



2012
HIGHER SCHOOL CERTIFICATE
EXAMINATION

Drama

General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ 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 3–6

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 using appropriate supporting evidence
 - present a sustained, logical and cohesive response
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Question 1 (20 marks)

How could the personal and social tensions between characters in the plays you have studied be expressed on stage?

In your answer, refer to the performance styles, techniques and conventions that you could use in staging 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 Fletcher 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 using appropriate supporting evidence
 - present a sustained, logical and cohesive response
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Question 2 — Tragedy (20 marks)

How could tragedy be staged to show the ways in which fate and responsibility affect individuals and societies?

In your answer, refer to your study and experience of 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

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
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Question 3 — Irish Drama (20 marks)

How does Irish drama make the audience laugh at the most desperate of situations?

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

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)

There are no heroes in Brecht.

Discuss this statement with reference to the portrayal of characters in the plays you have studied.

In your answer, refer to your study and experience of TWO 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)

To what extent does the context of a particular community shape site-specific, street and event theatre?

In your answer, refer to your experience of performance making and to BOTH 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)

How do the practitioners you have studied explore the actor's presence in performance?

In your answer, refer to your experience of this topic, and to TWO 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

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 7 — Verbatim Theatre (20 marks)

You can collect as much testimony as you want, but until you have structured it into a dramatic story it won't make for exciting theatre.

Discuss this statement, referring to your study and experience of *The Laramie Project* and ONE other text set for study.

Texts set for study:

Compulsory text – Moses 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)

It's funny to watch other people suffer.

Discuss this statement in relation to the staging of black comedy.

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

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

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