



ATAR course examination, 2018

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.

Student number: In figures

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In words

Time allowed for this paper

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

Number of additional
answer booklets used
(if applicable):

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.



Structure of the examination

The Drama ATAR course examination consists of a written component and a practical (performance) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Analysis and interpretation of a drama text Short answer	2	2	90	40	60
Section Two Australian drama and world drama Extended answer	5	1	60	26	40
Total					100

Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2018*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
4. Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

See next page

Section One: Analysis and interpretation of a drama text**60% (40 Marks)**

This section has **two** questions. Read the information provided below and the script excerpt on pages 4 to 7. 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 Pride by Zoe Pepper, Brendan Ewing, Adriane Daff and Russell Leonard was first performed at the Blue Room Theatre, Perth, in 2010 and published in 2015.

Contextual information

The Pride is a tragic comedy that investigates the power struggle between young and old and a fear of becoming incapable as the audience watch their hero, BRUCE, spectacularly fall from grace. The starting point for the script was a fascination with the behaviours of lions and the highly structured brutality of their social patterns.

Characters

BRUCE: A male lion who's past his prime

LINDA: A lioness, BRUCE'S young wife

JAMES: A young lion who lives next door to BRUCE and LINDA

CLIFF: One of BRUCE and LINDA'S young cubs

Setting

The entire play takes place in BRUCE and LINDA'S home, a domestic setting with table and chairs. The furnishings are tacky and the place is run down. On the walls of the house is old, peeling wallpaper which BRUCE never gets around to fully replacing, despite LINDA'S requests. Props and costumes are used symbolically.

Script excerpt

The excerpts consist of three separate scenes from the script capturing the interplay between BRUCE and LINDA and how their relationship changes as the play progresses. The excerpts also highlight the impact JAMES' arrival has on those within the house and on the physical setting.

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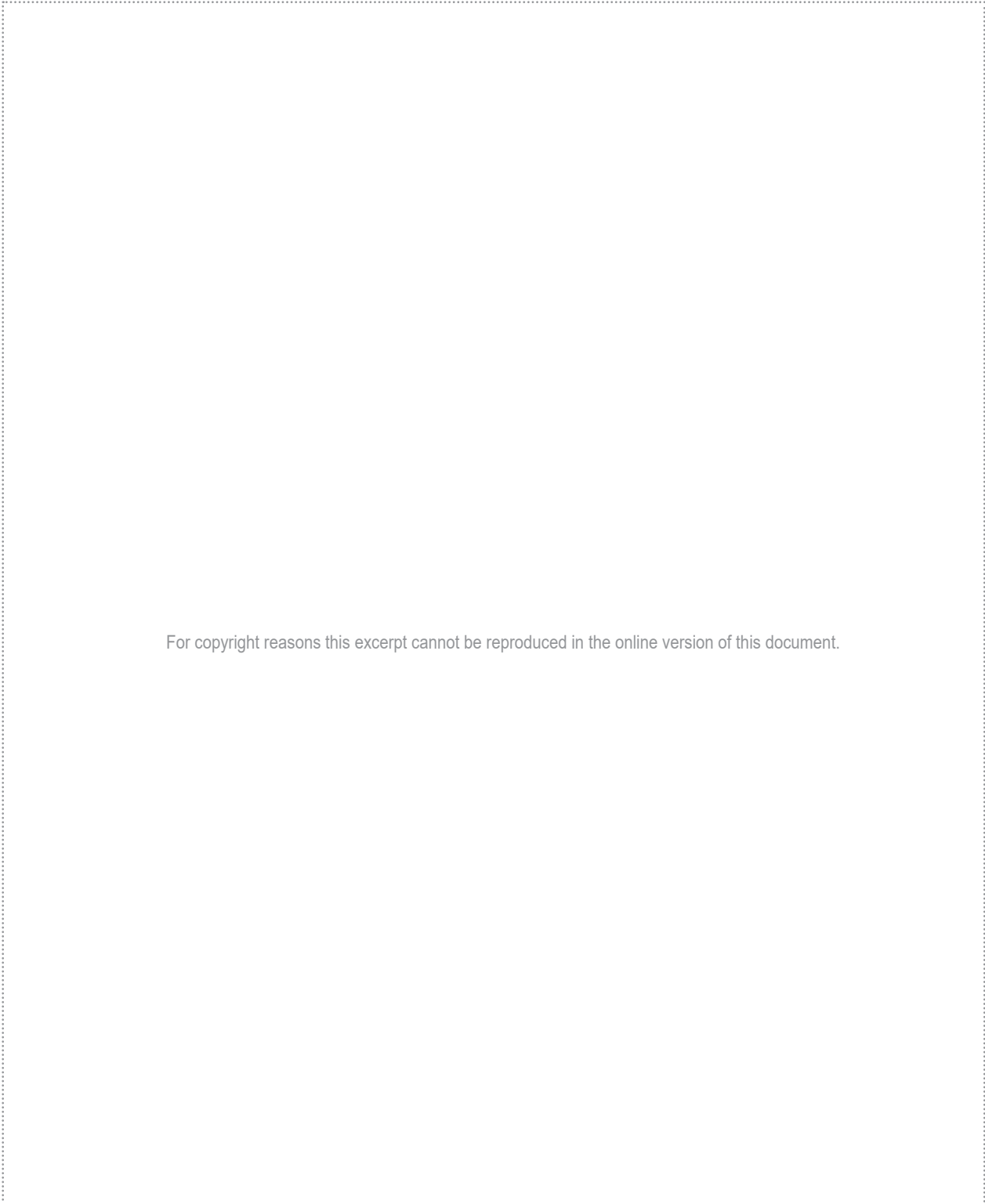
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End of drama text

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Question 1: Costume designer

(18 marks)

You are a costume designer for a production of this drama text.

- (a) Choose **two** of the characters from the drama text. For each character, identify a key characteristic you wish to emphasise for your audience and support your response with direct reference to the drama text. (4 marks)

One: _____

Two: _____

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Question 1 (continued)

- (b) Explain how you will incorporate **two** visual elements in the costume design for each character to highlight these key characteristics. Support your response with direct reference to the drama text. (8 marks)

Character one: _____

Visual element

One: _____

Two: _____

Character two: _____

Visual element

One: _____

Two: _____

- (c) Provide a diagram, with appropriate annotations, to support each explanation given in part (b). (6 marks)

Diagram for character one

Diagram for character two

See next page

Question 2: Sound designer

(22 marks)

You are a sound designer for a production of this drama text.

- (a) Explain **two** key choices you will make with sound design to provide aural support for the drama text. (4 marks)

One: _____

Two: _____

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- (b) Choose **two** scenes from the drama text. Describe the dominant mood of each scene. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

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Question 2 (continued)

- (c) Explain how you will use sound design to highlight the dominant mood of each scene. Support your response with direct reference to the drama text. (10 marks)

One: _____

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Two: _____

End of Section One

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Section Two: Australian drama and world drama**40% (26 Marks)**

This section has **five** questions. Answer **one** question only. Write your answer on the pages following Question 7.

Your response must be from the point of view of the role nominated by the question and must refer to **one** Australian play and **one** world play from the Set text lists.

Candidates are required to use extended answer formats: sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 60 minutes.

Set texts: Australian drama
Andrew Bovell: <i>When the Rain Stops Falling</i>
Matt Cameron and Tim Finn: <i>Poor Boy</i>
Wesley Enoch: <i>The Story of Miracles at Cookie's Table</i>
Michael Fatcher and Helen Howard: <i>A Beautiful Life</i>
Lally Katz: <i>Return to Earth</i>
Jenny Kemp: <i>Kitten</i>
Kit Lazaroo: <i>Asylum</i>
Louis Nowra: <i>Radiance</i>
Hannie Rayson: <i>Two Brothers</i>
Stephen Sewell: <i>Myth, Propaganda and Disaster in Nazi Germany and Contemporary America</i>
Alana Valentine: <i>Parramatta Girls</i>
Zen Zen Zo: <i>The Tempest (adaptation)</i>

Set texts: World drama
Samuel Beckett: <i>Endgame</i>
Bertolt Brecht: <i>The Resistible Rise of Arturo Ui</i>
Caryl Churchill: <i>Mad Forest</i>
Friedrich Dürrenmatt: <i>The Visit: a Tragicomedy</i>
Eugene Ionesco: <i>Rhinoceros</i>
Tracy Letts: <i>August: Osage County</i>
Bryony Lavery: <i>Beautiful Burnout</i>
Yasmina Reza: <i>God of Carnage</i>
William Shakespeare: <i>As You Like It</i>
Sophocles: <i>Antigone</i>
Thornton Wilder: <i>Our Town: A Play in Three Acts</i>
Brian Yorkey and Tom Kitt: <i>Next to Normal</i>

See next page

Question 3

(26 marks)

As an actor, you are focusing on a contemporary approach to performance.

- Outline how you will use an improvisation rehearsal process to prepare your character's voice for each set text. (6 marks)
- Explain how you will interpret your character using **two** elements of drama for each set text. (10 marks)
- Discuss how you will use a contemporary approach in rehearsal to develop your character in a key scene or section of each set text. (10 marks)

Question 4

(26 marks)

As a scenographer, you are focusing on dramatic tension and sensory environment.

- Outline the dramatic tension in a key scene or section of each set text. (6 marks)
- Explain how you will use **two** principles of design to heighten this dramatic tension in a key scene or section of each set text. (10 marks)
- Discuss how you will create a sensory environment for an audience of each set text. (10 marks)

Question 5

(26 marks)

As dramaturge, you are investigating a suitable found space to highlight forces.

- Outline a force in each set text that you intend to highlight. (6 marks)
- Explain the features of the found space that will assist the audience to make meaning of the force for each set text. (10 marks)
- Discuss how you will advise the director to work with this found space in order to highlight the force in a key scene or section of each set text. (10 marks)

Question 6

(26 marks)

As a director you are focusing on practitioner approaches and the reinterpretation of drama.

- Outline your reinterpretation of each set text. (6 marks)
- Explain how you will use a practitioner approach in your reinterpretation of each set text. (10 marks)
- Discuss how you will highlight particular historical, social **and/or** cultural contexts to shape audience relationships with the action in a key scene or section of each set text. (10 marks)

Question 7

(26 marks)

As a lighting designer, you are focusing on form, style and audience response.

- Outline the form and style of each set text. (6 marks)
- Explain how the form and style will affect your lighting design choices for each set text. (10 marks)
- Discuss how your lighting design choices will shape the audience's response to a key scene or section of each set text. (10 marks)

End of questions

Question number: _____

Handwriting practice lines consisting of 26 horizontal lines.

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Supplementary page

Question number: _____

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Supplementary page

Question number: _____

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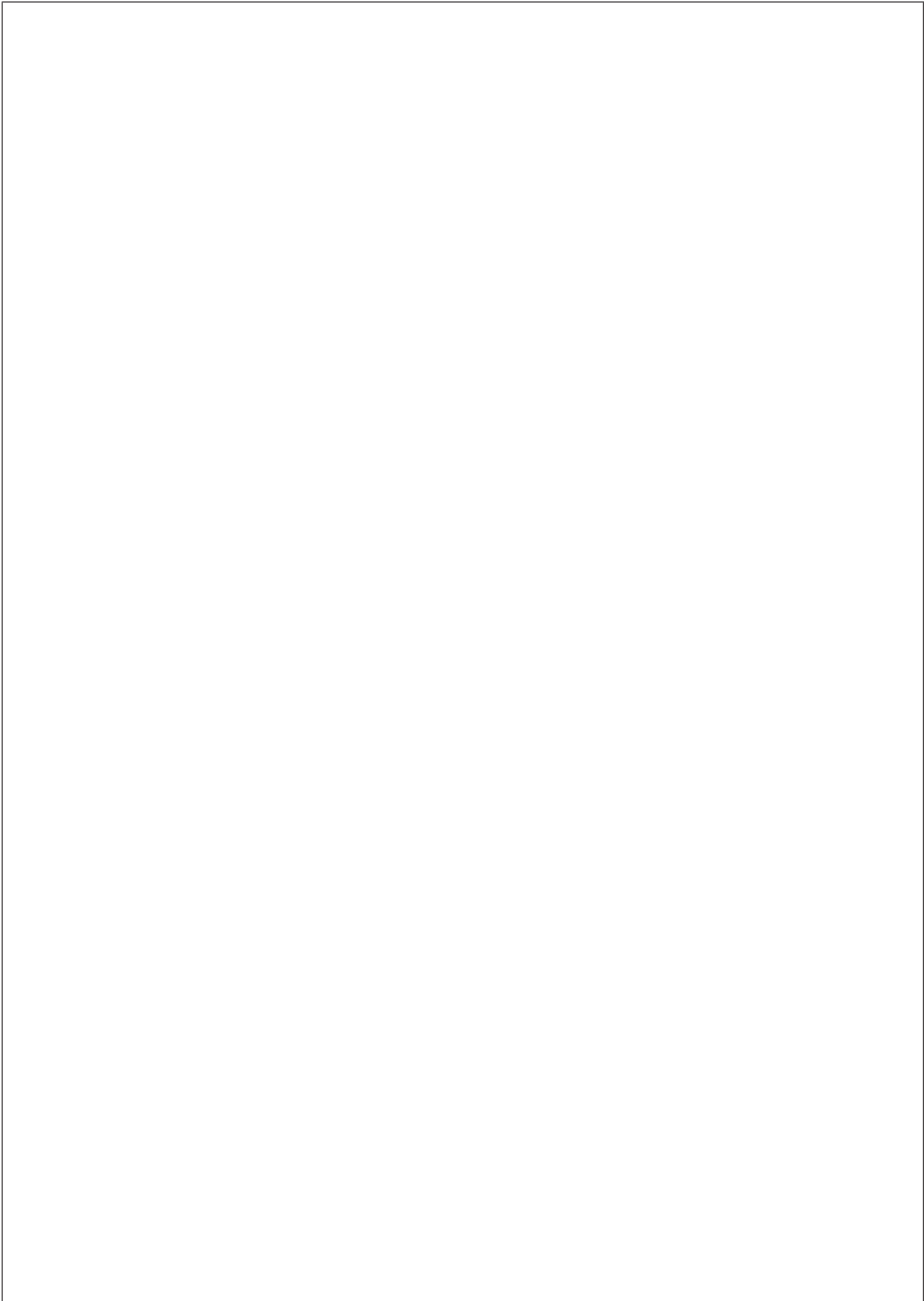
Supplementary page

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Supplementary page

Question number: _____



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ACKNOWLEDGEMENTS

Section One

Drama text

Adapted from: Pepper, Z., Ewing B., Daff, A., & Leonard, R. (2015). *The pride*. South Brisbane, Qld: Playlab, p. 5.

Contextual information

Adapted from: Pepper, Z., Ewing B., Daff, A., & Leonard, R. (2015). *The pride*. South Brisbane, Qld: Playlab, p. 4.

Characters

Pepper, Z., Ewing B., Daff, A., & Leonard, R. (2015). *The pride*. South Brisbane, Qld: Playlab, p. 8.

Setting

Paragraph 1 adapted from: Pepper, Z., Ewing B., Daff, A., & Leonard, R. (2015). *The pride*. South Brisbane, Qld: Playlab, p. 8.

Script excerpts

Adapted from: Pepper, Z., Ewing B., Daff, A., & Leonard, R. (2015). *The pride*. South Brisbane, Qld: Playlab, pp. 4, 8–11, 18–19, 43–45 & 50.

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