



ATAR course examination, 2020

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

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 2020: Part II Examinations*. 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.

Drama text

The Daly River Girl was written and performed by an Aboriginal woman, Tessa Rose, in 2017 and published by the Australian Script Centre.

Contextual information

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

Characters

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SX: sound effects.
LX: lighting effects.

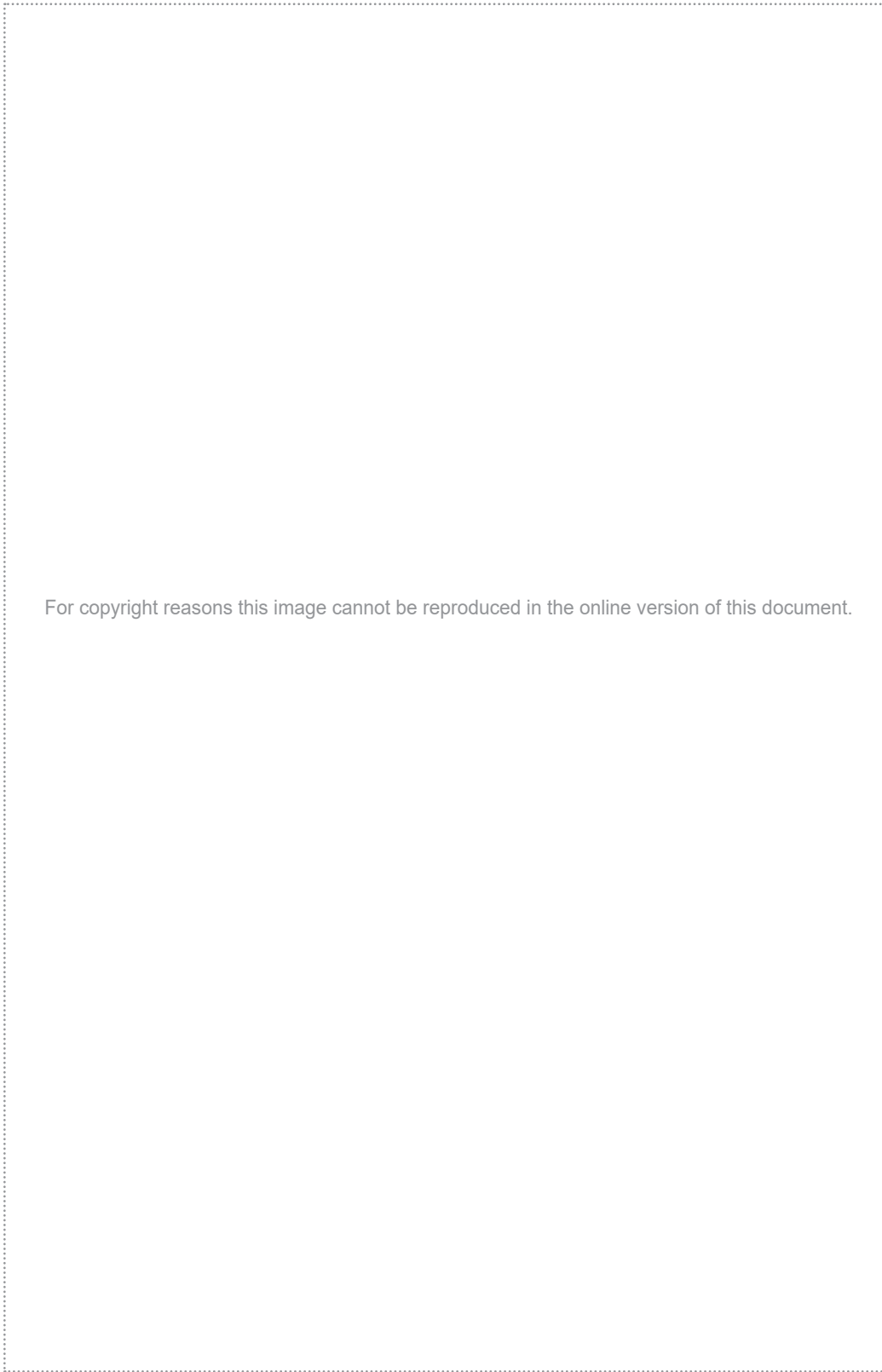
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Tallulah holding Rag Doll

¹Op shop – Opportunity shop where people can buy second-hand goods with proceeds going to charity.

See next page

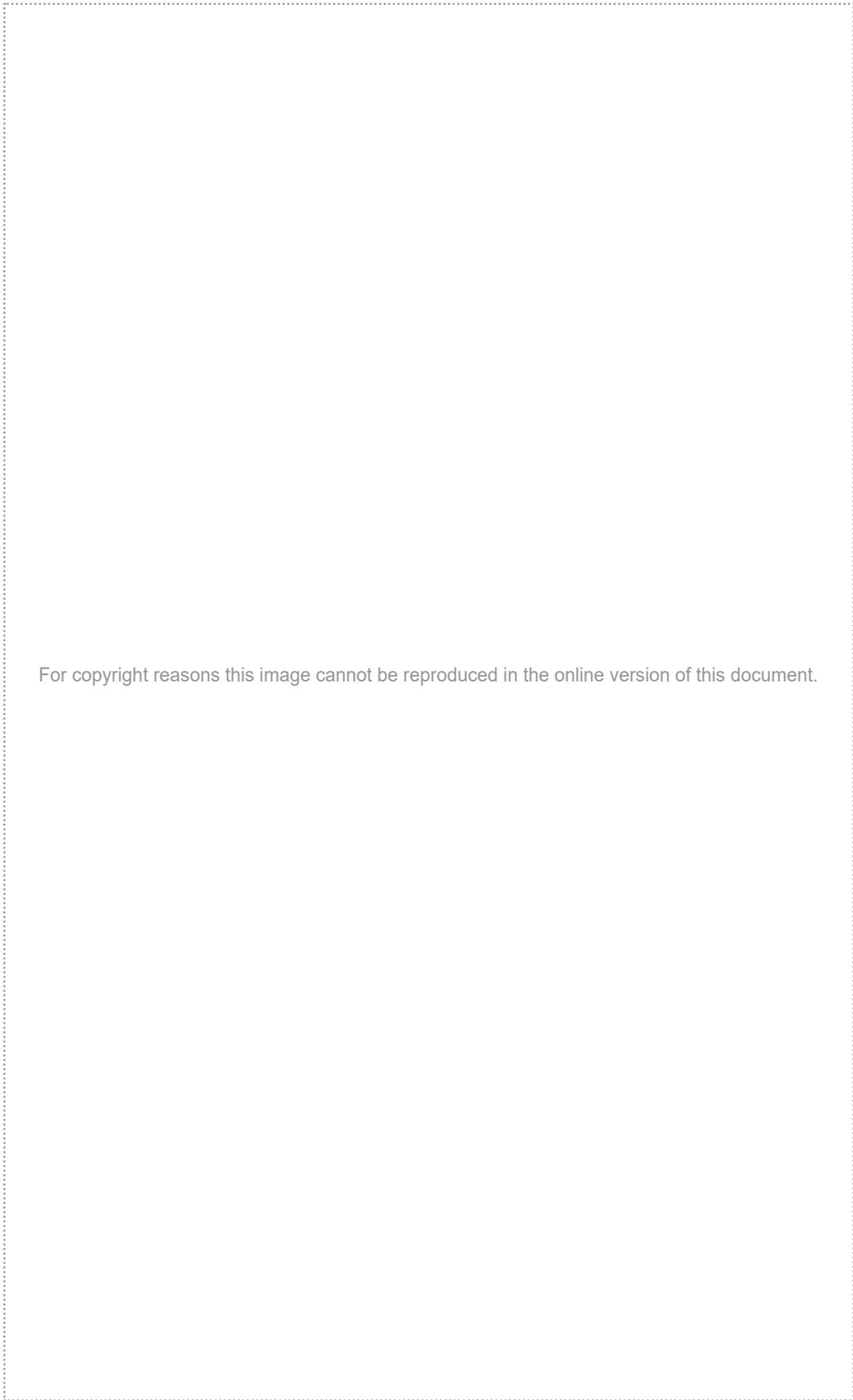
Script excerpt



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See next page

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End of drama text

See next page

- (b) Describe **two** ways in which you will advise the creative team to highlight this subtext. Support your response with direct reference to the drama text. (10 marks)

One: _____

Two: _____

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Question 2: Director

(25 marks)

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

- (a) Explain your interpretation of the relationship between Tallulah and Rag Doll. Support your response with direct reference to the drama text. (5 marks)

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- (b) Describe **two** examples of how you will use a psychological approach in rehearsal to assist the actor in exploring this relationship. Support your response with direct reference to the drama text. (10 marks)

One: _____

Two: _____

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Question 2 (continued)

- (c) Explain **two** ways in which you will direct the actor to realise this relationship through movement. Support your response with direct reference to the drama text. (10 marks)

One: _____

Two: _____

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 a costume designer, you are focusing on manipulating audience response to character.

- Outline **one** key character journey in each set text. (6 marks)
- Explain your costume vision for this character, using **one** principle of design, to highlight a personal quality for each set text. (10 marks)
- Discuss how you will manipulate the audience response for this character through **two** costume design choices in a key scene or section of each set text. (10 marks)

Question 4**(26 marks)**

As a lighting designer, you are focusing on time as an element of drama, as well as visual elements.

- Outline how the playwright presents time as an element of drama in each set text. (6 marks)
- Explain how you will highlight this presentation of time through lighting design for each set text. (10 marks)
- Discuss how you will use **two** visual elements in your lighting design for a key scene or section of each set text. (10 marks)

Question 5**(26 marks)**

As a sound designer, you are focusing on form and style and mood.

- Outline the form and style of each set text. (6 marks)
- Explain **two** choices you will make to realise the form and style for each set text. (10 marks)
- Discuss how you will use sound to enhance mood in a key scene or section of each set text. (10 marks)

Question 6**(26 marks)**

As an actor, you are focusing on one character's historical **or** social **or** cultural value/s and rehearsal processes.

- Outline the historical **or** social **or** cultural value/s of each set text. (6 marks)
- Explain how you will use **one** rehearsal process to explore a chosen character's historical **or** social **or** cultural value/s in each set text. (10 marks)
- Discuss how you will highlight one character's historical **or** social **or** cultural value/s in a key scene or section of each set text. (10 marks)

Question 7**(26 marks)**

As a scenographer you are using principles of design to emphasise themes and dramatic tension.

- Outline a key theme you wish to emphasise for each set text. (6 marks)
- Explain how you will use **two** principles of design in your stage setting to emphasise the key theme of each set text. (10 marks)
- Discuss how your stage setting will contribute to the building of dramatic tension in a key scene or section of each set text. (10 marks)

End of questions

ACKNOWLEDGEMENTS

Section One

Contextual information

Paragraph 1 adapted from: Australian Script Centre. (2020). *The Daly River girl*. Retrieved, May, 2020, from <https://australianplays.org/script/ASC-2012>

Paragraph 2, sentences 1–2 & paragraph 3 of quotes from: Rose, T. (2016). *The Daly River girl* [Play script]. Hobart: Australian Script Centre, p 2.

Paragraph 2, sentence 3 of quote adapted from: Rose, T. (2016). *The Daly River girl* [Play script]. Hobart: Australian Script Centre, p 2.

Characters

Information from: Rose, T. (2016). *The Daly River girl* [Play script]. Hobart: Australian Script Centre.

Image from: Campbell, G. *The Daly River girl production still*. (n.d.). Retrieved May, 2020, from https://australianplays.org/assets/files/resource/image/2018/12/2012_ASC_The_Daly_River_Girl_Production_Still%2%A9Glenn_Campbell9sml.jpg

Script excerpt

Adapted from: Rose, T. (2016). *The Daly River girl* [Play script]. Hobart: Australian Script Centre, pp. 5–6.

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