Drama

General Instructions
• Reading time – 5 minutes
• Working time – 1½ hours
• Write using black or blue pen
  Black pen is preferred

Total marks – 40

Section I  Page 2
20 marks
• Attempt Question 1
• Allow about 45 minutes for this section

Section II  Pages 3–7
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 the Section I – Australian Drama and Theatre 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 using appropriate supporting evidence
- present a sustained, logical and cohesive response

Question 1 (20 marks)

Compare how the plays that you have studied use the development of tension to take their audience on a particular journey.

In your answer, refer to your study and experience of AT LEAST TWO texts set for study.

Topic 1: Dramatic Traditions in Australia

Texts set for study:

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

OR

Topic 2: Contemporary Australian Theatre Practice

Texts set for study:

Matt Cameron, Ruby Moon
Jane Harrison, Stolen
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 the Section II – Studies in Drama and Theatre 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 using appropriate supporting evidence
■ present a sustained, logical and cohesive response

Question 2 — Tragedy (20 marks)

‘Tragic characters are responsible for creating their own fate.’

Discuss this statement with reference 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 — Irish Drama (20 marks)

To what extent are representations of ‘Irishness’, such as accent, costume and setting, essential to staging Irish plays?

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

Texts set for study:

Marina Carr, The Mai
Brian Friel, Dancing at Lughnasa
Martin McDonagh, The Beauty Queen of Leenane
John Millington Synge, The Playboy of the Western World

OR
Question 4 — Brecht (20 marks)

Describe the possibilities and problems of using this space for staging TWO of Brecht’s plays you have studied in this topic.

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)

‘In site-specific, street and event theatre it’s all about the spectacle – the characters are largely irrelevant.’

Discuss this statement with reference to your study and experience of performance making and BOTH texts in this topic.

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)

‘Images speak louder than words.’

Discuss this statement with reference to your study and experience of the TWO practitioners you have studied in this topic.

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 — Verbatim Theatre (20 marks)

‘Verbatim theatre focuses on truth at the expense of theatricality.’

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

In your answer, refer to The Laramie Project and ONE other play set for study.

Texts set for study:

Compulsory text – Moisés Kaufman and Members of the Tectonic Theatre Project 2001, The Laramie Project

and ONE of the following:

Paul Brown, Aftershocks
Terence O’Connell, Minefields and Miniskirts
Alana Valentine, Parramatta Girls
Alana Valentine, Run Rabbit Run

OR

Question 8 — Black Comedy (20 marks)

How does black comedy use situations for comic effect?

In your answer, refer 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

End of paper
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 the Section II – Studies in Drama and Theatre 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 using appropriate supporting evidence
■ present a sustained, logical and cohesive response

Question 2 — Tragedy (20 marks)

‘Tragic characters are responsible for creating their own fate.’

Discuss this statement with reference 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