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 in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:
- demonstrate knowledge and understanding of drama and theatre relevant to the question
- express your point of view and use appropriate supporting evidence
- present a sustained, logical and well-structured answer to the question

Question 1 (20 marks)

How could the Australian plays you have studied be staged to communicate distinctly Australian values and attitudes?

In your answer, refer to the dramatic forms, performance styles, techniques and conventions of Australian Drama and Theatre and in particular to your study and experience of TWO texts.

Topic 1: Dramatic Traditions in Australia

Texts set for study:

Jack Davis, No Sugar
Dorothy Hewett, The Chapel Perilous
Ray Lawler, Summer of the Seventeenth Doll
David Williamson, The Removalists

OR

Topic 2: Contemporary Australian Theatre Practice

Texts set for study:

Matt Cameron, Ruby Moon
Wesley Enoch and Deborah Mailman, The Seven Stages of Grieving
Jenny Kemp, Still Angela
Michael Futcher and Helen Howard, A Beautiful Life
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 in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:
■ demonstrate knowledge and understanding of drama and theatre relevant to the question
■ express your point of view and use appropriate supporting evidence
■ present a sustained, logical and well-structured answer to the question

Question 2 — Tragedy (20 marks)

‘Heroes suffer the fate they deserve.’

Compare the different ways the hero’s fate might be staged in the plays you have studied.

In your answer, refer to the statement and TWO texts set for study.

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 — Irish Drama (20 marks)

How could Irish plays be staged in Australia to reveal what Australians and the Irish have in common?

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

Texts set for study:

Brian Friel, Dancing at Lughnasa
Martin McDonagh, The Beauty Queen of Leenane
Sean O’Casey, The Plough and the Stars
John Millington Synge, Playboy of the Western World

OR

Question 4 — Brecht (20 marks)

‘Entertainment was just as important to Brecht as ideas.’

Discuss this statement, referring to ways Brecht’s plays might be staged now.

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

Texts set for study:

Threepenny Opera
Caucasian Chalk Circle
Mother Courage
Life of Galileo

OR
**Question 5 — Site-specific, Street and Event Theatre** (20 marks)

Explain how the work of Neil Cameron and Welfare State International have influenced your own theatre-making processes in this topic.

In your answer, refer to BOTH of the texts set for study.

Texts set for study:

Neil Cameron, *Fire on the Water*
John Fox, *Eyes on Stalks, Welfare State International*

OR

**Question 6 — Approaches to Acting** (20 marks)

Explain how the approaches of the practitioners you have studied could be realised in the production of theatre.

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

Practitioners and texts set for study:

Augusto Boal, *Games for Actors and Non Actors*
Simon Murray, *Jacques Lecoq*
Jonathan Pitches, *Vsevolod Meyerhold*
Tadashi Suzuki, *The Way of Acting*

OR
Question 7 — American Drama (20 marks)

How could the TWO American plays you have studied be staged to reveal their social concerns and the personal concerns of the characters?

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

Texts set for study:

David Mamet, *Speed-the-Plow*
Eugene O’Neill, *Desire Under the Elms*
Thornton Wilder, *Our Town*
Tennessee Williams, *A Streetcar Named Desire*

OR

Question 8 — Seventeenth-Century Comedy (20 marks)

‘Seventeenth-century comedy was like Reality TV — it presented to audiences the “celebrities” of the day with all their follies and issues.’

How could these plays be staged to engage audiences as successfully today?

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

Texts set for study:

William Congreve, *The Way of the World*
Aphra Behn, *The Rover*
William Wycherley, *The Country Wife*
George Etherege, *The Man of Mode*

End of paper