



ATAR course examination, 2022

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

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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
Text 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 2022: 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.
5. The Text booklet must be handed in with your Question/Answer booklet.

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 in the separate Text booklet. 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.

Question 1: Director

(20 marks)

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

- (a) Explain how you will direct the actor playing the Curator to use **one** movement technique when interacting with the audience in Excerpt 1. Support your response with direct reference to the drama text. (4 marks)

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Question 1: Director (continued)

- (b) Explain how you will use a physical approach in rehearsal to support an actor in performing the characters of Tina and Lady Bardwell. Support your response with direct reference to the drama text. (8 marks)

Physical approach for Tina: _____

Physical approach for Lady Bardwell: _____

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- (c) Explain how you will manipulate **two** elements of drama to highlight a relationship in Excerpt 3. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

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Question 2: Lighting designer

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

(20 marks)

- (a) Describe how you will use lighting to create focus in Excerpt 1. Support your response with direct reference to the drama text. **(3 marks)**

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- (b) Explain how you will use **two** lighting technologies to enhance dramatic action in Excerpt 2. Support your response with direct reference to the drama text. (8 marks)

One: _____

Two: _____

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Question 2: Lighting designer (continued)

- (c) (i) Describe a visual element you will use to convey setting for Excerpt 3. Support your response with direct reference to the drama text. (3 marks)

- (ii) Describe a visual element you will use to convey setting for Excerpt 4. Support your response with direct reference to the drama text. (3 marks)

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- (iii) Describe how the visual elements identified in parts (c)(i) and (ii) will create contrast between the settings of Excerpts 3 and 4. Support your response with direct reference to the drama text. (3 marks)

End of Section One

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See next page

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

Donna Abela: *Jump for Jordan*

Andrew Bovell: *When the Rain Stops Falling*

Matt Cameron: *Ruby Moon*

Matt Cameron and Tim Finn: *Poor Boy*

Wesley Enoch: *The Story of Miracles at Cookie's Table*

Michael Fatcher 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*

William Shakespeare: *Twelfth Night*

Sophocles: *Antigone*

Simon Stephens: *The Curious Incident of the Dog in the Night-Time*

Thornton Wilder: *Our Town: A Play in Three Acts*

Brian Yorkey and Tom Kitt: *Next to Normal*

See next page

Question 3**(26 marks)**

As an actor, you are focusing on interpreting character, improvisation and voice techniques.

- Describe your interpretation of a chosen character for a contemporary audience in each set text. (6 marks)
- Explain how you will use **one** improvisation process to shape this interpretation of your character for each set text. (10 marks)
- Discuss how you will use **one** voice technique in performance to realise your character's objective in a key scene or section in each set text. (10 marks)

Question 4**(26 marks)**

As a costume designer, you are focusing on context, visual elements and time.

- Describe the historical **or** social **or** cultural context of each set text. (6 marks)
- Explain how you will use **one** visual element in your costume design to reinforce the historical **or** social **or** cultural context for **one** chosen character in each set text. (10 marks)
- Discuss how you will use your costume design to create a sense of time in a key scene or section of each set text. (10 marks)

Question 5**(26 marks)**

As a dramaturge, you are focusing on dramatic meaning, language and forces.

- Describe how dramatic meaning is created in each set text. (6 marks)
- Explain how language supports this dramatic meaning for a contemporary audience in each set text. (10 marks)
- Discuss how you would reinterpret a force for this audience in a key scene or section of each set text. (10 marks)

Question 6**(26 marks)**

As a sound designer, you are focusing on mood, principles of design and dramatic action.

- Describe a significant transition in mood that occurs in each set text. (6 marks)
- Explain how you will use **one** principle of design to aurally support this transition in mood for each set text. (10 marks)
- Discuss how you will vary sound and silence to enhance the dramatic action in a key scene or section of each set text. (10 marks)

Question 7**(26 marks)**

As a scenographer, you are focusing on theme, spaces of performances and audience.

- Describe **one** key theme you will highlight in your scenography design for each set text. (6 marks)
- Explain how you will adapt a non-purpose-built space to emphasise this theme for an audience in each set text. (10 marks)
- Discuss how you will create the sensory environment to shape the audience's interpretation of a key moment in a key scene or section for each set text. (10 marks)

End of questions

Supplementary page

Question number: _____

Horizontal lines for writing.

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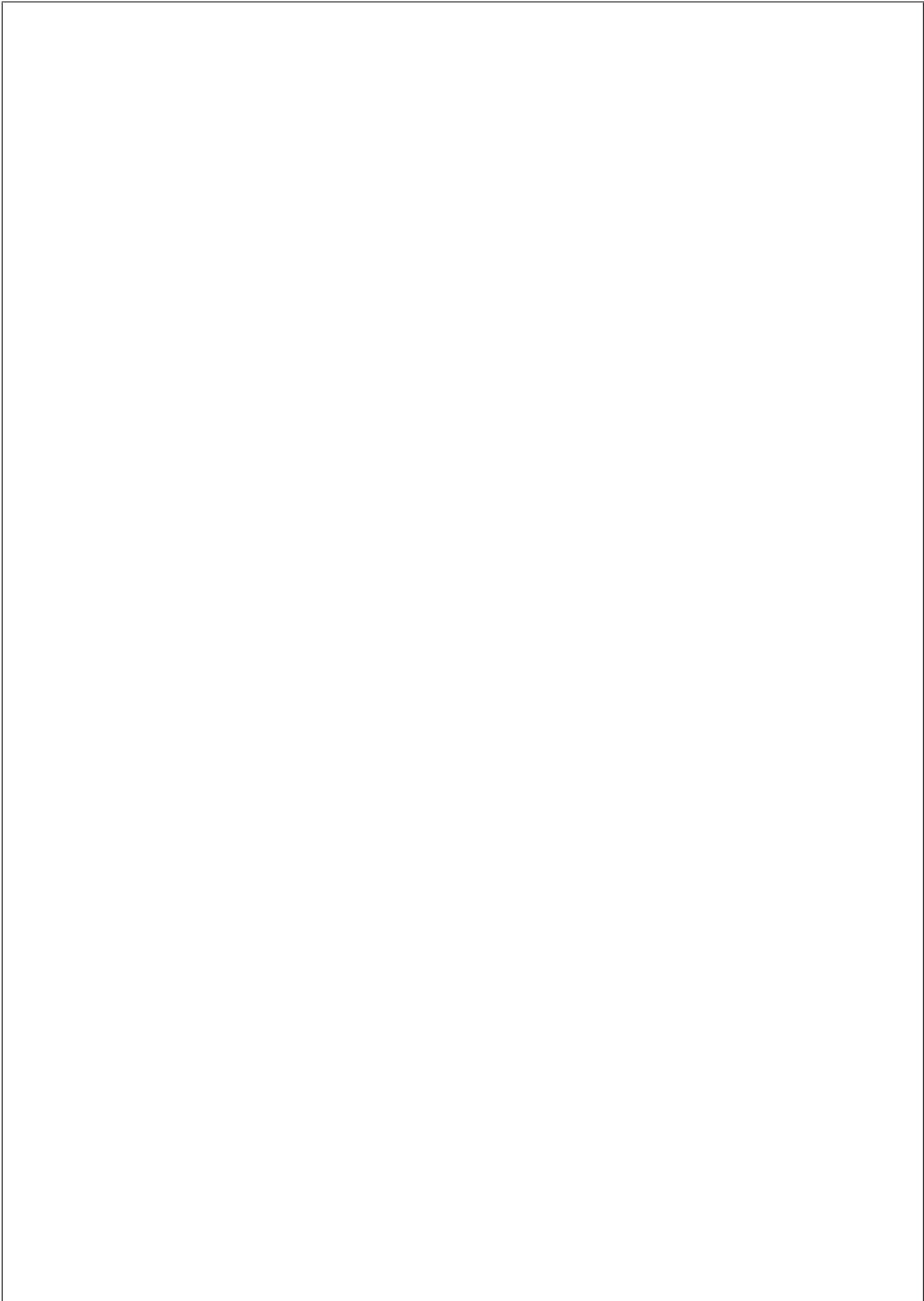
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Supplementary page

Question number: _____



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