



**BOARD OF STUDIES**  
NEW SOUTH WALES

**2008**

**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 3–6

**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 are audiences made to engage with and understand Australia's cultural issues and the personal concerns of the characters on the stage?

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

### **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.

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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)

How is the audience drawn into the tragedy of the protagonist's plight?

In your answer, refer to your study and experience of TWO texts set for study, ONE from each list.

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)**

‘Irish plays insult the Irish.’

Discuss this statement, exploring how the Irish character is represented on the stage.

In your answer, refer to your study and experience of TWO 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)**

How does Brecht’s crafting of his theatre force the audience to see individual characters in their political context?

In your answer, refer 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)**

To what extent and in what ways have practitioners realised their social goals in performance?

In your answer, refer 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)**

How do the aesthetics and practices of the two practitioners you have studied create distinctive actor–audience relationships?

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

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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)**

What do the characters in American drama want from each other? How are these wants expressed in the dramatic relationships created on the stage?

In your answer, refer to your study and experience of TWO 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 superficial displays by the different character types are both attractive and revealing to the audience.’

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