Supplement 2

VCE Dance 2012 Prescribed list of works Units 3 and 4
VCE Drama and Theatre Studies 2012 Playlists
VCE Dance

The list of works for analysis in Unit 3 Outcome 1 and Unit 4 Outcome 1 is provided below. Note that from 2012, two works should be analysed for Unit 3 and one work for Unit 4. Some works have been added to Unit 4. Works to be deleted from the Unit 3 and Unit 4 lists from 2013 are identified.

VCE Dance 2012 Prescribed list of works Units 3 and 4

The following works have been selected for study in 2012. No works have been deleted from the 2011 list. Four works have been added to the Unit 4 list. No works have been added to the Unit 3 list. Works to be deleted from the list from 2013 are identified in the list.

This list should be considered in conjunction with the requirements set out in the VCE Dance Study Design 2007–2014 as amended in August 2011. Note that the amendment refers to Unit 4 Outcome 1. From 2012, students are required to study only ONE work in Unit 4. The end-of-year written examination will require the analysis of works from the prescribed list. Information about the end-of-year written examination is available at: www.vcaa.vic.edu.au/vce/studies/dance/pastexams/dance-sample.pdf

In Unit 3, two solo dance works created by twentieth and twenty-first century choreographers should be studied. In Unit 4, ONE group work created by a twentieth or twenty-first century choreographer/s should be studied. The teaching and learning program associated with the works selected for study should focus on Outcome 1 key knowledge and skills in Units 3 and 4.

For each dance work the following information is provided – title, choreographer’s name, section/s of the work to be studied and title/s of a video/DVD containing a performance of the work. The works selected for study must be viewed on video or DVD. The videos/DVDs listed are given as examples that present the choreography, movement vocabulary and production aspects of the dance works on the prescribed list. Schools should note that other videos/DVDs may also portray the original choreography, movement vocabulary and production aspects of the solo dance works listed on the prescribed list. Schools may elect to use these videos in their study of the dance works on the prescribed list.

Unit 3: Solo dance works

Two works are studied for Unit 3

Work 1
Title: Cry
Choreographer: Alvin Ailey
Section of work to be studied: complete work
Publication: Alvin Ailey American Dance Theatre-stack Up/Cry, DVD, Marcom Projects
Note: Female solo

Work 2
Title: An American In Paris
Choreographer: Gene Kelly
Section of work to be studied: DVD Chapter 6, ‘I got rhythm’ from beginning of musical introduction to end of song
Publication: An American In Paris, DVD, Warner Video
Note: Male solo.
This work will be deleted from the list in 2013.

Work 3
Title: Percussion 4
Choreographer: Bob Fosse
Section of work to be studied: male solo following trio, DVD chapter 6
Publication: Fosse: A Celebration of the choreography of Bob Fosse, DVD, Warner Music Vision
Note: Male solo

Work 4
Title: Rooster
Choreographer: Christopher Bruce
Section of work to be studied: ‘Ruby Tuesday’, from where girl in red costume walks forward until she jumps into the arms of the male dancers
Publication: Rooster, VHS/DVD, Marcom Projects
Note: Female solo

Work 5
Title: Snakes, Gods And Deities
Choreographer: Julia Gray and the Tracks Dance Company
Section of work to be studied: ‘Freedom in Knowledge’
Note: Female solo

Work 6
Title: Wild Swans
Choreographer: Meryl Tankard
Section of work to be studied: ‘Pink’ solo
Publication: this work is no longer distributed on DVD
Note: Female solo.
This work will be deleted from the list in 2013.

Unit 4: Group dance works

From 2012, only one work should be studied in Unit 4

Work 1
Title: Envelope
Choreographer: David Parsons
Section of work to be studied: complete work
Publication: Envelope, VHS/DVD, Marcom Projects

Work 2
Title: West Side Story
Choreographer: Jerome Robbins
Section of work to be studied: DVD chapter 25‘Cool’ from dialogue line ‘Play it cool’ to ‘Pal’
Publication: West Side Story, DVD, Warner Video
This work will be deleted from the list in 2013
Work 3
Title: Road To The Stamping Ground
Choreographer: Jiri Kilijnan
Section of work to be studied: Chapter 8, from 1st trio to the end
Publication: Road To The Stamping Ground
This work will be deleted from the list in 2013

Work 4
Title: Graeme Murphy’s Nutcracker
Choreographer: Graeme Murphy
Section of work to be studied: ‘Snowflake’ scene, complete
Publication: Nutcracker, Graeme Murphy/Australian ballet, VHS/DVD, ABC

Work 5
Title: Water Study
Choreographer: Doris Humphrey
Section of work to be studied: complete work
Publication: Water Study (Doris Humphrey Legacy), DVD, Marcom Projects

Work 6
Title: Seven Brides for Seven Brothers
Choreographer: Michael Kidd
Section of work to be studied: ‘Barn Raising celebration dance’, from ‘Hey everybody. Get your partners. There’s gonna be dancin’’ to the end of the dance, 39:15 to 45:30.
Publication: Seven Brides for Seven Brothers, Warner

Work 7
Title: Swan Song
Choreographer: Christopher Bruce
Section of work to be studied: approx. 8mins from the end of the piece. Begins as Prisoner is standing with legs caught in chair looking upstage left to the light, ends when he does an assisted handstand on chair then is carried back to chairs by the guards.
Publication: Christopher Bruce Triple Bill, Rambert, DVD also includes ‘Rooster’ (Unit 3)

Work 8
Title: One Flat Thing, reproduced
Choreographer: William Forsythe
Section of work to be studied: from 1:44 to 7:06, tables are dragged in to face looking towards camera.
Publication: One Flat Thing, reproduced, Arte France

Work 9
Title: Jewels
Choreographer: Georges Ballanchine
Section of work to be studied: ‘Rubies’, final ensemble (6 minutes)
Publication: Jewels, BBC/Opus Arte

Work 10
Title: Mary Poppins
Choreographers: Marc Breaux and Dee Dee Wood
Section of work to be studied: ‘Step in Time’ from ‘men poke heads out of chimney stacks and Bert says “Hello; cherioo; step in time” to ‘We’re being attacked by Hottentots” spoken by the Admiral.
Publication: Mary Poppins, Buena Vista

Work 11
Title: Swan Lake
Choreographer: Graeme Murphy
Section of work to be studied: Act II, 56:45 - 1:03:17, beginning as the Swans enter
Publication: ABC/The Australian Ballet

Publication details are provided for each listed work. The works may also be available from other sources including local video/DVD and retail outlets.
VCE Drama and Theatre Studies

2012 Playlists

The following plays have been selected for study in 2012. This list should be used in conjunction with requirements set out in the VCE Drama Study Design 2007–2014 and VCE Theatre Studies Study Design 2007–2014.

Notes

1. Schools should use this information to select play/s as required by Drama and Theatre Studies and make bookings in a timely manner.

2. Schools should note that in some plays a variety of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community. This information is provided in the entry for each play.

3. While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of these issues and themes prior to students viewing the play and/or studying the playscript, for example by reading the playscript, talking with the theatre company and/or attending a preview performance. Information provided in this notice about themes and/or language used in specific plays is a guide.

4. For VCE Drama Unit 3 and Theatre Studies Unit 4, students are not required to study the playscript.

5. For VCE Theatre Studies Unit 3, students must study the playscript and the performance.

Drama Unit 3 2012 Playlist

The following plays have been selected for study in 2012. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 in the VCE Drama Study Design. Students will undertake an assessment task based on the performance of a play on the Playlist. Question/s will also be set on the performances of the plays in the end-of-year Drama written examination.

Notes

Schools should note that in Boy, Girl, Wall and Black Box 149, a variety of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of these issues and themes prior to students viewing the play and/or studying the playscript, for example by reading the playscript, talking with the theatre company and/or attending a preview performance. Information provided in this notice about themes and/or language used in specific plays is a guide.

For VCE Drama Unit 3, students are not required to study the playscript.

1. Boy Girl Wall by Matthew Ryan and Lucas Stibbard

Melbourne Theatre Company presents a production by The Escapists

Venue: MTC Theatre, Lawler Studio
Season: 17 April – 4 May, every weekday except Anzac Day.
Times: 1.30 pm and 7.30 pm. Visit mtc.com.au for full performance schedule.
Tickets: $24 metro school groups student, $21 regional school groups student (one teacher free per ten students), $40 additional adult tickets, $25 youth tickets
Bookings and enquiries: MTC Education, (03) 8688 0963 or schools@mtc.com.au

Boy Girl Wall is a comedic, non-naturalistic solo performance. Actor Lucas Stibbard narrates the story, transforming into numerous characters, both human and inanimate. The performance also incorporates transformation of place, disjointed time sequences, puppetry, multi-media projection, physical theatre and a live musician/sound artist. It features a set made of blackboard, on which the performer illustrates with chalk a number of the props and locations. The play raises interesting ideas about the existence of fate, the importance of following dreams and provides a quirky, modern spin on a classic love story.

Note: contains infrequent coarse language that may offend.

Additional performances of this play will be presented at other venues including: The Capital Bendigo, July 10; The Forge, Bairnsdale, July 12; West Gippsland Arts Centre Warragul, July 14; Riverlinks Shepparton, July 17; Esso BHP Billiton Entertainment Centre Sale, July 19–21; Clocktower Moonee Ponds, July 24; Her Majesty’s Ballarat, July 26–28 and Colac Performing Arts Centre, August 10–11.

The dates for these performances are in Term 3 and generally will not allow completion of School-assessed Coursework Tasks within the timeline for Unit 3. Please note that these performances should be booked through the venues and not through MTC Education.

2. Odyssey by Andreas Litras and John Bolton

Identity Theatre Company

Metro Venue: Open Stage, 757 Swanston St, Parkville (Corner Grattan and Swanston)

Metro Season: 13–31 March except Mondays, shows at 1.00 pm Tuesday, Thursday, Friday; 7.30 pm Wednesday–Saturday and 5:00 pm Sundays

Regional tour: 8.00 pm Wednesday 7 March, Wendouree Performing Arts Centre, Ballarat
Tickets: $25 student/concession, $38 adults, ($22/$35 regional) no cost for teachers accompanying students

(Note: teachers need to call the enquiries number to secure their complimentary tickets after they have booked online for their student group)

Bookings and enquiries: www.identitytheatre.com or phone enquiries: 1300 099 660
Wendouree PAC bookings and enquiries: 1300 099 660
Odyssey presents a solo performance that dramatically manipulates non-naturalistic conventions to interweave the Old World myth of Odysseus with the contemporary experience of migration and displacement. The performer draws on his own family history to personalise parallels between the ancient myth and the challenge and aspirations of the migrant. A dynamic actor-audience relationship is quickly established which sets the tone and rapport required to engage the audience and this continues with transformation of place, time and character as the actor uses expressive skills and other non-naturalistic conventions to tell the story.

3. Black Box 149 by Rosemary Johns

Venue: La Mama Courthouse, 349 Drummond Street, Carlton
Season: April 25 – May 13, 2012
Times: Wednesday and Sunday at 6.30 pm, Thursday, Friday and Saturday at 7.30 pm
Matinees: (not April 25) at 1.00 pm and Thursdays at 11.00 am. Extra matinees as required.
School Tickets: TBC $30 students & teachers accompanying students (including performance, script with program notes, and after-show forum)
Bookings and enquiries: Maureen Hartley, La Mama Theatre (03) 9347 6948
Performance duration: approx 90 minutes, plus 20 min forum.

Black Box 149 explores the impact of war and terror on the lives of civilians. Written as an intense psychological and emotional journey, the play explores secrets, betrayal and guilt, and how the personal is impacted by the political. An Australian father is dispossessed of his child following events beyond his control; the experience is echoed by an Iraqi father. The cross-cultural nature of this play takes the audience into a powerful dramatic world where the text is spoken in English and at times in Arabic. The ‘black box’ of the title is a metaphor juxtaposing a pilot’s mental landscape with real space and time, from which the actor cannot leave or escape. The emotional and psychological impact of the small physical performance space on the two actors’ bodies and voices forces them to delve into the minutiae of expressive and performance skills to convey meaning.

Note: contains infrequent coarse language that may offend.

4. Sundowner

A collaboration between KAGE and Alzheimer’s Australia Vic

Venues and Season: The Playhouse, Geelong Performing Arts Centre: Thursday 19 April to Saturday 21 April at 8.00 pm, post show forum on Friday 20 April, additional matinee performance Saturday 21 April at 1.00 pm.
Fairfax Studio, Arts Centre Melbourne: Tuesday 8 May to Saturday 12 May at 7.30 pm, student matinee on Thursday 10 May at 11.00 am, additional performances Saturday 12 May and Sunday 13 May at 2.00 pm
Bookings and enquiries: Geelong Performing Arts Centre: www.gpac.org.au or (03) 5225 1200 during office hours
Arts Centre Melbourne: For the 11.00 am student matinee bookings: www.artscentremelbourne.com.au/discover/education/event.aspx?id=2967

Sundowner explores the issue of dementia. The production seamlessly combines dance, drama and includes original music by Paul Kelly and Megan Washington to reflect the experiences and frustrations of a woman recently diagnosed with younger-onset dementia. The complex alternation between hope and sadness of those who suffer this illness and their carers is the material from which KAGE has shaped this work. Ultimately, the show is a story of love. KAGE uses physical performance and dance to portray memories and the violent shifts occurring inside the mind of the main character Peggy, performed by Helen Morse. The performance is supported by innovative stage design.

5. The Weather and Your Health by Bethany Simons

Regional Arts Victoria with Bethany Simons

Venues and Season:
12–17 March, presented by Wesley PAC Horsham, in surrounding town hall venues, TBC locations, 7.30 pm
21 March, Plenty Ranges PAC, 11.00 am
24 March, Beaufort Town Hall, 7.30 pm
20 April, Darebin Arts Centre, Preston, 11.00 am
21 April, Cardinia Cultural Centre, Pakenham, 7.30 pm
15–20 May, La Mama Theatre, Carlton, 7.00 pm

Tickets: TBC prices by venues

Bookings and enquiries:
Wesley PAC Horsham, (03) 5382 6578 or joy.cowie@hrcc.vic.gov.au
Plenty Ranges PAC, (03) 9217 2317 or james.mavros@whittlesea.vic.gov.au
Beaufort Town Hall, via RAV on (03) 9644 1800 or education@rav.net.au
Darebin Arts Centre (03) 8470 8282 or rodwilson@darebin.vic.gov.au
Cardinia Cultural Centre 1300 887 624 or M.Long@cardinia.vic.gov.au
La Mama Theatre, (03) 9347 6948 or maureen@lamama.com.au

“Giligandra. Flat as a tack, dry as a bone, hot as an oven”. Inspired by the writer’s grandmother and life in regional Australia, The Weather and Your Health is the enchanting story of a woman from a small town whose sunny outlook transcends the ups and downs of life. The play explores isolation, remoteness and the changing roles of Australian women through the eyes of the main character. One female actor and one male actor play a range of characters from...
across time and the overall aesthetic is a charming and often whimsical take on rural life. The production contains a non-linear narrative covering the period 1930 to the present, using story telling as the main theatrical device. This play is a trip down memory lane, painting a touching portrait of country life through one woman’s stories of young love, war times, local dances and homemade sausage rolls. Put the kettle on, it’s time for some sponge cake!

6. The Girls in Grey by Carolyn Bock and Helen Hopkins
The Shift Theatre in association with Theatre Works
Venue: Theatre Works, 14 Acland Street, St Kilda
Season: 25 April – 13 May, Wednesday–Saturday at 8.00 pm, Sunday at 5.00 pm
Matinees: Wednesday and Thursday at 11.30 am (excluding 25 April)
Regional tour: Details to be announced
Bookings and enquiries: Theatre Works bookings: (03) 9534 3388 or admin@theatreworks.org.au
Tickets: School groups: $20 per student including script, plus $1 booking fee, (one teacher free per ten students). Full price $28 (plus booking fee), concession $20 (plus booking fee), groups of 10 + $20 (plus booking fee)

Set in World War I, Girls in Grey tells the story of three Australian Army nurses. The play shows how history can be dynamically interpreted through drama. It challenges the audience to rethink female identity in WWI and provides a female perspective on the ANZAC legend. Four actors perform the play, three female and one actor playing all the male characters representing each character through voice and gesture. The show features minimalist performance styles and staging allowing the text and use of ritual gesture to provide the landscape. Other non-naturalistic conventions used are tableaux, exaggerated movement, direct address and heightened use of language.

Theatre Studies Unit 3 2012 Playlist
The following plays have been selected for study in 2012. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 in the VCE Theatre Studies Study Design 2007–2014. Students will undertake an assessment task based on the performance of a play on the Playlist. Question/s will also be set on the performances of the plays in the end-of-year Theatre Studies written examination. Teachers should note that this outcome requires analysis and evaluation of ways a written playscript is interpreted in production to an audience.

Notes
1. Schools should note that in the plays The Wild Duck and Tribes a variety of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.
2. While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored. Before selecting plays for study, teachers should make themselves aware of these issues and themes prior to students viewing the play and/or studying the playscript, for example by reading the playscript, talking with the theatre company and/or attending a preview performance. Information provided in this notice about themes and/or language used in specific plays is a guide.
3. For this unit, students must study the play script in addition to viewing a performance of a selected play. Playscripts are available through commercial sources or will be made available by the theatre companies for all plays on the Unit 3 Theatre Studies Playlist.

1. The Wild Duck by Simon Stone with Chris Ryan after Henrik Ibsen
Malthouse Theatre
Venue: Merlyn Theatre, The Malthouse, Sturt Street, Southbank
Previews: 17–20 February
Season: 21 February–17 March, Up to 8 performances weekly (matinee and evening shows at 7.30 pm, 6.30 pm, 5.00 pm, 2.00 pm and 1.00 pm). Please check times and dates when booking.
Bookings and enquiries: Education (03) 9685 5164 or education@malthousetheatre.com.au
Tickets: $21.50 metro students, $19.50 regional students (one teacher free per ten students), additional adult tickets can be purchased at the regular price for that show.

Wild Duck is structured over thirty short scenes using colloquial language and tone in a contemporary setting. The performance style combines realism and a heightened sense of reality in this recontextualisation of Ibsen’s tragic family drama. The production features challenging use of design, sound, technology and concepts such as a glass box set inviting the audience to observe and analyse the behaviour and experiences of the characters. Voices are enhanced by amplification and surtitles are used to denote the passing of time. The eleven characters are those of Ibsen’s script and in this production are portrayed by five actors.

Note: a suicide has occurred prior to the action of the play beginning and is referred to in the text. Some course language that may offend.

2. Tribes by Nina Raine
Melbourne Theatre Company
Venue: MTC Theatre, Southbank Boulevard, Southbank
Season: Thursday 9 February - Wednesday 14 March, (previews commence Saturday 4 February). Monday and Tuesday 6.30 pm, Wednesday 1.00 pm and 8.00 pm, Thursday and Friday 8.00 pm, Saturday 4.00 pm and 8.30 pm, Previews 8.00 pm
Bookings and enquiries: schools@mtc.com.au or (03) 8688 0963
Tickets: $24 metro school groups student, $21 regional school groups student (one teacher free per ten students), $42 additional adult tickets
A naturalistic family comedy/drama, *Tribes* is a contemporary British play exploring issues of communication, family, disability and exclusion, and ambition. Set around the family table, the character’s struggle for attention is shown through the contemporary and naturalistic theatre style, setting and character exchanges. The use of surtitles within the play, primarily used to translate the sign language used by the two hearing impaired characters is also used to illustrate the subtext in one particular scene. This intellectual piece of theatre will challenge through complex characters and subject matter. The family dynamic will resonate with a wide range of audience members through fast pace comedy and mayhem.

**Note:** Contains some course language that may offend.

3. *Let the Sunshine* by David Williamson

**HIT Productions**

**Season and venues:**

<table>
<thead>
<tr>
<th>Dates</th>
<th>Times</th>
<th>Venue/s and booking numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 February</td>
<td>7.30 pm</td>
<td>Harrison Theatre, Swan Hill, (03) 5036 2444</td>
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<tr>
<td>29 February</td>
<td>8.00 pm</td>
<td>Westside Performing Arts Centre, Moorooroo, Riverlinks Box Office: (03) 5832 9511</td>
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<tr>
<td>2 March</td>
<td>8.00 pm</td>
<td>The Capital – Bendigo’s Performing Arts Centre, (03) 5434 6100</td>
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<td>3 March</td>
<td>2.00 pm</td>
<td>The Capital – Bendigo’s Performing Arts Centre, (03) 5434 6100</td>
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<td>6 March</td>
<td>8.00 pm</td>
<td>Potato Shed, Drysdale, (03) 5251 1998</td>
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<tr>
<td>7 March</td>
<td>11.00 am</td>
<td>Potato Shed, Drysdale, (03) 5251 1998</td>
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<tr>
<td>8 March</td>
<td>8.00 pm</td>
<td>Wyndham Cultural Centre, Werribee, (03) 9741 9500</td>
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<tr>
<td>10 March</td>
<td>7.30 pm</td>
<td>Wangaratta Performing Arts Centre, (03) 5722 8105</td>
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<tr>
<td>14 March</td>
<td>8.00 pm</td>
<td>Her Majesty’s Theatre, Ballarat, (03) 5333 5888</td>
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<td>15 March</td>
<td>8.00 pm</td>
<td>Ararat Performing Arts Centre, (03) 5552 2181</td>
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<td>16 March</td>
<td>8.00 pm</td>
<td>Hamilton Performing Arts Centre, (03) 5573 0429</td>
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<td>17 March</td>
<td>7.30 pm</td>
<td>Portland Arts Centre, (03) 5522 2263</td>
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<td>20 March</td>
<td>8.00 pm</td>
<td>La trobe Performing Arts Centre, (03) 5176 3559</td>
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<td>22 March</td>
<td>8.00 pm</td>
<td>West Gippsland Arts Centre, (03) 5624 2456</td>
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<td>23 March</td>
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<td>Frankston Arts Centre, (03) 9784 1060</td>
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<td>24 March</td>
<td>1.00 pm</td>
<td>Frankston Arts Centre, (03) 9784 1060</td>
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<td>28 March</td>
<td>8.00 pm</td>
<td>Karralalya Theatre, Ringwood, (03) 9879 2933</td>
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<td>29 March</td>
<td>7.30 pm</td>
<td>Plenty Ranges Arts and Convention Centre, (03) 9217 2317</td>
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<tr>
<td>30 March</td>
<td>8.00 pm</td>
<td>Whitehorse Centre, Nunawading, (03) 9262 6555</td>
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<tr>
<td>31 March</td>
<td>3.00 pm</td>
<td>Whitehorse Centre, Nunawading, (03) 9262 6555</td>
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<td>2 April</td>
<td>8.00 pm</td>
<td>Colac Otway Performing Arts Centre, (03) 5232 2077</td>
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<td>3 April</td>
<td>8.00 pm</td>
<td>Shirley Burke Theatre, Parkdale, (03) 9556 4440</td>
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**Bookings and enquiries:** Bookings will be made to each venue directly.

**Tickets:** Ticket prices vary according to each venue’s individual pricing structures. Approximate price range is $20–$25, with student prices approximately $16.

Ageing Sydney radicals Toby and his wife Ros head north to escape scandal, only to find that their coastal refuge may contain more treacherous undercurrents than they thought. *Let the Sunshine* is an example of commercial domestic/social comedy genre and this production will use the performance style of heightened realism. The play explores with wit and humour, the themes of the mixed blessings of materialism, the trials of ageing, the continuing demands of children whatever their age, the debts generations owe to each other and the ways ideologies get passed down to new generations and yet the world moves on regardless. Taking place over two years and set against the backdrop of the end of Howard, the rise of Rudd, and the beginning of the Global Financial Crisis while referencing back to the Summer of Love, we see how both the disillusioned Toby and Ros have bitterly come to accept the death of all their 1970s idealism in a world increasingly consumed by greed and inhumanity; while the blinkered, arrogant Ron and oblivious Natasha are faced with a more current repudiation of their own worldview via the meltdown of the free market.


**Australian Shakespeare Company**

**Venue:** Athenaeum Theatre, 188 Collins Street, Melbourne

**Season:** 17–25 May 2012, Monday and Tuesday 6.30 pm, Wednesday–Saturday 7.00 pm, Wednesday 12.00 pm matinee

**Tickets:** $25 students (one teacher free per ten students) $30 extra adults. General public: $55 adult tickets, $45 concession, $40 groups of 10+, $25 children to 15 years old

**Bookings and enquiries:** Athenaeum Theatre, school groups call 03 8676 7511 or 1300 122 344; general public visit: www.ticketek.com.au

*Henry IV Part I* is one of Shakespeare’s finest history plays. This production will integrate digital technology with stylised costumes to create an ancient tale in a modern context. The performance style will utilise computer games and multimedia to highlight the theme of war. Fight scenes will be filmed live and projected onto a screen in real time, serving as a portal into Shakespeare’s world. Close study of the play reveals themes of war, politics, parent/child relationships and the transition from youth to responsibility.

**Dates** | **Times** | **Venue/s and booking numbers**
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<tbody>
<tr>
<td>13 April</td>
<td>8.00 pm</td>
<td>Dunn Theatre, Dandenong, (03) 9771 6666</td>
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<tr>
<td>14 April</td>
<td>8.00 pm</td>
<td>Upper Yarra Arts Centre, (03) Warburton, 5966 4500</td>
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<tr>
<td>4 August</td>
<td>8.00 pm</td>
<td>Warrnambool Entertainment Centre, (03) 5559 4900</td>
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1. The School for Wives by Molière
Bell Shakespeare, directed by Lee Lewis

**Venues and Season:**
- Warrnambool Entertainment Centre, Warrnambool: 26 June, 7.30 pm; 27 June, 11.00 am,
- Her Majesty’s Theatre, Ballarat: 26 June, 7.30 pm; 29 June, 11.00 am

Molière changed the nature of comedy in France with The School for Wives. It is the story of a man with a problem. He is afraid that if he marries a wife who is smart she will inevitably cheat on him. His ingenious solution is to ask a convent to raise a girl to be so stupidly innocent that she will not know what cheating even is, and will therefore remain faithful to him. He creates a perfect wife. Or does he...? With the maxim BE CAREFUL WHAT YOU WISH FOR: YOU MIGHT JUST GET IT ringing loud, the play presents a mind-bogglingly contorted tangling of innocence and arrogance. The comedic values of confused identity and mischief underpin the performance and have contemporary reflections that challenge the premise of Agnes’ situation with her being locked away in a nunnery for the purposes of marriage.

2. Top Girls by Caryl Churchill
Melbourne Theatre Company

**Venue:** MTC Theatre, Southbank Boulevard, Southbank

**Season:** Friday 31 August - Saturday 29 September (Previews commence Saturday 25 August), Monday and Tuesday 6.30 pm; Wednesday 1.00 pm, 8.00 pm; Thursday and Friday 8.00 pm, Saturday 4.00 pm, 8.30 pm; previews 8.00 pm

**Bookings and enquiries:** schools@mtc.com.au or (03) 8688 0963

**Tickets:** $24 metro school groups student, $21 regional school groups student (one teacher free per ten students), $42 additional adult tickets.

Set at a banquet table, the first act of Top Girls presents a group of female characters from various époques including Pope Joan, Lady Nijo and Isabella Bird who whimsically discuss their place in history and the challenges of being female in a male world. Examining feminism and gender equality in Britain in the Thatcher years, the play also explores the construction of gender stereotypes. Presented in the style of Magic Realism it explores issues of feminism and womanhood with both a contemporary and historical approach in character and theme. The play blends a dramatic exploration of the themes with comedic elements.

**Note:** contains some coarse language that may offend.

3. Blood Wedding by Federico Garcia Lorca
Malthouse Theatre

**Venue:** Merlyn Theatre, The Malthouse, Sturt Street, Southbank

**Previews:** 21–25 July, Saturday and Wednesday 7.30 pm, Monday and Tuesday 6.30 pm

Frankston Arts Centre, Frankston: 7 September, 8.00 pm
Fairfax Studio, The Arts Centre, Melbourne: 11–22 September, 7.30 pm; Matinees 15, 19, 22 September, 2.00 pm

**Tickets:** TBC by venues

**Bookings and enquiries:**
- Her Majesty’s Theatre, Ballarat, box office: (03) 5333 5888
- The Arts Centre, Fairfax Studio: 1300 182 183
- Matinees, Bell Shakespeare box office: 1300 305 730,
- Evening performances, the Arts Centre: 1300 182 183
- Warrnambool Entertainment Centre, Warrnambool: (03) 555 94 999

Frankston Arts Centre, Frankston: (03) 9784 1060

Blood Wedding presents a group of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

Set at a banquet table, the first act of Top Girls presents a group of female characters from various époques including Pope Joan, Lady Nijo and Isabella Bird who whimsically discuss their place in history and the challenges of being female in a male world. Examining feminism and gender equality in Britain in the Thatcher years, the play also explores the construction of gender stereotypes. Presented in the style of Magic Realism it explores issues of feminism and womanhood with both a contemporary and historical approach in character and theme. The play blends a dramatic exploration of the themes with comedic elements.

**Note:** contains some coarse language that may offend.

4. The Histrionic by Thomas Bernhard translated by Thomas Wright
Malthouse Theatre

**Venue:** Merlyn Theatre, The Malthouse, Sturt Street Southbank

**Previews:** 2–9 April, Monday and Tuesday 6.30 pm, Wednesday to Saturday 7.30 pm

**Season:** 10 April–5 May, up to eight performances weekly (matinee and evening shows at 7.30 pm, 6.30 pm, 5.00 pm, 2.00 pm and 1.00 pm). Please check times and dates when booking.

**Bookings and enquiries:** Education (03) 9685 5164 or education@malthousetheatre.com.au

**Tickets:** $21.50 metro students, $19.50 regional students (one teacher free per ten students). Additional adult tickets can be purchased at the regular price for that show.

The Histrionic presents a darkly comic piece of theatre about theatre. Bruscon, an ageing actor, has arrived at the Black Hart to perform, along with his family, their historical comedy The Wheel of History. Bruscon is horrified at the condition of the venue and spends his time deliberating and procrastinating about staging the play as a mighty storm gathers overhead. With a cast including Bille Brown and Barry Otto, The Histrionic examines the nature of theatre itself.

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**Theatre Studies Unit 4 2012 Playlist**

The following plays have been selected for study in 2012. This list should be considered in conjunction with the requirements set out in Unit 4 Outcome 3 in the VCE Theatre Studies Study Design 2007–2014. Students will undertake an assessment task based on the performance of a play on the Playlist. Question/s will also be set on the performances of the plays in the end-of-year Theatre Studies written examination. Teachers should note that this outcome requires analysis and evaluation of ways a written playscript is interpreted in production to an audience.

**Notes**

1. Schools should note that in the plays Top Girls and Moth a variety of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

2. While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of these issues and themes prior to students viewing the play and/or studying the playscript, for example by reading the playscript, talking with the theatre company and/or attending a preview performance. Information provided in this notice about themes and/or language used in specific plays is a guide.
**Season:** 26 July–19 August, up to 8 performances weekly (matinee and evening shows at 7.30 pm, 6.30 pm, 5.00 pm, 2.00 pm and 1.00 pm). Please check times and dates when booking.  
**Bookings and enquiries:** Education (03) 9685 5164 or education@malthousetheatre.com.au  
**Tickets:** $21.50 metro students, $19.50 regional students (one teacher free per ten students). Additional adult tickets can be purchased at the regular price for that show.

**Blood Wedding** is the first of Federico Garcia Lorca’s rural tragedies and is the story of a bride who runs away with an ex-lover and is subsequently murdered by her husband. The love triangle is a blend of drama and poetry with oppression and death hovering over the play. Lorca incorporates songs, chant, ritual, poetry, music and rhythm to draw parallels between the story of the two lovers and the historical and cultural contexts of the societal decrees and laws of the time. Marion Potts, Artistic Director of Malthouse Theatre and the director of this production suggests that Australia’s cultural discourse is largely homogenous and Anglo-centric. This production, adapted by Raimondo Cortese, will offer a counterpoint to this discourse offering a bi-lingual rendition (without surtitles) allowing the audience to experience the potency and musicality of Lorca’s native tongue – Spanish. The production uses the original text as a stage signifier to communicate setting, character dynamics and the ‘world’ conjured for an audience; it explores how meanings are carried through Lorca’s language in and of itself. This image-based and highly lyrical production will use the performance styles of non-naturalism and realism. This genre requires a production approach that is sensitive to the social and political conditions depicted and the impact these have on the characters’ lives. The performance styles will be strongly ‘realist’ both in production and acting but with an awareness that the playwright has broken up the traditional sequential realist technique replacing it with short scenes of clashing dramatic intensity to produce what may be classed as a ‘realist collage.’

4. *Diving for Pearls* by Katherine Thomson  
**HIT Productions**

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<thead>
<tr>
<th>Dates</th>
<th>Times</th>
<th>Venue/s and booking numbers</th>
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<tbody>
<tr>
<td>13 July</td>
<td>8.00 pm</td>
<td>Clocktower Centre, Moonee Ponds, (03) 9243 9191</td>
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<tr>
<td>14 July</td>
<td>2.00 pm</td>
<td>Clocktower Centre, Moonee Ponds, (03) 9243 9191</td>
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<tr>
<td>16 July</td>
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<td>Shirley Burke Theatre, Parkdale, (03) 9556 4440</td>
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<tr>
<td>18 July</td>
<td>8.00 pm</td>
<td>Latrobe Performing Arts Centre, Traralgon, (03) 5176 3559</td>
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<td>19 July</td>
<td>8.00 pm</td>
<td>West Gippsland Arts Centre, Warragul, (03) 5624 2456</td>
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<td>20 July</td>
<td>8.00 pm</td>
<td>Whitehorse Centre, Nunawading, (03) 9262 6555</td>
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<td>21 July</td>
<td>3.00 pm</td>
<td>Whitehorse Centre, Nunawading, (03) 9262 6555</td>
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<td>27 July</td>
<td>8.00 pm</td>
<td>Karralyka Centre, Ringwood</td>
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<td>28 July</td>
<td>8.00 pm</td>
<td>Knox Community Arts Centre, Bayswater</td>
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<tr>
<td>31 July</td>
<td>8.00 pm</td>
<td>Wonthaggi Community Arts Centre Wonthaggi Workers Club, (03) 5672 1083</td>
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**Bookings and enquiries:** Bookings will be made to each venue directly.  
**Tickets:** Ticket prices vary according to each venue’s individual pricing structures. Approximate price range is $20 - $25, with student prices approximately $16.

*Diving for Pearls* is the story of working class couple, Barbara and Den, and their heroic struggle for a meaningful life amidst the turmoil of change. In love and facing the challenges and responsibilities of middle-age, they gamely confront pressing issues in their personal and working lives as the environment of their small coastal town transforms itself from an old industrial site of factories and warehouses to a brave new world of resorts and plush hotels.

5. *Moth* by Declan Greene

Arena Theatre Company. Tour managed by Regional Arts Victoria  

Please be advised that additional performances in metro Melbourne may be added to this schedule in early August – check www.arenatheatre.com.au for updates.  

**Times and dates subject to change.**

<table>
<thead>
<tr>
<th>Dates</th>
<th>Times</th>
<th>Venue/s</th>
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<tbody>
<tr>
<td>7 August</td>
<td>8.00 pm</td>
<td>Hothouse Theatre Ltd, The Hume Building Society Butter Factory Theatre Wodonga</td>
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<tr>
<td>8 August</td>
<td>8.00 pm</td>
<td>The Hume Building Society Butter Factory Theatre Wodonga</td>
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<tr>
<td>9 August</td>
<td>11.00 am</td>
<td>The Hume Building Society Butter Factory Theatre Wodonga</td>
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<tr>
<td>Dates</td>
<td>Times</td>
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<tr>
<td>9 August</td>
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<td>The Hume Building Society Butter Factory Theatre Wodonga</td>
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<td>10 August</td>
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<tr>
<td>11 August</td>
<td>8.00 pm</td>
<td>The Hume Building Society Butter Factory Theatre Wodonga</td>
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<tr>
<td>15 August</td>
<td>11.00 am</td>
<td>East Gippsland Arts Centre, The Forge Theatre and Arts Hub, Bairnsdale</td>
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<tr>
<td>15 August</td>
<td>7.00 pm</td>
<td>East Gippsland Arts Centre, The Forge Theatre and Arts Hub, Bairnsdale</td>
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<tr>
<td>17 August</td>
<td>1.00 pm</td>
<td>Burrinja, Upwey</td>
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<tr>
<td>17 August</td>
<td>7.00 pm</td>
<td>Burrinja, Upwey</td>
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<tr>
<td>20 August</td>
<td>7.00 pm</td>
<td>Swan Hill Town Hall Performing Arts and Conference Centre</td>
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<td>22 August</td>
<td>1.00 pm</td>
<td>Drama Theatre, Geelong Performing Arts Centre</td>
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<tr>
<td>22 August</td>
<td>7.00 pm</td>
<td>Drama Theatre, Geelong Performing Arts Centre</td>
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<td>24 August</td>
<td>11.00 am</td>
<td>Warrnambool Entertainment Centre</td>
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<tr>
<td>24 August</td>
<td>8.00 pm</td>
<td>Warrnambool Entertainment Centre</td>
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<tr>
<td>29 August</td>
<td>1.00 pm</td>
<td>Kingston Arts Centre</td>
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<tr>
<td>29 August</td>
<td>7.00 pm</td>
<td>Kingston Arts Centre</td>
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<tr>
<td>31 August</td>
<td>1.00 pm</td>
<td>Esso BHP Billiton Wellington Entertainment Centre</td>
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<tr>
<td>31 August</td>
<td>7.00 pm</td>
<td>Esso BHP Billiton Wellington Entertainment Centre</td>
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<tr>
<td>3 September</td>
<td>6.30 pm</td>
<td>Wangaratta Performing Arts Centre</td>
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<td>4 September</td>
<td>10.00 am</td>
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<tr>
<td>6 September</td>
<td>1.00 pm</td>
<td>Plenty Ranges Arts Centre</td>
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<td>6 September</td>
<td>7.00 pm</td>
<td>Plenty Ranges Arts Centre</td>
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<tr>
<td>11 September</td>
<td>1.00 pm</td>
<td>West Gippsland Arts Centre, Warragul</td>
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<td>11 September</td>
<td>7.00 pm</td>
<td>West Gippsland Arts Centre, Warragul</td>
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<tr>
<td>14 September</td>
<td>1.00 pm</td>
<td>Portland Arts Centre</td>
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<tr>
<td>14 September</td>
<td>7.30 pm</td>
<td>Portland Arts Centre</td>
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</tbody>
</table>

Additional performances may be scheduled at a central Melbourne venue.

**Bookings and enquiries:**

Bernie Halande (02) 6021 7433 or bernie@hothousetheatre.com.au
Sue Lake-Harris (03) 5153 9500 or suelh@egipps.vic.gov.au
Penny Hargrave (03) 5722 8110 or p.hargrave@wangaratta.vic.gov.au
Tanya Bennett (03) 5225 1201 or tanya@gpc.org.au
Greg Diamantis (03) 5559 4885 or entertainmentcentre@warmambool.vic.gov.au
New Manager (03) 5143 3200 or michael.frawley@wellington.vic.gov.au
James Mavros (03) 9754 8723 or james.mavros@whittlesea.vic.gov.au
Rob Robson (03) 9754 8723 or artscentre@wgac.com.au
Marisa Cesario (03) 9556 4440 or marisa.cesario@kingston.vic.gov.au
Ross Farnell (03) 9754 8723 or manager@burrinja.org.au
Karl Hatton (03) 5522 2301 or khatton@glenelg.vic.gov.au

**Tickets:** Ticket prices vary according to each venue’s individual pricing structures. Approximate price range is $20–$25, with student prices approximately $16.

In *Moth*, two teenage outsiders, Sebastian, an unpopular kid obsessed with video games and anime, and Claryssa, a goth, emo and art-freak are close loyal friends. A nasty school-bullying incident affects Sebastian’s grasp on reality and leads him towards taking violent action. This is an intense, compelling and challenging piece of theatre with strong physical performances by the actors. Although it deals with confronting themes including bullying, mental illness and teenage power relations, it does so with aesthetic distance and highly symbolic elements. Through an intersecting narrative structure, the two actors enact multiple characters and the nature of friendship, trust and the reliability of memory are movingly and powerfully explored.

**Note:** The themes explored in this play may be challenging for some students. The themes include bullying, mental illness, substance abuse, teenage power relations and self-harm. The play uses frequent strong coarse language.

For enquiries about the information in this supplement contact Helen Champion, Curriculum Manager, Performing Arts on (03) 9651 4668 or email: champion.helen.h@edumail.vic.gov.au