



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

**2009**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# Drama

## General Instructions

- Reading time – 5 minutes
- Working time – 1½ 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.

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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)

How could the Australian plays you have studied be staged to communicate distinctly Australian values and attitudes?

In your answer, refer to the dramatic forms, performance styles, techniques and conventions of Australian Drama and Theatre and in particular to your study and experience of TWO texts.

#### Topic 1: Dramatic Traditions in Australia

Texts set for study:

Jack Davis, *No Sugar*

Dorothy Hewett, *The Chapel Perilous*

Ray Lawler, *Summer of the Seventeenth Doll*

David Williamson, *The Removalists*

OR

#### Topic 2: Contemporary Australian Theatre Practice

Texts set for study:

Matt Cameron, *Ruby Moon*

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

Jenny Kemp, *Still Angela*

Michael Fatcher 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 a SEPARATE writing booklet. Extra writing booklets are available.

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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 — Tragedy (20 marks)

‘Heroes suffer the fate they deserve.’

Compare the different ways the hero’s fate might be staged in the plays you have studied.

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

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**

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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 3 — Irish Drama (20 marks)**

How could Irish plays be staged in Australia to reveal what Australians and the Irish have in common?

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)**

‘Entertainment was just as important to Brecht as ideas.’

Discuss this statement, referring to ways Brecht’s plays might be staged now.

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

Explain how the work of Neil Cameron and Welfare State International have influenced your own theatre-making processes in this topic.

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

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)**

Explain how the approaches of the practitioners you have studied could be realised in the production of theatre.

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

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**

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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 7 — American Drama (20 marks)**

How could the TWO American plays you have studied be staged to reveal their social concerns and the personal concerns of the characters?

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)**

‘Seventeenth-century comedy was like Reality TV — it presented to audiences the “celebrities” of the day with all their follies and issues.’

How could these plays be staged to engage audiences as successfully today?

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

Texts set for study:

William Congreve, *The Way of the World*

Aphra Behn, *The Rover*

William Wycherley, *The Country Wife*

George Etherege, *The Man of Mode*

**End of paper**

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