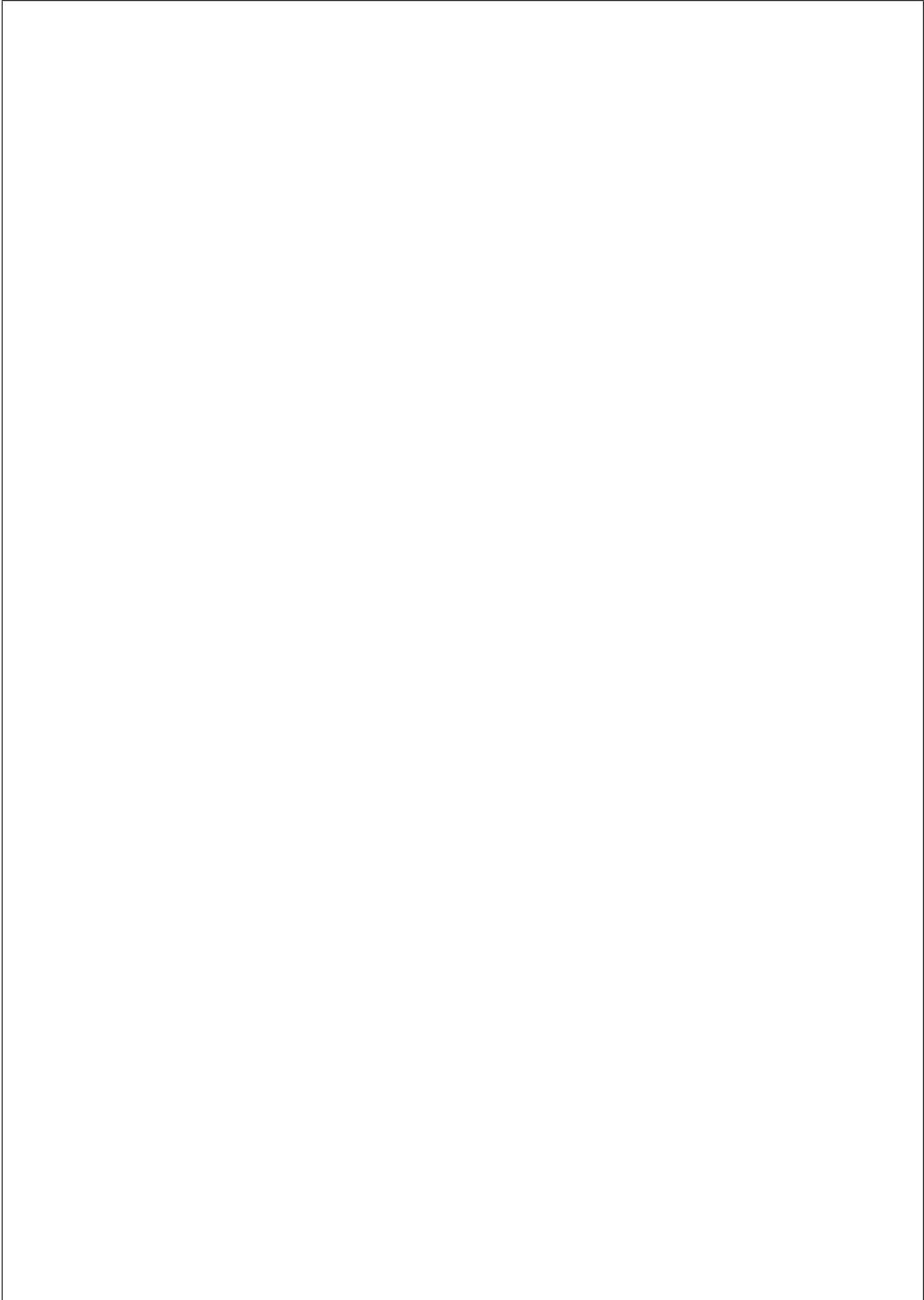
Supplementary page

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Supplementary page

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ACKNOWLEDGEMENTS

Section 1

Excerpt from: Keene, D. (2007). *Café table (three conversations)*.
Retrieved April, 2017, from <https://australianplays.org/script/ASC-1371>

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