



B O A R D O F S T U D I E S
NEW SOUTH WALES

2013

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Drama

General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ hours
- Write using black or blue pen
Black pen is preferred

Total marks – 40

Section I Page 2

20 marks

- Attempt Question 1
- Allow about 45 minutes for this section

Section II Pages 3–6

20 marks

- 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 in the Section I Writing Booklet. Extra writing booklets are available.

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)

‘Audiences are not only entertained; they are made to engage with the social concerns explored in plays.’

Discuss this view with reference to your study and experience of TWO of the texts set for study.

Topic 1: Dramatic Traditions in Australia

Texts set for study:

Jack Davis, *No Sugar*
Dorothy Hewett, *The Chapel Perilous*
Alex Buzo, *Norm and Ahmed*
David Williamson, *The Removalists*

OR

Topic 2: Contemporary Australian Theatre Practice

Texts set for study:

Matt Cameron, *Ruby Moon*
Jane Harrison, *Stolen*
Jenny Kemp, *Still Angela*
Michael Fitcher and Helen Howard, *A Beautiful Life*

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 in the Section II Writing Booklet. Extra writing booklets are available.

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 does the human suffering in tragic plays continue to engage audiences?

In your answer, refer to your study and experience of TWO plays in this topic.

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 (Part 1)*

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 — Irish Drama (20 marks)

How does the staging in the plays you have studied in Irish Drama contribute to the audience's understanding of the characters' struggles?

In your answer, refer to your study and experience of TWO plays in this topic.

Texts set for study:

Marina Carr, *The Mai*

Brian Friel, *Dancing at Lughnasa*

Martin McDonagh, *The Beauty Queen of Leenane*

John Millington Synge, *The Playboy of the Western World*

OR

Question 4 — Brecht (20 marks)

What effect on the audience was Brecht aiming for through the structuring of the story in his plays?

In your answer, refer to your study and experience of TWO plays in this topic.

Texts set for study:

Threepenny Opera

Caucasian Chalk Circle

Mother Courage

Life of Galileo

OR

Question 5 — Site-specific, Street and Event Theatre (20 marks)

How does the physical environment shape both the creation and experience of site-specific, street and event theatre?

In your answer, refer to your study and experience of performance making and BOTH texts in this topic.

Texts set for study:

Neil Cameron, *Fire on the Water*

John Fox, *Eyes on Stalks, Welfare State International*

OR

Question 6 — Approaches to Acting (20 marks)

Compare how the practitioners you have studied use the body to express dramatic meaning in performance.

In your answer, refer to your study and experience of this topic and TWO texts in this topic.

Practitioners and texts set for study:

Augusto Boal, *Games for Actors and Non Actors*

Simon Murray, *Jacques Lecoq*

Jonathan Pitches, *Vsevolod Meyerhold*

Tadashi Suzuki, *The Way of Acting*

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 — Verbatim Theatre (20 marks)

How do the multiple voices in verbatim theatre create meaning for an audience?

In your answer, refer to your study and experience of *The Laramie Project* and ONE other play in this topic.

Texts set for study:

Compulsory text – Moisés Kaufman and Members of the Tectonic Theatre Project 2001,
The Laramie Project

and ONE of the following:

Paul Brown, *Aftershocks*
Terence O’Connell, *Minefields and Miniskirts*
Alana Valentine, *Parramatta Girls*
Alana Valentine, *Run Rabbit Run*

OR

Question 8 — Black Comedy (20 marks)

How do the characters and their relationships create both comedy and discomfort for the audience in black comedy?

In your answer, refer to your study and experience of TWO plays in this topic.

Texts set for study:

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

End of paper

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