



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

2005

**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 3–7

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 explore the different ways people cope when things change or go wrong.’

Discuss this statement, with reference to the dramatic forms, styles and conventions of the plays you have studied, showing how Australian plays put changing circumstances on the stage, and how the characters respond.

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
-

Question 2 — Theatre of the Absurd (20 marks)

How does the Theatre of the Absurd express abstract ideas about the human condition and the state of the world in physical and visual ways?

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)

‘Irish playwrights use conflicts and contrasts between characters of different ages to explore theatrically the relationship between Ireland past and present.’

Discuss this statement, referring to TWO of the texts set for study, and to your own experience.

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)

‘Brecht worked hard to stop audiences from empathising with the characters in his theatre.’

Discuss this statement, with reference to Brecht’s goals and techniques, and to your own experience.

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)

‘Environmental, Street and Event theatre is effective because it uses bold techniques to shake up the mundane patterns of everyday life and thought.’

Discuss this statement, referring to the performance makers you have studied, and to your own experience.

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 6 — Meyerhold (20 marks)

Discuss the ways in which Meyerhold's eclectic use of old and new theatrical techniques and acting styles created a revolutionary theatre.

OR

Question 7 — American Drama (20 marks)

‘Theatre has to extend realism if it is to accurately reflect real life.’

Using this statement as a starting point, discuss how TWO American plays might be produced on the contemporary stage using Expressionist and Symbolist techniques.

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

Question 8 — Seventeenth Century Comedy (20 marks)

The photographs (Figure 1 and Figure 2) show scenes from two different productions of *The Misanthrope*. Using them as a starting point, discuss what is gained and what is lost by updating seventeenth-century satirical plays for the contemporary Australian stage.



Figure 1



Figure 2

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*

End of paper

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