

We will have changes
to this format
(slightly < time
< marking guideline)

Edwest Examination, 2016
Semester One
Question/Answer Booklet

Please place your student identification label in
this box

DRAMA

Year 11 ATAR

SEMESTER ONE

Student Number: In figures

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Time allowed for this paper

Reading time before commencing work: ten minutes

Working time for paper: ~~one hour and forty five minutes~~ 2 hours 30 minutes

Material required/recommended for this paper

To be provided by the supervisor

This Section One Question/Answer Booklet

Section Two Answer Booklet

} All in the one booklet.

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including colour), eraser, correction tape/fluid, 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 notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

COVER NOTE

The SCSA Yr 11 ATAR model has been followed with regard to suggested working time with Section One allocated ~~60~~ 90 minutes and Section 2 allocated ~~45~~ minutes.

60

~~However, you may wish to alter the suggested working time to Section One- 75 minutes and Section Two- 60 minutes which is more in keeping with Yr 12 and with 10 minutes reading time fits more comfortably into the 150 minute model followed in previous examinations.~~

Section	Number of questions available	Number of questions to be attempted	Suggested working time	Marks available	Percentage of exam
Section One: Analysis and interpretation of a drama text. Short answer.	2	2	60 90	40	60
Section Two: Australian Drama or World Drama. Extended answer.	3	1	45 60	30	40
Total marks				70	

Instructions to candidates

1. Ensure that this **Section One Question/Answer Booklet** and the **Section Two Answer Book** has one of your student identification labels/name attached to it.
2. Write your answers as follows:
Section One: Write your answers in the spaces provided in this **Question/Answer Booklet**.
Section Two: Write your answers in the **Answer Booklet**.
3. A blue or black pen should be used.

Section One: Short answer response (~~60 minutes~~) 90 minutes

Drama text

DREAMS IN WHITE by Duncan Graham

CHARACTERS

MICHAEL DEVINE, 50 years old, property developer

ANNE DEVINE, 45 years old, wife of Michael Devine

AMY DEVINE, 18 years old, Michael and Anne's daughter

PSYCHIATRIST, treating Anne Devine

NOTE

Time for each scene is indicated in the script as before or after-referring to Michael Devine's disappearance. This should not be indicated in the production.

21. ONE WEEK BEFORE

AMY and MICHAEL. *His phone rings.*

AMY: Are you going to take that?

MICHAEL: No.

He silences the phone.

AMY: You don't judge me.

MICHAEL: What for?

AMY: I mean...I know. I'm not exactly the easiest at the moment...I know that.

MICHAEL: Never.

AMY: I probably deserve what I get half the time.

MICHAEL: No. Never. You must never think like that, Amy. Listen to me. I'm your father. And I know what you've said about laying it down... but this is what I'm saying now. No matter what, I'm here. Okay. No matter what happens between us. No matter what I see... the mistakes – the adventures, let's call them adventures – I will not forsake you. I'm not going anywhere. I have a high elasticity. Do you understand that? I don't break easily. It's not that I judge you. I don't think you're this or that. I trust you'll make the right decisions. That we've given you something. You're going to be a great doctor. I know. And yes – yes – I'm proud of that –

AMY: But not the photo.

MICHAEL: It's not your best moment. No. Because one day... one day, Amy...

AMY: Dad.

MICHAEL: I'm sorry.

AMY: No... (*Looks at Michael*) what?

MICHAEL: One day – you're right – one day I won't be here anymore. And I don't mind dying. It's not that -

AMY: Everybody dies.

MICHAEL: It's the thought that I won't see you again. You. So if something happened to you... suddenly... it'd be more like I was dead. The world would be colourless.

AMY: Well... you can't deny I'm colourful.

MICHAEL: And I don't want to destroy that.

Believe me.

Pause

AMY: I love you, Michael.

MICHAEL: I love you. Amy.

And what about him... this guy you're sending love letters to.

AMY: Da-ad.

MICHAEL: Do you love him?

22. ONE MONTH LATER

ANNE and PSYCHIATRIST

PSYCHIATRIST: I'm just wondering. Have you ever seen the place?

ANNE: I have actually. I went there. Is that strange?

PSYCHIATRIST: I might want to see it too. And did that help... to make it more real?

ANNE: My God, the house... I don't know. There's no fence out the front. It's one of those yellow-brick things in the middle of a block. No architectural flair. No flowers. Not even a rose. Just a scrappy, overgrown lawn, with a letterbox in it. A Colorbond fence around the backyard. The sort of house a child draws. There's a line of brick pavers across the lawn from the footpath to the door. But... you know I couldn't walk down it. I did peer through a window... between the curtains. I expected to see... well, I don't know what I expected to see. But not a room... a room like this one.

I looked over the back fence too. The yard was still full of cars. Old chassis and parts strewn around, tyres, shovels – junk. Well, I'd call it junk. He was living off it. They'd filled in the hole... you know. It's funny... I couldn't see Michael there at all. Does that make any sense? I mean... what was he looking for? That he couldn't get from me.

I know it's true that Michael went there... that's where he was... but I don't see it. Like he's not dead. Like someone else died and Michael's missing. He's still missing.

END OF EXCERPT.

Question 2

(20 marks)

As the Designer (lighting, sound, costume or scenography), you are focussing on supporting the atmosphere of each scene.

a) Explain with reference to the text the atmosphere of each scene. (4 marks)

b) Explain how, in your selected role, you will convey the atmosphere of each scene. (10 marks)

Marks will be awarded for:

- Accurate use of drama terminology and language
- Communication skills

(3 marks)

(3 marks)

} in your exam, this will be embedded in your marks

Dominant mood for each scene

(4 marks)

Section Two: Extended response (~~45 minutes~~) *60 minutes*

This section has three questions. Answer one (1) question only.

Section Two: Extended Answer.

40% (30 Marks)

This section has three (3) questions. Answer one (1) question only. Your response must be from the point of view of one (1) role and must refer to one (1) Australian Drama set text **or** one (1) World Drama set text.

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

Richard Beynon: *The Shifting Heart*

Sumner Locke Elliot: *Rusty Bugles*

Ray Lawler: *Summer of the Seventeenth Doll* or *Kid Stakes*

Alan Seymour: *One Day of the Year*

Katherine Thomson: *Diving for Pearls* or *Barmaids*

Anton Chekhov: *The Cherry Orchard* or *The Seagull*

Henrik Ibsen: *Pillars of Society* or *A Doll's House*

Eugene O'Neill: *Anna Christie* or *Long Day's Journey into Night*

August Strindberg: *Miss Julie* or *Creditors*

Tennessee Williams: *A Streetcar Named Desire* or *The Milk Train Doesn't Stop Here Anymore*

Question 3: Actor

You have a major role in an amateur production of your set text.

- Outline your character's journey in your set text. (6 marks)
- Explain two vocal communication choices you apply to create a realistic character. (10 marks)
- Focusing on one scene or section from the text, identify a status shift for your character and discuss the selection of three non-verbal choices to demonstrate this change. (10 marks)

Marks will be awarded for:

- Justification and evidence from the set text including quotations. (4 marks)
- Accurate use of drama terminology and language. (4 marks)
- Communication skills, using extended answer forms. (4 marks)

Question 4: Costume Designer, Lighting, Sound or Scenographer

You have been asked to costume a school production with a limited budget for your set text.

- Outline your production role for the set text. (6 marks)
- Explain your ideas to maximize audience impact. (10 marks)
- Focusing on one scene or section in the play, provide annotated illustrations/diagrams which will support your ideas. (10 marks)

~~Marks will be awarded for:~~

- ~~• Justification and evidence from the set text including quotations. (4 marks)~~
- ~~• Accurate use of drama terminology and language. (4 marks)~~
- ~~• Communication skills, using extended answer forms. (4 marks)~~

Question 5: Dramaturge

You have been employed to assist in the production for your set text.

- Outline how your role is pivotal in the staging of the text. (6 marks)
- Explain a significant force which influenced the playwright of the text. (10 marks)
- Focusing on one scene or section in the play, discuss three 'essentials' in order to keep faithful to the playwright's intention. (10 marks)

~~Marks will be awarded for:~~

- ~~• Justification and evidence from the set text including quotations. (4 marks)~~
- ~~• Accurate use of drama terminology and language. (4 marks)~~
- ~~• Communication skills, using extended answer forms. (4 marks)~~

End of the Questions.