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

Western Australian Certificate of Education
ATAR course examination, 2016

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

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.

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DRA
2017/3507
Web version of 2016/59408

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	30	40
				Total	100

Instructions to candidates

1. The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.

2. 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. Write your answers to all questions in this Question/Answer booklet.

3. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

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

This section has **two (2)** questions. Study the drama text and answer **both** of the questions that follow it. Write your answers in the spaces provided.

Suggested working time: 90 minutes.

Drama text

The Long Way Home by Daniel Keene. Commissioned and first produced by the Sydney Theatre Company and the Australian Defence Force at the Sydney Theatre, February 2014.

Characters

TOM, a returned soldier
BETH, his wife
THE CHORUS (four soldiers), a hallucination
CAPTAIN, a hallucination

Setting

Prologue – an undisclosed location in a war-torn country overseas.
Scene 1 – pre-dawn in a suburban kitchen in Australia.

Style

This text is based on the words and experiences of servicemen and women through interviews, workshops, discussions and improvisations. They play themselves, re-imagined, telling their personal accounts. Video footage of the interviews is interwoven with action on stage.

Plot synopsis

The Long Way Home is a collage of scenes that reflect the Australian Defence Force's recent experiences on operations in Iraq, Afghanistan and East Timor as well as humanitarian and disaster relief. Taking the words and experiences of different servicemen and women, *The Long Way Home* opens a door on their lives while they are deployed on operations, and illuminates the challenges of their return to everyday life.

The play is the result of a workshop collaboration between the playwright, director, four professional actors and up to 15 members of the Australian Defence Force. Servicemen and women recovering from physical and psychological injuries perform alongside professional actors as part of a broader rehabilitation program to help their recovery. The outcome of this work reveals the central concerns, the common experiences, the shared troubles and the ongoing struggles of the soldiers to reintegrate into civilian life after their intense experiences, in Afghanistan in particular.

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Script excerpt

The following script excerpt has been adapted for the purpose of this examination. The adaptation is based on *The Long Way Home* by Daniel Keene.

Prologue

Empty stage.

Sound of radio static; hint of Arabic music.

Upstage, four soldiers appear in silhouette: a Section on patrol. They move slowly downstage, gradually moving into full view. As they near the front of the stage, there is a blinding flash of light.

Blackout. Silence.

Title projection: The Long Way Home

Scene One: First Puzzles

Darkness.

Magpies caroling.

Light rises on suburban kitchen.

Pre-dawn.

TOM *sits at the kitchen table doing a crossword puzzle.*

He is wearing his pyjamas. After a time, his wife, BETH*, enters. She is wearing her nightdress.*

Throughout the following, TOM *does not look up from his crossword puzzle.*

BETH: You're up early.

TOM: Yeah.

BETH: What time were you up?

TOM: Early.

Pause.

BETH: Did you sleep at all?

TOM: Nah.

BETH: How many nights is that?

TOM: A couple.

BETH: Are you taking the pills?

TOM: No.

BETH: Tom ...

TOM: I'm not taking them. I don't need them.

Pause.

BETH: You want some breakfast?

TOM: Later maybe.

Pause.

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BETH: I'm not hungry either. I'm never hungry early in the morning. Later maybe. We can both have something. Maybe we could go out for breakfast.

TOM *doesn't respond. As* BETH *continues, four soldiers* (THE CHORUS) *enter the kitchen.*

They are dressed in full combat gear, including body armour, their Steyrs (rifles) slung across their chests. Beneath their helmets, their faces are hidden by goggles and shemaghs (protective material). They move slowly and silently. They sit at the kitchen table opposite TOM.

BETH: There's that place near the station. You like that place. We haven't been there for ages. What do you think?

TOM: Yeah. Okay.

Pause.

BETH: You never used to do crossword puzzles. I never saw you do one. Now you do them all the time.

TOM: They relax me.

Pause.

BETH: Tom ... will you please look at me. (*He finally looks up at her.)* Are you okay?

TOM: Yes, I'm okay.

Pause.

BETH: I don't really believe you.

TOM: Then pretend to.

BETH: Tom ...

TOM: I don't feel like talking. I'm okay.

He returns to his crossword puzzle. BETH *stands watching him for a few moments, then leaves the kitchen. After a long pause, he looks up at* THE CHORUS.

TOM: What's a seven letter word for pardon?

A uniformed officer (CAPTAIN) *strides into the kitchen.*

CAPTAIN: G'day, Tom.

Pause.

TOM: G'day, boss.

CAPTAIN: I'm from the Critical Incident Mental Health Support Response Team. (TOM *does not respond*.) I'm here to follow up a few things, Tom, a few details, and to see how you're tracking.

Pause.

TOM: Okay.

CAPTAIN: Now, before you left Afghanistan you went through the Return to Australia Psychological Screening process, the RTAPS.

Pause.

TOM: Did I?

CAPTAIN: Yes, you did.

Pause.

TOM: How'd I do?

CAPTAIN: You did very well. Excellent in fact. No problems at all.

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TOM *looks at* THE CHORUS. THE CHORUS *applaud.*

TOM *stands and approaches the front of the stage. He addresses the audience*.

TOM: If it's a cold night and I can't sleep, I go and stand outside. I don't put any clothes on. Stand outside until I'm freezing. Then I get back into bed and curl up tight and try to get warm. Sometimes I fall asleep. If I manage to fall asleep and if I dream, it's always the same dream.

Blackout.

End of script excerpt

Contextual information

Excerpts from the Introduction of *The Long Way Home* by Daniel Keene.

Australia has withdrawn its combat troops from Afghanistan ... No one returns from war unscathed. Homecomings are never as easy or as simple as we might like to imagine. War changes those who fight it. Soldiers come home from war with memories they cannot shake, with wounds that cannot always be healed. Their wounds are not always visible and their memories may remain unspoken. But we expect them to forget, we expect them to be healed. Or perhaps that is only our profound wish. The reality is different. The reality is more difficult ...

Is *The Long Way Home* fictional? Yes, and no. Every situation that it presents and every line of dialogue is born out of the experiences of the soldiers who performed the play. They played themselves re-imagined. They brought their reality into contact with that of their audience. The theatre is the perfect place for this kind of meeting, a place where truth and fiction can co-exist, where reality can be imagined.

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Images from a production of the play

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End of drama text

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

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

(a) Outline how you will use **two** psychological approaches to develop your chosen character. (8 marks)

Circle the character you are playing: TOM **or** BETH.

One:

Two:

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Question 1 (continued)

(b) Describe, using supporting annotated diagrams, how you would use sound and silence and stillness and movement to create dramatic tension in **Scene One: First Puzzles**.

(12 marks)

Sound and silence:

Annotated diagrams

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Stillness and movement:

Annotated diagrams

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

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

(a) Explain your interpretation of **one** theme of the play. Support your response with direct reference to the drama text. (4 marks)

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(b) Using an experimental **or** contemporary approach to directing, explain how you will use **two** improvisation processes to engage the actors with this theme. Support your response with direct reference to the drama text. (8 marks)

One:

Two:

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Question 2 (continued)

(c) Discuss how you would like the creative team to focus on **two** principles of design to support your interpretation of this theme. (8 marks)

One:

Two:

End of Section One

See next page

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Section Two: Australian drama and world drama **40% (30 Marks)**

This section has **five (5)** questions. Answer **one (1)** question only. Write your answer on the pages following Question 7.

Your response must be from the point of view of **one (1)** role and must refer to **one (1)** Australian drama set text and **one (1)** world drama set text.

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.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

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 Tragi-comedy*
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*

See next page

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Question 3 **(30 marks)**

As dramaturge, you are focusing on forces and values for the reinterpretation of drama.

- Describe a force that contributes to the reinterpretation of each set text. (You may use the same force for each set text **or** different forces.) (6 marks)
- Explain how this force can be realised in **one** key scene or section of each set text. (10 marks)
- Discuss how you would use an element of drama to highlight a value in each reinterpreted set text. (10 marks)

Your response should use appropriate communication forms and skills. (4 marks)

Question 4 **(30 marks)**

As director, you are considering contemporary **or** experimental approaches you could use to explore dramatic tension.

- Outline the dramatic tension in **one** key scene or section of each set text. (6 marks)
- Explain how you could use voice techniques to explore the dramatic tension in each key scene or section. (10 marks)
- Discuss how you could use a specific rehearsal strategy **or** process to enhance dramatic tension in each key scene or section. (10 marks)

Your response should use appropriate communication forms and skills. (4 marks)

Question 5 **(30 marks)**

As an actor, you are using physical approaches to explore character journey.

- Outline your character's journey in each set text. (6 marks)
- Explain how you are using a physical approach in the rehearsal process to explore each character's journey. (You may use the same physical approach for each set text **or** different physical approaches.) (10 marks)
- Discuss how you are using movement techniques to realise a key moment in each character's journey. (10 marks)

Your response should use appropriate communication forms and skills. (4 marks)

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Question 6 **(30 marks)**

As a scenographer, you are working with visual elements in non-purpose-built spaces.

- Select a non-purpose-built space for each set text and explain your choice. (You may use the same non-purpose-built space for each set text **or** different non-purpose-built spaces.) (6 marks)
- Describe the challenges of adapting this space for each set text. (10 marks)
- Discuss how you will use particular visual elements to heighten audience interaction with the dramatic action in each set text. (10 marks)

Your response should use appropriate communication forms and skills. (4 marks)

Question 7 **(30 marks)**

As a costume designer, you have been asked to focus on style and principles of design.

- Describe the style you will use for each set text. (6 marks)
- Explain how you will use particular principles of design to create a costume for a key character in each set text. (10 marks)
- Discuss how you intend to manipulate audience responses to each of these characters through your design choices. (10 marks)

Your response should use appropriate communication forms and skills. (4 marks)

End of questions

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ACKNOWLEDGEMENTS

Section One

Drama text details
Adapted from: Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, p. 10.

List of characters
Adapted from: Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, p. 14.

Setting notes
Information from: Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, p. 16.

Style and plot synopsis notes
Information from: Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, pp. 4–5.

Script excerpt
Adapted from: Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, pp. 16–20.

Contextual information
Keene, D. (2015). *The long way home.* South Brisbane, Qld: Playlab, pp. 4–5.

Production images
Image 1: Blake, J. (2014, February 9). *The long way home*: Soldiers' stories have real impact [2nd image]. *Sydney Morning Herald*. Retrieved May, 2016, from www.smh.com.au/entertainment/theatre/the-long-way-home-soldiers-stories-have-real-impact-20140209-329sp.html

Image 2: Dean, T. (2014, February 9). The war at home: Writer Daniel Keene collaborated with service[men and women] to tell their tales. In J. Blake, *The long way home*: Soldiers' stories have real impact. *Sydney Morning Herald*. Retrieved May, 2016, from www.smh.com.au/entertainment/theatre/the-long-way-home-soldiers-stories-have-real-impact-20140209-329sp.html

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