



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

2004

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Drama

General Instructions

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

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 a 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 and use appropriate supporting evidence
 - present a sustained, logical and well-structured answer to the question
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Question 1 (20 marks)

‘Australian plays have been concerned with questions of belonging — to another person, to a family, to a social group, to society.’

Discuss this statement with reference to the performance styles and dramatic forms and conventions of the Australian plays you have studied.

In your answer, refer to AT LEAST TWO texts set for the topic you have studied.

Topic 1: Bush and City in Australian Drama

Texts set for study:

Ray Lawler, *Summer of the Seventeenth Doll*

Louis Esson, *Mother and Son*

Katharine Susannah Prichard, *Brumby Innes*

Betty Roland, *The Touch of Silk*

OR

Topic 2: Contemporary Australian Theatre

Texts set for study:

Wesley Enoch and Deborah Mailman, *The Seven Stages of Grieving*

Jack Davis, *No Sugar*

Debra Oswald, *Gary's House*

Suzanne Spinner, *Running Up a Dress*

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 a SEPARATE 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 and use appropriate supporting evidence
 - present a sustained, logical and well-structured answer to the question
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Question 2 — Theatre of the Absurd (20 marks)

‘The plays of the Theatre of the Absurd may seem illogical and meaningless, but in performance they make a lot of sense.’

Discuss this statement, focusing on how the plays use stylistic features, including comedy and the illogical, to explore serious issues.

In your answer, refer to *Waiting for Godot* and TWO other plays set for study.

Texts set for study:

Samuel Beckett, *Waiting for Godot* – **Compulsory text**

and TWO of the following:

Arthur Adamov, *Professor Taranne*

Edward Albee, *Zoo Story*

Eugene Ionesco, *The Bald Prima Donna*

Harold Pinter, *The Dumb Waiter*

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 and use appropriate supporting evidence
 - present a sustained, logical and well-structured answer to the question
-

Question 3 — Irish Drama (20 marks)

‘The characters in Irish drama are all talk and no action.’

Discuss this statement, focusing on the use of spoken dialogue and physical action to represent Ireland and the Irish on stage.

In your answer, refer to TWO of the texts set for study.

Texts set for study:

Brian Friel, *Dancing at Lughnasa*
Martin McDonagh, *The Beauty Queen of Leenane*
Sean O’Casey, *The Plough and the Stars*
John Millington Synge, *Playboy of the Western World*

OR

Question 4 — Brecht (20 marks)

Analyse the dramatic techniques that Brecht used in order to bring large and complex issues onto the stage in ways that are theatrically clear and striking.

In your answer, refer to TWO of the texts set for study.

Texts set for study:

Threepenny Opera
Caucasian Chalk Circle
Mother Courage
Life of Galileo

OR

Question 5 — Environmental, Street and Event Theatre (20 marks)

How do the techniques used in environmental, street and event theatre fulfil the performance makers' goals by engaging the imagination of the audience?

In your answer, you should refer to the performance makers you have studied, and your own experience.

OR

Question 6 — Meyerhold (20 marks)

‘Meyerhold tried to make theatre more real by making it more theatrical.’

Discuss this statement with reference to Meyerhold's theories of acting, including the use of mask and the grotesque.

OR

Question 7 — American Drama (20 marks)

How do American plays go beyond the conventions of realism in order to confront the audience with social and personal issues?

In your answer, refer to TWO of the texts set for study.

Texts set for study:

David Mamet, *Speed-the-Plow*

Eugene O'Neill, *Desire Under the Elms*

Thornton Wilder, *Our Town*

Tennessee Williams, *A Streetcar Named Desire*

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 and use appropriate supporting evidence
 - present a sustained, logical and well-structured answer to the question
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Question 8 — Seventeenth Century Comedy (20 marks)

‘Beneath the glittering costumes, stylish manners and the wit of English and French society lay its foolishness and sleaze.’

How does the performance of seventeenth-century comedy expose and/or celebrate these elements?

In your answer, refer to *The Misanthrope* and ONE other text set for study.

Texts set for study:

Molière, *The Misanthrope* – **Compulsory text**

and ONE of the following:

Aphra Behn, *The Rover*

George Etherege, *The Man of Mode*

William Wycherley, *The Country Wife*

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