

**2004 HSC Notes from
the Marking Centre
VET Entertainment**

© 2005 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School candidates in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 1482.

Published by Board of Studies NSW
GPO Box 5300
Sydney 2001
Australia

Tel: (02) 9367 8111

Fax: (02) 9367 8484

Internet: www.boardofstudies.nsw.edu.au

ISBN 1 7414 7163 X

2004444

Contents

Section I	5
Section II.....	6
Section III.....	8

2004 HSC NOTES FROM THE MARKING CENTRE VET ENTERTAINMENT

Introduction

This document has been produced for the teachers and candidates of the course in VET Entertainment. It provides comments with regard to responses to the 2004 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2004 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of VET Entertainment.

The HSC Examination

Candidates are reminded that the mark value allocated for each question part, along with the 'key words' used in each question part, indicates the type of response required and the depth of that response.

Section I

Question	Correct Response
1	B
2	A
3	C
4	B
5	C
6	A
7	C
8	A
9	D
10	C
11	C
12	D
13	D
14	D
15	C

Section II

This section consisted of five mandatory short response questions. The range and style of questions allowed all candidates to respond to the questions and access the full range of marks. Scenario responses were addressed poorly with little or poor assimilation of the scenario into the response. Candidates clearly need to utilise the five minute reading time to think about the best way to incorporate these ideas into their response.

Candidates are wasting valuable time writing long introductions at the beginning of the short answer section. There is a greater need for teachers to focus on the glossary of terms with candidates.

It is also apparent that many candidates are not utilising their time to read the questions and scenarios completely. Candidates should also be reminded to carefully consider the mark value of the question in determining the amount of time spent.

Some candidates are making use of point form and headings to access the question more easily in this section.

Question 16

Better candidates were able to discuss a range of software applications and relate their use to the completion of both aspects of the administrative task. Typical responses included the use of data bases and spreadsheets, internet and websites.

More general responses tended to concentrate on either the issue or the monitoring of the invitations often just concentrating the answer on the actual production of invitations.

Question 17

Many candidates found difficulty in relating the response to the outdoor venue and discussed theatres in general. They also found difficulty in discussing disabilities other than wheelchair.

Better responses alluded to a range of disabilities including the hearing and sight impaired and were able to discuss the impact of catering for these patrons on equitable and safe access for ALL patrons. These candidates were also able to identify a range of accessibility options and link these to the issues of equitable and safe access.

Question 18

- (a) The majority of candidates confused the concepts of 'set up' and 'scene change' thereby assuming a different set of time and resource constraints.

Overall this question was answered poorly. Candidates' knowledge of securing flats appeared to be limited to those experiences they had undertaken in their own experiences rather than those available in the wider and professional theatre. Teachers need to ensure that competency based experience is complemented by classroom experiences which expose the candidates to a wider range of possibilities than are available in the school environment. Student experience greatly influenced their answers in this question. Very few candidates were able to discuss more sophisticated methods such as fly or tracking systems.

Also candidates misunderstood many aspects of the question:

- indicating that a 2.4m x 1.2m flat could be safely carried by just one person;
- misunderstanding the idea of a four-team backstage crew.

More practical thought needed to be given to the suggestions given by the candidates.

- (b) Candidates appeared to have some practical difficulties in addressing this question:
- understanding that illness has reduced the crew by one person;
 - understanding the time frame that was posed in the question and thereby overestimating the possibilities and access to resources (eg bringing in another member) in the 15 minutes available;
 - underestimating the safety elements.

Only the better responses referred to communicating the problem to the stage manager and emphasized the paramount element of safety and team communication. Poorer responses did not outline a new process but simply responded that a new team member should be found.

Question 19

This question was typically answered well. However (c) – Front-of-house manager was answered poorly, highlighting the need for teachers to ensure that they devote time to the teaching and experiences in front-of-house areas.

Better responses identified the three phases and demonstrated an understanding of the roles. Poorer responses may have only looked at one phase of production.

Question 20

- (a) Better candidates made reference to different types of ladders and discussed a number of hazards related to ladder safety. As well as identifying the hazard, they related to safe methods of dealing with it.
- (b) This question was poorly answered with many candidates demonstrating little understanding of what a safety audit is. A good number of candidates decided to not attempt this final question of the short answer section.

Better responses discussed the risk assessment process and explained the importance of the safety audit using industry examples. They produced a logical discussion, often with a working example.

Poorer responses referred generally to hazard identification.

Section III

It is important that the style of writing chosen by the candidate for the extended response question still allows them to answer the question fully. As Question 22 asked for a proposal, many candidates elected to use point form or headings. This was a successful approach for candidates in this question. Questions 21 and 22, however, asked the candidates to analyse and discuss. It was generally found that the use of point form or headings in these responses limited the ability of the candidates to answer the question with the depth of detail required. This highlights the need for all candidates to be clear on the glossary of terms.

Some essays were quite short thereby not allowing the candidates to offer full explanations. Whilst there is only 30 minutes allocated for the completion of each essay, candidates still need to be aware that detailed responses are required.

Question 21

Candidates appeared to have difficulty with the concept of analysis and offered more of a discussion of the way in which the performers, backstage crew and venue management work together rather than identifying components and the relationship between them.

Better responses demonstrated a solid understanding of the three roles and were able to provide clear examples of the ways in which collaboration could improve the performance of the team (ie communication). They linked the collaboration to the effectiveness (or lack of) of the team. They were able to place their response in the context of a specific criteria for measuring the 'effectiveness of a production team', eg collaboration will lead to increased safety and thereby an effective team.

Average responses demonstrated an understanding of the roles of the personnel but looked at them separately not incorporating the concept of collaboration.

Poorer responses demonstrated a basic understanding of the roles of the personnel mentioned, generally with little knowledge of venue management. Elementary or non-industry specific terminology was used. These candidates spoke generally about teamwork without relating it to the entertainment industry.

Question 22

While the question specifically mentioned the inclusion of diagrams, many candidates seemed to become consumed with the production of the diagram and content to allow the diagram to imply their knowledge of the rest of the question. Candidates are to be encouraged to include annotated diagrams in their answers but must then be able to support these diagrams with solid discussion.

Better answers responded to the entire question. These responses looked at sound, lighting and audiovisual. They presented their preparation proposal with thoughtful inventories of stock, production personnel and time requirements. They demonstrated a good knowledge of the functioning of the equipment and mentioned safety elements within this. They also demonstrated, through clear and accurate diagrams and discussion, the bump in of this equipment and its running during the event. Some responses even proposed a bump out schedule.

Average responses tended to provide a list of the equipment they would need followed by a diagram of how it would be set up. Whilst they understood the equipment required, they often did not demonstrate an understanding of how to plan and set up for the event. They tended not to address the entire question but were able to demonstrate some understanding of all three areas of sound, lighting and audiovisual.

Poorer responses provided an annotated diagram of the set up with little discussion of their processes. Any discussion tended to be quite conversational demonstrating a lack of terminology. Some proposed elements were not plausible (or necessary), eg building the proscenium.

The responses to this question were greatly flavoured by the experiences the candidates had in their own environments with many of the responses making reference to the equipment they had used in their own school situation. Basing the answer on such experience greatly assisted candidates in providing logical and plausible suggestions as to how such an event would be organized from a technical point of view.

Some candidates appeared to become so concerned in listing the technical details of the equipment that they failed to link this to the actual set up process of the event.

Question 23

Better holistic responses showed the centrality of the stage manager or explained why they were not central to the process. They discussed the role of the stage manager in relationship to some of the personnel included in the diagram. In the best responses, candidates synthesized well, placing the stage manager in their correct context within the production team, demonstrating the fact that the stage manager is the central person in ensuring the dissemination of information between all of the departments of the team. These responses also grouped the other roles into design, front-of-house and performance roles. It was not necessary to include a discussion of the relationship of the stage manager to every person mentioned in the diagram.

Average responses often took the approach of examining the roles in the outer circle of the diagram and examining their relationship to the stage manager in isolation rather than looking at a team. Many of these responses started to demonstrate some inaccuracies in relation to the role of the stage manager generally attributing far too many roles to the stage manager.

Poorer responses tended to demonstrate little understanding of the role of the stage manager often assuming that they are responsible for all areas. These responses often used poor analogies. Other candidates simply listed the jobs performed within each area of the diagram.

Overall comment

Candidates who used industry terminology in their responses were advantaged in all questions, as per the rubric and marking guidelines. It is recommended that candidates familiarise themselves with the correct spelling of basic entertainment terminology.

Candidates could also consider film, radio, television, conference and events in their approach to this course. Most responses gave examples that were firmly based in the theatre. While this was necessary in some of the questions, candidates should not limit themselves to theatre examples in all cases.

Candidates need to be aware that they are advantaged when utilising a wide range of examples from their own work placement, both internal and external, but that their examples from the entertainment industry should not be limited to this. Teachers and candidates should be actively seeking to improve their understanding of the entertainment industry at all levels by supplementing work place learning with classroom learning considering entertainment in the larger scale. Candidates are encouraged to supplement their learning through media files, watching entertainment events on television and video, and attending live events (amateur, professional, local festivals) wherever possible.

Candidates also need to ensure that they come equipped with everything they require for the examination. They should be aware that the questions may ask for the drawing of diagrams or undertaking some calculations. As such, candidates should come equipped with pencils, rulers and calculators.

Entertainment

2004 HSC Examination Mapping Grid

Question	Marks	Unit of competency / Element of competency	
Section I			
1	1	CUECLE2A	Use information technology
2	1	THHGHS03A	Provide first aid
3	1	CUECOR2A	Work with others
4	1	CUECOR2A	Work with others
5	1	THHGHS03A	Provide first aid
6	1	CUETGE1A	Undertake simple lighting, sound, audiovisual activities
7	1	CUETGE1A	Undertake simple lighting, sound, audiovisual
8	1	THHCOR03A	Follow health, safety and security procedures
9	1	CUEIND1A	Apply organisation industry knowledge
10	1	CUETGE2A	Assist with staging
11	1	THHCOR03A	Follow health safety and security procedures
12	1	THHCOR02A	Work in socially diverse environment
13	1	CUECLE1A	Undertake general administrative duties
14	1	CUETGE2A	Assist with staging
15	1	CUETGE1A	Undertake simple sound lighting
Section II			
16	4	CUECLE1A CUECLE2A	Undertake general administrative duties Use information technology
17	5	THHCOR02A	Work in a socially diverse environment
18 (a)	4	CUETGE1A	Assist with staging
18 (b)	4	CUETGE1A CUECOR2A	Assist with staging Work with others
19 (a)	3	CUEIND1A	Apply organisation and industry knowledge
19 (b)	3	CUEIND1A	Apply organisation and industry knowledge
19 (c)	3	CUEIND1A	Apply organisation and industry knowledge
20 (a)	4	THHGHS03A	Follow health, safety and security procedures
20 (b)	5	THHGHS03A	Follow health, safety and security procedures
Section III			
21	15	CUECOR2A	Work with others
22	15	CUETGE1A	Undertake simple lighting, sound, audiovisual activities
23	15	CUEIND1A	Apply organisation and industry knowledge

2004 HSC Entertainment Marking Guidelines

Section II

Question 16

Competencies assessed: CUECLE1A, CUECLE2A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explains how information technology is used and what types of technology are used to complete the administrative task(s) • Shows an understanding of administrative process required • Industry terminology is used appropriately 	3–4
<ul style="list-style-type: none"> • Briefly states what information technology may be used, with little reference to the administrative task(s) • Shows a limited understanding of administrative process required • Little or no industry terminology is used 	1–2

Question 17*Competencies assessed: THHCOR02A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Identifies the procedures that are required and explains how they ensure equitable and safe access• Demonstrates an understanding of ‘access’ issues encountered by people with physical disabilities• Demonstrates an understanding of seating arrangements	4–5
<ul style="list-style-type: none">• Identifies at least one procedure that is required and explains how it ensures equitable and safe access• Demonstrates a limited understanding of ‘access’ issues encountered by people with physical disabilities <p>OR</p> <ul style="list-style-type: none">• Identifies one or more procedures• Demonstrates a limited understanding of seating arrangements	1–3

Question 18 (a)*Competencies assessed: CUETGE1A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Indicates the main features of two possible methods for setting flats onstage and identifies how these methods work within safety and time guidelines	3–4
<ul style="list-style-type: none">Indicates the main features of only one method and identifies how it works within safety and time guidelinesSuperficially discusses two methods with little identification of how the method works and minimal reference to safety issues	1–2

Question 18 (b)*Competencies assessed: CUETGE1A, CUECOR2A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Indicates the main features of the set up process and identifies any issues that affect the scene change, particularly the time constraintsIdentifies the need to communicate with remaining crew members and stage managementDemonstrates an understanding of safety issues related to staging	3–4
<ul style="list-style-type: none">Identifies the main features of some issues affecting the scene changeSuperficially discusses the set up process with little or no discussion on the safety or communication issues	1–2

Question 19 (a), (b) and (c)*Competencies assessed: CUEINDIA***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides characteristics and features of the job role in all three phases, with an understanding of the specific duties in relation to the production process	3
<ul style="list-style-type: none">• Provides characteristics and features of the job role in some of the phases with limited understanding of the specific duties• Provides characteristics and features of the job role in relation to performance mode only	1–2

Question 20 (a)*Competencies assessed: THHGHS03A***MARKING GUIDELINES**

Criteria	Marks
• Recognises and names potential hazards and provides why and/or how they can be minimised	3–4
• Recognises and names potential hazards with little or no explanation	1–2

Question 20 (b)*Competencies assessed: THHGHS03A***MARKING GUIDELINES**

Criteria	Marks
• Provides characteristics and features of a safety audit • Identifies issues and provides points for and/or against the use of safety audits as a means of identifying hazards and minimising accidents	5
• Provides some aspects of a safety audit • Identifies how safety audits can be used as a means of identifying hazards and minimising accidents	3–4
• Provides some aspects of a safety audit	1–2

Section III

Question 21

Competencies assessed: CUECOR2A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Identifies the different production team roles and the relationship between them • Clearly relates the importance of collaboration to the effectiveness of a production team • Provides appropriate industry and/or workplace examples to determine a range of key elements of an effective production team • Integrates correct industry terminology in a well-organised response 	13–15
<ul style="list-style-type: none"> • Identifies some production team roles and the relationship between them • Demonstrates an understanding of effective collaboration • Provides industry and/or workplace examples to determine a range of key elements of an effective production team • Uses correct industry terminology in an organised response 	10–12
<ul style="list-style-type: none"> • Demonstrates some knowledge of production team roles • Demonstrates some understanding of effective collaboration • May provide industry and/or workplace examples to determine some key elements of an effective production team • Uses some industry terminology 	7–9
<ul style="list-style-type: none"> • Demonstrates limited knowledge of production team roles • Demonstrates a limited understanding of effective collaboration • May make some reference to industry and/or workplace examples that may connect to the role of the production team • Uses basic industry terminology 	4–6
<ul style="list-style-type: none"> • Makes some reference to production team roles • Demonstrates a limited understanding of collaboration • Uses basic industry terminology 	1–3

Question 22
Competencies assessed: CUETGE1A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Provides a comprehensive plan which outlines steps in preparation and production, showing an extensive understanding of lighting, sound and audiovisual operations • Provides a comprehensive outline of the equipment required for the event including identification of components and specifications related to lighting, sound and audiovisual • Identifies a number of safety issues with regard to the preparation of lighting, sound and audiovisual equipment (may be implied) • Integrates correct industry terminology in a well-organised production plan which may incorporate a diagram 	13–15
<ul style="list-style-type: none"> • Provides a detailed plan which outlines steps in preparation and production, showing a sound understanding of lighting, sound and audiovisual operations • Provides an outline of the equipment required for the event including identification of components and specifications related to lighting, sound and audiovisual • Identifies some of the safety issues with regard to the preparation of lighting, sound and audiovisual equipment • Uses correct industry terminology in a production plan which may incorporate a diagram 	10–12
<ul style="list-style-type: none"> • Provides a plan which outlines steps in production, showing understanding of lighting, sound and audiovisual operations • Outlines some of the equipment required for the event related to lighting, sound and audiovisual • Identifies some safety issues with regard to the preparation of EITHER lighting, sound OR audiovisual equipment • Uses a limited correct industry terminology which may incorporate a diagram 	7–9
<ul style="list-style-type: none"> • Presents a basic plan showing knowledge of a combination of either lighting, sound AND/OR audiovisual operations • Lists some of the equipment required for the event related to either lighting, sound and audiovisual • Identifies basic safety issues with regard to the preparation of EITHER lighting, sound OR audiovisual equipment • Uses basic industry terminology which may incorporate a diagram 	4–6
<ul style="list-style-type: none"> • Makes some reference to equipment required • Lists some steps in production • Uses basic industry terminology which may incorporate a diagram 	1–3

Question 23

Competencies assessed: CUEINDIA

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Comprehensively describes the role of the stage manager • Demonstrates an extensive knowledge and understanding of other production roles • Clearly describes the relationship between the stage manager and other production roles, arguing for or against the centrality of the stage manager • Integrates correct industry terminology in a well-organised response 	13–15
<ul style="list-style-type: none"> • Provides an outline of the role of the stage manager • Demonstrates sound knowledge and understanding of other production roles • Describes the relationship between the stage manager and some other production roles, offering some discussion about the centrality of the stage manager • Integrates correct industry terminology 	10–12
<ul style="list-style-type: none"> • Describes some aspects of the role of the stage manager • Demonstrates good knowledge and understanding of other production roles • Makes some reference to the relationship and/or centrality between the stage manager and some other production roles • Uses some correct industry terminology 	7–9
<ul style="list-style-type: none"> • Lists some aspects of the role of the stage manager • Demonstrates basic knowledge of other production roles • Refers to the role of the stage manager and other production roles • Uses basic industry terminology 	4–6
<ul style="list-style-type: none"> • Makes some reference to the role of the stage manager • Demonstrates limited knowledge of other production roles • Uses basic industry terminology 	1–3