



# **DRAMA**

## **ATAR course sample examination**

### **Marking key**

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

The examining panel provide a provisional marking key. The marking key is refined or modified as necessary in the light of sample marking and discussion between the chief examiner and the chief marker.

**Section One: Short answer**  
**Analysis and interpretation of a drama text**

**40% (40 Marks)**

**Question 1: Director**

**(20 marks)**

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

- (a) Explain **two** choices, with regard to your director’s vision, you will make to interpret this drama text for an audience. Support your response with direct reference to the drama text. (10 marks)

Description	Marks
For each of the two choices (2 x 5 marks)	
Explains insightfully, with regard to their director’s vision, a choice they will make to interpret the drama text for an audience. Provides specific supporting references to the text.	5
Describes in detail, with regard to their director’s vision, a choice they will make to interpret the drama text for an audience. Provides clear supporting references to the text.	4
Provides some detail, with regard to their director’s vision, about a choice they will make to interpret the drama text for an audience. Provides relevant references to the text.	3
Provides general comments about a choice they will make to interpret the drama text for an audience. Provides some relevant reference/s to the text.	2
Makes superficial comments about a choice they will make to interpret the drama text for an audience. Provides limited or no reference/s to the text.	1
<b>Total</b>	<b>10</b>
Answers could include: <ul style="list-style-type: none"> <li>• It is set in 1942, so my vision is to assist the audience to understand this context with large screens with vivid projections of Brisbane suburbia during the summer to complement Danny’s descriptions. I would work with the creative team to make sure footage is historically accurate and all design choices will reflect the social context of the era.</li> <li>• Part of my vision involves directly connecting with the audience so I will consider the proxemics of the audience and Danny. Danny will assist the audience to understand his journey by directly addressing the audience, close proximity with audience, entering/exiting through the audience. He will be the only actor who will break the fourth wall.</li> </ul>	
Accept other relevant answers.	

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

Description	Marks
For each of the two elements of drama (2 x 5 marks)	
Describes insightfully how they will direct the actors in Excerpt one to support their interpretation, focussing on an element of drama. Provides well-chosen supporting references to the text.	5
Describes in detail how they will direct the actors in Excerpt one to support their interpretation, focussing on an element of drama. Provides supporting references to the text.	4
Provides some detail about how they will direct the actors in Excerpt one to support their interpretation, focussing on an element of drama. Provides relevant references to the text.	3
Provides general comments about how they will direct the actors in Excerpt one to support their interpretation, focussing on an element of drama. Provides some relevant reference/s to the text.	2
Makes superficial comments about how they will direct the actors in Excerpt one and loosely relates to their interpretation. Provides limited or no reference/s to the text.	1
<b>Total</b>	<b>10</b>
<p>Answers could include:</p> <ul style="list-style-type: none"> <li>• <b>Symbol</b> The notebook will be the focus of this scene as it is a key symbol in the excerpt. It will be red to juxtapose the neutral and brown tones of the characters' costumes. When the boys get hold of the notebook, it will be passed quickly between characters, all the while Danny tries unsuccessfully to get it back. The movement will be accompanied by gleeful shouts from the boys while Danny is pleading for them to give it back. To show their disrespect for Danny's prized notebook, the boys are to throw the book roughly.</li> <li>• <b>Language</b> As Danny delivers his 'aside' to the audience describing vividly the setting of his childhood, the actor must focus on pace of delivery and emphasis so as to bring this world to life. The actor will directly address the audience and as he does, key words from the text (as if from his notebook) will be projected behind him and appear as if floating.</li> </ul> <p>Accept other relevant answers.</p>	

**Question 2: Designer (costume, lighting, set or sound)**

**(20 marks)**

(a) Describe the mood of Excerpt one and Excerpt two.

(4 marks)

Description	Marks
For each of the two excerpts (2 x 2 marks)	
Describes clearly the mood of the excerpt	2
Makes superficial comments about mood	1
<b>Total</b>	<b>4</b>
Answers could include: <ul style="list-style-type: none"> <li>The mood of Excerpt one is reflective with the character of Danny recalling the memories of growing during a time of uncertainty; however, this reflective mood transitions to being whimsical with the dramatic action of the interaction with the Cricket Boys.</li> <li>The mood of Excerpt two is sombre, with the aim to convey to the audience the sad truth of the lives lost during the war.</li> </ul> Accept other relevant answers.	

(b) Explain how you will utilise the principle of design, contrast, to highlight the difference in mood between these two excerpts.

(6 marks)

Description	Marks
Explanation of how to highlight contrast in mood	
Explains in detail how they will utilise the principle of design, contrast, to highlight the mood between the two excerpts	6
Explains how they will utilise the principle of design, contrast, to highlight the mood between the two excerpts	5
Describes how they will utilise the principle of design, contrast, to highlight the mood between the two excerpts	4
Provides some description of how they will utilise the principle of design, contrast, to highlight the mood between the two excerpts	3
Makes general comments about how they will highlight the contrast in mood	2
Makes superficial comments about the contrast in mood	1
<b>Total</b>	<b>6</b>
Answers could include: <p>As a sound designer, I will use the principle of design, contrast, to highlight the difference in mood between the two excerpts. In Excerpt one, I will focus on the 'backyard cricket' bullies. The soundscape would be crickets and suburbia (cars, other children playing, etc.). This will contrast with the sound design choices for Excerpt Three where I will use silence throughout Danny's opening address to the audience to convey the importance of the sombre mood. The transition to representational performance style with the entrance of Rose I will introduce slow piano music softly playing in the background to introduce a sense of warmth to the mood.</p> Accept other relevant answers.	

- (c) Provide a diagram, with appropriate annotations, to support the explanations given in parts (a) and (b). (10 marks)

Description	Marks
For each of the two diagrams (2 x 5 marks)	
Produces an insightful and detailed diagram with relevant annotations	5
Produces a detailed diagram with relevant annotations	4
Produces a diagram with relevant annotations	3
Produces a limited diagram with some annotations	2
Produces a limited diagram with minimal or no annotations	1
<b>Total</b>	<b>10</b>

**Section Two: Extended answer**  
**Australian drama and world drama**

**60% (26 Marks)**

**Question 3**

**(13 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. (3 marks)
- Explain how you will use a psychological approach to interpret your character. (5 marks)
- Discuss how you will use a physical approach in rehearsal to refine your character in a key scene or section. (5 marks)

Description	Marks
<b>Key psychological or physical characteristic</b>	
Outlines in detail a key psychological or physical characteristic they wish to highlight for their character	3
Provides some relevant detail about a key psychological or physical characteristic they wish to highlight for their character	2
Makes superficial comment/s about their character	1
<b>Subtotal</b>	<b>3</b>
<b>Psychological approach to interpret character</b>	
Explains insightfully how they will use a psychological approach to interpret their character	5
Describes in detail how they will use a psychological approach to interpret their character	4
Provides some detail how they will use a psychological approach to interpret their character	3
Provides general comments about a psychological approach and their character	2
Makes superficial comment/s about a psychological approach and/or their character	1
<b>Subtotal</b>	<b>5</b>
<b>Physical approach to rehearsal to refine character</b>	
Discusses insightfully how they will use a physical approach in rehearsal to refine their character in a key scene or section	5
Explains in detail how they will use a physical approach in rehearsal to refine their character in a key scene or section	4
Describes how they will use a physical approach in rehearsal for their character in a key scene or section	3
Provides general comments about a physical rehearsal in relation to their character in a key scene or section	2
Makes superficial comment/s about a rehearsal in relation to their character	1
<b>Subtotal</b>	<b>5</b>
<b>Total</b>	<b>13</b>
<p>These sample responses provide an outline of one way the question can be addressed and are not definitive.</p> <p>A key psychological or physical characteristic may include</p> <ul style="list-style-type: none"> <li>• In the play <i>Cloudstreet</i>, the character Oriel Lamb has two key psychological characteristics which I will highlight in my characterisation. Firstly, Oriel is a staunch religious mother who relies on her faith to provide guidance for her moral compass. Secondly is Oriel's determination to make the best out of life's opportunities; however, her struggles in navigating the obstacles she believes God has placed in front of her, which she refers to as 'her personal war', causes Oriel to question her faith.</li> </ul>	

An explanation of a psychological approach to interpret a character may include

- In order to develop an insight into the psychology of the character of Oriel, I will employ a David Mamet approach by using the Practical Aesthetics technique called, Truth of the Moment. I will analyse the text and learn to embrace each moment and act on it according to what dictates of my action within the script. In key moments such as Oriel's realisation that her son Fish can no longer 'see her', I will psychologically recognise the impact of the Truth of the Moment and be courageous enough to allow my impulses react without censoring or judging them. This process will provide opportunities to interpret my character beyond the limits of the scripted dialogue and stage directions.

A discussion of a physical approach in rehearsal to refine a character in a key scene may include

- Throughout the rehearsal process I will refine my character of Oriel by utilising David Mamet's reference to Externals, in particular, Bodily Adjustments. As her character is a person who metaphorically carries the weight of others on her back, this burden will be physicalized through her actions on stage. In my approach to *Bodily Adjustments* as written about by Mamet, when acting I must keep in mind, less is more and not focus on the externals to the point myself or the audience are distracted. Through exploring Oriel's centre of gravity and my manipulation of transferring weight, I will explore walking movements where I work to demonstrate my clear sense of purpose with a measured pace and wide gait. Gesture will include repeated placement of hands on hips and a stern facial expression will dominate most of my interactions with other characters on stage; however, I can and will, instantly switch to a soft loving expression when in moments of understanding and connections with other key members of my family. This physical approach will assist in refining my character and the conveying of dramatic meaning.

Accept other relevant answers.

**Question 4**

**(13 marks)**

As a designer (costume, lighting, set or sound), you are focusing on theatre space and principles of design.

Select **one** designer role and address the following:

- outline a key feature of the chosen theatre space you will highlight (3 marks)
- explain how the chosen theatre space will influence your design choices (5 marks)
- discuss how you will apply **one** principle of design in your design in a key scene or section. (5 marks)

Description	Marks
<b>Key feature of the chosen theatre space</b>	
Outlines in detail a key feature of a theatre space	3
Provides some relevant details about a feature of a theatre space	2
Makes superficial comment/s about a theatre space	1
<b>Subtotal</b>	<b>3</b>
<b>How the chosen theatre space will influence design choices</b>	
Explains insightfully how the theatre space will influence the design choices	5
Describes in detail how the theatre space will influence the design choices	4
Provides some detail how the theatre space will influence the design choices	3
Provides general comments how the theatre space influences the design choices	2
Makes superficial comment/s about theatre space influences and/or design choices	1
<b>Subtotal</b>	<b>5</b>
<b>Principle of design in a key scene or section</b>	
Discusses insightfully how they will apply one principle of design in a key scene or section	5
Explains in detail how they will apply one principle of design in a key scene or section	4
Describes how they will apply one principle of design in a key scene or section	3
Provides general comments about how they will apply one principle of design in a key scene or section	2
Makes superficial comment/s about a scene or section	1
<b>Subtotal</b>	<b>5</b>
<b>Total</b>	<b>13</b>

These sample responses provide an outline of one way the question can be addressed and are not definitive.

A key feature of the chosen theatre space highlighted may include

- In the chosen role of set designer for a production of *The Visit*, by Friedrich Dürrenmatt, it has been decided to stage the production on a traverse stage. Before highlighting the benefits of choosing this theatre space, I need to acknowledge the limitations of staging a production on a traverse. Given the audience is seated facing each other, divided by the length of the stage, similar to that of a catwalk, all design choices must take into consideration the sightlines of the audience. No settings or props can obstruct the view of the audience, and further to this is the use of backdrops, both physical and digital cannot be used.
- The layout of the traverse staging allows for an intimate performance whereby audience members are not only watching the performance, they are cognizant of other members of the community sitting opposite to them. This feature reinforces the theme that anyone can be corrupted. This is coupled with the intimate viewing of the performance whereby the audience have almost an omnipresence that they can see what is occurring to the character with them understanding the dramatic action being manipulated around them.



An explanation of how the chosen theatre space will influence design choices may include

- Using the traverse stage will influence the design choices in several ways. The style of the production will be presentational and require a willing suspension of disbelief by the audience. A minimalist approach to set pieces will be employed. For the traverse stage I will use elevated rises at each far end of the stage which will also be used by the actors to enter and exit the performance space. The rises will also allow for proclamations to be made by the antagonistic characters, whilst looking down upon the ensemble cast. This difference of height, as well as the distant proxemics will also convey the opposing status between the characters. Colouring of the set will be earthy brown to symbolise the worn dilapidated setting of the town and to not create clear contrast to where the audience are seated. The notion behind the colour choice is to assist in the connection by the audience that the town in the play could be representative of any town.

A discussion of how one principle of design will be applied in designing a key scene or section may include

- At the commencement of Act 3, the antagonist character Claire has retreated to a barn on the outskirts of the town following her latest marriage. At this point, the characters of Doctor and Teacher try to discuss with Claire the offer she has made to the town's people. As set designer, I will make a focussed use of the Principle of Design, contrast, to draw attention to the different status between Claire and the other two characters. The end of the traverse stage has the elevated rise on which Claire will be standing. This will provide her with height and a sense of freedom to look down at the people of the town. To contrast this, the Doctor and the Teacher will be blocked stationary mid-way down the length of the traverse stage looking up to Claire. They will stand in single file, because standing side by side would mean characters masking each other and compromise sight lines for the audience. It also conveys to the audience the characters of the town do not have the ability to stand united since becoming corrupted by the proposition of Clair. With the character Claire in her elevated space at the nominated end of the stage, she is afforded the opportunity to address the other characters and to look down upon them, as well as looking down upon the audience. Utilising the principle of design, contrast, and the set design on the traverse stage has allowed for blocking choices which convey the sense of power and corruption within the text.

Accept other relevant answers.

**Question 5**

**(13 marks)**

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

- Outline a key theme you will highlight. (3 marks)
- Explain how you will use an approach in rehearsal to explore the key theme. (5 marks)
- Discuss how you will focus audience attention on the theme in a key scene or section. (5 marks)

Description	Marks
<b>Key theme</b>	
Outlines in detail a key theme they will highlight	3
Provides some relevant details about a theme they will highlight	2
Makes superficial comment/s about theme	1
<b>Subtotal</b>	<b>3</b>
<b>Approach in rehearsal to explore the key theme</b>	
Explains insightfully how they will use an approach in rehearsal to explore a key theme	5
Describes in detail how they will use an approach in rehearsal to explore a key theme	4
Provides some details how they will use a theatre approach in rehearsal to explore a key theme	3
Provides general comments about a theatre approach and a theme	2
Makes superficial comment/s about an approach in relation to theme	1
<b>Subtotal</b>	<b>5</b>
<b>Focus audience attention on the theme in a key scene or section</b>	
Discusses insightfully how they focus audience attention on the theme in a key scene or section	5
Explains in detail how they will focus audience attention on the theme in a key scene or section	4
Describes how they will focus audience attention on the theme in a key scene or section	3
Provides general comments in relation to audience and theme in a key scene or section	2
Makes superficial comment/s in relation to audience and/or theme	1
<b>Subtotal</b>	<b>5</b>
<b>Total</b>	<b>13</b>

These sample responses provide an outline of one way the question can be addressed and are not definitive.

A key theme may include

- A key theme which is presented through the play *Cosi*, by Louis Nowra, is the question of what defines sanity and insanity. This theme is explored through the juxtaposition between the ‘unwell’ patients of the mental asylum and the ‘normal’ characters outside the asylum who interact with them.

An explanation of how an approach will be used in rehearsal to explore the key theme may include

- In *Così* by Louis Nowra, a key theme I will highlight is sanity versus insanity and how they are differentiated. The text explores the theme through the character of Lewis and his interactions with the patients from the asylum with whom he is staging a production of *Così*. The play explores the notion that what is deemed normal by one person may not be the case for other people.
- In order to rehearse the theme, an approach by the practitioner Uta Hagen will be used. As director, I will have the actors explore their respective character through exploring how their character connects with the theme of the play. Through utilising Uta Hagen's Ten Object Exercise, I plan for the actors to develop a complete insight of their character and how to approach small events in everyday life.
- I will have the cast explore Hagen's Basic Object Exercise, to create two minutes of experience for their character outside of the narrative of the text. This could simply be trying to catch public transport during peak hour or cleaning up a kitchen. By creating the two minutes of existence for their character outside the context of the play, it provides time to explore the conscience of their character. This approach allows the actors the insight as to how their character would act in against seemingly small objectives and also reflect on the theme, sanity versus insanity. I will plan to extend this activity by having the cast use public transport during peak hour and for them to observe how sane people react in this situation. I would then hold a discussion with the cast about their observations of the behaviours of sane people during the peak hour and was there evidence that the observed behaviour could be interpreted as the actions of insane people.

A discussion of how audience attention will be focussed on the theme in a key scene or section may include

- In Act Two, Scene Three, the character of Lewis is hurriedly trying to get his cast ready for their opening night performance. Amongst the expected chaos of back stage events, the character of Nick arrives to arrogantly proclaim the success of the moratorium he has attended in protest to Australia's involvement in the war. He shows complete disrespect for Lewis's production and the cast members made up of asylum patients. During this scene Nick matter-of-factly tells Lewis he has been having an affair with Lewis' girlfriend. Nick's dialogue suggests that his actions are normal and should not be judged. To the audience Nick's admission and point of view, can be seen as insane comments by a purportedly sane person, which supports the theme of sanity versus insanity. The scene culminates with Nick mocking the patients in Lewis' cast and Lewis standing up for them by hitting Nick to the floor.
- As the director I will focus the attention of the audience on the theme of sanity versus insanity by placing the characters of Lewis and Nick downstage centre facing each other with only a couple feet dividing them. Lewis will be on stage left of Nick and Nick mirroring him on stage right. The other characters on stage will be upstage left of Lewis to provide a clear sense of unbalance. Lewis and the cast members of *Così* on the left, while Nick standing on the right. The characters upstage of Lewis will be lit in dimmed lighting to a point where they appear to be standing in shadows. Lewis and Nick will be sharing a large spot light. During the physical altercation, the character of Henry will wrestle Nick onto stage left, the opposite side of the stage to where he was standing and hence is now standing in the poorly lit area of the stage, while Lewis and his cast are now all standing together on stage right sharing an even larger spot light.
- By swapping the blocking of the characters and altering the lighting I am focusing the audience on the overarching theme of what is really considered insane. Nick who thought himself above Lewis and the asylum patients, finds himself marginalised, something which is more commonly felt by the cast of *Così*.

Accept other relevant answers.

**Question 6**

**(13 marks)**

As a designer (costume, lighting, set or sound), you are focusing on form and style and elements of design.

Select **one** designer role and address the following:

- outline the form and style (3 marks)
- explain how the form and style will influence your design choices (5 marks)
- discuss how you will use **two** elements of design in your design choices for a key scene or section. (5 marks)

Description	Marks
<b>Form and style</b>	
Outlines in detail the form and style	3
Provides some relevant details about the form and/or style	2
Makes superficial comment/s about the form and/or style	1
<b>Subtotal</b>	<b>3</b>
<b>How the form and style will influence design choices</b>	
Explains insightfully how the form and style will influence their design choices	5
Describes in detail how the form and style will influence their design choices	4
Provides some detail how the form and/or style will influence their design choices	3
Provides general comments about the form and/or style in relation to their design choices	2
Makes superficial comment/s about the form and/or style in relation to design	1
<b>Subtotal</b>	<b>5</b>
<b>How to use two elements of design for a key scene or section</b>	
Discusses insightfully how they will use two elements of design in their design choices for a key scene or section	5
Explains in detail how they will use two elements of design in their design choices for a key scene or section	4
Describes how they will use two elements of design in their design choices for a key scene or section	3
Provides general comments in relation to element/s of design for a scene or section	2
Makes superficial comment/s in relation to element/s of design	1
<b>Subtotal</b>	<b>5</b>
<b>Total</b>	<b>13</b>

These sample responses provide an outline of one way the question can be addressed and are not definitive.

Form and style may include:

- *Hedda Gabler* was written by Henrik Ibsen and first staged in 1891. The form of the play is realism and deals with recognisable, three dimensional characters in real settings through a linear narrative. The setting of the text all take place in the living room of a household.
- Ibsen wrote the play with both the production and performance style intended to be representational. In the opening of Act One, Ibsen provides a highly detailed description of how the production staging is to appear.

How the form and style will influence design choices may include:

- As lighting designer for a production of *Hedda Gabler*, my choices are influenced by the form and style. As the play is realism in form and representational in style, it is imperative to design the lighting to suggest the time and era of the when the play is set. General lighting of the performance space will need to be representative of the interior gas lit lamps of the era. Such lighting would provide an artificial light source, which has a yellow tinge to its colouring. In order to realise this authentic look for the setting I will select

appropriate stage lights to create a contained wash with a slight yellow shading over the performance space. I will also collaborate with the set designer to have ornate light fixtures built into the set which will be operated during the performance. These design choices will support the representational style and assist the audience's willing suspension of disbelief for the living room setting of the play.

A discussion of how two elements of design will be used in design choices for a key scene may include;

- Two elements of design to be used in the lighting for *Hedda Gabler* will be colour and texture.
- In the final scene of the play, Hedda realises she is being blackmailed and is left with a choice of either having to face a public scandal about her involvement with a pistol which has caused the death of a character, or be to be trapped into an affair with Judge Brack. During this scene the lighting will begin with the look of artificial light created by the gas lamps of that era. The colouring of a tinge of yellow from the lights will be used in conjunction with the costume of Hedda Gabler for the final scene. In collaboration with the costume designer, Hedda will be costumed in a dress which is coloured mustard yellow. This choice will complement lighting design of a yellow wash. The visual effect will be the character Hedda becoming washed away and increasingly insignificant due to her costume melding with the stage lights. The lighting will also be designed to highlight the texture of the detailed set pieces and props on stage. In collaboration with the set designer, the living room will be detailed with ornate furniture befitting the setting of the text. Lighting will be focused to enhance the smooth controlled outlines of the all furnishing which will add to juxtaposition of Hedda fading away through the use of colour in the lighting contrasted to the clear outlines of the domestic items which have become the articles for her entrapment.

Accept other relevant answers.

Question 7

(13 marks)

As a designer (costume, lighting, set or sound), you are focusing on the element of drama, symbol, as well as the context of the play.

Select **one** designer role and address the following:

- outline how the element of drama, symbol, is conveyed in the text (3 marks)
- explain how the context (either social, cultural or historical) will influence your design choices (5 marks)
- discuss how you will reinforce the context through applying the element of drama, symbol, for a key scene or section. (5 marks)

Description	Marks
<b>How the element of drama, symbol, is applied in the text</b>	
Outlines in detail how the element of drama, symbol, can be applied in the text	3
Provides some relevant detail about how the element of drama, symbol, can be applied in the text	2
Makes superficial comment/s about the element of drama, symbol.	1
<b>Subtotal</b>	<b>3</b>
<b>How the context (either social, cultural or historical) will influence design choices.</b>	
Explains insightfully how the context (either social, cultural or historical) will influence design choices	5
Describes in detail how the context (either social, cultural or historical) will influence design choices	4
Provides some detail how the context (either social, cultural or historical) will influence design choices	3
Provides some general comments about how the context (either social, cultural or historical) will influence design choices	2
Makes superficial comment/s about the context (either social, cultural or historical) and/or design choices	1
<b>Subtotal</b>	<b>5</b>
<b>How to reinforce the context through applying the element of drama, symbol</b>	
Discusses insightfully how you will reinforce the context through applying the element of drama, symbol, in a key scene or section	5
Explains in detail how you will reinforce the context through applying the element of drama, symbol, in a key scene or section	4
Describes how you will reinforce the context through highlighting the element of drama, symbol, in a key scene or section	3
Provides some general comments in relation to context and/or the element of drama, symbol, for a key scene or section	2
Makes superficial comment/s in relation to element/s of design	1
<b>Subtotal</b>	<b>5</b>
<b>Total</b>	<b>13</b>

These sample responses provide an outline of one way the question can be addressed and are not definitive.

How the element of drama, symbol, can be applied in the text may include:

- The play *Jump for Jordan* revolves round the family characters of Mara, an immigrant from Jordan and her Australian born daughters, Sophie and Loren. Although each character in the play share a cultural history and background, there is a clear generational shift from Middle Eastern values expressed by Mara, to the less conservative Western views conveyed by her daughters Sophie and Loren. In my role as costume designer, I will be able to incorporate symbol into the design of the characters to convey the cultural link which connects the characters, even if the cultural links are the reason for strained relationships.
- The element of symbol can be effectively and creatively used in the production as there are multiple links between nationalities, generations and the metaphor of digging up the past, which is also realised through the vocation of the protagonist character who is an archaeologist. *Jump for Jordan* has opportunities to incorporate design language to make clear association/s in order to represent something else and to reinforce or extend dramatic meaning.

Explanation of how context (either social, cultural or historical) will influence design choices may include:

- The narrative of the play is driven by the dramatic tension of the characters shared cultural context, juxtaposed by the social context they are inhabiting. The character of Mara is the matriarch of the family and was a reluctant immigrant to Australia. Even though many years and events have passed since her arrival in Australia, including the birth of her, now adult, daughters, Mara stoically demonstrates her affiliation and connection to her homeland of Jordan. As Mara has a resolved cultural connection to Jordan, this will influence the design choices for her costume. The design choices for Mara will be juxtaposed against different design choices for her daughters Sophie and Loren, who will be costumed in attire indicative of contemporary Western society young people.

Discussion of how the context will be reinforced through applying the element of drama, symbol, for a key scene or section may include:

- The opening scene of the play introduces the audience to Mara, Sophie and Loren, and although their interaction is conveyed through present and past timelines, it provides the opportunity to introduce the characters and convey their cultural values through costume design choices. Although there will be a clear difference in the style and appearance of the costumes of Mara and her daughters Sophie and Lauren, to convey their diverging cultural contexts, the use of drama element symbol, will be incorporated into the costume design to convey a subtle connection they all have as family members. Mara's dress will be coloured and patterned utilising the national colours of Jordan, black, white, green and red to symbolise her character is wrapped in the values of Jordanian culture. Loren will wear a modest dress to suggest her willingness to please Mara, which will be patterned with pastel images of a red bird in a bird cage. The Sinai rose finch is the national bird of Jordan and Loren's dress symbolises her trapped cultural ties to her mother. Sophie will be costumed in denim shorts, pastel green belt and billowing pastel yellow blouse, to symbolise her cultural connection is aligned with colours of Australia.

Accept other relevant answers.

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