



NSW Education Standards Authority

2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Drama

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- General Instructions**
- Reading time – 5 minutes
 - Working time – $1\frac{1}{2}$ hours
 - Write using black pen

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- Total marks:** 40
- Section I – 20 marks** (page 2)
- Attempt Question 1
 - Allow about 45 minutes for this section
- Section II – 20 marks** (pages 3–6)
- 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.

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 do characters' experiences create an atmosphere on stage which reflects Australian society?

In your response, 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.

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 — The Voice of Women in Theatre (20 marks)

Compare how playwrights create a distinctive female voice on stage through role and identity.

In your response, refer to TWO plays you have studied.

Texts set for study:

List 1

– Aphra Behn, *The Rover*

or

– Caryl Churchill, *Top Girls*

AND

List 2

– Donna Abela, *Jump for Jordon*

or

– Mary Anne Butler, *Highway of Lost Hearts*

or

– Leah Purcell and Scott Rankin, *Box the Pony*

or

– Joanna Murray-Smith, *The Female of the Species*

OR

Question 3 — Approaches to Acting (20 marks)

How are practitioners' philosophies, techniques and exercises manifested in both the actor's presence and audience engagement?

In your response, refer to TWO practitioners' theatre works set for study and your own experiential learning.

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)

The authority derived from direct testimony in Verbatim Theatre engages the audience in the characters' social contexts.

Discuss this statement with reference to TWO texts set for study and the development of a piece of original Verbatim Theatre.

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)

The staging of female characters can be both confronting and comedic.

Discuss this statement with reference to TWO plays you have studied.

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)

Practitioners of multi-discipline theatre create roles to challenge dramatic narratives and address global issues.

Discuss this statement with reference to ONE practitioner and an original piece of Multi-Discipline theatre.

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)

The creation and performance of distinctive characters shifted the theatrical paradigm.

Discuss this statement with reference to TWO plays you have studied.

Texts set for study:

- Bertholt Brecht, *Mother Courage*
- Eugene Ionesco, *The Bald Prima Donna* (also known as *The Bald Soprano*)
- Moisés Kaufman and Members of the Tectonic Theatre Project 2001, *The Laramie Project*
- Tony Kushner, *Angels in America (Part 1)*

OR

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

The development and presentation of characters conveys meaningful ideas about social context.

Discuss this statement with reference 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*

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