

# Drama

## General Instructions

- Reading time – 5 minutes
- Working time – 1½ hours
- Write using black pen

## Total marks – 40

### Section I Page 2

#### 20 marks

- Attempt Question 1
- Allow about 45 minutes for this section

### Section II Pages 3–6

#### 20 marks

- Attempt ONE question from Questions 2–8
- Allow about 45 minutes for this section

## Section I — Australian Drama and Theatre (Core Study)

**20 marks**

**Attempt Question 1**

**Allow about 45 minutes for this section**

Answer the question on pages 2–8 of the Drama Writing Booklet. Extra writing booklets are available.

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Your answer will be assessed on how well you:

- demonstrate knowledge and understanding of drama and theatre relevant to the question
  - express your point of view using appropriate supporting evidence
  - present a sustained, logical and cohesive response
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### **Question 1** (20 marks)

How is the audience experience of a play affected by the space in which it is performed?

In your answer, refer to your study and experience of at least TWO plays in this topic.

#### **Topic 1: Dramatic Traditions in Australia**

Texts set for study:

- Alex Buzo, *Norm and Ahmed*
- Jack Davis, *No Sugar*
- Dorothy Hewett, *The Chapel Perilous*
- David Williamson, *The Removalists*

**OR**

#### **Topic 2: Contemporary Australian Theatre Practice**

Texts set for study:

- Jane Harrison, *Stolen*
- Lally Katz, *Neighbourhood Watch*
- Daniel Keene, *Life Without Me*
- Mirra Todd, *Fearless*

## Section II — Studies in Drama and Theatre

**20 marks**

**Attempt ONE question from Questions 2–8**

**Allow about 45 minutes for this section**

Answer the question on pages 10–16 of the Drama Writing Booklet. Extra writing booklets are available.

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Your answer will be assessed on how well you:

- demonstrate knowledge and understanding of drama and theatre relevant to the question
  - express your point of view using appropriate supporting evidence
  - present a sustained, logical and cohesive response
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### Question 2 — Tragedy (20 marks)

How is tension used to construct a tragic vision in the plays you have studied?

In your answer, refer to your study and experience of TWO plays in this topic.

Texts set for study:

List 1

- Sophocles, *Oedipus Tyrannus*

**or**

- Sophocles, *Antigone*

AND

List 2

- Arthur Miller, *Death of a Salesman*

**or**

- Tony Kushner, *Angels in America (Part 1)*

**OR**

**Question 3 — Approaches to Acting** (20 marks)

How have the techniques of the practitioners you have studied affected contemporary theatre practice?

In your answer, refer to your study and experience of TWO practitioners in this topic.

Practitioners and texts set for study:

- Augusto Boal, *Games for Actors and Non Actors*
- Jacques Lecoq, *The Moving Body*
- Jonathan Pitches, *Vsevolod Meyerhold*
- James Slowiak and Jairo Cuesta, *Jerzy Grotowski*

**OR**

**Question 4 — Verbatim Theatre** (20 marks)

Explain the challenges of developing verbatim theatre.

In your answer, refer to TWO texts set for study and your experience of the topic.

Texts set for study:

- Robin Soans, *Talking to Terrorists*
- Champion Decent, *Embers*
- Tom Holloway, *Beyond the Neck*
- Alana Valentine, *Parramatta Girls*

**OR**

**Question 5 — Black Comedy (20 marks)**

‘Black comedy manipulates both humour and discomfort to provoke serious thought.’

Discuss this statement with reference to your study and experience of TWO plays in this topic.

Texts set for study:

- Martin McDonagh, *The Lieutenant of Inishmore*
- Harold Pinter, *The Homecoming*
- Ian Wilding, *October*
- Neil La Bute, *The Shape of Things*

**OR**

**Question 6 — Multi-Discipline Theatre (20 marks)**

How is dramatic meaning shaped by the practices of multi-discipline theatre?

In your answer, refer to your study and experience of this topic.

Practitioners and texts set for study:

- Robert Lepage and ExMachina

Texts set for study:

- Sasa Aleksandar Dundjerovic, *Robert Lepage*
- Patrick Caux and Bernard Gilbert, *ExMachina: Creating for the Stage*

**or**

- Simon McBurney and Theatre de Complicite

Texts set for study:

- Complicite, *A Disappearing Number*
- Complicite, *Complicite Rehearsal Notes, a visual essay of the unique working methods of the company*

**OR**

**Question 7 — Significant Plays of the 20th Century (20 marks)**

‘Great plays change what theatre is and challenge what audiences expect.’

To what extent is this true of the TWO plays you have studied? In your answer, refer to your study and experience of TWO plays in this topic.

Texts set for study:

- Anton Chekhov, *The Cherry Orchard*
- Bertholt Brecht, *Mother Courage*
- Eugene Ionesco, *The Bald Prima Donna* (also known as *The Bald Soprano*)
- Caryl Churchill, *Top Girls*
- Moisés Kaufman and Members of the Tectonic Theatre Project, *The Laramie Project*

**OR**

**Question 8 — Japanese Traditional and Contemporary Theatre (20 marks)**

How is symbol used in the staging and presentation of character in Japanese traditional and contemporary theatre?

In your answer, refer to your study and experience of this topic.

Texts set for study:

ONE of the following traditional Japanese forms:

- James Brandon, *Kabuki, Five Classic Plays*
- Ernest Fenollosa and Ezra Pound, *The Noh Theatre of Japan: With Complete Texts of 15 Classic Plays*
- Stanleigh H Jones, (trans), ‘The Mountains’ from *Mount Imo and Mount Se: Precepts for Women*

AND

- Tadashi Suzuki, *The Way of Acting*

**or**

- Paul Allain, *The Art of Stillness, The Theatre Practice of Tadashi Suzuki*

**End of paper**

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