

Singleton High School



2016
Higher School Certificate
Trial Examination

Drama

General Instructions

Reading time – 5 minutes

Working time – 1½ hours

Write using black pen

Write your student number and/or name at
the top of every page

Total marks – 40

Section I – Page 2

20 marks

Attempt Question 1

Allow about 45 minutes for this section

Section II – Pages 3–8

20 marks

Attempt ONE question from Questions 2–8

Allow about 45 minutes for this section

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:

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Section I – Australian Drama and Theatre (Core Study)

20 marks

Attempt Question 1

Allow about 45 minutes for this question

Answer the question on your own paper or writing booklet, if available.

The expected length of response is *approximately* 800 words or six written pages.

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 do Australian theatre practitioners create theatre that motivates audiences to consider social or cultural injustices?

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

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 a separate page or writing booklet, if available.

The expected length of response is *approximately* 800 words or six written pages.

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 are theatrical conventions used to make the tragedy of a protagonist relevant and believable?

In your answer, refer to your study and experience of TWO of the plays 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*

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 – Approaches to Acting (20 marks)

Approaches to acting are based upon the effect the practitioner would like to have on an audience.

Discuss this statement with reference to your study and experience of TWO of the practitioners set for study.

Texts set for study:

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

OR

Question 4 – Verbatim Theatre (20 marks)

How did the dramatisation of collected testimony in the plays you studied shape your own piece of verbatim theatre?

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

Texts set for study:

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

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 5 – Black Comedy (20 marks)

How does black comedy make it possible to deal with issues that are often avoided on the stage?

In your answer refer to your study and experience of TWO of the plays 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*

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 6 – Multi-Discipline Theatre (20 marks)

Multi-discipline theatre challenges the performer and the audience in many ways.

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

Practitioners and texts set for study:

Either

- Robert Lepage and ExMachina

Texts set for study:

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

or

- Simon McBurney and Theatre de Complicite

Texts set for study:

- Complicite, *A Disappearing Number*
- Complicite 2010, *Complicite Rehearsal Notes, a visual essay of the unique working methods of the company*

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 7 – Significant Plays of the 20th Century (20 marks)

How did 20th century playwrights change what audiences expected of theatre?

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

Texts set for study:

- Anton Chekov, *The Cherry Orchard*
- Bertolt Brecht, *Mother Courage in Collected Plays 5*
- Eugene Ionesco, *The Bald Prima Donna (also known as The Bald Soprano)*
- Caryl Churchill, *Top Girls*
- Moises Kaufman and Members of the Tectonic Theatre Project, *The Laramie Project*

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 8 – Japanese Traditional and Contemporary Theatre (20 marks)

Focus and control are central to traditional and contemporary Japanese theatre.

Discuss this statement with reference to your study and experience of the work of Tadashi Suzuki and one of the traditional Japanese theatre forms.

Texts set for study:

LIST 1

– James Brandon, *Sukeroku, Kabuki, Five Classic Plays*

or

– Ernest Fenollosa and Ezra Pound, *The Noh Theatre of Japan: With Complete Texts of 15 Classic Plays*

or

– Stanleigh H Jones, *Mount Imo and Mount Se: Precepts for Women in Bunraku Puppet Theatre*

AND

LIST 2

– Tadashi Suzuki, *The Way of Acting*

or

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

End of paper