

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

**2001**

**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 3

**20 marks**

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

**Section II** Pages 4–8

**20 marks**

- Attempt ONE question from Questions 2–8
- Allow about 45 minutes for this section

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## 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 does the Australian drama you have studied use particular forms and conventions to explore significant experiences of living in this country?

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

#### Topic 1: Bush and City in Australian Drama

You must refer to *Summer of the Seventeenth Doll* as ONE of the TWO texts.

Texts set for study:

Ray Lawler, *Summer of the Seventeenth Doll* – **Compulsory text**

and ONE of the following:

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.

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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 — Theatre of the Absurd (20 marks)

‘Most plays in the Theatre of the Absurd include elements of the violent, the illogical and the hopeless — this is what makes them so funny.’

Discuss this statement, referring to the style and dramatic techniques of *Waiting for Godot* and TWO other texts 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**

**Question 3 — Medieval English Cycle Plays (20 marks)**

‘In the staging of a Cycle, the humour, joking and buffoonery were mingled with the serious, moral and religious.’

Discuss this statement. In your answer refer to AT LEAST THREE of the texts set for study.

Texts set for study:

York, *The Creation and the Fall of Lucifer*

Chester, *Noah's Flood*

Towneley/Wakefield, *The Second Shepherds' Play*

Towneley/Wakefield, *Herod the Great*

York, *The Crucifixion*

York, *The Judgement*

**OR**

**Question 4 — Dario Fo (20 marks)**

‘Fo’s use of comic performance styles distracts us from his serious political intent.’

Discuss this statement. In your answer refer to AT LEAST TWO of the texts set for study.

Texts set for study:

*Accidental Death of an Anarchist*

*Can't Pay? Won't Pay!*

*Mistero Buffo*

*Trumpets and Raspberries*

**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 5 – Environmental, Street and Event Theatre (20 marks)**

How do the theatrical components of the performances represented in Figures 1, 2 and 3 relate to the artistic and social goals of the performance makers of the 1960s and 1970s whom you have studied?



Figure 1. Witches, *Macbeth* in Katherine Gorge, Northern Territory, 1991

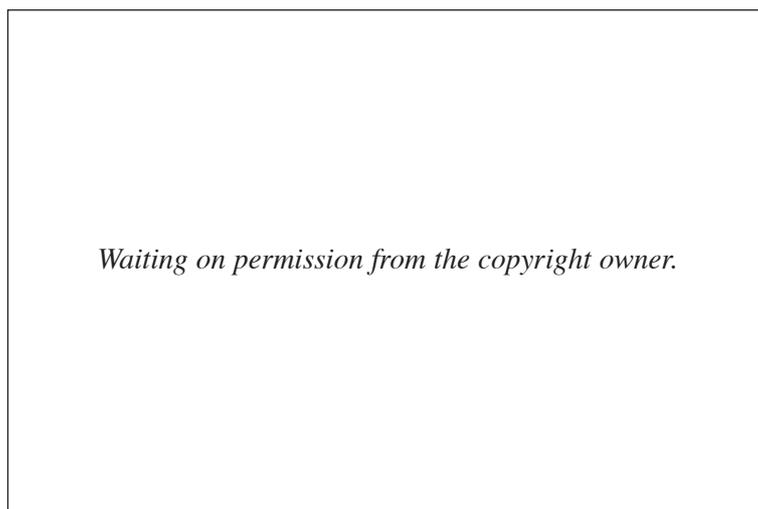


Figure 2. The Gates of Renewal, Maleny Folk Festival, Queensland, 1993

**Question 5 continues on page 7**

Question 5 (continued)

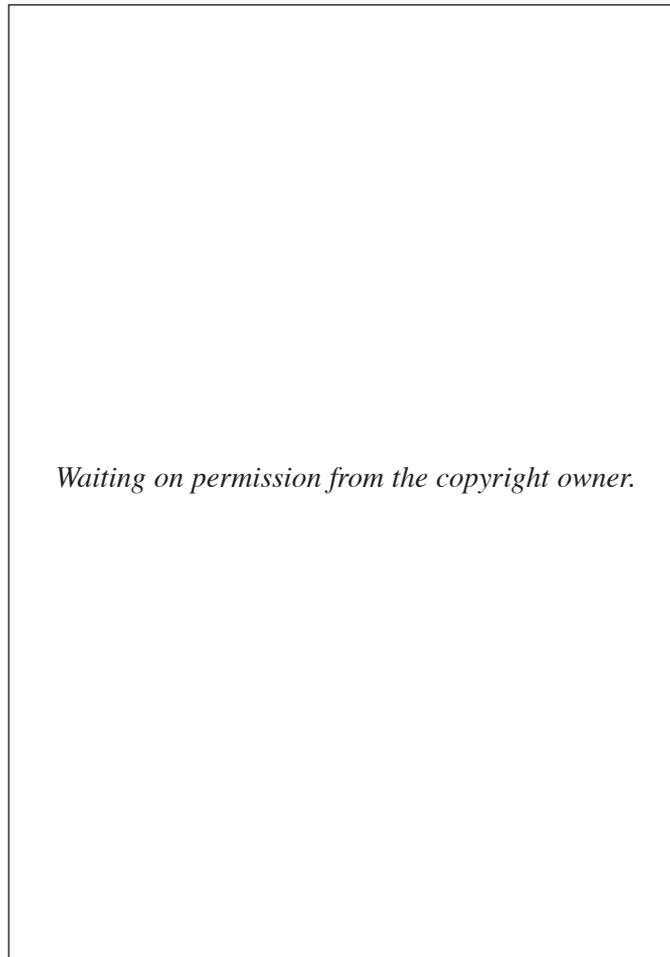


Figure 3. Death Ship, Seagrass Event III  
– the saving of the wetlands,  
Hastings, Victoria, 1990

**End of Question 5**

**OR**

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In your answer you will be assessed on how well you:

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  - 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)**

Identify the most important theatrical innovations in Meyerhold's work and discuss their significance for today's theatre.

**OR**

**Question 7 — American Drama (20 marks)**

'American drama examines moral dilemmas that are real but the dramatic styles used are not realistic.'

Discuss this statement with reference 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)**

Discuss the way in which the actor/audience relationship and performance conditions contribute to the effectiveness of the satire in seventeenth century comedy.

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**