



## ATAR course examination, 2019

### 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.

WA student number: In figures

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In words

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### 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
<b>Total</b>					100

## Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
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 planning/continuing your answers to questions are 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** questions. Read the information provided below and the script excerpt on pages 4 and 5. Answer **both** of the questions that follow. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are 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.

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**Drama text**

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**Brisbane** by Matthew Ryan was first performed by the Queensland Theatre Company and was published in 2015 by Currency Press Pty Ltd.

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**Contextual information**

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This two-act play focuses on the coming of age of the main character, Danny Fisher, at a time when Brisbane faces the threat of destruction during World War II. When his beloved brother Frank is killed in the bombing of Darwin, Danny's family is ripped apart and Danny becomes a forgotten son. Thrust headlong into the threat of war and the hope of love, Danny, like his city, is growing up fast. He spends time with Frank's girlfriend, Rose, as his family tries to move on without him.

Theatrical inventiveness is encouraged with a sense of ensemble and play throughout.

The word 'aside' is used to distinguish when Danny is narrating to the audience instead of talking to the other characters.

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**Characters**

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DANNY FISHER: 14 year old narrator

STANLEY: }  
 ROBBIE: } Cricket Boys on Mulvany Street  
 JUSTIN: }

NEWSREEL COMMENTATOR: narrates the action of newsreel

ROSE: Frank's (Danny's older brother) girlfriend

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**Setting**

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The play is set during wartime in the 1940s when Brisbane was changing rapidly. The arrival of American soldiers to assist Australia's war efforts resulted in the population nearly doubling. The play focuses on the city and a childhood and remembrance of loss due to the war.

**See next page**

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Script excerpt

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This section consists of **three** separate excerpts from Act One of the script.

**Excerpt One: On the street**

*DANNY FISHER, fourteen, enters and speaks to the audience.*

DANNY: *[aside]* The air is thick and wet, and the sun burns your skin like it hates your guts. January's got it in for everyone. It has a temper that builds and builds until it's had enough and dumps a mountain of water and electricity on your head. The smell of dirt road mixes with the pong of dead fruit that falls from the trees. Houses sit on stilts, breathing the cool air beneath them. Street after street. Streets that make up suburbs. Suburbs that make up Brisbane. It's 1942 and I'm fourteen, which means I face two obstacles on a daily basis. One: Entire countries that want to kill me. And two: The Cricket Boys on Mulvany Street.

*The CRICKET BOYS enter with bats and balls – STANLEY, ROBBIE and JUSTIN.*

STANLEY: Hey, it's Fisher.

ROBBIE: Where are you going, Fisher?

DANNY: *[aside]* These are the Cricket Boys on Mulvany Street. You have to pass them if you want to get to the shops to buy pencils and paper. They're about to beat the shit out of me.

STANLEY: What's this?

*STANLEY snatches an old notebook from DANNY. They pass it around.*

DANNY: Give it back.

JUSTIN: Another story, Fisher?

STANLEY: Only kids like stories, Fisher.

**Excerpt Two: In the picture theatre**

DANNY: *[aside]* It's hard not to see it as a religious experience. The lights draw you into the cold air inside. You buy popcorn under Gothic balconies and knights on quests. The glow of the candelabra and a statue of Pan. And with the ticket in your hand you go up the stairs and into the giant golden room. It's a temple to worship American heroes. Some call it the Palace of Dreams. We call it The Regent. A chandelier hangs from the ceiling seventy feet above. Two and a half thousand seats, a red curtain, footlights and a Wurlitzer organ<sup>1</sup>. The lights fade like a sunset. An orchestra. Live vaudeville. And then the movie screen.

*Performers create the events of the Movietone newsreel while a NEWSREEL COMMENTATOR narrates the action. The effect is vaudevillian and playful.*

NEWSREEL COMMENTATOR: In the Pacific, Australians and Americans unite to hold back the invader. Kittyhawks<sup>2</sup> soar through the clouds, piloted by brave warrior poets. Another bombing in Darwin as Mister Jap pushes his luck. But there'll be no invading here, thanks very much. Thanks to our star-spangled American friends. And our own boys in khaki and light brown. Turmoil in Sydney, as Japanese mini-sub attack the harbour, sinking the *HMAS Kuttabal* with twenty-one souls on

<sup>1</sup> Wurlitzer organ – a pipe organ originally developed to provide music and sound effects to accompany silent films during the first three decades of the 20th century.

<sup>2</sup> Kittyhawks – American fighter planes that were used widely by the American and Australian air forces in World War II.

See next page

board. They try to destroy the Harbour Bridge but she proves too tough for them. No such luck for these homes in the Eastern suburbs, hit by Japanese shells, a safe secure family home no more. Meanwhile, in places that aren't Sydney, General MacArthur gives thumbs-up for his new headquarters in Brisbane.

*MacArthur gives thumbs up.*

*The newsreel performance blurs into reality. DANNY struggles to get through the crowd.*

### Excerpt Three: At the Shrine of Remembrance<sup>1</sup>

DANNY: *[aside]* The stairs to the Shrine of Remembrance are divided in two. Nineteen steps first, then eighteen, to remember the last time we did this. Flowers and photos of soldiers surround the eternal flame that burns in the middle. On the wall are names of faraway places. Amiens, the Hindenburg Line, Mont Saint-Quentin.

*Rose enters, wearing a blue American Red Cross uniform.*

ROSE: Danny?

DANNY: Hi, Rose.

ROSE: What are you doing here?

DANNY: Came to watch the newsreel<sup>2</sup>. Learn about planes.

ROSE: Why?

DANNY: *[lying]* Writing a story. How about you?

ROSE: Got a job. I stop here on my way home.

DANNY: Why?

ROSE: Look at the flowers. Photos. See if there are any new ones.

DANNY: Are there?

ROSE: Haven't looked yet.

DANNY: Right.

ROSE: Did you come alone?

DANNY: Yeah.

ROSE: Do your parents know?

DANNY: They don't care.

ROSE: I think they would.

DANNY: I'll miss my train.

*Danny goes to leave.*

ROSE: There isn't one. Tram got pushed over onto the train tracks. We're stuck here.

DANNY: Oh.

*She looks up at the placenames on the wall.*

ROSE: What do the names mean?

DANNY: Where we fought best.

<sup>1</sup> Shrine of Remembrance – War memorial.

<sup>2</sup> Came to watch the newsreel – Danny has just come from the picture theatre to the shrine on his way home.

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End of drama text

See next page

Question 1: Director

(20 marks)

You are a director for a production of this drama text.

- (a) Explain **two** choices that you will make to interpret this drama text for an audience. Support your response with direct reference to the drama text. (6 marks)

One: \_\_\_\_\_

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- (b) Describe how you will direct the actors in Excerpt One using **two** elements of drama to support your interpretation. Support your response with direct reference to the drama text. (10 marks)

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Question 1 (continued)

- (c) Describe how you will use a physical approach in rehearsal to assist the ensemble with movement in Excerpt Two. Support your response with direct reference to the drama text. (4 marks)

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**Question 2: Scenographer**

**(20 marks)**

You are a scenographer for a production of this drama text.

- (a) Describe how you will use symbol to add meaning to Excerpt Two. (4 marks)

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**Question 2** (continued)

- (b) Describe the atmosphere of Excerpt One and Excerpt Three and explain how you will highlight the contrast in atmosphere between these two excerpts. (10 marks)

Atmosphere Excerpt One: \_\_\_\_\_  
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Atmosphere Excerpt Three: \_\_\_\_\_  
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Contrast: \_\_\_\_\_  
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- (c) Provide a diagram, with appropriate annotations, to support each explanation given in part (b). (6 marks)

Atmosphere Excerpt One

Atmosphere Excerpt Three

End of Section One

See next page

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

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

Your response must be from the point of view of the role nominated by the question and must refer to **one** Australian play and **one** world play from the Set text lists.

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 planning/continuing your answers to questions are 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: *When the Rain Stops Falling*

Matt Cameron and Tim Finn: *Poor Boy*

Wesley Enoch: *The Story of Miracles at Cookie's Table*

Michael Fatcher and Helen Howard: *A Beautiful Life*

Lally Katz: *Return to Earth*

Jenny Kemp: *Kitten*

Kit Lazaroo: *Asylum*

Louis Nowra: *Radiance*

Hannie Rayson: *Two Brothers*

Stephen Sewell: *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America*

Alana Valentine: *Parramatta Girls*

Zen Zen Zo: *The Tempest (adaptation)*

**Set texts: World drama**

Samuel Beckett: *Endgame*

Bertolt Brecht: *The Resistible Rise of Arturo Ui*

Caryl Churchill: *Mad Forest*

Friedrich Dürrenmatt: *The Visit: a tragic comedy*

Eugene Ionesco: *Rhinoceros*

Tracy Letts: *August: Osage County*

Bryony Lavery: *Beautiful Burnout*

Yasmina Reza: *God of Carnage*

William Shakespeare: *As You Like It*

Sophocles: *Antigone*

Thornton Wilder: *Our Town: A Play in Three Acts*

Brian Yorkey and Tom Kitt: *Next to Normal*

**See next page**

**Question 3**

**(26 marks)**

As an actor, you are focusing on psychological and physical approaches to performance.

- Outline a key psychological or physical characteristic you will highlight for your character for each set text. (6 marks)
- Explain how you will use a psychological approach to interpret your character for each set text. (10 marks)
- Discuss how you will use a physical approach in rehearsal to refine your character in a key scene or section of each set text. (10 marks)

**Question 4**

**(26 marks)**

As a dramaturge, you are focusing on forces and the reinterpretation of drama for a contemporary audience.

- Outline a force you will emphasise for each set text. (6 marks)
- Explain how you will advise the creative team to highlight the force for a contemporary audience of each set text. (10 marks)
- Discuss what you will advise the director to do in order to realise the force in a key scene or section of each set text. (10 marks)

**Question 5**

**(26 marks)**

As a lighting designer, you are focusing on performance space and principles of design.

- Outline a key feature of the chosen performance space you will highlight for each set text. (6 marks)
- Explain how the chosen performance space will influence your lighting design choices for each set text. (10 marks)
- Discuss how you will apply **one** principle of design in your specific lighting design in a key scene or section of each set text. (10 marks)

**Question 6**

**(26 marks)**

As a director, you are focusing on themes and theoretical approaches to performance.

- Outline a key theme you will highlight for each set text. (6 marks)
- Explain how you will use a theoretical approach in rehearsal to explore the key theme of each set text. (10 marks)
- Discuss how you will focus audience attention on the theme in a key scene or section of each set text. (10 marks)

**Question 7**

**(26 marks)**

As a costume designer, you are focusing on form and style and visual elements.

- Outline the form and style of each set text. (6 marks)
- Explain how the form and style will influence your costume design choices for each set text. (10 marks)
- Discuss how you will use **two** visual elements in your costume design choices for a key scene or section of each set text. (10 marks)

**End of questions**







Question number: \_\_\_\_\_

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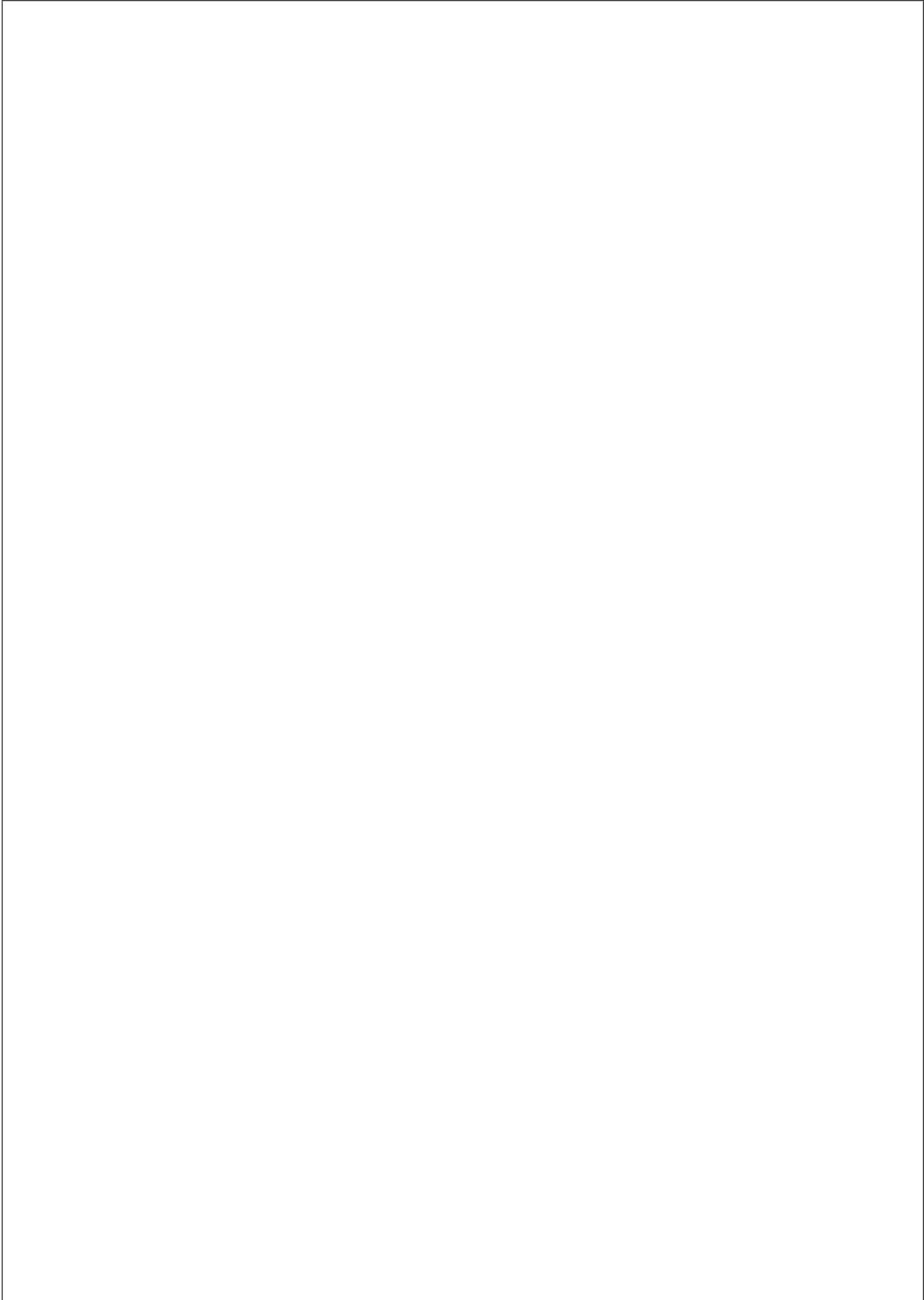


Supplementary page

Question number: \_\_\_\_\_

Supplementary page

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## ACKNOWLEDGEMENTS

### Section One

#### **Drama text**

Adapted from: Ryan, M. (2015). *Brisbane*. Australia: Currency Press.

#### **Contextual information**

Adapted from: Ryan, M. (2015). *Brisbane*. Australia: Currency Press.

#### **Wurlitzer definition:**

Definition adapted from: Theatre Organ. (2019). In *Wikipedia*. Retrieved April, 2019, from [https://en.wikipedia.org/wiki/Theatre\\_organ](https://en.wikipedia.org/wiki/Theatre_organ)

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#### **Kittyhawk definition:**

Definition adapted from: *The Curtiss P-40 Kittyhawk and Warhawk – American WWII fighters*. (2019). Retrieved April, 2019, from <https://www.warhistoryonline.com/world-war-ii/17-facts-curtiss-p-40-warhawkkittyhawk.html>

#### **Characters**

Ryan, M. (2015). *Brisbane*. Australia: Currency Press.

#### **Setting**

Ryan, M. (2015). *Brisbane*. Australia: Currency Press.

#### **Script excerpts**

Ryan, M. (2015). *Brisbane*. Australia: Currency Press, pp. 1, 26, 27-28.

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