



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

2010

**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.

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)

How does Australian drama and theatre stage a range of the different individual experiences found in Australian society?

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

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 do the plays you have studied show on stage the triumph of the human spirit in misfortune and disaster?

In your answer, refer to your study and experience of 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

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 Irish drama show on stage the survival of the Irish people in the face of conflict and disappointment?

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

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)

‘Brecht is interested in emotion; he just doesn’t want the audience to be overpowered by it.’

Discuss this statement, referring to your study and experience of TWO 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)

‘It might be a great form of public celebration but it is not theatre and it is not art.’

Discuss this statement about site-specific, street and event theatre, referring to your experience of performance making and to BOTH 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)

Compare the philosophical approaches of the practitioners you have studied, and the effect they have on their practice.

In your answer, refer to your experience of this topic, and to TWO 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

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 does verbatim theatre attempt to stage real events to produce engaging theatre?

In your answer, refer to your study and experience of *The Laramie Project* and ONE other text set for study.

Texts set for study:

Compulsory text – Moses 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 plays you have studied use their techniques and conventions to make audiences laugh at pain and loss?

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

Texts set for study:

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

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