



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995
DRAMA

2 UNIT
(40 Marks)

*Time allowed—One hour and a half
(Plus 5 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- Attempt TWO questions, ONE from each section.
- All questions are of equal value.
- Answer each question in a *separate* Writing Booklet.
- You may ask for extra Writing Booklets if you need them.

SECTION I
DRAMA AND THEATRE IN AUSTRALIAN
SOCIETIES AND CULTURES

(20 Marks)

Attempt ONE question.
All questions are of equal value.

QUESTION 1. Contemporary Aboriginal Theatre

EITHER

- (a) Aboriginal playwrights use a mixture of mime, poetry, dance, and dialogue to present a vision of Aboriginal life.

How effectively are these dramatic forms used in *The Keepers* and *The Dreamers*?

OR

- (b) Despite the humour in *The Keepers* and *The Dreamers*, there is a sense of pessimism about the ability of Aboriginal culture to survive in contemporary Australia. How does the portrayal of the Aboriginal characters in the plays reflect this perception?

QUESTION 2. David Holman

EITHER

- (a) 'David Holman believes that young children need to be made aware of issues that may confront them, and that the theatre is an ideal medium to do this.'

Discuss this statement with reference to the subject matter and dramatic structures used in *No Worries* and *The Small Poppies*.

OR

- (b) Discuss the techniques that David Holman uses to make both adults and children see the action through the eyes of his child characters in EITHER *No Worries* OR *The Small Poppies*.

QUESTION 3. State or Regional Theatre Companies

EITHER

- (a) 'State and Regional theatre companies must provide satisfying entertainment for their audiences, fulfil the guidelines of the funding bodies, and seek to develop future audiences.'

Discuss ways in which the theatre company you have studied attempts to satisfy these aims.

OR

- (b) How does its recent choice of plays fulfil the current artistic policy of the State or Regional theatre company you have studied?

QUESTION 4. Community Theatre in Australia

EITHER

- (a) How does a community theatre group that you have studied express a particular philosophy or ideology through its choice of subject matter and performance style?

OR

- (b) Why should a community need a community theatre? How do the performances of the theatre group you have studied address the needs of specific audiences?

QUESTION 5. Nineteenth-Century Australian Melodrama

EITHER

- (a) Look carefully at the photograph below.



Mitchell Library, State Library of NSW

This photograph illustrates the tableau or picture at the end of Act II in an early presentation of *Robbery Under Arms*.

Discuss the use of the tableau in nineteenth-century melodrama. Analyse this particular tableau in terms of the stage setting, and the placement and posture of the actors.

OR

- (b) ‘Although mostly set in Australia, both *The Sunny South* and *Robbery Under Arms* are examples of true “Britishness”.’

Discuss this statement with reference to BOTH texts.

QUESTION 6. Alma de Groen

EITHER

- (a) 'Alma de Groen's plays say almost as much through structure and visual design as through dialogue.'

Discuss this statement with reference to *The Rivers of China*.

OR

- (b) Discuss how the theatrical style of *The Rivers of China* and one other of Alma de Groen's plays explores the related concepts of gender, personal identity, and transformation.

QUESTION 7. Contemporary Women's Comedy

EITHER

- (a) Discuss the similarities and differences between the performance styles of TWO female comedians you have studied.

OR

- (b) 'I personally don't agree with the concept of "women's comedy". I think it's a bit patronizing to women. If you can't hold your own against the men, then what are you doing? If you're funny, you're funny.'

KITTY FLANAGAN, 1994

Discuss this statement.

SECTION II
DRAMA AND THEATRE IN SOCIETIES AND CULTURES OTHER
THAN AUSTRALIAN

(20 Marks)

Attempt ONE question.
All questions are of equal value.

QUESTION 8. Greek Tragedy

EITHER

- (a) Discuss the differences between the contributions of the chorus in *Antigone* and *The Bacchae*.

OR

- (b) Discuss the ways visual elements might have been used to heighten the impact of the tragedy on the audience in the original production of EITHER *Antigone* OR *The Bacchae*.

QUESTION 9. Ibsen: The Realist Phase

EITHER

- (a) Discuss the ways in which Ibsen uses visual images as symbols, in EITHER *A Doll's House* OR *The Wild Duck*.

OR

- (b) 'To thine own self be true.'

How is this ideal explored in *A Doll's House* and *The Wild Duck*?

QUESTION 10. Dada Theatre

EITHER

- (a) 'Much Dada Theatre involves a calculated insult to the audience. The question that remains to be answered is, "why?".'

Describe some of the 'insulting' elements used in specific Dada pieces, and explain this desire to provoke the audience.

OR

- (b) 'Dada was born from a need for independence, and a distrust of accepted ideas. People who join us keep their freedom.'

TRISTAN TZARA

How is this declaration reflected in the theatrical techniques and performance styles used in Dada Theatre?

QUESTION 11. Peter Brook

EITHER

- (a) 'Peter Brook has made his productions both gut-wrenching and intellectually stimulating for the audience.'

Discuss the distinctive ways in which Peter Brook achieves this effect.

OR

- (b) What is Peter Brook's vision of the role of a theatre director?

In your answer, you should refer to at least TWO of his productions.

QUESTION 12. Wole Soyinka*EITHER*

- (a) Look carefully at the photograph below of a scene from a Soyinka play.

Courtesy Goodman Theatre, Chicago.



THE ROAD, AT THE GOODMAN THEATRE, CHICAGO, 1984

Taking this photograph as a starting point, discuss the dramatic conventions and theatrical forms used by Wole Soyinka in *EITHER The Road OR A Dance of Forests*.

OR

- (b) What images of post-colonial Nigerian society does Wole Soyinka present in *The Road* and *A Dance of Forests*?

QUESTION 13. Augusto Boal*EITHER*

- (a) Look carefully at the photograph below.



How does this photograph from *Games for Actors and Non-Actors* illustrate Augusto Boal's practice? Discuss how this practice relates to the theory and ideology of the Theatre of the Oppressed.

OR

- (b) The main categories of Augusto Boal's Theatre of the Oppressed are image theatre, invisible theatre, and forum theatre. Discuss how the roles of the 'audience' differ in these categories.

QUESTION 14. Commedia dell'arte

EITHER

- (a) Look carefully at the illustrations of commedia dell'arte characters below. Discuss the ways in which their external appearance expresses the nature of each of the characters.



Arlecchino (Harlequin)

'The Italian Comedy', PL Ducharte, Dover Publications, 1966.



Pantalone

Krumlov castle, Czechoslovakia.



Il Dottore (The Doctor)

'The Commedia dell'Arte', G Oreglia, Methuen, 1968, plate 33.

OR

QUESTION 14. (Continued)

- (b) Discuss specific ways in which commedia dell'arte performance reflected aspects of the society from which it arose.

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