



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

2007

**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)

How are the dramatic forms and theatrical techniques of the plays you have studied used to portray the struggles of the characters?

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)

Compare the tragic vision of the two plays you have studied. Analyse how today's theatre practitioners might stage the plays' dark and threatening worlds.

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)

‘Characters in Irish plays are tragic and violent, but they have a great sense of humour.’

How and why do Irish plays weave tragedy and comedy into their characters?

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)

How did Brecht use boldly innovative staging techniques to lead his audience through the big stories he wanted to tell? In your experience, how do these techniques work now?

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)

‘It’s not the performance that counts, it’s the process of making it.’

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

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)

How does training prepare the actor to communicate powerfully with an 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)

How do American plays use techniques of realism, and extend realism, to explore human drives and hungers?

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)

How might the game of love in seventeenth-century comedies be played on the Australian stage to satirise our own romantic rituals?

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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