



## ATAR course examination, 2024

### 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.



## 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	29	40
Section Two: Extended answer – Australian drama and World drama	5	2	90	36	60
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2024: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- Answer the questions according to the following instructions.  
  
Section One: Answer all questions.  
  
Section Two: Answer two questions from a choice of five.
- 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.
- 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.
- The Text booklet is not be handed in with your Question/Answer booklet.

See next page

**Section One: Short answer – analysis and interpretation of a drama text 40% (29 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.

---

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

See next page





**Question 2: Actor**

**(15 marks)**

You are an actor playing the role of Evonne Goolagong Cawley in a production of this drama text. Answer the following questions in the role of actor.

- (a) Describe the dominant mood of the character, Evonne, in the *Prologue*. Support your response with reference to the drama text. (3 marks)

---

---

---

---

---

---

---

---

---

---

- (b) Explain how you would manipulate the aspect of voice, tone, in the *Prologue*, to reflect a shift in Evonne’s mood. Support your response with direct reference to the drama text. (4 marks)

---

---

---

---

---

---

---

---

---

---

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF



**Section Two: Extended answer – Australian drama and World drama**

**60% (36 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.

Write your first response starting on page 12 and your second response starting on page 17.

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.

**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*.
- Monjo, Justin and Nick Enright. *Cloudstreet*.
- Nowra, Louis. *Cosi*.
- Oxenburgh, Dicken and Andrew Ross. *Merry-Go-Round in the Sea*.
- Rayson, Hannie. *Two Brothers*.
- Winmar, Dallas. *Aliwa!*
- Zen Zen Zo. *The Tempest (adaptation)*.

**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*.

**See next page**

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

**This page has been left blank intentionally**

**See next page**

**Question 3**

**(18 marks)**

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

- (a) Explain your chosen character's given circumstances. (4 marks)
- (b) Discuss how you would develop your interpretation of the character, in rehearsal, to reflect their given circumstances in the set text. (5 marks)
- (c) Demonstrate how you would manipulate the aspect of movement, stillness, to build tension, for your character, in the performance of a key scene or section of the set text. (5 marks)
- (d) Explain an aspect of voice you would employ to support the building of tension for your character in the performance of the key scene or section referenced in part (c). (4 marks)

**Question 4**

**(18 marks)**

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

- (a) Identify a theatre space and explain why it would be suitable for a performance of the set text. (4 marks)
- (b) Discuss **one** design choice you would make to enhance audience impact in your chosen theatre space for the set text. (5 marks)
- (c) Demonstrate how you would use the principle of design, balance, to highlight dramatic meaning in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show how you would use an element of design to enhance the principle of design, balance, in the key scene or section referenced in part (c). (4 marks)

**Question 5**

**(18 marks)**

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

- (a) Explain the dominant theme in the set text. (4 marks)
- (b) Discuss how you would use a practitioner/company approach with the actors, in rehearsal, to explore the dominant theme of the set text. (5 marks)
- (c) Demonstrate how you would apply **one** convention of your chosen practitioner/company approach with the actors, in performance, to highlight a significant relationship in a key scene or section of the set text. (5 marks)
- (d) Explain your choice of performance space to support the dramatic action referenced in part (c). (4 marks)

**Question 6****(18 marks)**

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

- (a) Explain a dominant symbol in the set text. (4 marks)
- (b) Discuss how you would use **one** principle of design to highlight the symbol identified in part (a). (5 marks)
- (c) Discuss how you would apply **one** element of design to enhance your chosen principle of design from part (b) in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to support the discussion in part (c). (4 marks)

**Question 7****(18 marks)**

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

- (a) Explain your character's journey in the set text. (4 marks)
- (b) Discuss how you would develop the aspect of voice, inflection, in rehearsal, to show your character's journey. (5 marks)
- (c) Discuss how you would manipulate the aspect of movement, energy, to show your character's motivation in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show your character's use of movement in the space in the key scene or section referenced in part (c). (4 marks)























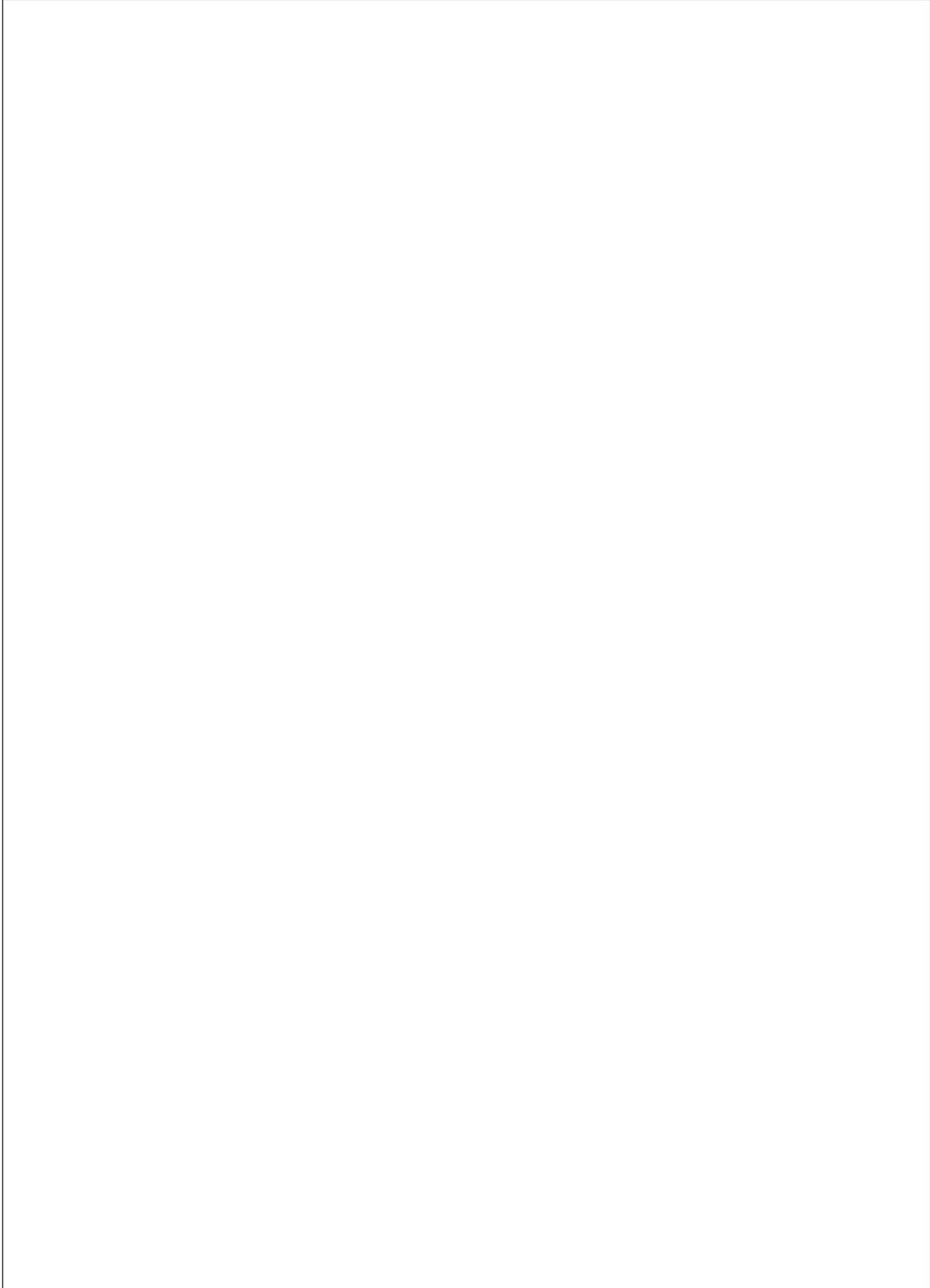






Supplementary page

Question number: \_\_\_\_\_

A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for the student to write their answer to the question.

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Supplementary page

Question number: \_\_\_\_\_



DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

**Copyright**

© School Curriculum and Standards Authority, 2024

This document – apart from any third-party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority (the Authority) is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the Authority. Copying or communication of any third-party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

*Published by the School Curriculum and Standards Authority of Western Australia  
303 Sevenoaks Street  
CANNINGTON WA 6107*