



NSW Education Standards Authority

2020 HIGHER SCHOOL CERTIFICATE EXAMINATION

Drama

**General
Instructions**

- Reading time – 5 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen

**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 are cultural tensions staged to confront audiences?

In your response, refer to your study of at least TWO plays and your own experiential learning of the topic.

Topic 1: Dramatic Traditions in Australia

Texts set for study:

- Alexander 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)

How are socio/cultural judgements about women represented on stage?

In your response, compare the TWO plays you have studied and refer to your own experiential learning of this topic.

Texts set for study:

List 1

– Caryl Churchill, *Top Girls*

or

– Aphra Behn et al., *The Rover in Restoration Comedy*

AND

List 2

– Donna Abela, *Jump for Jordan*

or

– Mary Anne Butler, *Highway of Lost Hearts*

or

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

or

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

OR

Question 3 — Approaches to Acting (20 marks)

Theatre is realised through discipline and tension.

Discuss this statement with reference to the philosophy and practice of TWO practitioners' works set for study and your own experiential learning of this topic.

Practitioners and texts set for study:

- Augusto Boal, *Games for Actors and Non-Actors*
- Jacques Lecoq et al., *The Moving Body*
- Jonathan Pitches, *Vsevolod Meyerhold*
- James Slowiak and Jairo Cuesta, *Jerzy Grotowski*

OR

Question 4 — Verbatim Theatre (20 marks)

Engaging with a community's social context shapes theatrical truth.

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:

- Champion Decent, *Embers*
- Tom Holloway, *Beyond the Neck: A Quartet on Loss and Violence*
- Robin Soans, *Talking to Terrorists*
- Alana Valentine, *Parramatta Girls*

OR

Question 5 — Black Comedy (20 marks)

The audience's experience of loss and catharsis is manipulated by rhythm.

To what extent is this revealed in Black Comedy?

In your response, refer to TWO plays set for study and your own experiential learning of this topic.

Texts set for study:

- Neil LaBute, *The Shape of Things*
- Martin McDonagh, *The Lieutenant of Inishmore*
- Harold Pinter, *The Homecoming*
- Ian Wilding, *October*

OR

Question 6 — Multi-Discipline Theatre (20 marks)

How are imagination and physical expression brought together to challenge ideas in Multi-Discipline Theatre?

In your response, refer 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:

- Patrick Caux et al., *Ex Machina: Creating for the Stage*
- Aleksandar Saša Dundjerović, *Robert Lepage*

or

- Simon McBurney and Théâtre de Complicité

Texts set for study:

- Complicite (Theatre company) and Simon McBurney (eds), *A Disappearing Number*
- Sarah Ainslie et al., *Complicite: Rehearsal Notes*

OR

Question 7 — Significant Plays of the 20th Century (20 marks)

How does a revolutionary theatrical approach to narrative challenge audiences?

In your response, refer to TWO texts set for study and your own experiential learning of this topic.

Texts set for study:

- Bertolt Brecht, *Mother Courage*
- Eugène Ionesco and Donald Watson (trans.), *The Bald Prima Donna: A pseudo-play in one act*
- Moisés Kaufman, *The Laramie Project*
- Tony Kushner, *Angels in America: A Gay Fantasia on National Themes (Part 1)*

OR

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

To what extent is meaning made in Japanese theatre by the tension between movement and stillness?

In your response, refer to your study of the texts and your own experiential learning of this topic.

Texts set for study:

ONE of the following traditional Japanese forms:

- James R Brandon (ed.), *Kabuki: Five Classic Plays*
- Ernest Francisco Fenollosa et al., *The Noh Theatre of Japan: With Complete Texts of 15 Classic Plays*
- Stanleigh H Jones et al. (eds), *The Mountains from Mount Imo and Mount Se: Precepts for Women in The Bunraku Puppet Theatre of Japan: Honor, Vengeance, and Love in Four Plays of the 18th and 19th Centuries*

AND ONE of the following contemporary work of Tadashi Suzuki:

- Tadashi Suzuki, *The Way of Acting: The Theatre Writings of Tadashi Suzuki*

or

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

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