Government of **Western Australia**
School Curriculum and Standards Authority

ATAR course examination, 2021

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

In words _____

_____

Number of additional answer booklets used (if applicable):

Time allowed for this paper

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

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.

Copyright © School Curriculum and Standards Authority 2021

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 2021: 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.

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

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 to 6. 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 Age of Bones (Zaman Belulang) written by Sandra Thibodeaux and translated by Kadek Krishna Adidharma was first published in March 2020 by Playlab Theatre. This excerpt is from the English version of a bilingual script.

Contextual information

The Age of Bones, a magical satire, traces the story of Ikan, an Indonesian boy who goes fishing one day and fails to return. Fearing the worst, his family hires a famed maritime expert to track him down but he finds nothing.

Combining Indonesian puppetry, music and digital projection to create strong imagery, *The Age of Bones* follows Ikan's fantastical story from Indonesia to his eventual imprisonment 'Down Under' and his fight to get home to his family.

This collaborative cross-cultural project is a heartfelt and darkly funny tale inspired by the real-life stories of 60 Indonesian boys allegedly imprisoned in Australian adult prisons for working on refugee boats.

Characters

Old Man: Narrator and maritime expert
Bapak: Father of Ikan; husband of Ibu
Ikan: Aged 15
Ibu: Mother of Ikan; wife of Bapak
Dalang: Puppeteer in play (Dalang is the name given to the puppeteer in Indonesian Theatre)
Yanto: Referred to as Ikan's friend

Setting

This play features two worlds – the 'Real World' (where Bapak and Ibu live) and the world 'Down Under' (beneath the ocean). The Real World features a humble village home belonging to Bapak and Ibu, who are played by actors. The world Down Under in which Ikan becomes lost contains a treasure chest, two large clam shells and coral.

The puppetry and/or video effects are marked in the script as **PVX**.

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Script excerpt

Scene 1: Opening of the play

Old Man: Once upon a time, there was a boy who lived with his parents on a beautiful island, at the far reach of Indonesia and within cooee of Australia. The island was called Roté. A long, long time ago, Roté was an underwater reef. And then one day, like magic, it appeared …

PVX: A tropical island appears.

Having once been a reef, Roté was gleaming with coral. Coral is an animal, and like most animals, it has bones – belulang*. Coral makes its bones by secreting… hm, what's it called … sodium, chromium …

Dalang: Calcium.

Old Man: Thank you Dalang. *(To audience)* That's the Dalang or puppeteer back there. He also fancies himself as a bit of a scientist. Well, always wise to have a second career option …

Dalang: Yeah, yeah …

PVX: The puppet boy and his parents arrive at their simple village home.

Old Man: So here, on the island, lived our boy and his parents. The boy's name was Ikan - or 'Fish'. Well, the priest baptized him as Jacob but no one called him that. They called him 'Ikan' because he spent his days in the sea – just like a fish.

Scene 2: In the front room of the family home. Ikan is preparing to go fishing. Ibu hands Ikan a package of rice to take with him.

Ikan: Where's my shoes?

Bapak: *(offstage)* Outside where they belong.

Ikan: The goats will eat them!

Bapak: *(offstage)* Don't wear them inside!

Ikan: Please … please don't feed them to the goats.

Bapak: *(entering)* Well, not without sauce …

Ikan flicks some rice at his dad who yells, laughing. Ikan grabs his fishing gear; kisses his mum on the forehead.

Ibu: Yeah, that stuff might work on the girls … All I want is a clean floor!

She goes for his feet with her broom, shooing him away, playfully.

**Belulang: an Indonesian word that translates to callus or bones*

See next page

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Ibu: Go on, out. Out, and get me a fish. Don't come home unless you have a big one. A big one, okay?

Ikan is out the door.

Ikan: Love you.

Ibu: Yeah, yeah, say it with a fish! *(to herself)* Love you, too!

Lights revert back to old man.

Old Man: So off he went, fishing in a tiny boat. It was the Dry Season, calm, the Trade Winds were blowing … *(beat)*. They should have blown him back …

The village home is in darkness. Ibu comes out into the room where Ikan sleeps; she strikes a match.

Ibu: Ikan?

The darkness answers. A wind blows through some bamboo chimes. Her match goes out. Ibu returns to the bedroom.

Bapak: Is he back?

Ibu: Not yet.

Bapak: Hmph, probably with that Yanto … music, music all night long.

Lights revert to the Old Man.

Old Man: The next day he still wasn't back … they tried not to panic. Ikan was a child of the sea. He knew the currents and tides. He could swim!

Bapak sits, deep in thought. Ibu enters, sweeping.

Bapak: They ran out of fuel.

Ibu: Someone would have helped …?

Bapak: They got stuck at low tide.

Ibu: It's already changed …?

She resumes sweeping.

I told him not to come home without–

Bapak: No, no, sweetheart – it's not that.

Ibu: Maybe the sea got rough?

Bapak: In this weather? Sweetheart, he's an expert sailor – he knows the sea like the back of his hand!

She remains unconvinced. He comes to her side.

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Bapak: Manusia Ikan*. Remember?

He smiles hopefully at her unchanging face. Then he takes her broom.

You missed this bit.

Scene 3: The Family Home

Bapak cautiously opens the front door to the daylight and the Old Man.

Bapak: It's been four days.

The Old Man nods.

Old Man: Yes. *(pause)* I can find him.

Bapak: We were hoping it wouldn't come to this – we'd wake one morning, and there he'd be, lying on his mat, all messed up and scruffy, as usual. Probably with his shoes still on …

Bapak can't continue, Ibu has entered – she stares at her husband.

Ibu: *(to Bapak)* What are you doing?

She turns her attention to the Old Man; sees that sympathetic look. Breaking into a cry of grief and rage; she runs to the bedroom. The two men remain, speechless. They adjust to the sound of Ibu's crying.

Scene 4: The Old Man talks to Bapak and Ibu in the 'Real World'. Ikan now exists in the world 'Down Under'.

Old Man: I … mapped his journey.

PVX: A map of the ocean appears and a small boat proceeds from A to B to C, etc.

Ikan was heading towards Kupang … and the Trade Winds were blowing. If he … broke down or went overboard … he would've drifted back. The Dry Season current would bring him home …

PVX: In the dark water we see the reflection of the stars. One star falls; it shatters the glassy water.

Ibu: Unless …

PVX: The star continues to fall through the water. It lands in the arms of puppet Ikan who is sitting on the ocean floor. He looks up to the surface, wondering how he got there.

**The name Manusia Ikan translates to 'human fish' in English.*

End of drama text

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 1: Actor **(20 marks)**

You are an actor for a production of this drama text.

You are to choose **either** the character of Bapak **OR** Ibu in the Real World.

Character: _____

(a) Explain what is driving the dramatic tension for your chosen character. Support your response with direct reference to the drama text. (4 marks)

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 1 (continued)

(b) Explain how you will shape **two** voice techniques for your chosen character to build this dramatic tension. Support your response with direct reference to the drama text.

(8 marks)

One:

Two:

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

(c) Explain how you will use the movement techniques of posture **and** proxemics to enhance this dramatic tension. Support your response with direct reference to the drama text.

(8 marks)

Posture:

Proxemics:

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 2: Scenographer **(20 marks)**

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

(a) Describe how you will use **two** visual elements to help create the Real World of the village. Support your response with direct reference to the drama text. (6 marks)

One: _____

_____

_____

_____

_____

_____

_____

_____

_____

Two: _____

_____

_____

_____

_____

_____

_____

_____

_____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

You are to use the principle of design: **contrast**, to distinguish between the two worlds (Real World and Down Under). Support your responses with direct reference to the drama text.

(b) (i) Describe your scenographic design for the Real World. (2 marks)

(ii) Describe your scenographic design for Down Under. (2 marks)

(iii) Explain how the principle of design (contrast) is realised in your design. (4 marks)

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 2 (continued)

(c) Provide a diagram/illustration, with appropriate annotations, to support **each** of your scenographic design choices for the Real World and Down Under in part (b). (6 marks)

Real World

Down Under

End of Section One

See next page

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

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 Futcher 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 Tragicomedy*
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*

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 3 **(26 marks)**

As a lighting designer, you are focusing on forces, visual elements and focus for a contemporary audience.

- Outline **one** of the key forces you plan to highlight for a contemporary audience in each set text. (6 marks)
- Explain **two** lighting design choices you will use to emphasise this force for each set text. (10 marks)
- Discuss **two** visual elements you will use to create focus in a key scene or section of each set text. (10 marks)

Question 4 **(26 marks)**

As a dramaturge, you are focusing on theme, spaces of performance and audience.

- Outline how a key theme is relevant for a contemporary audience for each set text. (6 marks)
- Explain how a selected performance space could be adapted to highlight this theme for each set text. (10 marks)
- Discuss **two** ways that the performers and audience can interact in this specific space to help make meaning of this theme in a key scene or section of each set text. (10 marks)

Question 5 **(26 marks)**

As a director, you are focusing on character relationships and contemporary approaches to rehearsal and performance.

- Outline a key character relationship you will emphasise for each set text. (6 marks)
- Explain how you will use a contemporary approach in rehearsal to explore this relationship in each set text. (10 marks)
- Discuss **two** ways you will manipulate audience responses in the performance to convey this relationship in a key scene or section of each set text. (10 marks)

Question 6 **(26 marks)**

As a costume designer, you are focusing on historical **or** social **or** cultural value/s and the principles of design.

- Outline a historical **or** social **or** cultural value of a selected character in each set text. (6 marks)
- Explain how your costume design choices highlight this historical **or** social **or** cultural value for each set text. (10 marks)
- Discuss how you will use **two** principles of design in your costume design for the selected character in a key scene or section of each set text. (10 marks)

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question 7 **(26 marks)**

As an actor, you are focusing on character features, practitioner approaches and movement.

- Outline a key character feature you will highlight for a chosen character in each set text. (6 marks)
- Explain how you will apply a practitioner approach to movement for this character in each set text. (10 marks)
- Discuss how you will use stillness **and** movement to enhance dramatic action for this character in a key scene or section of each set text. (10 marks)

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

End of questions

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: _____

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

ACKNOWLEDGEMENTS

Section One

Contextual information
Playlab Theatre. (2020). *The age of bones Zaman Belulang*. Retrieved April, 2021, from https://australianplays.org/script/PL-302

Script excerpt
Adapted from: Thibodeaux, S. (2020). *The age of bones Zaman Belulang* [Playscript]. Retrieved April, 2021, from https://Australian Plays.org/extract/PL-302

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) 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