

# VCE Drama and Theatre Studies 2007 Playlists

The following plays have been selected for study in 2007. The plays are grouped into three lists: VCE Drama Unit 3 Playlist, VCE Theatre Studies Unit 3 Playlist and VCE Theatre Studies Unit 4 Playlist. The lists should be considered in conjunction with the relevant requirements set out in the 2007 VCE Drama and VCE Theatre Studies study designs and in the introduction to each list.

When selecting plays for study, schools and teachers are advised to consider the needs of their students in relation to:

- performance and/or theatrical styles described in synopsis and other information provided by theatre companies
- the playscript or treatment
- themes and issues explored in each of the plays
- other considerations such as season dates, venue and/or ticket price.

Information provided in this memorandum includes title and author/s, theatre company, venue/s, season dates (at time of publication) and contact details for booking availability. Details such as ticket price and publication/cost of playscripts are not provided. Schools should contact theatre companies to obtain this information.

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. When selecting plays for study teachers must make themselves aware of these issues and themes prior to students viewing the play and/or studying the playscript. This may involve 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.

Schools should note that in the plays *Checklist for an Armed Robber*, *Shrimp*, *Hoods*, *Destin*, *The Spook*, *Ghosts*, *All My Sons*, *The Chapel Perilous* and *The Club* 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 school community.

## VCE Drama Unit 3, 2007 Play list

The following plays have been selected for study in 2007. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 in the *VCE Drama Study Design* (2007–2011). 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

1. Schools should note that in the plays *Checklist for an Armed Robber*, *Shrimp*, *Hoods* and *Destin* 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. When 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.

### 1. *Checklist for an Armed Robber* by Vanessa Bates

Theatre @ Risk Inc.

**Venue:** New Ballroom Trades Hall

**Season:** 13 May – 27 May 2007

**Enquiries:** bookings@theatreatrisk.com or (03) 9326 7947

*Checklist for an Armed Robber* is based on the reported versions of two events that occurred within a couple of days of each other in Moscow and in Newcastle (Australia) in October 2002. The play juxtaposes a robbery in a Newcastle new-age bookstore and the Moscow theatre siege by Chechen rebels to create a double-stranded narrative that investigates the motivations behind such attacks both small and large in scale. Performers take multiple roles including narration and also play themselves as actors discussing theatrical possibilities in a highly physicalised performance. The structure features many transformations of time and place. An abstract set design emphasises sound and lighting.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

### 2. *Shrimp* by Dominic Golding

Regional Arts Victoria

**Venues:** Regional and metropolitan Victorian in-schools performances for duration of season

**Season:**

In schools performance season (regional and metro):

30 April – 18 May 2007

Theatre season at The Courthouse: 22 May – 9 June 2007

**Enquiries:**

In schools performance season (regional and metro): arts2go at <arts2go@rav.net.au> or (03) 9644 1800 / 1800 819 803

Theatre season at the Courthouse: Maureen Hartley at <maureen@lamama.com.au> or (03) 9347 6948 (enquiries)

(03) 9347 6142 (bookings)

*Shrimp* is a theatrical autobiography about the life of Dominic Golding, a Vietnamese war-orphan. The narrative moves across scenes from war-torn Saigon, Mt Gambier and contemporary Vietnam. Dom, who is partially hearing-impaired due to mortar fire, knows Vietnam through cinematic representations in movies about the war and when he returns his encounters with people and places challenge his understandings of Vietnamese culture and his identity. The production features use of multimedia including projection, sound and music.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

**3. Hoods by Angela Betzien**

Regional Arts Victoria

**Venues:** Regional and metropolitan Victorian in-schools performances for duration of season

**Season:** 19 February – 16 March 2007

**Enquiries:** arts2GO at <arts2go@rav.net.au> or (03) 9644 1800 / 1800 819 803

*Hoods* explores themes and issues associated with the impact of poverty and domestic violence on children, families and community. The story focuses on Kyle, Jessie and baby brother Troy as they wait in a car at a shopping centre car park for their mother to return on a Friday night just before Christmas. Taking inspiration from Hansel and Gretel, *Hoods* uses a range of non-naturalistic performance styles and theatrical conventions including heightened language and transformations of time, place and character. A soundscape is used in structural and expressive ways.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

**4. Exit the King by Eugene Ionesco**

Malthouse Theatre

**Venue:** The Merlyn Theatre CUB Malthouse

**Season:** 24 March – 21 April 2007

**Enquiries:** <education@malthousetheatre.com.au> or (03) 9685 5165 / (03) 9685 5164

Concepts of power, reality, ageing and existence are examined in this Absurdist Theatre work. Poetic language and an illogical plot contribute to the non-naturalistic style in a story about King Berenger, who used to rule over an empire. Now nothing is working and he has lost control of everything including his own body; he will be dead in an hour and a half. A variety of theatrical devices are used to communicate the ridiculousness of the situation as the king slowly fades away. The staging will invoke this disintegrating world through lighting and set.

**5. Destin by Megan Jones**

Machination Theatre Ensemble

**Venues:** Metro: Yarra Edge Theatre, (NMIT Fairfield Campus), Yarra Bend Road, Fairfield

Geelong: (TBC)

**Season:** Metro: 26 February – 5 March 2007

Geelong: 8 March (TBC)

**Bookings:** <machination\_ensemble@hotmail.com> or (03) 9269 8922

Using the narrator and chorus of Buffon style, this allegoric work synthesises traditional 'Gothic' horror stories and original writing. An Australian soldier dies in Iraq, a flower in his pocket. Where did it come from? In this story, three actors play Nosferatu, the Vampire Countess, each portraying a different aspect of her character. This Queen of Night and Terror who lives in a chateau in the Carpathian Mountains, hopes that the Tarot will deliver her a future where she no longer kills the thing she loves. Physical theatre styles where actors transform scenes, puppetry, lighting and an original soundscape are used to build the theatrical landscape.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

**VCE Theatre Studies Unit 3, 2007 Play list**

Schools should note that the following plays have been selected for study in 2007. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 of the *VCE Theatre Studies Study Design (2007–2011)*. 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.

Schools should note that in the plays *Ghosts*, *The Spook* and *All My Sons* 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.

**Note**

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. When 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.

**1. Ghosts by Henrik Ibsen**

Theatreworks

**Venue:** Theatreworks, 14 Acland Street, St Kilda

**Season:** 3 May – 20 May 2007

**Enquiries:** <gm@theatreworks.org.au> or (03) 9534 4879

This classic realist drama explores questions about trying to remain an independent thinker in conservative times. This production will use a contemporary Australian translation of the original work and feature expressionistic theatrical styles. Oswald has returned

to his mother's house suffering from a terrible disease. His mother is about to open an orphanage to commemorate her husband's life work but these plans unravel as past events enter the present.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

### **2. *The Spook* by Melissa Reeves**

Malthouse Theatre

**Venue:** The Merlyn Theatre, CUB Malthouse

**Season:** 16 February – 10 March 2007

**Enquiries:** <education@malthousetheatre.com.au> or (03) 9685 5165 / (03) 9685 5164

A psychological thriller set in regional Cold War Australia, this naturalistic work explores themes of friendship, family, loyalty, vulnerability and multiculturalism in ways that resonate metaphorically with the Australia of today. The narrative moves rapidly in place and time from meetings to clandestine encounters and comic tableaux as Martin Porter, a 19-year-old footballer recruited to the world of espionage by the mysterious Alex infiltrates the local branch of the Communist Party. This production will use a cast of seven to perform the twelve characters and will feature use of sound and lighting.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

### **3. *Ginger Mick at Gallipoli*, from *The Moods of Ginger Mick* by C J Dennis**

Petty Traffickers

**Venues:** Metropolitan and Regional

**Season:** Metropolitan: 30 April – 13 May 2007, fortyfivedownstairs, 45 Flinders Lane, Melbourne, bookings (03) 9662 9966

**Regional:** 17 April – 28 April 2007 ( Hamilton PAC, Portland PAC, Burringa (Upwey), Colac, Eastside PAC Shepparton, Kyneton Town Hall, Horsham PAC, Warburton and Yarram Regent)

**Enquiries:** Stewart Morrill at [stewart@pettytraffickers.org](mailto:stewart@pettytraffickers.org) or 0422 182 109

*Ginger Mick at Gallipoli* dramatises C J Dennis' tale of Ginger Mick and the Anzacs in Turkey. The performance is created from excerpts of Dennis' poems. Many diggers carried copies of the poems in their uniform pockets during WWI. The play recounts acts of courage and the horrors of war from Ginger Mick's perspective. A physical performance style features songs from the WWI era, army drills, actors playing multiple roles, transformations of time and place and use of everyday items as storytelling objects.

### **4. *Macbeth* by William Shakespeare**

Bell Shakespeare

**Venues:** 13 metropolitan and regional locations

**Season:** 17 April – 22 May 2007, for details see [www.bellshakespeare.com.au](http://www.bellshakespeare.com.au)

**Enquiries:** Marcella Hughes at [education@bellshakespeare.com.au](mailto:education@bellshakespeare.com.au)

*Macbeth* explores how a lust for power can lead to a loss of humanity. The play creates images of nature at war with itself. This contemporary interpretation will use a cast of nine with almost all actors playing more than one role and include references to

conflicts in the Middle East and elsewhere. Theatrical styles will focus on transformation and use minimal props, contemporary costumes, a soundscape and lighting to evoke a heightened sense of theatricality.

### **5. *All My Sons* by Arthur Miller**

Melbourne Theatre Company

**Venue:** The Arts Centre Playhouse

**Season:** 24 February – 31 March 2007

**Enquiries:** MTC Education at <[www.mtc.com.au](http://www.mtc.com.au)> or <[schools@mtc.com.au](mailto:schools@mtc.com.au)>

This naturalistic drama is set at the Keller family home on the outskirts of an American town around 1947. Joe and Kate's son Larry, a WWII airman, has been missing in action for three years. His mother strongly believes he will return home. Chris, their elder son wants to marry Ann, Larry's former girlfriend. Ann's father Steve is in jail after being found guilty when he and Joe were charged with supplying faulty cylinder heads that resulted in 21 planes crashing in Australia with the death of each pilot. Joe was cleared of the charges but confesses that he lied in court so that the business would survive and he could look after his sons.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

## **VCE Theatre Studies Unit 4, 2007 Play list**

The following plays have been selected for study in 2007. This list should be considered in conjunction with the requirements set out in Unit 4 Outcome 3 in the *VCE Theatre Studies Study Design*. Studies 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.

Schools should note that in the plays *The Club* and *The Chapel Perilous* a variety of suggestive and potentially offensive words and phrases are used. They occur with intermittent frequency and are generally consistent with much current contemporary theatrical language usage. 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. When 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.

### **1. *Educating Rita* by Willy Russell**

HIT Productions

**Venues:** touring regional, rural and metropolitan venues

**Season:** 22 June – 21 September 2007

**Enquiries:** Nava Clausen at <[nava.c@hitproductions.com.au](mailto:nava.c@hitproductions.com.au)> or (03) 9599 0899

Set in a single space of a cramped and untidy university office, *Educating Rita* follows the conversation between Rita, a hairdresser on a quest to become an 'educated person' and

Frank, a cynical professor. Their contrasting language, lifestyle and understanding of what education is and why it is important are the focus of the narrative. The play portrays their changing relationship and explores questions about the costs of knowledge and self-improvement.

## 2. *The Club* by David Williamson

HIT Productions

**Venues:** touring regional, rural and metropolitan venues

**Season:** 16 August – 4 September 2007

**Enquiries:** Nava Clausen at <nava.c@hitproductions.com.au> or (03) 9599 0899

*The Club* is a familiar story about a sports team, its' officials, coach and players. This struggling football team is trying to cope with boardroom power struggles, threats of a player strike and a highly-paid recruit who isn't focused. Ambition, pride and trust are some of the themes explored in this play.

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

## 3. *A Man for All Seasons* by Robert Bolt

Complete Works Theatre Company

**Venues:** Metropolitan: Union Theatre (University of Melbourne), Dandenong

**Regional:** Shepparton, Bendigo, Ballarat, Mildura, Warrnambool and Geelong

**Season:** 17 July – 7 August 2007

**Enquiries:** Andrew Blackman at <andrew@completeworks.com.au> or 0414 914 501

First produced in 1960, *A Man for All Seasons* is a historical drama about the events leading to the martyrdom and execution of Sir Thomas More in 1535. The Common Man is sometimes the narrator and he also plays the roles of most of the lower-class characters. More, the Lord Chancellor of England clashes politically and morally with King Henry VIII when he says he is unable to support the king's plans to divorce Catherine of Aragon. More's downfall is contrasted with the rise to wealth and power

of Richard Rich, a lowly official seeking More's patronage to further his career.

## 4. *The Soul Miner* by Ray Swann and Andreas Litras

Identity Theatre

**Venues:** Metropolitan: Abbotsford Convent

**Season:** Metropolitan: 18 July – 12 August 2007

**Regional:** TBC

**Enquiries:** <identitytheatre@netspace.net.au> or 0414 634 333 or www.identitytheatre.com

Set in three acts and across two worlds – Gallipoli and a coal mine – *The Soul Miner* uses transformations of time, place and character. The central character, Jim is a miner who fought at Gallipoli. The play focuses on Jim's relationship with Frank, another miner and what happened to them at Gallipoli.

## 5. *The Chapel Perilous* by Dorothy Hewitt

La Mama

**Venue:** La Mama

**Season:** 1 August – 19 August 2007

**Enquiries:** Maureen Hartley at <maureen@lamama.com.au> or (03) 9347 6948

Using Epic theatre styles, *The Chapel Perilous* features a small cast playing multiple roles and a set that reflects a symbolic dreamscape. Sally Banner, poet, returns to her old school for the dedication of a stained glass window (featuring herself) that she has donated. As a student, Sally constantly aimed to defy authority and her efforts are remembered by the authority figures of the school. Is Sally's gift an act of hypocrisy or an admission that she has failed to convince the world through her poetry and lifestyle that blood and flesh are wiser than intellect?

Schools should note that this play uses a variety of suggestive and potentially offensive words and phrases. They occur with intermittent frequency. However, this language may invite adverse comment from some areas of the community.

## Enquiries

If you have any enquiries contact Helen Champion at the Victorian Curriculum and Assessment Authority on (03) 9651 4668.



Published by

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