



DRAMA

ATAR course examination 2020

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.

Section One: Analysis and interpretation of a drama text

60% (40 Marks)

Question 1: Dramaturge

(15 marks)

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

- (a) Explain the subtext that you wish to highlight for an audience in this scene. Support your response with direct reference to the drama text. (5 marks)

Description	Marks
Explains insightfully the subtext they wish to highlight for an audience in this scene. Provides well-chosen supporting references to the text.	5
Explains in detail the subtext they wish to highlight for an audience in this scene. Provides supporting references to the text.	4
Outlines in some detail the subtext they wish to highlight in this scene. Provides relevant references to the text.	3
Provides general comments about subtext. Provides some relevant reference/s to the text.	2
Makes superficial comments about subtext. Provides limited to no reference/s to the text.	1
Total	5

These sample answers provide an outline of one way the question can be addressed and is not the definitive response.

- Tallulah’s pain that she experiences as part of the stolen generation of Indigenous people. In the contextual information it states *[It is Tessa’s story about growing up with various non-indigenous foster families in Perth, a long away from her mother, family, and country of Daly River. It expresses her pain and anger.]* I would highlight this historical context for my audience.
- I would highlight how sadness leads Tallulah to attribute difficult feelings to Rag Doll, such as when she is moved around from home to home hoping to be accepted. *“I’ll be a good Rag Doll I promise just let me go, just let me go.”* When Ragdoll goes missing Tallulah is beside herself, similar to when her own mother disappeared: *‘Where was she where could she be? help! help! help! Please!!! there is nothing to grab nothing to hold onto just falling and falling’.*
- Rag Doll being torn between the two women at the end of this scene represents Tallulah’s experiences of foster homes and being torn between families. *‘One has one arm the other has the other both pulling back and forth, neither one willing to let go.’* The subtext I would highlight is the attitude to children such as Tallulah as if they are something that can be owned or possessed.

- (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)

Description	Marks
For each of the two ways:	
Describes insightfully how they will advise the creative team to highlight this subtext. Provides well-chosen supporting references to the text.	5
Describes in detail how they will advise the creative team to highlight this subtext. Provides supporting references to the text.	4
Outlines in some detail how they will advise the creative team to highlight this subtext. Provides relevant references to the text.	3
Provides general comments about how they will advise the creative team in relation to subtext. Provides some relevant reference/s to the text.	2
Makes superficial comments about the creative team and/or subtext. Provides limited to no reference/s to the text.	1
Total	10
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response. This response does not follow on from the answer for (a).</p> <ul style="list-style-type: none"> I would advise the scenographer in the creative team to emphasise the contrast between the two worlds Tallulah grows up in - highlighting the subtext of her inner struggle of being taken from 'country' and fitting in somewhere that feels foreign. The opening set would be a wide-open space with a large circle of red dirt centre stage that represents the Northern Territory – her 'country'. The projection over this space at the opening of the scene could represent home, country and happiness for Tallulah: <i>Projection of Tallulah skipping and laughing</i>. The introduction of the white light foreshadows a loss of connection to home and land: [LX- Snap lighting change to a cold shaft of white light]. The only time warm light is used again in the space is when she thinks back to the happy times when she was back in Country: [Lighting back to natural warmth.] No projections will be on the screen when she has been taken from Country- only a blank screen forms the background of the set. These stenographic choices help emphasise the subtext of how Tallulah feels about being taken from her home. I would advise the sound designer in the creative team to use an underscore of natural sounds from the Northern Territory: frogs, crickets, and even cultural indicators such as didgeridoos in the background for the opening of Scene 4. Then the sound effects of happiness and laughter come in: [SX- echo Tallulah's laughter.] Through sound effects, happiness with 'country' is then juxtaposed with sadness when Tallulah is removed from her family and sent to the city to live in foster families. The laughter and natural sounds change to city noises with the cash-register and metal donation bin that the Rag Doll is placed into: [SX- bang of metal donation bin.] [This will help to show the subtext of Tallulah's emotional journey that accompanies her physical one, from 'a little less perfect' but happy life to one of feeling like she has just been given away as symbolised by] [the bang of metal donation bin.] 	

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)

Description	Marks
Explains insightfully their interpretation of the relationship between Tallulah and Rag Doll. Provides well-chosen supporting references to the text.	5
Explains in detail their interpretation of the relationship between Tallulah and Rag Doll. Provides supporting references to the text.	4
Outlines in some detail their interpretation of the relationship between Tallulah and Rag Doll. Provides relevant references to the text.	3
Provides general comments about the relationship between Tallulah and Rag Doll. Provides some relevant reference/s to the text.	2
Makes superficial comments about Tallulah and Rag Doll. Provides limited to no reference/s to the text.	1
Total	5
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response.</p> <ul style="list-style-type: none"> • The character of Tallulah helps tell the story of the playwright’s life growing up away from her family and country. Whilst it is important to explore the oppression this character faces, my interpretation of Tallulah is not of a victim but as a strong, resilient woman who overcomes obstacles in her life. The contextual notes reinforce this stating: ‘underpinning the power of the play is the strength of Tessa (<i>playwright</i>)’. Her Rag Doll is more than just a toy, it also represents a projection of Tallulah both physically and psychologically: ‘<i>Tallulah had been given a Rag Doll that had hair like hers, big brown eyes like hers, bony little arms and legs with knobbly knees</i>’. • Tallulah’s maternal relationship with Rag Doll highlights the human need to belong and is symbolic of her own lost bond. In order to cope with her sadness and separation from her own mother, Tallulah mothers her own Rag Doll: ‘<i>Her little lips quivered, tears rolled down and spilled onto her Rag Doll’s cheek</i>’. As her constant companion, Rag Doll’s relationship with Tallulah provides a sense of safety and consistency and they role play happy moments together. ‘<i>Tallulah took Rag Doll wherever she went ... and would always fall asleep talking and laughing ...</i>’ The loss of Rag Doll which ends this physical relationship, represents Tallulah’s own experiences. 	

- (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)

Description	Marks
For each of the two examples:	
Describes insightfully how they will use a psychological approach in rehearsal to assist the actor in exploring this relationship. Provides well-chosen supporting references to the text.	5
Describes in detail how they will use a psychological approach in rehearsal to assist the actor in exploring this relationship. Provides supporting references to the text.	4
Outlines in some detail how they will use a psychological approach in rehearsal to assist the actor in exploring this relationship. Provides relevant references to the text.	3
Provides general comments about a psychological approach in rehearsal to assist the actor and/or this relationship. Provides some relevant reference/s to the text.	2
Makes superficial comments about a psychological approach and/or relationship. Provides limited to no reference/s to the text.	1
Total	10
<p>These sample answers provide an outline of one way the question can be addressed and is not the definitive response.</p> <ul style="list-style-type: none"> I would draw on Stella Adler's acting technique of the Imagination Exercise. I would begin by asking the actor to select various objects and describe them to me simply but using specific details. As the rehearsals progress, the actor will use the technique of 'travelling' to describe all objects described in this specific scene before focusing explicitly on the Rag Doll '<i>... her hair chopped, one arm dangling, dirt on her face from puddles and chocolate birthday cakes</i>'. They will then use their imagination to help create specific details regarding their relationship with this doll to assist the development of an emotional connection. Inner Justification, an approach developed by Adler, will be used to help the actor experience their line when discussing the loss of Rag Doll – a key moment in this scene. This line will be provided before they do a dry read of the whole scene but after they have workshopped the emotional connection they have with Rag Doll. By providing them with the dialogue: '<i>Falling, falling, falling down a cold damp abyss</i>', they will in detail, imagine the reason they are saying it and the emotions it stirs up in them. They will then read the whole scene. 	

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)

Description	Marks
For each of the two ways:	
Explains insightfully how they will direct the actor to realise this relationship through movement. Provides well-chosen supporting references to the text.	5
Explains in detail how they will direct the actor to realise this relationship through movement. Provides supporting references to the text.	4
Outlines in some detail how they will direct the actor to realise this relationship through movement. Provides relevant references to the text.	3
Provides general comments about directing the actor to realise this relationship through movement. Provides some relevant reference/s to the text.	2
Makes superficial comments about directing the actor to use movement. Provides limited to no reference/s to the text.	1
Subtotal	5
Total	10

These sample answers provide an outline of one way the question can be addressed and is not the definitive response.

- I will direct the actor to realise the close relationship between Tallulah and Rag Doll through the physical use of gesture. The actor playing Tallulah will imagine Rag Doll is a real baby and will frequently use soft, indirect hand movements to communicate the motherly emotions and affection she feels towards it. Facial expressions such as sustained eye contact and a kind smile will complement the gesture of patting the doll to console it, and cradling it as though it is a real baby: *'With the gentleness of a new mother laying her baby to rest so did Tallulah with her Rag Doll'*. These hand gestures will help focus the audience attention to the motherly role she has taken on in the relationship to substitute the lack of this in her own life.
- Proxemics will be used to show the tight, dependent relationship between the character and Rag Doll. I will direct the actor to reduce the physical space between Tallulah and the doll during the scene and position them downstage centre away from any other props to develop a sense of intimacy and clear focal point. By manipulating the close physical space between them and distance from other staging, I will add to the dramatic tension when Tallulah loses the Rag Doll and they are physically separated. The doll will fall off the stage and the audience will see Tallulah's emotional distress as she stands alone leaning towards the audience looking for Rag Doll: *'Tallulah never forgot about her Rag Doll, her Rag Doll that she loved the most, that never left her side ...'*

Section Two: Australian drama and world drama

40% (26 Marks)

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)

Outline one key character journey in each set text.	
For each of the two set texts:	
Outlines in detail one key character journey.	3
Provides some relevant points about one key character journey.	2
Makes superficial comment/s about one key character.	1
Subtotal	6
Explain your costume vision for this character, using one principle of design, to highlight a personal quality for each set text.	
For each of the two set texts:	
Explains insightfully the costume vision for this character, using one principle of design, to highlight a personal quality.	5
Explains in detail the costume vision for this character, using one principle of design, to highlight a personal quality.	4
Outlines the costume vision for this character, using one principle of design, to highlight a personal quality.	3
Provides some relevant points about the costume in relation to the character.	2
Makes superficial comment/s about costume and character.	1
Subtotal	10
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.	
For each of the two set texts:	
Discusses insightfully how they will manipulate audience response to this character through two costume design choices in a key scene or section.	5
Discusses in detail how they will manipulate audience response to this character through two costume design choices in a key scene or section.	4
Outlines how they will manipulate audience response to this character through two costume design choices in a key scene or section.	3
Provides some relevant points about audience response to this character through costume design choices in a key scene or section.	2
Makes superficial comment/s about this character and/or costume design in a key scene or section.	1
Subtotal	10
Total	26
These sample answers provide an outline of one way the question can be addressed and is not the definitive response.	
Outline one key character journey in each set text.	
<ul style="list-style-type: none"> • Antigone is the protagonist of Sophocles's play <i>Antigone</i>. The following key moments of her journey throughout the play leads to her tragic demise: when she learns that Creon (King) has forbidden anyone from giving her brother, Polyneices, a proper burial, Antigone decides to bury him herself. Rather than doing so in secret, Antigone is proud of her actions and readily claims responsibility. She accuses Creon of impiety. 	

Question 3 (continued)

- Faced with execution, Antigone exclaims that she can die happily knowing that she preserved Polyneices's dignity in death. By defying Creon's will, she brings about her own downfall and is forced to confront the consequences of her actions.
- Antigone hangs herself after being entombed for her crimes.

Explain your costume vision for this character, using one principle of design, to highlight a personal quality for each set text.

- Antigone possesses strong character traits – she is pious, brave, and loyal to her family. She shows great determination in the face of adversity. I wish to highlight her bravery. While other women will wear a soft blue coloured gown with soft lines, I will have Antigone dressed in a bolder blue with stronger lines.
- The design of the gown will be in keeping with clothes worn in Thebes during the Thirteenth Century. The gown will be fitted and will have a blue and bronze applique around the neck line – this is her family's traditional pattern (also worn by other family members). She will have a long cloak that drapes over her shoulders. While the other female characters wear their cloaks to cover most of the gown, Antigone's cloak draped around her shoulders resembles that of a warrior.
- She will wear an arm band made of beaten silver with a lion's head. This is a symbol of bravery and she will wear it throughout the play. Her simple leather sandals will be scuffed showing her arduous journey and battles she has faced.

Discuss how you will manipulate the audience response to each key character through two costume design choices in a key scene or section of each set text.

- A key scene in *Antigone* is in the beginning of the play – the meeting between the sisters, Antigone and Ismene. In this scene, my key character Antigone foredoomed her tragedy by deciding to violate the non-burial law by honouring the corpse of her brother Polyneices. I wish to provide the audience with their first glimpse of Antigone's bravery.
- While Antigone and her sister's gowns are similar in this scene, as she announces her plan, she will gather her gown in and wrap herself tightly with a bold blue sash made from the family's traditional blue and bronze applique. This will create the illusion of Antigone transforming herself into a warrior as reflected by these stronger lines not present in Ismene's costume.
- She will unwrap her treasured silver bracelet with the lion's face imprinted on it and place it on her arm whilst onstage. She will change her leather sandal to an enclosed shoe and tie her hair back into a bun. She has transformed into a braver version of herself – ready for battle.

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)

Outline how the playwright presents time as an element of drama, in each set text.	
For each of the two set texts:	
Outlines in detail how the playwright presents time as an element of drama.	3
Provides some relevant points about how the playwright presents time as an element of drama.	2
Makes superficial comment/s about time.	1
Subtotal	6
Explain how you will highlight this presentation of time through lighting design for each set text.	
For each of the two set texts:	
Explains insightfully how they will highlight the presentation of time through lighting design.	5
Explains in detail how they will highlight the presentation of time through lighting design.	4
Outlines how they will highlight the presentation of time through lighting design.	3
Provides some relevant points about time in relation to lighting design.	2
Makes superficial comment/s about time and lighting design.	1
Subtotal	10
Discuss how you will use two visual elements in your lighting design for a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how they will use two visual elements in lighting for a key scene or section.	5
Discusses in detail how they will use two visual elements in lighting for a key scene or section.	4
Outlines how they will use two visual elements in lighting for a key scene or section.	3
Provides some relevant points about visual element(s) in relation to lighting for a key scene or section.	2
Makes superficial comment/s about visual element(s) and/or lighting in a key scene or section.	1
Subtotal	10
Total	26
These sample answers provide an outline of one way the question can be addressed and is not the definitive response.	
Outline how the playwright presents time as an element of drama, in each set text.	
<ul style="list-style-type: none"> • The play <i>Antigone</i> is set in Thebes, the day after the last battle in the first civil war over the ban royal succession. Specifically, all onstage action takes place outside the main entrance to the Theban royal palace. The events occur in the course of the day. 	

Question 4 (continued)

Explain how you will highlight this presentation of time through lighting design for each set text.

- Rather than the period of history, I am going to focus on the time of day and how the events occur in the course of the day – the play begins at day break and will conclude in the dead of night. Lighting will replicate the changing time of day.
- The cyclorama will be an important technology in this design using a mix of colours to move from daybreak to night. Overhead lighting will begin with cool blue tones and then as the day heats up, includes more orange and natural gels.
- Sunset on the cyclorama will be complemented with the fading orange gels with some of the cooler blues. Light will also be more dappled now with the inclusion of gobos. The night sky will incorporate stars around the auditorium.

Discuss how you will use two visual elements in your lighting design for a key scene or section of each set text.

- The key scene I wish to focus on is towards the end of the play when Haemon, Teiresias, and the Chorus all plead with Creon to let Antigone go. Although Antigone seems destined to die, there is hope again that she will be released. I wish to highlight the dramatic tension of this scene pertaining to the hope Antigone will survive. Given the play is set within the events of one day, the afternoon sun is setting and a beautiful sunset is in the making.
- I will use the visual elements of colour and tone to create a beautiful backdrop of colour symbolising hope. To do this I will use a selection of particular combinations of colours – burnt oranges, pinks and lilacs to create a warm emotional association. As the hope rises, so will the hue's value and intensity, however, as the hope starts to fade, this will be replicated through the fading intensity of lighting. The tone and value creates a sense of contrast as well as highlighting important elements in a design.

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)

Outline the form and style of each set text.	
For each of the two set texts:	
Outlines in detail the form and style.	3
Provides some relevant points about the form and style.	2
Makes superficial comment/s about the form and/or style.	1
Subtotal	6
Explain two choices you will make to realise the form and style for each set text.	
For each of the two set texts:	
Explains insightfully how the form and/or style is realised through two design choices.	5
Explains in detail how the form and/or style is realised through two design choices.	4
Outlines how the form and/or style is realised through two design choices.	3
Provides some relevant points about the form and/or style in relation to design choices.	2
Makes superficial comments about form and/or style in relation to design.	1
Subtotal	10
Discuss how you will use sound to enhance mood in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how they will use sound to enhance mood in a key scene or section.	5
Discusses in detail how they will use sound to enhance mood in a key scene or section.	4
Outlines how they will use sound to enhance mood in a key scene or section.	3
Provides some relevant points about sound in relation to mood to enhance a key scene or section.	2
Makes superficial comment/s about sound and/or mood in a key scene or section.	1
Subtotal	10
Total	26
This sample answer provides an outline of one way the question can be addressed and it not the definitive response.	
Outline the form and style of each set text.	
<ul style="list-style-type: none"> • Churchill's political theatre play <i>Mad Forest</i> is set in 1990 and the eclectic theatre piece examines life before, during and after the Romanian revolution in three acts. Each act, representing a specific time, draws on a different drama style to tell the story of the people affected. • Act 1: uses a series of vignettes and representational acting. Act 2: is verbatim-based stemming from working with local Romanians to record/perform events and Act 3, post revolution; incorporates representational acting and surrealist aspects i.e. characters of vampire, talking dog and angel. Production elements are influenced by Epic Theatre. 	
Explain two choices you will make to support the form and style for each set text.	
Whilst the play is eclectic in nature, design choices for this play have been drawn from Brecht's Epic Theatre conventions which I will be focusing on.	

Question 5 (continued)

- Dialect and the use of a narrator are features of Epic Theatre. Therefore, each scene will be introduced by a voice-over projection with title/phrases repeated in Romanian and then English emphasising accuracy in pronunciation. This voice-over will be spoken by the same actor who will narrate the opening of each scene for the audience.
- Historical accuracy through use of original sound footage played at an uncomfortable sound level will also be used to help realise the form. A mash-up of Ceausescu speeches will be projected from speakers placed around the audience space at the close of the opening act. This will be contrasted with sound grabs from the crowds outside the balcony on the day of the revolution. These will be played after the second act whilst the blackout is taking place between Acts 2 and 3. By projecting the sounds at a high volume which is uncomfortable for the audience to listen to, I hope to incorporate the Epic convention of Verfremdungseffekt.

Discuss how you will use sound to enhance mood in a key scene or section of each set text.

- Sound will be used to enhance the mood of paranoia and mistrust amongst people who are unsure who around them are informants. For example, in the opening section of the text, pre-recorded noise will play as actors turn up personal radios in their houses to mask conversations from the informants and Securitate. This sound will be a mixture of propaganda and loud whispers and will increase in volume to build tension.
- I would have microphones planted at different levels on stage which would switch on and off capturing parts of whispered conversations of the actors who uses their voices to show the fear of speaking out of turn whilst living under a dictatorship. Contrasting this will be extended moments of silence when actors are lining up or walking past each other to show the paranoia of not knowing who they can talk to or trust.

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)

Outline the historical or social or cultural value/s of each set text.	
For each of the two set texts:	
Outlines in detail the historical or social or cultural value/s of each set text.	3
Provides some relevant points about the historical or social or cultural value/s of each set text.	2
Makes superficial comment/s about the historical or social or cultural value/s of each set text.	1
Subtotal	6
Explain how you will use one rehearsal process to explore your character's historical or social or cultural value/s in each set text.	
For each of the two set texts:	
Explains insightfully how they will use one rehearsal process to explore the character's historical or social or cultural value/s.	5
Explains in detail how they will use one rehearsal process to explore the character's historical or social or cultural value/s.	4
Outlines how they will use one rehearsal process to explore the character's historical or social or cultural value/s.	3
Provides some relevant points about one rehearsal process in relation to character's historical or social or cultural value/s.	2
Makes superficial comment/s about one rehearsal process in relation to character's historical or social or cultural value/s.	1
Subtotal	10
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.	
For each of the two set texts:	
Discusses insightfully how they will highlight the character's historical or social or cultural value/s in a key scene or section.	5
Discusses in detail how they will highlight the character's historical or social or cultural value/s in a key scene or section.	4
Outlines how they will highlight the character's historical or social or cultural value/s in a key scene or section.	3
Provides some relevant points in relation to character's historical or social or cultural value/s in a key scene or section	2
Makes superficial comment/s about character's historical or social or cultural value/s in a key scene or section.	1
Subtotal	10
Total	26
These sample answers provide an outline of one way the question can be addressed and is not the definitive response.	
Outline the historical or social or cultural value/s of each set text.	
<ul style="list-style-type: none"> • Overall cultural value/s – Ancient Greece 441BCE. Sophocles was appointed a general shortly after the play was performed. Greece at that time was very nationalistic. Antigone, the play, exposes the dangers of a tyrannical leader. Theban play – it expands on the legend of Oedipus Rex. Culturally, the Ancient Greeks believed in the gods and fate. You could not escape your fate so Antigone is destined to die. 	

Question 6 (continued)

- Cultural value of gender – Antigone is royal but female so she holds limited power. Creon holds all of the power in this society because of his status and maleness. It was the women’s role to do the religious duties for the dead brother, Polynices. Antigone would be very concerned about her brother’s time in the underworld if she did not perform the correct funeral rites. Creon also has the ‘support’ of the chorus. They praise the rule of law but the cultural value of the gods is also addressed. They are displeased and are refusing to accept prayers and sacrifices from Thebes because of Creon’s refusal to bury Polynices.

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.

- I will use Lecoq’s seven levels of tension in rehearsing my character of Antigone. I will go through the key moments in Antigone’s scenes on stage and work through various appropriate levels of tension for each. In the first scene Antigone and Ismene learn that Polyneices and Eteocles are dead and I will workshop going from neutral tension: using economic movements and being aware of the present moment and my sister. We are focused on the task at hand, very present and centred.
- When I feel it’s imperative that my family obey the rules of the gods I would rehearse raising the level of tension from neutral to alert, to suspense and then eventually passion. When Antigone decides to act alone, I would bring the tension back down to alert. When the sentry brings Antigone to Creon, I would workshop differing levels of tension from relaxed and floppy – the second level of tension, to alternating between suspense and alert.
- In the highest tension part of Scene 2 I would go from alert, through suspense, to passionate, as Creon attempts to humiliate me but is unsuccessful. When my character willingly accepts and even welcomes death I would move to the tragic level of tension as I am locked away by Creon so that the audience experiences my grief and resignation before my death.

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.

- In Act 1 Scene 2 Creon confronts Antigone. I would show the cultural context through the physical status of the characters. Creon would be on some high platform and as Antigone, I would be very respectful of his authority at the beginning of the scene when I enter, hanging my head. Then when I say, *[I do. I deny nothing]*, I would raise my head in defiance, yet still look more respectful. When I say that I had no choice to bury Polynices because of the gods I would tremble as I say it: “It was not God’s proclamation”.
- My physicality would need to be more desperate than proud. As a woman in this cultural value of gender, I would be risking my life here. I say, *[I knew I must die, even without your decree]*: When performing this section I would have to show that internal struggle. I know I am about to die for saying this and I would wring my hands (Laban) and have an energetic, terrified centre. When the Chorus sides with Creon, it would be a slap in the face to me so I would fall to the ground downstage centre. The next few lines would be the words of a defeated woman – I am defeated because of my femininity, my lack of power, and the fact that I cannot save my sister. When we argue about my duty to the gods, I would need to keep in mind my cultural value – that I am the one responsible for my brother’s afterlife. If he does not get a proper burial, then it is my fault he will suffer.”

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)

Outline a key theme you wish to emphasise for each set text.	
For each of the two set texts:	
Outlines in detail a theme they wish to emphasise.	3
Provides some relevant points about a theme they wish to emphasise.	2
Makes superficial comment/s about a theme of the text.	1
Subtotal	6
Explain how you will use two principles of design in your stage setting to emphasise the key theme of each set text.	
For each of the two set texts:	
Explains insightfully how they will use two principles of design in stage setting to emphasise the key theme.	5
Explains in detail how they will use two principles of design in stage setting to emphasise the key theme.	4
Outlines how they will use two principles of design in stage setting to emphasise the key theme.	3
Provides some relevant points about principles of design in stage setting in relation to theme.	2
Makes superficial comment/s about design in relation to theme.	1
Subtotal	10
Discuss how your stage setting will contribute to the building of dramatic tension in a key scene or section of each set text.	
For each of the two set texts:	
Discusses insightfully how stage setting will contribute to the building of dramatic tension in a key scene or section.	5
Discusses in detail how stage setting will contribute to the building of dramatic tension in a key scene or section.	4
Outlines how stage setting will contribute to the building of dramatic tension in a key scene or section.	3
Provides some relevant points in relation to stage setting and dramatic tension for a scene or section.	2
Makes superficial comment/s about stage setting and/or dramatic tension in a key scene or section.	1
Subtotal	10
Total	26
This sample answer provides an outline of one way the question can be addressed and it not the definitive response.	
Outline a key theme you wish to emphasise for each set text.	
<ul style="list-style-type: none"> • <i>In Myth, Propaganda and Disaster in Nazi Germany</i> by Sewell I would emphasise the theme of violation of fundamental human rights and how states/governments can use the threat of 'terrorism' to take away the rights of individual citizens. The text is about the Patriot Act and other draconian laws that violate human rights that the United States and Australian governments introduced after 9/11. These laws violate civil liberties such as the right to be innocent until proven guilty. 	

Question 7 (continued)

Explain how you will use two principles of design in your stage setting to emphasise the key theme of each set text.

- My stage setting uses emphasis and contrast to highlight the theme of the violation of human rights. Talbot's office and his house are a traditional beautiful classic home/office set with overstuffed leather lounge, desk (or dining table), bookshelves and other 'comforts of home' set pieces. This emphasises the rights of individuals to freedom, family, individuality, work and home-life.
- In contrast, the lecture theatre and torture room scenes will be stripped of this homeliness and the white clinical floors, walls and screens will remain. On these will be projected propaganda images: the American flag, the Nazi propaganda images from 'Will to Power' etc. These represent the violation of human rights when they are stripped away by fascist governments.

Discuss how your stage setting will contribute to the building of dramatic tension in a key scene or section of each set text.

- In the scene where the Man tortures Talbot the 'office furniture' that begins the scene – the leather lounge, the bookcases, the beautiful mahogany desk – are all on wheels and are gradually removed violently, one by one, as the tension in the scene builds. At the beginning of the scene when they are arguing about Plato and Socrates the room looks like a beautiful professor's office in an old-fashioned university. Then as tension builds and the Man gets more and more violent, shoving furniture and throwing books out of the way (off-stage).
- The set allows for everything to be ripped out violently and all that remains is the stark white empty space with a single black box where Talbot sits being tortured downstage centre by the Man. As we can see the contrast between individual human rights – represented by soft beautiful classic furniture in natural wood and leather, and the violation of these rights – represented by the stark white torture chamber (an empty space with Talbot downstage centre). The set design is further enhanced as the torture chamber is unveiled by projections of Abu Grahیب United States torture photographs projected on to the walls.

ACKNOWLEDGEMENTS

Question 3

Dot points 1–3 and dot point 4 (sentence 1) adapted from:
eNotes.com Inc. (n.d.). *Antigone*. Retrieved July, 2020, from
<http://www.enotes.com/topics/antigone/characters/antigone-character-analysis>

This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

An *Acknowledgements variation* document is available on the Authority website.

*Published by the School Curriculum and Standards Authority of Western Australia
303 Sevenoaks Street
CANNINGTON WA 6107*