

2015 HSC Drama Marking Guidelines

Section I — Australian Drama and Theatre (Core Study)

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Explains insightfully how spaces affect an audience's experience with reference to at least TWO plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Explains substantially how spaces affect an audience's experience with reference to at least TWO plays set for study Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Explains broadly how spaces affect an audience's experience with reference to at least TWO plays set for study Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Provides a basic explanation of how spaces affect an audience's experience with some reference to either/both plays set for study Provides a basic response with little relevant supporting evidence* Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to the question with some reference to the plays Provides a limited response with little or no relevant supporting evidence* Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen texts, real or imagined productions and/or practical experiences related to the selected topic area

Section II — Studies in Drama and Theatre

Question 2 — Tragedy

Criteria	Marks
<ul style="list-style-type: none"> Explains insightfully how tension is used to construct a tragic vision in the plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Explains substantially how tension is used to construct a tragic vision in the plays set for study Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Explains broadly how tension is used to construct a tragic vision in the plays set for study Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Outlines some ways in which tension is used in the plays set for study Provides a basic response with little relevant supporting evidence* Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 3 — Approaches to Acting

Criteria	Marks
<ul style="list-style-type: none"> Explains insightfully how the techniques of TWO practitioners affected contemporary theatre practice Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Explains substantially how the techniques of TWO practitioners affected contemporary theatre practice Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Explains broadly how the techniques of TWO practitioners affected contemporary theatre practice Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Outlines some of the techniques of the practitioners and/or their effect on contemporary theatre practice Provides a basic response with little relevant supporting evidence* Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 4 — Verbatim Theatre in Australia

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully the challenges of developing verbatim theatre • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially the challenges of developing verbatim theatre • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly the challenges of developing verbatim theatre • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of developing verbatim theatre • Provides a basic response with little relevant supporting evidence* • Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* • Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 5 — Black Comedy

Criteria	Marks
<ul style="list-style-type: none"> • Provides an insightful discussion of how Black Comedy manipulates both humour and discomfort to provoke serious thought • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Provides a substantial discussion of how Black Comedy manipulates both humour and discomfort to provoke serious thought • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Provides a general discussion of how Black Comedy manipulates both humour and discomfort to provoke serious thought • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Provides a limited discussion of how Black Comedy manipulates humour and/or discomfort to provoke serious thought • Provides a basic response with little relevant supporting evidence* • Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* • Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 6 — Multi-Discipline Theatre

Criteria	Marks
<ul style="list-style-type: none"> Explains insightfully how dramatic meaning is shaped by the practices of multi-discipline theatre Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Explains substantially how dramatic meaning is shaped by the practices of multi-discipline theatre Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Explains broadly how dramatic meaning is shaped by the practices of multi-discipline theatre Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Outlines some practices of multi-discipline theatre and/or dramatic meaning Provides a basic response with little relevant supporting evidence* Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 7 — Significant Plays in the 20th Century

Criteria	Marks
<ul style="list-style-type: none"> • Evaluates insightfully the extent to which TWO plays have changed theatre and challenged audience expectations • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Evaluates substantially the extent to which TWO plays have changed theatre and challenged audience expectations • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly the extent to which TWO plays have changed theatre and challenged audience expectations • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways TWO plays have changed theatre and/or challenged audience expectations • Provides a basic response with little relevant supporting evidence* • Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* • Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

Question 8 — Japanese Traditional and Contemporary Theatre

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how symbol is used in the staging and presentation of character in Japanese Theatre • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially how symbol is used in the staging and presentation of character in Japanese Theatre • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly how symbol is used in the staging and presentation of character in Japanese Theatre • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways symbol is used in the staging and/or presentation of character in Japanese Theatre • Provides a basic response with little relevant supporting evidence* • Provides a series of points related to some of the issues in the question 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* • Provides undeveloped points which may not be related to the question 	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area

2015 HSC Drama Mapping Grid

Section I — Australian Drama and Theatre (Core Study)

Question	Marks	Content	Syllabus outcomes
1	20	Australian Drama and Theatre (Core Study) – Dramatic Traditions in Australia OR Contemporary Australian Theatre Practice	H3.1, H3.2, H3.3

Section II — Studies in Drama and Theatre

Question	Marks	Content	Syllabus outcomes
2	20	Studies in Drama And Theatre – Tragedy	H3.1, H3.2, H3.3
3	20	Studies in Drama And Theatre – Approaches to Acting	H3.1, H3.2, H3.3
4	20	Studies in Drama And Theatre – Verbatim Theatre in Australia	H3.1, H3.2, H3.3
5	20	Studies in Drama And Theatre – Black Comedy	H3.1, H3.2, H3.3
6	20	Studies in Drama And Theatre – Multi-Discipline Theatre	H3.1, H3.2, H3.3
7	20	Studies in Drama And Theatre – Significant Plays in the 20 th Century	H3.1, H3.2, H3.3
8	20	Studies in Drama And Theatre – Japanese Traditional and Contemporary Theatre	H3.1, H3.2, H3.3