



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

2002

**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.

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)

‘Australian plays make ordinary situations and issues more interesting by the way they are staged.’

Discuss to what extent theatrical techniques and styles are used to entertain and challenge an audience in the Australian drama that you have studied.

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

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.

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
-

Question 2 — Theatre of the Absurd (20 marks)

‘Nothing to be done.’

The first line from *Waiting for Godot* could be said to sum up the Theatre of the Absurd, except that there’s always something happening.

Discuss this statement with reference to the theatrical features and dramatic action of the Theatre of the Absurd as realised in performance. You must refer to *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

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
-

Question 3 — Medieval English Cycle Plays (20 marks)

‘The presentation of religious material in English Cycle Plays was fundamentally hopeful.’

Discuss this statement in relation to performance styles and dramatic forms and conventions in AT LEAST THREE 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)

‘Dario Fo creates political comment and comedy by throwing simple characters into difficult situations.’

Discuss Fo’s use of characterisation in performance to achieve his purposes, referring to AT LEAST TWO 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

Question 5 — Environmental, Street and Event Theatre (20 marks)

Discuss how your experience of the techniques of event and community performance helped you to understand the artistic and social goals of the performance makers you have studied, including the Bread and Puppet Theatre and the Welfare State.

OR

Question 6 — Meyerhold (20 marks)

Discuss how Meyerhold used physical actions to express emotional relationships between characters, with reference to Figure 1 and other examples you have studied, including relevant contemporary theatre.



Image reproduced with permission of the University of Bristol Theatre Collection

Figure 1. 'The Leap onto the Chest' in
The Magnanimous Cuckold (1922)

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
-

Question 7 — American Drama (20 marks)

The American plays set for study use expressionist and symbolist techniques in order to change people's perceptions of the world.

Discuss the dramatic techniques that might be used to produce TWO of these plays in 2002 so as to create relevant and challenging theatrical experiences.

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 characters and style of a 17th century comedy are so strictly part of that time that a successful production on a contemporary Australian stage is impossible.'

Discuss this statement, referring 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*

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