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

ATAR course examination, XXXX

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

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.

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Ref: 25-024
DRA
2026/105480

DRAFT

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: Short answer – analysis and interpretation of a drama text	2	2	60	40	40
Section Two: Extended answer – Australian drama and World drama	5	2	90	40	60
				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 2025: 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. Answer the questions according to the following instructions.

   Section One: Answer all questions.

   Section Two: Answer two questions from a choice of five.

4. 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.

5. 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.

6. The Text booklet is not to be handed in with your Question/Answer booklet.

See next page

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Section One: Short answer – analysis and interpretation of a drama text 40% (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: 60 minutes.

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Question 1: Designer **(16 marks)**

You are a designer (costume, lighting, set, **or** sound) for a production of this drama text. Answer the following questions in your chosen design role. Support your response with reference to the drama text.

Designer role: _____

(a) Explain how your choice of stage space would enhance audience impact. (4 marks)

(b) Explain a different design choice you would make to define each setting for Scenes 1, 2 and 10.

(i) Scene 1 (4 marks)

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(ii) Scene 2 (4 marks)

(iii) Scene 10 (4 marks)

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Question 2: Director **(24 marks)**

You are the director for a production of this drama text. Answer the following questions in the role of director. Support your response with reference to the drama text.

(a) Explain how you will direct the actors playing Garage man and Alice in Scene 2 to demonstrate the element of drama, relationships, through **one** aspect of voice. (8 marks)

Garage man: _____

Alice: _____

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(b) Explain a different movement aspect you would advise the actor playing Alice to use in each of Scenes 1, 2, 9 and 10 to show her changing motivation.

(i) Scene 1 (4 marks)

(ii) Scene 2 (4 marks)

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Question 2 (continued)

(iii) Scene 9 (4 marks)

(iv) Scene 10 (4 marks)

End of Section One

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Section Two: Extended answer – Australian drama and World drama 60% (40 Marks)

This section has **five** questions. You are required to complete **two** separate extended answers, referring to the set texts you have studied. You may select:

- **One** question for Australian drama **and** the **same** question for World drama.

or

- **One** question for Australian drama **and** a **different** question for World drama.

For ease of working, the Section 2 questions on pages 10 and 11 are repeated and renumbered on pages 18 and 19. Write your Australian drama response starting on page 12 and your World drama response starting on page 20.

Candidates are required to use extended answer formats, which may include paragraphs, lists, tables, annotated diagrams, 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: 90 minutes.

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Australian drama

Put a tick in the box next to the set text you will be writing on.

Set texts: Australian drama

- ☐ Abela, Donna. *Jump for Jordan*
- ☐ Bell, Hilary. *Wolf Lullaby*
- ☐ Bovell, Andrew. *Secret River*
- ☐ Bovell, Andrew. *When the Rain Stops Falling*
- ☐ Cameron, Matt. *Ruby Moon*
- ☐ Enoch, Wesley and Deborah Mailman. *Seven Stages of Grieving*
- ☐ Isaacs, Chris. *Flood*
- ☐ Miller, Suzie. *Prima Facie*
- ☐ Midwinter Pitt, Victoria. *I'm With Her*
- ☐ Monjo, Justin and Nick Enright. *Cloudstreet*
- ☐ Nowra, Louis. *Cosi*
- ☐ Oxenburgh, Dicken and Andrew Ross. *The Merry-Go-Round in the Sea*
- ☐ Rayson, Hannie. *Two Brothers*
- ☐ Winmar, Dallas. *Aliwa!*
- ☐ Wyatt, Meyne. *City of Gold*
- ☐ Zen Zen Zo. *The Tempest* (adaptation)

Question 3 **(20 marks)**

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

(a) Explain the context of the set text. (4 marks)

(b) Discuss how your vision for the production would engage your chosen audience. (6 marks)

(c) Discuss how you would use an element of design to enhance the context in a key scene or section of the set text. (6 marks)

(d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

Question 4 **(20 marks)**

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

(a) Explain a key character's motivation in the set text. (4 marks)

(b) Discuss **one** movement technique you would explore, in rehearsal, to reflect your character's motivation in the set text. (6 marks)

(c) Discuss how you would manipulate the aspect of voice, articulation, to highlight your character's motivation, in the performance of a key scene or section of the set text. (6 marks)

(d) Explain, using a diagram, your blocking choices to enhance dramatic meaning in the performance of the key scene or section referenced in part (c). (4 marks)

See next page

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Question 5 **(20 marks)**

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

(a) Explain how a site-specific space would support your interpretation of the set text. (4 marks)
(b) Discuss a design choice you would make within the chosen site-specific space to highlight the form and style of the set text. (6 marks)
(c) Discuss how you would apply the principle of design, contrast, to highlight the dominant theme in a key scene or section of the set text. (6 marks)
(d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

Question 6 **(20 marks)**

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

(a) Explain the significance of the set text for a teenage audience. (4 marks)
(b) Discuss how your vision for the production conveys a particular message from the set text to a teenage audience. (6 marks)
(c) Discuss **one** activity you would use with your actors, in rehearsal, to realise your vision. (6 marks)
(d) Explain your choice of a stage space that would enhance your vision. (4 marks)

Question 7 **(20 marks)**

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

(a) Explain your character's key value in the set text. (4 marks)
(b) Discuss how you would develop the aspect of voice, tone, in rehearsal to explore your character's key value. (6 marks)
(c) Discuss how you would use a practitioner approach, in rehearsal, to develop the aspect of movement, gesture, for your character, in a key scene or section of the set text. (6 marks)
(d) Explain how you would use the aspect of voice, projection, to show a shift in dramatic tension, in the performance of the key scene or section in part (c). (4 marks)

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Begin your **Australian drama** response below.

Question number: _____

For questions 3 and 5, indicate your selected designer role:

☐ costume ☐ lighting ☐ set ☐ sound

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World drama

For ease of working, the Section 2 questions on pages 10 and 11 have been repeated and renumbered below.

Put a tick in the box next to the set text you will be writing on.

Set texts: World drama

- ☐ Beckett, Samuel. *Endgame*
- ☐ Berkoff, Steven. *Metamorphosis*
- ☐ Brecht, Bertolt. *Mother Courage*
- ☐ Churchill, Caryl. *Top Girls*
- ☐ Complicité. *Mnemonic*
- ☐ Dürrenmatt, Friedrich. *The Visit: A tragicomedy* (translated by Joel Agee)
- ☐ Ibsen, Henrik. *Hedda Gabler*
- ☐ Ionesco, Eugene. *Rhinoceros*
- ☐ Levenson, Steven (writer) and Benj Pasek and Justine Paul (composers). *Dear Evan Hansen*
- ☐ Miller, Arthur. *The Crucible*
- ☐ Reza, Yasmin. *God of Carnage*
- ☐ Shakespeare, William. *Twelfth Night*
- ☐ Stephens, Simon. *The Curious Incident of the Dog in the Night-Time*

Question 8 **(20 marks)**

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

(a) Explain the context of the set text. (4 marks)

(b) Discuss how your vision for the production would engage your chosen audience. (6 marks)

(c) Discuss how you would use an element of design to enhance the context in a key scene or section of the set text. (6 marks)

(d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

Question 9 **(20 marks)**

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

(a) Explain a key character's motivation in the set text. (4 marks)

(b) Discuss **one** movement technique you would explore, in rehearsal, to reflect your character's motivation in the set text. (6 marks)

(c) Discuss how you would manipulate the aspect of voice, articulation, to highlight your character's motivation, in the performance of a key scene or section of the set text. (6 marks)

(d) Explain, using a diagram, your blocking choices to enhance dramatic meaning in the performance of the key scene or section referenced in part (c). (4 marks)

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Question 10 **(20 marks)**

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

(a) Explain how a site-specific space would support your interpretation of the set text. (4 marks)
(b) Discuss a design choice you would make within the chosen site-specific space to highlight the form and style of the set text. (6 marks)
(c) Discuss how you would apply the principle of design, contrast, to highlight the dominant theme in a key scene or section of the set text. (6 marks)
(d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

Question 11 **(20 marks)**

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

(a) Explain the significance of the set text for a teenage audience. (4 marks)
(b) Discuss how your vision for the production conveys a particular message from the set text to a teenage audience. (6 marks)
(c) Discuss **one** activity you would use with your actors, in rehearsal, to realise your vision. (6 marks)
(d) Explain your choice of a stage space that would enhance your vision. (4 marks)

Question 12 **(20 marks)**

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

(a) Explain your character's key value in the set text. (4 marks)
(b) Discuss how you would develop the aspect of voice, tone, in rehearsal to explore your character's key value. (6 marks)
(c) Discuss how you would use a practitioner approach, in rehearsal, to develop the aspect of movement, gesture, for your character, in a key scene or section of the set text. (6 marks)
(d) Explain how you would use the aspect of voice, projection, to show a shift in dramatic tension, in the performance of the key scene or section in part (c). (4 marks)

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End of questions

Begin your **World drama** response below.

Question number: _____

For questions 8 and 10, indicate your selected designer role:

☐ costume ☐ lighting ☐ set ☐ sound

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Published by the School Curriculum and Standards Authority of Western Australia
303 Sevenoaks Street
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