



DRAMA

ATAR course examination 2024

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: Short answer – analysis and interpretation of a drama text 40% (29 Marks)

Question 1: Director

(14 marks)

You are the director for a production of this drama text. Answer the following questions in the role of director.

- (a) Explain **one** rehearsal activity you would use to develop the aspect of movement, weight, with the cast in *Scene 1: Mangy Ball*. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains a rehearsal activity that would be used to develop the aspect of movement, weight, with the cast in Scene 1. Provides relevant reference to Scene 1	4
Describes a rehearsal activity that would be used to develop the aspect of movement, weight, with the cast in Scene 1. Provides reference to Scene 1	3
Provides general comments about a rehearsal activity/the aspect of movement, weight/the cast. Makes some reference to Scene 1	2
Makes superficial comments about a rehearsal activity/weight/the cast with limited to no reference to the drama text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • rehearsal activity may or may not be practitioner based • may focus on one section or reference whole scene • activity must be related to movement (weight), e.g. bobbing activity; how each of the three children move based on age and size • example one, 'in the car: I would direct my actors to sit on chairs and mime bouncing along on a road that is more like a dirt track. I would ask them to think about how old they are and how heavy they might be. Their weight would affect their movement and how they respond to the car stopping suddenly, e.g. Kenny is heavier than his children' • example two, 'pushing the car: I would direct my actors to take turns pushing one another through the space offering different levels of resistance so they could understand how they could show the effort required to push the weight of the car. ("Kenny pushes the car")'. 	
Accept other relevant answers.	

- (b) Discuss how you would use a rehearsal process to explore the relationships between the children and their parents in *Scene 2: Ball on Tin*. Support the response with direct reference to the drama text. (5 marks)

Description	Marks
Discusses how they would use a rehearsal process to explore relationships between the children and their parents. Provides direct and relevant reference to Scene 2	5
Explains how they would use a rehearsal process to explore relationships between the children and their parents. Provides relevant reference to Scene 2	4
Describes how they would use a rehearsal process to explore relationships between characters. Provides reference to Scene 2	3
Provides general comments about a rehearsal process/relationships. Makes some reference to the drama text	2
Makes superficial comments about a rehearsal process/relationships with limited to no reference to the drama text	1
Total	5
<p>Answers could include:</p> <ul style="list-style-type: none"> • rehearsal process may include practitioner approach • changes in relationships between characters and status could be explored • for example, ‘as the director, I would ask my actors to work in pairs and complete a sticks activity. In this scene I want the audience to see that the children are in control of the action as they are so focused and competitive that they ignore their parents. (LARRY: “... First one to hit twelve without missing wins!” EVONNE: “Wins what?” LARRY: “I dunno! Nothing. Just wins the game.”) The pairs would select which person will be A (controlling the stick) and which would be B (trying to get control of the stick). Holding the stick between them, they should move randomly around the space without letting the stick fall, competing for control. Person A is always controlling the movement choices and person B is following. I would then make person A in each pairing into Larry or Evonne and Person B into Linda or Kenny. The children would be in control of the movement and the parents would follow. This would indicate that the two children in the scene are in control of the action and their parents are being ignored and becoming more and more frustrated. (LINDA: “Evonne! Larry! You’ve been at it all day! Will you find somewhere else to play with that ball?!” LARRY: “First one to hit ten without missing wins.” EVONNE: “Okay.”)’ 	
Accept other relevant answers.	
Note: no more than 3 marks can be achieved if relationships other than between the children and their parents are referenced.	

Question 1 (continued)

- (c) Discuss how you would direct the actor playing Evonne to manipulate the aspect of movement, pace, in *Scene 4: Evonne’s Wall*. Support your response with direct reference to the drama text. (5 marks)

Description	Marks
Discusses how they would direct the actor playing Evonne to manipulate the aspect of movement, pace. Provides direct and relevant reference to Scene 4	5
Explains how they would direct the actor playing Evonne to manipulate the aspect of movement, pace. Provides relevant reference to Scene 4	4
Describes how they would direct the actor playing Evonne to use the aspect of movement, pace. Provides reference to Scene 4	3
Provides general comments about the aspect of movement, pace/directing the actor playing Evonne. Makes some reference to the drama text	2
Makes superficial comments about pace/directing the actor playing Evonne with limited to no reference to the drama text	1
Total	5
<p>Answers could include:</p> <ul style="list-style-type: none"> • could direct pace in a stylised or realistic manner or a combination of both • change in pace as the scene progresses should be referenced, for example, ‘as the opening stage directions indicate “tentatively” I would direct the actor playing Evonne to vary the pace of her “tennis strokes” at the start of the scene. This is because she is inexperienced and hitting the ball against a “corrugated iron water tank” would be awkward because the tank is round and the ball might return at different angles. However, as the scene progresses and Evonne becomes more experienced, I would direct the actor to become more rhythmic in the pace of tennis strokes to show increased confidence and ability’. 	
Accept other relevant answers.	

Question 2: Actor

(15 marks)

You are an actor playing the role of Evonne Goolagong Cawley in a production of this drama text. Answer the following questions in the role of actor.

- (a) Describe the dominant mood of the character, Evonne, in the *Prologue*. Support your response with reference to the drama text. (3 marks)

Description	Marks
Describes the dominant mood of the character, Evonne, in the <i>Prologue</i> . Provides reference to the <i>Prologue</i>	3
Provides general comments about the dominant mood/the character of Evonne. Makes some reference to the <i>Prologue</i>	2
Makes superficial comments about mood/the character of Evonne with limited to no reference to the drama text	1
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • the mood should have positive connotations, for example nostalgic, positive, and reflective • for example, ‘the dominant mood of Evonne in the <i>Prologue</i> is reflective. There are two moments of reminiscing, one about her childhood fishing experiences “This is a good spot here. This is Mum’s spot” and the other of her tennis experience “Your vision is sharp. Every twitch, every flutter”. They both centre around her connection to nature and happy times in her life, “It’s like pure heaven, that ball that flies like a bird.”’ 	
Accept other relevant answers.	

Question 2 (continued)

- (b) Explain how you would manipulate the aspect of voice, tone, in the *Prologue*, to reflect a shift in Evonne’s mood. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains how they would manipulate the aspect of voice, tone, to reflect a shift in Evonne’s mood. Provides relevance reference to the <i>Prologue</i>	4
Describes how they would manipulate the aspect of voice, tone, to reflect a shift in Evonne’s mood. Provides reference to the <i>Prologue</i>	3
Provides general comments about the manipulation of tone/Evonne’s shifting mood. Makes some reference to the <i>Prologue</i>	2
Makes superficial comments about tone/mood with limited to no reference to the drama text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • may discuss the use of a more relaxed tone in the opening lines, indicating a reflective mood as Evonne reminisces about her childhood • for example, ‘in my opening lines of the <i>Prologue</i> as my character reminisces about my childhood my tone would be warm and almost loving when I say “This is a good spot ... My Dad told me about the magic of the fishing at the backwater”. The mood shifts to one of rising tension and my tone would become more energetic and excited as I transition to the tennis match on the line “Missed him!” My tone will become more exhilarated and tense as I describe the action on the tennis court. “Your muscles shift and tighten. Ready for anything” and “Your vision is sharp. Every twitch, every flutter.”’ 	
Accept other relevant answers.	

(c) Explain how you would use **one** physical approach based on a practitioner/company to demonstrate Evonne’s age in both the *Prologue* and in *Scene 2: Ball on Tin*. (8 marks)

Description	Marks
For each scene (2 x 4 marks)	
Explains how they would use a physical approach based on a practitioner/company to demonstrate Evonne’s age. Provides relevance reference to the scene	4
Describes how they would use a physical approach based on a practitioner/company to demonstrate Evonne’s age. Provides reference to the scene	3
Provides general comments about a physical approach/demonstrating Evonne’s age. Makes some reference to the drama text	2
Makes superficial comments about a physical approach/Evonne’s age with limited to no reference to the drama text	1
Total	
8	
<p>Answers could include:</p> <ul style="list-style-type: none"> • physical practitioners/companies include: Brecht, Bogart/Landau, Hagen, Mamet, Knebel/Carnicke, Laban, Artaud, Frantic Assembly, Berkoff, Lecoq, Grotowski, and Complicité • Evonne is an adult in the <i>Prologue</i> and child in <i>Scene 2</i> • for example, <i>Prologue</i>: ‘as an actor I will use Lecoq’s Level 2: Laidback as I enter the performance space in the <i>Prologue</i> to indicate that Evonne is an adult in a reflective mood thinking about her childhood. Although I am carrying both a fishing basket and suitcase, they will appear light and balanced. As I climb the umpire’s chair my actions will remain relaxed but my movement will be direct as I am confident and at ease in this place “She looks round ... Silence ... This is a good spot here. This is Mum’s spot.” I would then shift to Level 3: Neutral as I sit calmly and wait for the fish to bite’ • for example, <i>Scene 2</i>: ‘in this scene, I move at a Level 4: Alert progressing to Level 5: Suspense as I develop an excitable child’s energy reacting to hitting the ball against an uneven “corrugated iron wall” and “trying to be the first one to hit ten without missing ...” In this scene, Evonne is a young child who is just learning to play tennis. I will demonstrate her age by bubbling with energy as I interact with Larry and the game we are playing. As the scene develops so will my energy as my commitment and focus to hit the ball and win increases. EVONNE: “Wins what?” LARRY: “I dunno! Nothing. Just wins the game.” EVONNE: “Okay.”’ 	
Accept other relevant answers.	
<p>Note:</p> <ul style="list-style-type: none"> • a maximum of 1 mark can be achieved if a practitioner/company-based approach is not referred to • it is assumed that candidates will apply the same practitioner/company to both scenes; however, marks cannot be awarded if they use a different practitioner for each scene. 	

Section Two: Extended answer – Australian drama and world drama

60% (36 Marks)

Question 3

(18 marks)

As an actor, answer the questions below. Support your response with direct reference to the set text.

- (a) Explain your chosen character’s given circumstances. (4 marks)
- (b) Discuss how you would develop your interpretation of the character, in rehearsal, to reflect their given circumstances in the set text. (5 marks)
- (c) Demonstrate how you would manipulate the aspect of movement, stillness, to build tension, for your character, in the performance of a key scene or section of the set text. (5 marks)
- (d) Explain an aspect of voice you would employ to support the building of tension for your character in the performance of the key scene or section referenced in part (c). (4 marks)

Description	Marks
Character’s given circumstances	
Explains the character’s given circumstances. Provides relevant reference to the set text	4
Describes the character’s given circumstances. Provides reference to the set text	3
Provides general comments about the character’s given circumstances. Makes some reference to the set text	2
Makes superficial comments about the character’s given circumstances with limited to no reference to the set text	1
Subtotal	4
Interpretation of the character	
Discusses how they would develop their interpretation of the character, in rehearsal, to reflect their given circumstances. Provides direct and relevant reference to the set text	5
Explains how they would develop their interpretation of the character, in rehearsal, to reflect their given circumstances. Provides relevant reference to the set text	4
Describes how they would develop their interpretation of the character, in rehearsal, to reflect their given circumstances. Provides reference to the set text	3
Provides general comments about their interpretation of the character/the development of the character in rehearsal. Makes some reference to the set text	2
Makes superficial comments about the interpretation of the character/development of the character in rehearsal with limited to no reference to the set text	1
Subtotal	5
Aspect of movement, stillness, to build tension	
Demonstrates how they would manipulate the aspect of movement, stillness, to build tension for their character, in the performance of a key scene or section of the set text. Provides direct and relevant reference to the scene/section	5
Explains how they would manipulate the aspect of movement, stillness, to build tension for their character, in the performance of a key scene or section of the set text. Provides relevant reference to the scene/section	4

Describes how they would use the aspect of movement, stillness, to build tension for their character, in the performance of a key scene or section of the set text. Provides reference to the set text	3
Provides general comments about the use of stillness/building of tension in the performance of the set text. Makes some reference to the set text	2
Makes superficial comments about stillness/tension/performance with limited to no reference to the set text	1
Subtotal	5
Aspect of voice	
Explains an aspect of voice they would employ to support the building of tension for the character in the performance of the key scene or section referenced in part (c). Provides relevant reference to the set text	4
Describes an aspect of voice they would employ to support the building of tension for the character in the performance of the key scene or section referenced in part (c). Provides reference to the set text	3
Provides general comments about an aspect of voice/the building of tension for a character in performance. Makes some reference to the set text	2
Makes superficial comments about an aspect of voice/tension with limited to no reference to the set text	1
Subtotal	4
Total	18
<p>Answers could include:</p> <p>Character’s given circumstances:</p> <ul style="list-style-type: none"> • ‘given circumstances’ is anything that informs the actor about the character. This may include the background of the character, the time period in which the character exists, their identifiable traits, the situation/s the character finds themselves in, their social status, relationships etc. <p>Interpretation of the character:</p> <ul style="list-style-type: none"> • may reference a practitioner’s approach to use in rehearsal • rehearsal activity/process to develop an interpretation of their character could be physical, vocal or psychological activities/processes. For example, the use of ‘Magic If’, or improvising a moment with another actor using different levels of tension, or identifying subtext by breaking down the text into units and beats etc. <p>Aspect of movement, stillness, to build tension:</p> <ul style="list-style-type: none"> • more than one moment of tension for their character should be given to show that tension is being built. <p>Aspect of voice:</p> <ul style="list-style-type: none"> • vocal aspect: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence. • links vocal aspect to the building of tension. 	
Accept other relevant answers.	
<p>Note:</p> <ul style="list-style-type: none"> • in part (c) – a maximum of 2 marks can be achieved if only one moment of tension is addressed. 	

Question 4

(18 marks)

As a designer (costume, set, lighting **or** sound) answer the questions below. Support your response with direct reference to the set text.

- (a) Identify a theatre space and explain why it would be suitable for a performance of the set text. (4 marks)
- (b) Discuss **one** design choice you would make to enhance audience impact in your chosen theatre space for the set text. (5 marks)
- (c) Demonstrate how you would use the principle of design, balance, to highlight dramatic meaning in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show how you would use an element of design to enhance the principle of design, balance, in the key scene or section referenced in part (c). (4 marks)

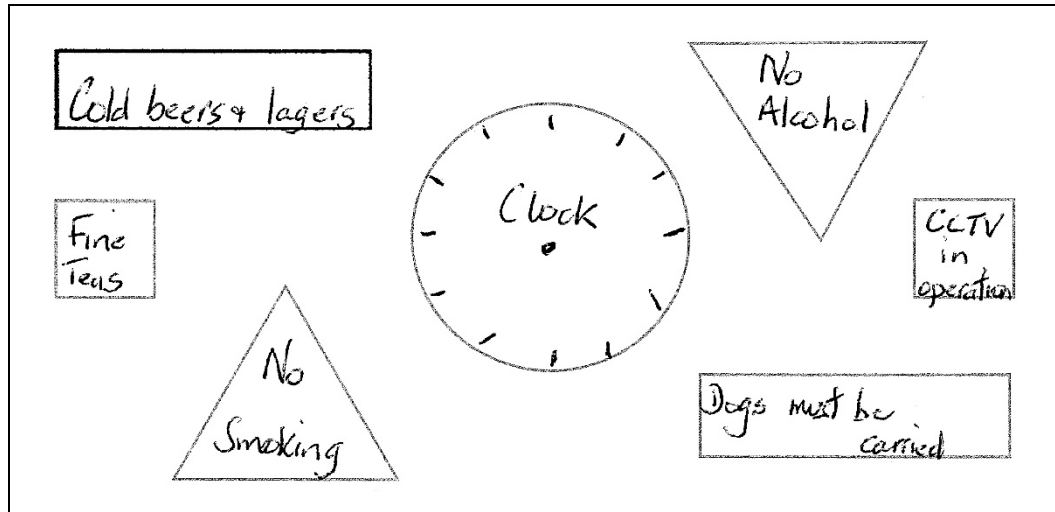
Description	Marks
Theatre space	
Identifies a theatre space and explains why it would be suitable for a performance of the set text. Provides relevant reference to the set text	4
Identifies a theatre space and describes why it would be suitable for a performance of the set text. Provides reference to the set text	3
Provides general comments about the suitability of a theatre space for a performance of the set text. Makes some reference to the set text	2
Makes superficial comments about a theatre space/a performance of the set text with limited to no reference to the set text	1
Subtotal	4
Design choice to enhance audience impact	
Discusses a design choice they would make to enhance audience impact in the chosen theatre space. Provides direct and relevant reference to the set text	5
Explains a design choice they would make to enhance audience impact in the chosen theatre space. Provides relevant reference to the set text	4
Describes a design choice they would make to enhance audience impact in the chosen theatre space. Provides reference to the set text	3
Provides general comments about a design choice to enhance audience impact. Makes some reference to the set text	2
Makes superficial comments about a design choice/audience impact with limited to no reference to the set text	1
Subtotal	5
Principle of design, balance	
Demonstrates how they would use the principle of design, balance, to highlight dramatic meaning in a key scene or section of the set text. Provides direct and relevant reference to a scene/section	5
Explains how they would use the principle of design, balance, to highlight dramatic meaning in a key scene or section of the set text. Provides relevant reference to a scene/section	4
Describes how they would use the principle of design, balance, to highlight dramatic meaning in a key scene or section of the set text. Provides reference to a scene/section	3
Provides general comments about the use of a principle/element of design. Makes some reference to the set text	2
Makes superficial comments about design with limited to no reference to the set text	1
Subtotal	5

Diagram	
Draws an insightful diagram with appropriate and detailed annotations to show how they would use an element of design to enhance balance in the key scene or section referenced in part (c). Provides relevant reference to the set text	4
Draws a diagram with appropriate annotations to show how they would use an element of design to enhance balance in the key scene or section referenced in part (c). Makes reference to the set text	3
Draws a diagram with annotations to show how they would use an element of design to enhance balance. Makes some reference to the set text	2
Draws a superficial diagram with limited/no annotations to show how they would use an element of design with limited to no reference to the set text	1
Subtotal	4
Total	18
<p>Answers could include:</p> <p>Theatre space:</p> <ul style="list-style-type: none"> a theatre space can include a purpose-built space or a site-specific space that may also be referred to as a found space. <p>Design choice to enhance audience impact:</p> <ul style="list-style-type: none"> design choice may be drawn from principles of design (balance, contrast, emphasis, repetition, scale/proportion) or elements of design (line, shape, texture, colour (costume, set, lighting), direction, duration, tone, volume (sound)) design choice does not have to exclusively reference principles or elements of design; it may also be symbol, use of projections etc design choices should relate to the chosen theatre space. <p>Principle of design, balance:</p> <ul style="list-style-type: none"> response should be appropriate for chosen role balance may refer to objects, colours, sound etc., can be symmetrical, providing an impression of evenness, or asymmetrical, providing an impression of imbalance or discomfort for example, <i>The Curious Incident of the Dog at Night-Time</i>; ‘my design choice is to use the rear projection screen to project images that reflect Christopher’s view of the world throughout the play. In my key scene set in Swindon railway station, I will use framed signs projected onto the rear screen to show the cacophony of sights and sounds that greet Christopher on entering this space. My chosen design choice is the principle of design, balance. A backdrop of neon signs, each in different frames, reflect the railway station. A large railway clock is centred on the backdrop and as the Voices call out, the neon signs will illuminate in different spaces on the screen. Some of the signs are: “Cold beers and lagers!”, “Caution wet floor”, “Fine teas”, “No smoking”, “Dogs must be carried”, “No alcohol”. As each line of dialogue is conveyed the neon sign will light up, so that by the end of the Voices the screen is fully lit with 30 or more signs placed in different frames, but with an overall sense of balance. Just before the Policeman says to Christopher “Are you all right young man?” all the lit neon signs will begin to move from a balanced look to one of imbalance reflecting Christopher’s mindset. They become “crazy”, gathering pace to the count of ten, even colliding with each other, until there is a blackout as if a fuse has blown in Christopher’s mind.’ 	

Question 4 (continued)

Diagram:

- annotations should add detail to support what has been discussed in part (c) e.g. 'a couch' compared to 'a well-worn, red leather couch'
- for example, for *The Curious Incident of the Dog in the Night-Time*; 'I will use the element of design, shape to enhance the principle of design, balance. All the shapes of the frames will be maths based (circles, triangles, rectangles and squares) to reflect Christopher's obsession and talent with Mathematics.'



Other maths shapes could be added or substituted as needed.

Accept other relevant answers.

Note:

- if the candidate chooses to discuss balance in part (b) and again in part (c), that's acceptable, provided they clearly focus on audience impact and the chosen theatre space in part (b), as opposed to the key scene/section in part (c)
- in part (c) – if any other principle or element of design, other than balance, is discussed, only 2 marks can be awarded.

Question 5

(18 marks)

As a director, answer the questions below. Support your response with direct reference to the set text.

- (a) Explain the dominant theme in the set text. (4 marks)
- (b) Discuss how you would use a practitioner/company approach with the actors, in rehearsal, to explore the dominant theme of the set text. (5 marks)
- (c) Demonstrate how you would apply **one** convention of your chosen practitioner/company approach with the actors, in performance, to highlight a significant relationship in a key scene or section of the set text. (5 marks)
- (d) Explain your choice of performance space to support the dramatic action referenced in part (c). (4 marks)

Description	Marks
Dominant mood	
Explains the dominant theme in the set text. Provides relevant reference to the set text	4
Describes the dominant theme in the set text. Provides reference to the set text	3
Provides general comments about the theme of the set text. Makes some reference to the set text	2
Makes superficial comments about theme with limited to no reference to the set text	1
Subtotal	4
Practitioner/company approach in rehearsal	
Discusses how they would use a practitioner/company approach with actors, in rehearsal, to explore the dominant theme. Provides direct and relevant reference to the set text	5
Explains how they would use a practitioner/company approach with actors, in rehearsal, to explore the dominant theme. Provides relevant reference to the set text	4
Outlines how they would use a practitioner/company approach, with actors, in rehearsal, to explore the dominant theme. Provides reference to the set text	3
Provides general comments about a practitioner/company approach they would use with the actors in rehearsal/the exploration of theme. Makes some reference to the set text	2
Makes superficial comments about a practitioner/company approach/rehearsal/theme with limited to no reference to the set text	1
Subtotal	5
Practitioner/company approach in performance	
Demonstrates how they would apply a convention of your chosen practitioner/company approach with the actors, in performance, to highlight a significant relationship in a key scene or section of the set text. Provides direct and relevant reference to the scene/section	5
Explains how they would apply a convention of your chosen practitioner/company approach with the actors, in performance, to highlight a significant relationship in a key scene or section of the set text. Provides relevant reference to the scene/section	4
Describes how they would apply a convention of your chosen practitioner/company approach with the actors, in performance, to highlight a significant relationship in a key scene or section of the set text. Provides reference to the scene/section	3
Provides general comments about a practitioner/company approach they would use with the actors in performance/the highlighting of a relationship. Makes some reference to the set text	2

Question 5 (continued)

Makes superficial comments about a practitioner/company approach/performance/a relationship with limited to no reference to the set text	1
Subtotal	5
Performance space	
Explains choice of performance space to support the dramatic action referenced in part (c). Provides relevant reference to the set text	4
Describes choice of performance space to support the dramatic action referenced in part (c). Provides reference to the set text	3
Provides general comments about performance space to support the dramatic action. Makes some reference to the set text	2
Makes superficial comments about performance space/dramatic action with limited to no reference to the set text	1
Subtotal	4
Total	18
<p>Answers could include:</p> <p>Dominant theme:</p> <ul style="list-style-type: none"> • may indicate what theme means (the central idea or message intended by the text) • the following can all contribute to establishing the theme: the play’s setting, the subject matter, the character types, the conflict/s, the playwright’s use of language. <p>Practitioner/company approach in rehearsal:</p> <ul style="list-style-type: none"> • practitioners include: Stanislavski, Brecht, Bogart/Landau, Hagen, Cohen, Mamet, Knebel/Carnicke, Laban, Artaud, Frantic Assembly, Berkoff, Lecoq, Grotowski, and Complicité • a specific activity is needed which engages the actors, not just one actor, in creating/supporting the dominant theme of the text. <p>Practitioner/company approach in performance:</p> <ul style="list-style-type: none"> • the focus should be on one convention of a practitioner approach, for example, if looking at Le Coq, as a director, candidates need to consider the appropriate tension level/s of the main character/s in the scene, indicating at what point/s in the scene the variation of tension level would be demonstrated through physical changes. How would the significant relationship be highlighted through a consideration of changing tension levels? <p>Performance space:</p> <ul style="list-style-type: none"> • performance space (either theatre space or site-specific) is clearly defined • choice of performance space directly linked to dramatic actions explored in part (c). <p>Accept other relevant answers.</p>	

Question 6

(18 marks)

As a designer (costume, set, lighting **or** sound), answer the questions below. Support your response with direct reference to the set text.

- (a) Explain a dominant symbol in the set text. (4 marks)
- (b) Discuss how you would use **one** principle of design to highlight the symbol identified in part (a). (5 marks)
- (c) Discuss how you would apply **one** element of design to enhance your chosen principle of design from part (b) in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

Description	Marks
Dominant symbol	
Explains a dominant symbol in the set text. Provides relevant reference to the set text	4
Describes a dominant symbol in the set text. Provides reference to the set text	3
Provides general comments about a symbol. Makes some reference to the set text	2
Makes superficial comments about a symbol with limited to no reference to the set text	1
Subtotal	4
Principle of design to highlight the symbol	
Discusses how they would use a principle of design to highlight the symbol. Provides direct and relevant reference to the set text	5
Explains how they would use a principle of design to highlight the symbol. Provides relevant reference to the set text	4
Describes how they would use a principle of design to highlight the symbol. Provides reference to the set text	3
Provides general comments about a principle/element of design to highlight a symbol. Makes some reference to the set text	2
Makes superficial comment about a design/symbol with limited to no reference to the set text	1
Subtotal	5
Element of design to enhance chosen principle of design	
Discusses how they would apply an element of design to enhance the chosen principle of design from part (b) in a key scene or section of the set text. Provides direct and relevant reference to the scene/section	5
Explains how they would apply an element of design to enhance the chosen principle of design from part (b) in a key scene or section of the set text. Provides relevant reference to the scene/section	4
Describes how they would apply an element of design to enhance the chosen principle of design from part (b) in a key scene or section of the set text. Provides reference to the scene/section	3
Provides general comments about the application of an element/principle of design in a key scene or section of the set text. Makes some reference to the set text	2
Makes superficial comments about design with limited to no reference to the set text	1
Subtotal	5

Question 6 (continued)

Diagram	
Draws an insightful diagram with appropriate and detailed annotations to support the discussion in part (c). Provides relevant reference to the set text.	4
Draws a diagram with appropriate annotations to support the discussion in part (c). Provides reference to the set text.	3
Draws a diagram with annotations to support the discussion in part (c). Provides some reference to the set text	2
Draws a superficial diagram with limited/no annotations to support the discussion in part (c) with limited to no reference to the set text	1
Subtotal	4
Total	18
<p>Answers could include:</p> <p>Dominant symbol:</p> <ul style="list-style-type: none"> • symbol: association/s made when something is used to represent something else to reinforce or extend dramatic meaning • the symbol should reflect the text's theme or context or plot in the justification • for example, a white coat represents science, a medical facility, authority; a dove represents peace and tranquillity; a lamb represents new life, innocence or sacrifice; a torn wedding photograph represents divorce or separation; a soundscape of birds twittering represents nature, calmness, life; a cold blue light represents disharmony, a lack of love, emptiness • for example, a dominant symbol from <i>The Curious Incident of the Dog in the Night-Time</i> is maths (the main character Christopher is a maths genius). <p>Principle of design to highlight the symbol:</p> <ul style="list-style-type: none"> • one principle of design (balance, contrast, emphasis, repetition, scale/proportion) should be selected. <p>Element of design to enhance chosen principle:</p> <ul style="list-style-type: none"> • elements of design of design include line, shape, texture; colour for costume/set/lighting design roles; and direction, duration, tone, volume for sound design role <div style="border: 1px dashed gray; padding: 20px; margin-top: 20px;"> <p style="text-align: center; color: gray;">For copyright reasons this text cannot be reproduced in the online version of this document</p> </div>	

Diagram:

- annotations should add detail to support what has been discussed in part (c), for example, 'a back lit crucifix' as opposed to 'a cross'

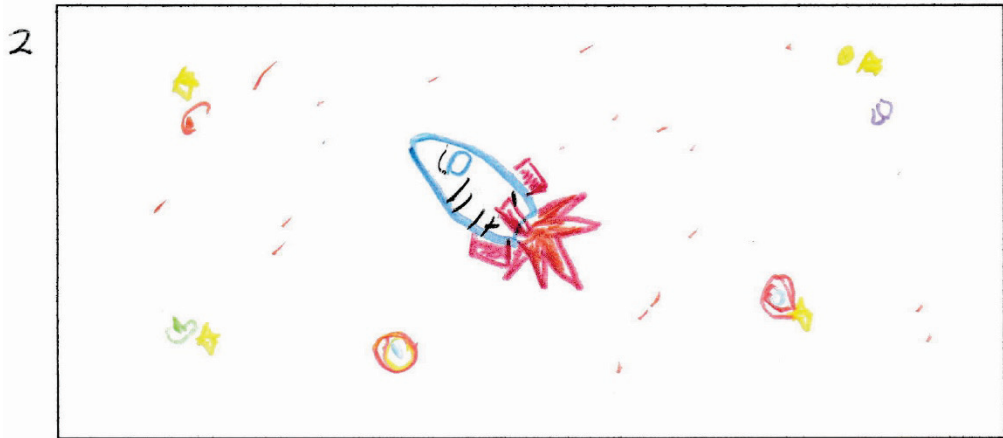
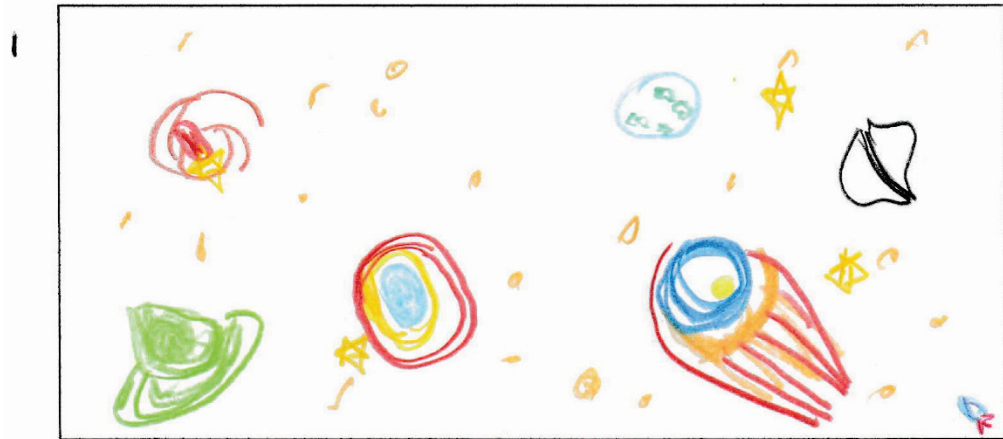


Diagram 1 – Shapes in outer space reflect maths symbols of circles, triangles (stars). Rocket ship is positioned bottom right. Scale of outer space indicates large objects (satellites, asteroids etc.) compared to rocket ship.

Diagram 2 – Rocket ship looms large compared to outer space objects, indicating a reversal of scale/proportion when Christopher mentions space craft (rocket ships).

Accept other relevant answers.

Question 7

(18 marks)

As an actor, answer the questions below. Support your response with direct reference to the set text.

- (a) Explain your character’s journey in the set text. (4 marks)
- (b) Discuss how you would develop the aspect of voice, inflection, in rehearsal, to show your character’s journey. (5 marks)
- (c) Discuss how you would manipulate the aspect of movement, energy, to show your character’s motivation in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show your character’s use of movement in the space in the key scene or section referenced in part (c). (4 marks)

Description	Marks
Character’s journey	
Explains their character’s journey. Provides relevant reference to the set text	4
Describes their character’s journey. Provides reference to the set text	3
Provides general comments about their character’s journey. Makes some reference to the set text	2
Makes superficial comments about character journey with limited to no reference to the set text	1
Subtotal	4
Aspect of voice, inflection	
Discusses how they would develop the aspect of voice, inflection, in rehearsal, to show their character’s journey. Provides direct and relevant reference to the set text	5
Explains how they would develop the aspect of voice, inflection, in rehearsal, to show their character’s journey. Provides relevant reference to the set text	4
Describes how they would develop the aspect of voice, inflection, in rehearsal, to show their character’s journey. Provides reference to the set text	3
Provides general comments about an aspect of voice to show a character’s journey. Makes some reference to the set text	2
Makes superficial comments about voice/rehearsal/character with limited to no reference to the set text	1
Subtotal	5
Aspect of movement, energy	
Discusses how they would manipulate the aspect of movement, energy, to show their character’s motivation in a key scene or section of the set text. Provides direct and relevant reference to the scene/section	5
Explains how they would manipulate the aspect of movement, energy, to show their character’s motivation in a key scene or section of the set text. Provides relevant reference to the scene/section	4
Describes how they would manipulate the aspect of movement, energy, to show their character’s motivation in a key scene or section of the set text. Provides reference to the scene/section	3
Provides general comments about an aspect of movement/character motivation in a key scene or section of the set text. Makes some reference to the set text	2
Makes superficial comments about movement/character motivation with limited to no reference to the set text	1
Subtotal	5

Diagram	
Draws an insightful diagram with appropriate and detailed annotations showing their character's use of movement in the space in the key scene or section referenced in part (c). Provides relevant reference to the set text	4
Draws a diagram with appropriate annotations showing their character's use of movement in the space in the key scene or section referenced in part (c). Provides reference to the set text	3
Draws a diagram with annotations showing their character's use of movement in the space. Provides some reference to the set text.	2
Draws a superficial diagram with limited/no annotations in relation to character movement/the space with limited to no reference to the set text	1
Subtotal	4
Total	18

Answers could include:

Character journey:

- details character's journey (not plot of the text).

Aspect of voice, inflection:

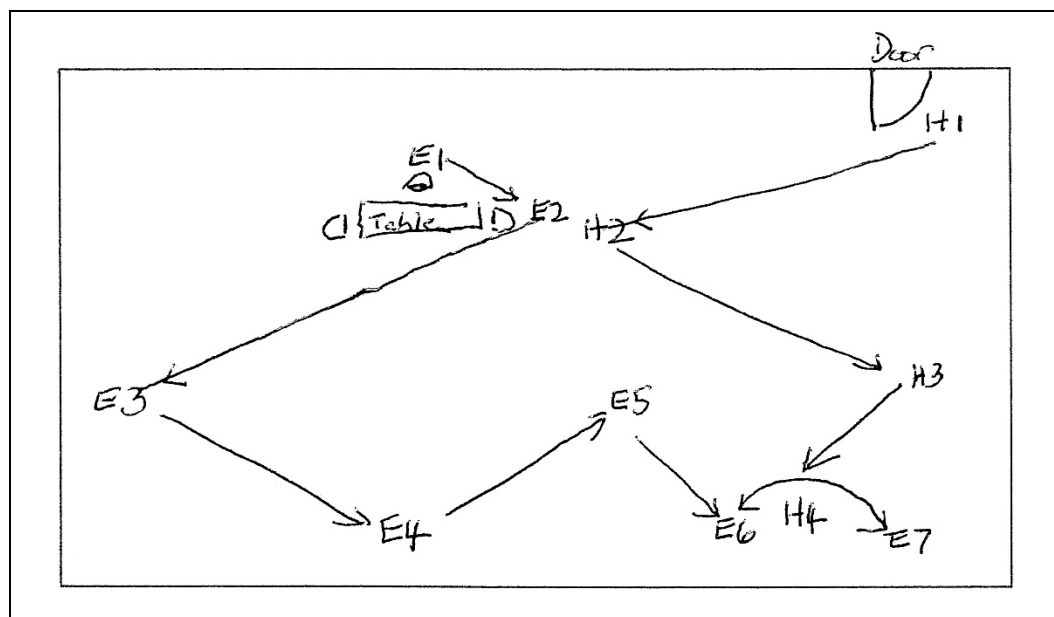
- may define inflection (variation of the pitch and tone, where the voice rises and falls)
- focus on changes of inflection in the rehearsal process that link to different stages in the character's journey.

Aspect of movement, energy:

- understanding of motivation and energy shown. Energy is the effort and commitment used in the creation of movement).

Diagram:

- any aspect of movement can be covered, such as energy, facial expressions, gait, gesture, posture, proxemics, stillness, pacing and blocking choices
- for example, *When the Rain Stops Falling* key section (within Henry and Elizabeth's Room, London, 1968): Elizabeth is in shock and overwhelmed by what she has learned about Henry.



Question 7 (continued)

- E1 as scene opens: Elizabeth sits at the table with glass of red wine. Henry enters (H1).
- E2: she stands up with wine glass, moves to Henry (H2) and throws wine into his face.
- E3: In response to 'What's happened?' Elizabeth moves DSR creating greater proxemic distance from Henry.
- E4: After Henry's explanation, 'He wet himself. I was helping.' Elizabeth moves DSL. She remains in this position moving at times frantically as she describes and acts out her cleaning routine. 'I washed the walls, the ceilings, even the light fittings were scrubbed. I washed the door handles and the light switches ...' Her frenetic actions suddenly stop as she turns to Henry on '... and something slipped from the top ... and landed at my feet. A leather satchel.'
- E5: She moves slowly towards Henry on the line 'And among the photographs, Henry, are pictures of our own son.'
- E6: Elizabeth moves quickly towards Henry on 'Have you touched him?'
- E7: Elizabeth circles Henry on 'Have you? Have you?'

Accept other relevant answers.

ACKNOWLEDGEMENTS

- Question 6** Dot point 7 from: Hadden, M. (2003). *The Curious Incident of the Dog in the Night-Time*. Jonathan Cape, p. 23.
- Question 7** Dot points 7–13 from: Bovell, A. (2009). *When the Rain Stops Falling* [Playscript]. Currency Press.
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