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Student Number



ST AUGUSTINE'S
COLLEGE - SYDNEY

2010
Higher School Certificate
Trial Examinations

Drama

General Instructions

- Reading time – 5 minutes
- Working time – 1 ½ hours
- Write using blue or black pen
- Write your Student number at the top of this page

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

**This examination paper is not to be removed from the examination room.
A copy will be returned to you with your marked scripts and examination report.**

Every effort has been made to ensure that this examination paper meets the same requirements and standards as the HSC Papers produced by the Board of Studies, but no warranty is given that this paper in any way predicts the format or questions of any future HSC examination paper.

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 cohesive response
-

Question 1 (20 marks)

Australian playwrights use a variety of styles, techniques and conventions to present images on the stage that provoke and challenge their audiences.

Discuss this statement with reference to your study and experience of two plays from Topic 1 OR Topic 2.

Topic 1: Dramatic Traditions in Australia

Texts set for study:

Jack Davis, *No Sugar*

Dorothy Hewitt, *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*

Jane Harrison, *Stolen*

Jenny Kemp, *Still Angela*

Michael Fitcher and Helen Howard, *A Beautiful Life*

Section II - Studies in Drama and Theatre

Total Marks (20)

Attempt ONE question from Questions 2 – 8

Allow about 45 minutes for this section

Answer the question on your own paper or writing booklet if 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 cohesive response
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Question 2 – Tragedy (20 marks)

Classical and modern tragedy does not compel us to relate to the protagonist. Rather, it is the visual spectacle, dramatic forms, theatrical conventions and techniques used in conveying its specific subject matter that engage us. It is an evocation of pity and fear, more than a reflection of our lives.

Discuss this statement in relation to at least TWO texts set for study.

Texts Set for Study

List 1

Sophocles, *Oedipus Tyrannus*

or

Sophocles, *Antigone*

AND

List 2

Arthur Miller, *The 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 cohesive response
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Question 3 – Irish Drama (20 marks)

Discuss the relevance of staging the TWO Irish plays you have studied for a multi-cultural Australian audience.

In your answer you should include political and social issues AND how they are presented on the stage.

Refer to TWO of the plays 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*
J.M. Synge, *Playboy of The Western World*

OR

Question 4 – Brecht (20 marks)

Bertolt Brecht’s aim of using theatre as a didactic means of sharing his political messages is largely lost on contemporary audiences, who look upon his stage conventions and techniques as merely historical novelty.

Discuss this statement with reference to the TWO Brecht plays you have studied.

In your answer refer to your experiences as both an audience member and a performer in workshop activities.

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)

The artistic and social goals of Site-specific, Street and Event Theatre dictate the form and conventions employed by the practitioners to reach their target audiences.

Discuss this statement with reference to the performance makers you have studied in BOTH texts and your own significant site-specific theatre piece.

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)

Twentieth Century Practitioners actively encouraged their performers to find new and challenging ways to discover meaning and explore the actor's relationship with the space and the audience.

Discuss this statement in relation to TWO of the practitioners you have studied.

In your answer refer to your own experiential learning as well as the practitioners' influence in contemporary theatre.

Practitioners and Texts set for Study:

Augusto Boal

Games for Actors and Non Actors

Simon Murray

Jacques Le Coq

Jonathon Pitches

Vsevolod Meyerhold

Tadashi Suzuki

The Way of Acting

OR

Question 7 – American Drama (20 marks)

American drama confronts the real in a non-real way.

Discuss this statement explaining how the plays you have studied use varied conventions of theatre to question the American way of life.

In your answer you should 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)

Seventeenth Century comedy is not just a mirror image of its times, but a satirical portrait of society and its moral views that will always be entertaining and relevant.

Discuss this statement with reference to the issues, characters, satire and style of the TWO plays you have studied and how they translate to contemporary performance and audiences.

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