



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

2006

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

‘The ideas in Australian plays are dull. It is the images that bring them to life.’

Discuss this statement, showing how Australian theatre practitioners engage their audiences through varying theatrical styles and techniques.

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

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*

M. Fitcher 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 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)

‘Characters in tragic plays live in a social and political world that has no room for their individual sufferings.’

Discuss this statement, showing how the two plays you have studied might be presented to a contemporary audience.

In your answer, refer to TWO of the 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 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)

‘Irish plays have an intensity and a passion that is highly theatrical in a distinctively Irish way.’

Discuss this statement, examining how the staging of the two Irish plays you have studied might reflect this and still be relevant to an Australian audience.

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)

‘Brecht gets more and more relevant as the years go by.’

Discuss this statement, considering how and why the two plays you have studied might be staged today.

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)

‘In the best site-specific, street and event theatre the performers and the audience together make the show.’

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

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)

Compare and contrast the ways in which the two practitioners you have studied put their philosophical beliefs into theatrical practice in order to engage the audience.

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 Le Coq*

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 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)

‘American plays are locked into their specific social contexts.’

Discuss this statement, considering how and why the American plays you have studied might be produced on the contemporary stage.

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 17th Century audience liked their plays because the characters in them were the same as themselves — rich, vain and spiteful. That’s why we like them too.’

Discuss this statement, exploring the relevance of staging the plays you have studied for a contemporary Australian audience.

In your answer, refer 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*

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