

2001 HSC Notes From
The Examination Centre
Drama

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2001 HSC NOTES FROM THE EXAMINATION CENTRE DRAMA

Introduction

This document has been produced for the teachers and candidates of the Stage 6 courses in Drama. It provides comments with regard to responses to the 2001 Higher School Certificate Examinations, 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 2001 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 Drama.

The marking guidelines developed by the Examination Committee at the time of setting the Higher School Certificate Examination follow the report from the Examination Centre.

Practical Examination

The Group Performance

General Comments

The transition from past marking practices to the new standards-referenced approach, incorporating the use of marking guidelines, was embraced with ease by markers. The increasingly higher standards achieved in the HSC Practical Drama examinations are a tribute to the candidates and the efforts and energies of their teachers.

Examiners were impressed with the increased number of teachers and candidates who are demonstrating diligence in ensuring the requirements for the organisation and running of the HSC Drama practical examinations are met.

Examiners recommend that the following requirements and recommendations be attended to ensure that the conditions for practical examination are consistent across schools

Requirements

The structure of groups and use of replacement candidates

For the group performance each group should comprise no fewer than three and no more than six candidates who are studying the HSC Drama course. Where a school has fewer than three candidates attempting the examination or where a student in the group is incapacitated by illness or misadventure, it is permissible to include non-HSC or Year 12 students from the school to make up the required numbers.

Examiners expressed concern that several schools are inappropriately using this provision, ie for purposes other than those for which the ruling was established.

Teachers are advised that:

- Where other students replace HSC candidates, the minimum number should be used — ie three to a group.
- The replacement provision does not apply when a student withdraws from a group early in the development of the work in the HSC year. In this case the teacher should adjust group numbers from within the drama class to accommodate the change. If a student leaves closer to the examination period or is sick or absent on the day of the examination and the number of candidates in the group falls below the minimum group number it is acceptable to include a Year 11 student or younger.
- Replacement students should not be involved in contributing in any manner to the process of developing the work. These students are not assessed during the examination and must not be involved in the interaction with examiners following the performance.
- Any request regarding the provision to include replacements for candidates prior to the examination should be made to in writing to the Director, Examinations and Certification Branch at the Office of the Board of Studies. A copy of the approval from the Board of Studies must be presented to examiners at the time of the examination.
- This provision should not be used as a reason for placing HSC candidates on their own with Year 11 students — when the dynamics between group members within the HSC class are not harmonious, for example, or where a single candidate does not get along with other cohorts, or where one student in a group is frequently absent.

As a part of the preparation process for Group Performance the teacher should employ a variety of strategies to negotiate with the candidates the composition of groups, taking into account any student who has not developed a particular area of interest or expertise, for example, or does not have a close working relationship with others in the class. There is a danger of such candidates becoming ‘outsiders’ or ‘left out’. Teachers should be sensitive to the needs of such candidates and guide them and other candidates through the Group Performance process. A candidate being ‘left out’ does not justify application of the replacement provision.

Teachers should assist candidates to establish a routine for dealing with student absence from the group process rather than using the provision to create a group for this type of student. For example, having group members create two versions of their performance if necessary, one without the frequently-absent member and another version in which he or she is included as planned, on the basis that they accept decisions made by the group in their absence. Alternatively the student might be given a lesser role if they have not contributed to the process due to frequent absence. Frequently-absent candidates do not justify the use of replacement students to form a group. Teachers should remind candidates at all times that they are given an individual mark within their group.

Paperwork

The day of the examination is always a very hectic and stressful time for teachers and candidates. It is suggested that teachers complete all paperwork in the weeks prior to the examination and not on the day of the exam. Paperwork and procedures for the running of the examination are detailed in a checklist sent to the school prior to the examination. Teachers should thoroughly check that items detailed on this list have been organised prior to the examination — for example, student photos, a running order for the day — and a supervised audience of no more than 30 should be organised in advance and should include students who understand theatre and examination protocol.

Logbooks

Increasing numbers of candidates are presenting for performance without logbooks. The completion of a logbook is a requirement for group performance. The logbook reflects the research and rehearsal process in the development of the group performance and should be a component of the internal assessment. Logbooks **MUST** be available to examiners on the day of the examination so that it is possible to verify that the work is the candidate's own, and to assist examiners in reinforcing impressions gained during the performance. Candidates must be discouraged from presenting one logbook for the entire group: they must each have their own logbook. Although teachers' comments and marks should not appear in logbooks it is recommended that teachers sign logbooks throughout the process so that it is clear that they have been aware of the student's process and work in the development of the group performance.

The use of inappropriate items in performance

Examiners expressed concern over the appearance of inappropriate items, particularly weapons or props used as weapons resulting in a significant number of performances being stopped. Of equal concern was that teachers of these candidates did not inform examiners as they went through the checklist prior to the examination that these items would appear.

The checklist issued to schools indicates that performances will be stopped if weapons or props are used in a threatening or dangerous manner. When examiners go through the checklist, teachers **MUST** declare and physically show them any items considered inappropriate or that may be used in a dangerous or threatening manner.

The ruling on inappropriate items exists to protect the safety of candidates, other performers, the audience and the examiners during the HSC practical examination. Teachers and candidates should also be aware that Government legislation stipulates in the *Summary Offences Act 1988* (NSW) and the *Crime Legislation Amendment Police and Public Safety Act 1998* (NSW) that it is illegal to bring weapons to school. Possession of weapons can incur 'a maximum penalty of \$5500 or two years imprisonment'. There is no reasonable excuse in the examination of HSC Practical Drama to justify the use of inappropriate items. Teachers must stipulate these guidelines clearly to candidates when they are developing their work and **MUST** check props to be used in the examination.

As part of the process in developing their work for Group and Individual Performance it is recommended that teachers ask candidates to provide a list of props they intend to use in their performance. This prop list should be included in the logbook and updated regularly. The teacher's signature beside this list in the logbook verifies their supervision of the use of props. Teachers will also be required to certify formally that they have checked props and that they are not dangerous. Candidates should be encouraged to keep the use of props to a minimum, using them only if they are integral to the performance. Theatrical illusion or gesture are viable alternatives to reliance on props.

Where teachers have any doubts about the suitability of items, clarification can be sought from the Drama Curriculum Officer at the Board of Studies on (02) 9367 8111. Any written communication from the Curriculum Officer should be included in the logbook. If approval of the use of an item has been given by the Drama Curriculum Officer, examiners will be notified of the communication and must be shown the item prior to the examination. Examiners have the right to make a determination on an item's potential danger to the candidate, to themselves or to the audience, and can request candidates to rework performances without the inappropriate item.

It is difficult to compile a comprehensive list of items that might be considered inappropriate because any simple prop has the potential to cause danger if used in a threatening way. Some obvious examples of items which may be considered inappropriate include knives/swords (real, replica, or plastic), guns of any description (real, replica, or plastic), scissors, hammers, nails, matches, naked flames, lit cigarettes, glass or porcelain items which may shatter during performances, forks, sticks etc. Teachers must use their discretion in determining if a prop could be considered dangerous or if it is being used in a threatening manner, and should provide the appropriate guidance to the candidate. If a candidate is reluctant to accept advice this should also be noted and examiners informed.

Recommendations

- It is vital that teachers provide opportunities for candidates to perform their work for a variety of audiences prior to the examination. These performance opportunities allow candidates to develop confidence in working within the time limits. It is in the candidates' best interest to work within the specified time frame of 8–12 minutes. Performances which run under time will be penalised and those significantly over time will be stopped by the examiners. This may lead to serious disadvantage.
- Schools need to ensure that technical effects are kept to a minimum and do not impinge on or hinder students' performance skills. Candidates need to be aware that they are not assessed on these effects. It is recommended that limited lighting effects be used ('lights up' and 'lights down' are sufficient). Candidates are encouraged to use their own skills rather than relying on technical effects such as lighting or music, for transitions, or to show character or movement skills. If candidates choose to use multimedia as a part of performance they must ensure that the added effects enhance dramatic elements and that the performance is not over-reliant on them. If candidates insist on using lighting, sound cues or multimedia, they must be strongly rehearsed and kept to a minimum so as not to detract from the piece.
- The elements of drama are the tools candidates use to create a performance that engages an audience. When a performance is not working candidates may find it useful to look at the elements of drama to diagnose the problem and to rework the performance. Key questions candidates could consider in order to analyse the dramatic effect on the audience could be:
 - are the elements of drama being used effectively?
 - does the use of space engage the audience?
 - is there a relationship created with the audience?
 - do the symbols used communicate meaning to the audience?

Stronger Group Performances

- Individual candidates in outstanding group performances were able to demonstrate sophistication in performance skills, exploring the potential of voice and movement to create atmosphere while working as a part of a tight ensemble.
- Candidates explored the full potential of their character/role, managing to maintain integrity and belief in their realisation appropriate to the style of performance.
- Candidates had a clear understanding of the dramatic meaning and intention of their piece and engaged the audience through creative, well-researched and well-rehearsed ideas, demonstrating flair and sophisticated manipulation of the dramatic elements to create a highly energised yet controlled theatrical piece.

Weaker Group Performances

- The weaker group performances tended to lack dramatic meaning, to be under-rehearsed and therefore less polished, with an over-reliance on improvisation rather than being a coherent, complete theatrical statement.
- Candidates displayed inferior performance skills and little or no understanding of the dramatic elements and how they could be used to enhance a performance.
- Candidates were unable to establish or maintain a relationship with the audience, resulting in performances that were not engaging. They frequently relied on technical aspects and props, often only loosely related to the piece, instead of the students' performance skills.
- Awkward transitions, such as repetitive sequencing and linking, affected the rhythms and energy of performances. Performances tended to lack flair in ideas, resulting in a series of clichéd images mimicking OnSTAGE performances or popular culture.
- Themes were often stereotypical with little potential for role/character development. Candidates demonstrated a poor understanding of the style in which they were attempting to perform and had little or no sense of ensemble, resulting in unequal contributions to the piece by group members and therefore unequal ownership.

Individual Projects

The changes made to the requirements for Individual Projects in the Stage 6 syllabus have had a positive effect on the quality of work submitted by candidates. Marking practices have served to ensure effective use of criterion and marking guidelines in each of the project areas. The increasingly higher standards achieved in the Individual Project areas are a tribute to the candidates and the efforts and energies of their teachers, in particular the guidance provided by teachers to enable candidates to choose project areas more appropriate to their skills, knowledge and understanding.

Requirements

When developing their Individual Project, candidates must ensure that they do not choose a topic or text that they are studying in Drama or in any other of their HSC courses. For example, they may not use extracts from a text being studied in English for the Individual Project Performance, or the work of a playwright being studied in Ancient History for the Individual Project: Critical Analysis (Applied Research Report).

Teachers should ensure that candidates do not submit the same project for any other HSC subject.

It is in the student's best interest to work within the parameters of the Individual Project chosen. Specifications are detailed in the *Stage 6 Drama Syllabus* on the pages relevant to each Individual Project.

Rationale

For each Individual Project candidates **MUST** present a 300 word Rationale clearly explaining the intention of the project and the approach that has been taken. The Rationale is considered a part of the project. While not marked externally, it is referred to by examiners in the marking process to confirm the intent of the student work.

For the Individual Projects: Critical Analysis — Director's Folio, Design and Video Drama, the Rationale is an explanation of the directorial concept, which provides a coherent vision of the play or video drama.

In the other project areas, Critical Analysis — Portfolio of Theatre Criticism and Critical Analysis — Applied Research Report, Performance and Scriptwriting, the Rationale is an explanation of the overall intention of the work. This includes the approach taken and the reasons leading to eventual decisions.

In the submitted Individual Projects, the Rationale should be a separate item, ie not in the logbook. For Individual Project Performance, the Rationale must be on the final page of the logbook.

Logbook for Individual Project

The logbook must be submitted with the Individual Project. Examiners may use it for verification, but the logbook will not be used as part of the external examination mark. Teachers should date and sign logbooks, but assessment marks and comments should be recorded separately.

Individual Project: Performance

Teachers and candidates must refer to the information regarding inappropriate items detailed in the Group Performance section of this report.

Examiners were pleased that teachers are guiding candidates to choose Individual Projects appropriate to their skills, with fewer candidates than in previous years demonstrating weak performance skills.

Increased attention is required by teachers in guiding candidates to choose appropriate material. Choice of suitable material for theatre as opposed to film or television should be influenced by its live nature and the relationship between actor and audience in the context of the performance space.

Candidates should be careful if choosing material from the Internet to ensure there is theatrical context or clarity in role or character. Candidates should also be advised that they need to be skilled writers if they intend to attempt to develop their own original material for a theatrical performance.

Candidates should ensure that their performance has a clear beginning, middle and end, allowing the audience to become immersed in a theatrical journey by incorporating all the elements of drama.

Teachers need to guide candidates by either recommending material or providing appropriate feedback on choices, encouraging them to select pieces within their capabilities with the emphasis on a piece that suits their skills, not their tastes. Candidates need to be encouraged to find theatrical solutions in the search for a script rather than resorting to psychodrama or poor self-devised scripts.

Some teachers have difficulty with the notion of guidance, by either providing no guidance for the Individual Project, or in the other extreme directing candidates. It is the teacher's responsibility to guide the candidates in discovering how to develop effective performances, not to direct the candidates in what to do to achieve this.

A lack of teacher guidance is evident where several candidates at a school demonstrate outstanding skills in group performance but make poor choices in their Individual Performance, or where several performances at the school are significantly under time. The time stipulation for Individual Project Performance is between 6 and 8 minutes. Under-time or over-time performances incur a penalty. It is in the interests of the candidates that teachers provide sufficient performance opportunities prior to the examination to allow candidates to develop confidence in working within the time limits.

It is a requirement of the Individual Project: Performance that candidates include their Rationale in their logbooks to be available for the markers during the examination. The Rationale should be included as part of the internal assessment program. The Rationale should not be a synopsis of the piece, rather, a discussion and justification of the candidate's aims and results.

Individual performers need to identify the role of the audience and ask 'who am I talking to and why?' If there is another imagined character on stage, it is preferable to place them in the audience. Several candidates presented without an audience. As the relationship to the audience is a part of the criterion for examination in the third category it is in the candidate's best interests to ensure an audience is present and is considered in relation to the performance space.

It is worthwhile for candidates to consider the space carefully in assisting to develop the actor/audience relationship. Teachers are encouraged to attempt where possible to make performance spaces more intimate for individual performers — a large hall can appear very empty and can be very difficult for the performer to work the actor/audience relationship. Eye contact with the audience should be appropriate to the piece, rather than looking above the audience — where candidates choose to break the fourth wall it is better to engage eye contact with the audience than look out and talk to imaginary people just above the level of the audience.

Teachers should ensure that candidates do the necessary research for their chosen individual performances, which may include reading the play, investigating themes, issues and theatrical styles, analysing cultural and social contexts, blocking, and the rehearsal and developmental process. The performance should reflect this ongoing research and the time allocated to this component of the syllabus.

Candidates should have given themselves enough time to prepare and be focused before their performance, particularly after the group performance.

Schools need to ensure that technical effects are kept to a minimum and do not impinge on or hinder students' performance skills. Candidates need to be aware that they are not marked on these effects. Candidates are encouraged to use their own skills rather than relying on technical effects. If candidates choose to use multimedia as a part of performance they must ensure the added elements enhance dramatic elements and are essential to the meaning of the piece, and that the performance is not over-reliant on these effects. If candidates insist on using lighting, sound cues or multimedia, they must be strongly rehearsed and kept to a minimum so as not to detract from the piece.

Stronger Individual Performances

- Candidates met the criteria in all three categories, demonstrating a well-rehearsed, complete theatrical statement with a coherent through-line.
- Performances were often innovative, complex or sophisticated in content theme and/or style using material appropriate to skills, with clarity of analysis and interpretation of the theatrical requirements of the piece.
- Performances were well rehearsed, reflecting the necessary time involved in the preparation and development, creating a clear theatrical journey for the audience.
- Candidates who developed ideas from scripted work showed a sophisticated level of understanding of form. Candidates presenting strong self-devised pieces were able to use effective scriptwriting skills and performed with a good a sense of theatre and superior actor/audience relationship. They were able to demonstrate ownership of their material and inhabited the life of the character.

Weaker Individual Performances

- Weaker candidates chose material beyond their ability and understanding, or presented pieces that were under-rehearsed and badly prepared without any real structure, or were repetitive. Several candidates used popular songs or dance for significant periods in the performance without integrating them into the piece successfully.
- Performances were often fragmented with poor transitions lacking cohesion and the intention of the piece. Candidates used slabs of text from plays without any sense of purpose, or used self-devised psychodrama or unrehearsed/improvised performances lacking evidence of an understanding of the elements of drama.
- Performances often relied heavily on props, costumes, lighting and sound to convey mood and/or meaning. Candidates played themselves with no evidence of character/role or belief.

Individual Project: Critical Analysis

Candidates demonstrated an awareness of the compulsory components for projects in Critical Analysis and worked within the stipulated parameters for projects. Criteria for each project had been considered.

Portfolio of Theatre Criticism

The Theatre Criticism portfolios were generally of a high standard. Overall students were clearly aware of the requirements of the project and the criteria on which they were examined. What is selected and analysed in the Theatre Criticism is dependent on the nature of the production selected and its engagement with the audience.

Stronger candidates were convincing and persuasive, using an authoritative voice that indicated they understood how theatre works. They recognised the integrity and objectiveness of the theatre practitioners who created the production. Background knowledge of the production, play or playwright etc was implicit in their analysis.

The strongest projects worked in a distinctive voice within the context of their chosen writing style and reading audience. They communicated effectively, being able to control language in an evocative and sophisticated way. Theatre criticisms were structured to demonstrate a clear development of ideas with a sense of flow.

It is recommended that copies of all theatre criticism drafts be included in the logbook. The word limit given is a computer count; it is important that the presentation of the criticism be easily legible.

Applied Research Project

There was a broad range of research undertaken with more candidates writing in their own distinctive voice. The strongest candidates demonstrated a clear understanding of what a hypothesis is, and how it must be addressed effectively throughout the report.

A hypothesis is an assumption that has to be proven. For example, a research paper on Oscar Wilde could hypothesise ‘Did Oscar Wilde inject his talent into his works, but reserve his genius for life?’ OR ‘The dramatic intent of George Bernard Shaw’s play *Pygmalion* is lost on Lerner and Loewe’s musical production of *My Fair Lady*’.

Candidates can approach the manner in which they create their hypothesis by:

- Finding an area of interest and making a preconceived assumption about its nature. In this case some research is initially undertaken and then the hypothesis question is formed. Research from this point is totally focused on the hypothesis question.
- Find an area of interest and let a hypothesis emerge. In this case a great deal of research is undertaken and the hypothesis emerges from the detailed research. From this point previous research undertaken is focused on the hypothesis question.

Whichever way candidates chose to form their hypothesis, they must attempt to support their research and try to prove or disprove their question.

Although the project suggests the use of titled sections, this structure may not be appropriate to all research reports. Candidates could, for example, choose to synthesise information into one body of writing. Clarity and logic in structure is important, however, in communicating how all the research, evidence and discussion relate to the hypothesis and to the conclusion.

Director’s Folio

The strongest director’s folios had a well-developed concept or vision in which they encapsulated both a general and detailed discussion of their production. The director’s folio can include visual supports to help explain design elements and to capture the flavour or nature of the production. Research selection from the logbook should also be included in the folio as it helps to explain or inform how the ideas for the production were generated.

It is recommended that the rationale and the concept/vision explanation are not repeated information. For example, the rationale could describe the research and creative process involved in developing the ideas for the production.

Strong candidates described acting rehearsal activities that strongly related to their ideas and concept/vision for the text and production. Weaker candidates were not able to understand how lighting works as a theatrical element.

Individual Project: Design

General Comments

Candidates and teachers are reminded that the Rationale (300 words) is a compulsory component of the Individual Project. The Rationale for Individual Project: Design should be submitted as a separate item.

It is imperative that teachers and candidates take particular note of the recommendations on packaging for all design projects (*Stage 6 Drama Syllabus*, pp 37–40) before submitting work.

Candidates should be aware of the compulsory components for design projects (*Stage 6 Drama Syllabus*, pp 38–41) and should work within the stipulated parameters for projects. Projects submitted with items missing will be penalised. Material that exceeds the stipulated requirements will be disregarded.

Individual Project: Design (Costume)

Increased numbers of candidates submitted projects in this area. Most demonstrated a sound understanding of the requirements. Detailed below are specifications that require ongoing attention in this project area.

The Rationale for the Individual Project Costume: Design must be presented as a separate item, not in the logbook (*Stage 6 Drama Syllabus*, p 33). It should be identified clearly as the Rationale using a separate identification tag. Candidates should indicate the scene the costume is designed for on the rendering. The candidate's name, school or teacher must not appear in the logbook or on the project.

It is recommended that when candidates select the play that they are designing costumes for that they read the play more than once to ensure a thorough understanding of the themes and issues. The final renderings should be for characters in the selected play that best represent the overall concept as well as the candidate's understanding of the text. It is recommended that candidates not select very minor characters for final renderings.

Candidates should submit only the number of renderings specified for the project, ie four to six. Additional renderings will not be considered. The preliminary sketches and/or written descriptions are part of the requirement for this project and must be completed. These items need to be clearly identified and not dispersed through logbooks.

Final renderings must meet the size specifications detailed in the *Stage 6 Drama Syllabus*. Renderings must not be framed or mounted on any material that may cause injury, eg metal or glass. Renderings must be the work of the candidate; assistance cannot be sought from anyone else to draw the figures for the characters. It is a breach of examination rules to have someone other than the candidate complete the drawings.

Candidates need to be aware that execution refers to the realisation of the actual renderings, rather than how they are mounted or packaged. Some candidates went to considerable expense in mounting or packaging. Candidates must be reminded that marks are awarded for the execution of renderings, not for mounting and packaging them.

Stronger Candidates

- Outstanding candidates were able to incorporate a different sense of character and theatricality into each of their renderings, including facial expression and stance appropriate to the character or scene, rather than using the same outline for each.
- Each rendering gave a clear sense of the nuances of the character, with candidates using a diverse range of colour, texture, fabrics and accessories appropriate to the character.
- Candidates were able to perceive the costumes and the play from a theatrical perspective, and to visualise the costumes on stage rather than as fashion items.
- The design concept enhanced the play by addressing the play's underlying themes and issues, rather than dictating the designs.
- While there was distinct differentiation between characters, the designs also achieved a sense of unity which realised the design concept.

Individual Project: Design (Lighting)

Most candidates submitting lighting designs indicated an awareness of the requirements of the project. The strongest candidates provided clear, logical and easy-to-follow information regarding technical and artistic decisions. The lighting plan, running script and cue sheet were displayed in an easy-to-follow, coherent presentation.

It is recommended that attention be given to the following requirements:

- Candidates must submit all specified items detailed in the requirements for the project as specified on page 39 of the *Stage 6 Drama Syllabus*, particularly floor plans showing set features. Lantern positions must be presented on a 1:25 scale plan.
- Candidates must provide a written description of how the chosen lighting impacts on the dramatic action, mood and style of the chosen scene.
- Each floor plan must include transparent overlays which indicate the areas of focus of each lamp.
- Running scripts must have cues clearly marked.
- Cue sheets need to indicate the cue, channel numbers, gels lamps and areas of focus.

Individual Project: Design (Set Design)

Examiners were impressed with the overall improvement in set design and construction. Several candidates were able to achieve their vision for the selected play, presenting insightful thematic choices.

The requirements detailed below proved to be a challenge to candidates and should be given consideration by future candidates and their teachers. Several candidates had difficulty designing to scale (see figure below). Found objects like Lego pieces, doll house furniture, action figures, bottle tops, fabric and magazine pictures etc have to be carefully evaluated for scale, texture, pattern and inappropriate connotations. Natural found objects like twigs, leaves, stones, rocks etc must also be considered with respect to scale. Small polished pebbles scaled up can quickly become difficult ‘boulders’ for the actor to manoeuvre around. A 1:25 scale figure is shown below. Candidates are reminded that this is the size of the actor using the space, if the set is designed to the correct scale.



Candidates are reminded that the Rationale is a mandatory part of the project and must be presented. The Rationale provides an opportunity to consolidate ideas, discuss the use of design elements and the theatrical space in the context and framework of a directorial vision for the play.

Floor plans of the theatre are required so that examiners can investigate sightlines, exits, entrances and effects from the audience’s point of view. It also allows the scale of the production to be evaluated with respect to theatre size. Floor plans of the stage design help the examiner understand the design as it affects the whole of the play. These plans account for scene changes or other design states necessary for the production to be successfully staged. Floor plans are a mandatory part of this project and should help communicate or support the design concept.

Candidates are required to clearly label their work with the name of the play they are designing for. They must also be aware of the rule about submitting dangerous materials as part of the set design. If broken glass or broken mirror are incorporated into the design they should be simulated; the same applies to rusted metal, barbed wire, needles or sharp objects of any kind.

Candidates need to check that all parts of the project are submitted: floor plans, Rationale, logbook and set design. Candidates are not required to provide a model of the whole theatre, only the stage area including offstage exits and entrances.

Stronger Candidates

- Candidates were able to create evocative visual metaphors with scenic elements that provided insight into the lives of the characters and the themes and/or issues of the play, or that established a distinctive style for the production.
- Candidates demonstrated an ability to identify the conceptual and staging problems of the text and the selected theatre space and solve them in their design.
- The approaches taken evolved from extensive research and script analysis and were innovative and original.
- Candidates were able to construct sound scale models using appropriate materials, and support this with accurate floor plans, well-argued Rationales and a logbook.

Weaker Candidates

- Candidates demonstrated little understanding of the theatre space and basic staging conventions, often presenting their set design in boxes without entrances into the space or exits for actors and showed little or no awareness of the audience.
- Work submitted did not fulfil the requirements of the project, often missing floor plans, Rationales or logbooks. Set designs were poorly constructed, frequently using difficult or inappropriate materials, and were not to scale.

Individual Project: Design (Promotion and Program)

The changes made to this project area in the Stage 6 syllabus have had a positive impact on the quality of work submitted. The requirement for a single concept only has enabled candidates to focus their efforts on producing an outstanding promotional concept.

It is evident that candidates have had greater access and exposure to desktop publishing technologies in this area, with an increase in computer-generated works. However, some candidates made innovative choices using traditional printing methods like silkscreen and woodblocks and a few outstanding hand-rendered works demonstrated exemplary ability in execution.

Teachers and candidates are reminded that when using the computer to generate projects the work must be wholly that of the student. Candidates must have the necessary skills to undertake all aspects of their selected project themselves. The student's logbook should clearly demonstrate the evolution of ideas and images, the process of skill acquisition, design resolution and all drafts of any written work. No part of the design process can be outsourced or undertaken by other candidates, teachers, parents or design studios.

There is equal emphasis in this project on the written components and the visual elements. Candidates need to give full attention to the written requirements of the program. The emphasis is on the directorial vision flowing through all written and visual elements. The written text in the extended media treatment should promote the director's vision, and use language, approaches and production analysis that engage the target audience; it is not a retelling of the story. Candidates are reminded of the importance of selecting a clear target audience and company profile and to ensure that this audience is consistently addressed visually and verbally.

Candidates are required to flat pack their work and clearly label each item. It is not appropriate to put the poster into a picture frame or under glass, mount it on timber, metal or have the work laminated.

Stronger Candidates

- Outstanding candidates were able to present a unified and original design that demonstrated knowledge of the whole play, communicating a sense of its themes in a theatrical way with an understanding of the purpose of each promotional item in the project, targeting their audience appropriately.
- There was evidence of extensive research resulting in interesting and insightful approaches to image-making, incorporating visual metaphor, media treatments and program content.
- Consistency and quality were evident in both the written and visual aspects of the project. The Rationale was insightful and clearly expressed through the written pieces and the visual design.

Weaker Candidates

- Candidates had little or no understanding of the selected text or of what was required for each publicity item. They were unclear on what a theatre profile or director's vision is, and were unable to target a set audience.
- Structural problems were evident in written components, with candidates repeating information from the text and other program information.
- Items were poorly executed, often including handwritten programs or Textacolor for writing, and pictures or design using images or graphics from the published text.
- Required items frequently failed to meet the size requirements for the project, or were missing.

Individual Project: Scriptwriting

The examiners noted that the treatment of the structure, characterisation, setting and theatrical styles that are needed to write a complete and cohesive play for live presentation continue to be improved upon by candidates. More candidates explored their material through different theatrical forms.

It is important that candidates and teachers note that photocopies of short stories that are adapted **MUST** be supplied in the logbook to enable markers to ascertain how the student has used their creativity to adapt the script. Candidates should be urged to write original scripts and to use existing works only as a stimulus. Copying of existing plot-narrative and dialogue without evidence of creative adaptation for stage performance will not fulfil the marking criteria for this project. Candidates should take particular note of the requirements and marking criteria for this project, particularly regarding length and setting out. Scripts should be proofread for spelling, punctuation and consistency.

Candidates should ensure they have an understanding of the genre they choose to write in and that they have read scripts from a variety of theatrical styles. They should have experienced a variety of live theatre, and be aware of the practicalities of script for live theatre. Candidates need to be aware that adaptations must be from non-dramatic scripts eg short stories, not from already-scripted plays or films, and should keep a thorough record of the development and drafting of the play.

Candidates are reminded that the submission of a logbook is a requirement of this project and should be aware of the importance of recording the development of their script from the original concept, and the drafting and refining of the script. Evidence that the teacher has monitored the development of the project should also be evident in the logbook.

Stronger Candidates

- Candidates detailed evidence of research and submitted logbooks, which also contained research about the subject of the script and characterisation and demonstrated that research was applied appropriately within the dramatic text.
- Candidates did not rely on adaptations or narrators, scripts were character-driven, finding a distinct voice for each character rather than being plot-driven. There was evidence that scripts had been thoroughly and effectively edited and had been workshopped with a variety of people.
- Candidates demonstrated a good understanding of the audience and used dramatic tension to engage them. Dramatic action was promoted by the manipulation of props and stage directions.
- Candidates were clear on the type of stage and set suitable for the play, often including a set design.

Weaker Candidates

- Candidates frequently adapted other literary material without innovation or awareness of the elements of drama, concentrating on plot and narrative, using stereotypical characters and material.
- Scripts demonstrated limited use of dramatic tension and showed limited understanding of the purpose of stage directions.
- Candidates relied on a narrator to show passage of time or action, were unable to integrate research into dramatic action or into dramatic dialogue and were vague about the setting of the play, which often affected the practicality of the production.

Individual Project: Video Drama

Examiners were impressed that an increasing number of candidates are demonstrating an awareness of video language and an ability to understand the distinctive nature of filmic storytelling techniques. These skills along with increased access to digital cameras and computer editing programs assisted the achievement of higher standard video dramas, particularly by candidates who were attentive to the basic storytelling requirement.

Recommendations

- Candidates should prepare a practice video drama prior to attempting the HSC Video Drama submission, going through the entire process so that they are aware of possible technical difficulties eg the transferring of digital video to VHS tape.
- Candidates should be aware that creativity/sophistication and originality are highly valued and can occur in each of the three criterion areas for video drama.
- Candidates who attempt genres that are not traditionally recognised as narrative constructions such as documentaries, animation and video dramas reliant on music must pay particular attention to the dramatic demands of the criteria (for example tension and casting). The video drama must meet the criteria to achieve appropriate marks.
- Candidates should be aware that the effects that come with various video cameras and editing systems can impede a good result if they are used gratuitously rather than supporting the meaning of the story of the video drama.
- Sound quality for several candidates was inconsistent. Candidates should do all they can to ensure that their video dramas can be heard and understood, and that volume levels are consistent.
- Candidates should avoid including titles that take up considerable time. The content of the video drama should be the prime consideration.

Written Examination

The changes made to the requirements for examination in the Stage 6 Syllabus have had a positive impact generally on the standard of candidate responses. The transition from past marking practices to the new standards-referenced approach incorporating the use of criteria and marking guidelines proved to be effective tools in determining standards. Several teachers have embraced the emphasis on experiential learning in the Stage 6 syllabus in the teaching of the written components, with beneficial results for students. Responses are becoming more reflective of drama responses rather than ‘English’-type essays or literary studies.

Section I – Australian Drama and Theatre

Approximately 2100 candidates attempted the Contemporary Australian Drama topic, while 1800 studied *Bush and City* in the core Australian Drama and Theatre component.

Stronger candidates demonstrated their understanding that play scripts are blueprints for production and performance. Consequently they were able to analyse the link between the theatricality of the play script and its exploration of the Australian experience.

Weaker candidates relied heavily on retelling of plot and listing of dramatic forms without demonstrating an understanding of how the plays explore the Australian experience.

Candidates should avoid lengthy social or historical contextualisation but should focus on the theatricality, and on the specific demands of the question.

Bush and City in Australian Drama

Stronger candidates struck a balance between discussing the aspects of realism employed by the playwrights, and detailed analysis of the significant experiences of living in Australia (eg the bush myth, the Great Australian Dream, mateship, the land, gender roles, urbanisation, national identity).

The weaker candidates often made bare passing mention of the term ‘realism’, and then proceeded to retell the story. Many overlooked the theatricality of the plays such as set, costume, sound effects, lighting, and offstage reality. There was often too much emphasis on characters and themes.

Contemporary Australian Theatre

Many candidates had a good grasp of the theatrical conventions and forms in all of the plays studied, and were able to explore these conventions in some depth.

Stronger candidates were able to articulate and analyse the theatricality of the plays, and the way this explored significant experiences (eg the Great Australian Dream, Aboriginal issues, gender role, and increasing diversity in Australian culture) of living in Australia.

The weaker candidates listed theatrical conventions and forms, treating significant experiences with brevity. Little reference to the script in performance was evident.

Section II – Studies in Drama and Theatre

Most candidates seemed able to understand and approach the questions effectively. Some candidates, however, still failed to address all aspects of the question.

Responses in this section were longer, more carefully planned and prepared, and in the majority of cases, used more effective evidence to support their opinions, indicating that candidates seemed to be better prepared for this section, or that they had allocated their time more carefully. It appeared that candidates were, overall, better informed about most topics. Many had a wealth of information and examples from which to approach the questions. Examiners were pleased that a number of candidates had studied the style or text or practitioner experientially, and that their practical experience enabled them to be more informed. For example practical exploration of texts assisted candidates to understand the rhythms and pace in dialogue, the physicality of characters, and the effect of action and inaction.

It appears that the emphasis on ‘experiential learning’ in the new syllabus is being more widely accepted and practised to the benefit of candidates.

It is unfortunate, however, that some topics are still being approached as literary studies. This results in responses which are often strong on analysis of theme, plot and character, the use of symbols and the theory of the style, but with an inability to relate these to dramatic techniques, performance styles or actor/audience relationships because candidates have not extended their study to practical experiences. Practical experiences of texts could include directing, acting, set design, music and lighting for a scene or extract, or experiencing the relationships between characters, characters and the space/set, characters and the audience.

Question 2 – Theatre of the Absurd

This was a very popular topic. The question for this topic directed candidates to ‘discuss’ the quotation, but only the more able candidates were able to challenge the quotation. Many became bogged down describing the ‘violent, illogical or hopeless’ as techniques rather than themes, without referring to the style or dramatic techniques and their role in the comic.

Better candidates were able to discuss the role of ‘violence, the illogical and hopelessness’ in the plays they had studied as part of the *raison d’être* of absurdist writers, reflecting their concern for mankind, and explaining how humour was used in presenting these elements of the plays in performance.

These candidates were able to relate their knowledge of style and dramatic techniques to the humour in each of the plays and were able to elucidate this with evidence and examples relating to dialogue, language, pauses, vaudeville and clowning, action and inaction, dislocated development of character and suspension of normal audience expectations. It was obvious that better candidates had workshopped at least parts of each play and realised through performance the possibilities of the humour as well as the hopelessness.

Question 3 – Medieval English Cycle Plays

The question required candidates to discuss three plays they had studied in performance and how the merging of the humour and the serious served the intent of the plays.

Stronger candidates demonstrated a comprehensive understanding of the background and objectives of the Cycle plays and a detailed knowledge of aspects of staging, including set, props, costume, characterisation and actor/audience relationships.

They were able to evaluate the ‘humour, joking and buffoonery’ in relation to the ‘serious, moral and religious’ and make a firm judgement about the importance of these in all three of the plays they discussed.

Their knowledge of these plays was detailed and they were able to ‘see’ the play in performance and use this to validate their responses.

Question 4 – Dario Fo

This was a very popular topic and many candidates had learnt a great deal about Fo’s objectives and ideals and his work as a performer and campaigner. They also had a good working knowledge of the plays and their content.

Stronger candidates were able to take a definite stand on the quotation and proceed to defend it with examples, evidence and quotations indicating a remarkable understanding of Fo’s political intent as well as each of his plays.

In explaining his intent, these candidates were able to distinguish clearly the line between humour and distraction, and explain how aspects of style such as Brechtian alienation and two-dimensional characterisation underlined the political intent even while the audience was laughing at comic routines and absurd impersonations.

They also included Fo’s discussions with the audience, the reason for the need for comedy to mask political criticism/satire in Italy in the 1960s and 70s, and the presence of ‘thought police’ planted in the audience.

Question 5 – Environmental, Street and Event Theatre

Candidates tended to focus on the photographs in this question, firstly describing specific theatrical components then often struggling to relate them to both the artistic and social goals of the performance makers of the 1960s and 70s. Many were unable to analyse how the theatrical components related to these goals, or referred to only one of the companies required to be studied.

Stronger candidates were able to discuss the social goals of both companies and explore how they fulfilled these goals artistically. They were able to provide detailed examples of performances, events and celebrations and link these to the theatrical components in the photographs provided.

Well-developed responses used the captions provided with the photographs and were able to develop the associations between the social, cultural, political and artistic goals of the contemporary events with those of the performance makers of the 1960s and 70s.

The best candidates explored how myth, ritual and meaning were created for and by communities through a unification of traditional and non-conventional artforms. Some candidates were able to discuss these social and artistic goals through more than one component and referred to street performances, environmental or political events as well as ceremonial celebrations. They were also able to discuss a variety of theatrical images and structures and explain how and why these were made to contribute to the events.

Question 6 – Meyerhold

Many candidates were able to identify a number of theatrical innovations in Meyerhold's work, while only the more able candidates discussed their significance for today's theatre. Some responses were limited and merely detailed the history of Meyerhold's theatre from his work with Stanislavsky onwards.

More capable candidates discussed Meyerhold's more significant theatrical innovations such as his efforts to stimulate his audience, his development of biomechanics, his belief in the vitality of every moment, the acting cycle, his disarrangement of the 'bare stage', his sense of the role of context and his views on actors, techniques and the theatre. Some candidates linked these innovations to the influence on Meyerhold of other theatrical forms.

These ideas were often supported with specific examples from Meyerhold's work, for example *The Government Inspector* and *Hedda Gabler*.

The most able candidates also discussed how the innovations are significant for today's theatre. Some candidates used actual examples from contemporary productions such as Cirque du Soleil and modern films, while other candidates projected how and why his innovations might be used in contemporary productions.

It was clear that many candidates had thorough knowledge of Meyerhold's theatrical innovations and their importance. Candidates were able to explore these ideas through discussion of theories and performance as well as through reflection on personal experiences in workshops.

Question 7 – American Drama

While knowledge and understanding of the intent and style of *Speed-the-Plow* was relatively vague, many candidates had made a detailed and thorough study of *Desire Under the Elms*, *Our Town* and *A Streetcar Named Desire*.

Candidates were aware of the playwright's intent, themes, characters, inter-character conflicts and symbols. They were also aware of social, political and cultural influences informing the playwright's intent and the influences of film and music.

Examiners expressed some concern that knowledge appeared theoretical rather than practical or experimental and that many candidates may not have experienced practical workshops on scenes or extracts from the plays to experience the tension, pace and changes in mood from the dialogue in action.

Stronger candidates were able to discuss clearly and concisely the real moral dilemmas of the playwrights and their characters and were able to relate them to political, historical and social influences that underline their 'realness'.

These candidates were then able to examine and discuss the styles, and combinations of styles, used by the playwrights and explore why they were used, and their effectiveness, taking carefully chosen examples to support their discussion.

Question 8 – Seventeenth Century Comedy

Stronger candidates had a very detailed knowledge and understanding of all aspects of the performance style and conditions, the characters and themes of seventeenth century comedy. They also showed awareness of social and cultural influences of the time, and the way they were satirised in the theatre.

They were able to discuss performance conditions such as small intimate theatres housing aristocratic audiences and their 'hangers-on', the thrust stage of the English theatre and the proscenium arch of the French theatre, with scenery behind each, and the fact that the audience was very close in each, sometimes on the stage itself.

They were then able to tie these to the style of presentation that involved the audience with the action — direct speeches (in prologues, epilogues, asides), brittle, witty language, high style in dress and props, stock characters — and how these affected the intent of seventeenth century comedy, namely the satirisation of the society of the time, and therefore the audience of the time.

These candidates knew both plays they had studied intimately and were able to use effective references to characters and incidents to elaborate on presentational connections with audiences. Some were even able to juxtapose the performances into more contemporary settings and comment on the plays in relation to a modern audience looking at the satire in retrospect.

Drama

2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Examination:			
1	20	Australian Drama and Theatre (Core Study) – Bush and City in Australian Drama or Contemporary Australian Theatre	H1.3, H3.1, H3.2, H3.3
2	20	Studies in Drama and Theatre – Theatre of the Absurd	H1.3, H3.1, H3.2, H3.3
3	20	Studies in Drama and Theatre – Medieval English Cycle Plays	H1.3, H3.1, H3.2, H3.3
4	20	Studies in Drama and Theatre – Dario Fo	H1.3, H3.1, H3.2, H3.3
5	20	Studies in Drama and Theatre – Environmental, Street and Event Theatre	H1.3, H3.1, H3.2, H3.3
6	20	Studies in Drama and Theatre – Meyerhold	H1.3, H3.1, H3.2, H3.3
7	20	Studies in Drama and Theatre – American Drama	H1.3, H3.1, H3.2, H3.3
8	20	Studies in Drama and Theatre – Seventeenth Century Comedy	H1.3, H3.1, H3.2, H3.3
Practical Examination Core Component:			
	30	Group Performance	H1.1, H1.2, H1.3, H1.4, H1.5, H1.7, H2.1, H2.2, H2.3, H3.3
Individual Projects (Optional):			
	30	Critical Analysis (Director's Folio)	H1.3, H1.5, H1.7, H2.2, H2.3, H3.1, H3.2, H3.3
	30	Critical Analysis (Portfolio of Theatre Criticism)	H1.3, H1.7, H2.3, H3.1, H3.2
	30	Critical Analysis (Applied Research Project)	H1.3, H1.7, H2.3, H3.1, H3.2
	30	Design (Costume)	H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3
	30	Design (Lighting)	H1.3, H1.5, H1.7, H3.2
	30	Design (Promotion and Program)	H1.3, H1.5, H1.7, H2.2, H3.1, H3.2
	30	Design (Set)	H1.3, H1.5, H1.7, H2.2, H3.2
	30	Individual Performance	H1.1, H1.2, H1.3, H2.1, H2.2, H2.3, H3.1, H3.3
	30	Scriptwriting	H1.3, H1.5, H1.7, H2.2, H3.2, H3.3
	30	Video Drama	H1.3, H1.5, H1.7, H2.2, H2.3, H3.2, H3.3



2001 HSC Drama Marking Guidelines

Practical tasks and submitted works

HSC examination overview

For each student, the HSC examination for Drama consists of a written examination worth a total of 40 marks, a compulsory group performance worth 30 marks, and an individual project worth 30 marks, drawn from one of the following the areas:

- Critical analysis
- Design
- Performance
- Scriptwriting
- Video drama

The Group Performance (30 marks)

The task will consist of each student collaborating with a group in devising a piece of original theatre based on a theme or concept, issue, idea or image taken from the Group Performance list.

Marking of the Group Performance

For the Group Performance, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

Criteria for examining the Group Performance

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence

Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)

- Vocal: projection, clarity, tone, pitch, pace, dynamics
- Movement: control, energy, spatial awareness, dynamics
- Timing: control of delivery, responses to cues, awareness of rhythms.

Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2

MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary performance skills including vocal, movement and timing appropriate to the style or form	9 – 10
• Demonstrates highly developed performance skills including vocal, movement and timing appropriate to the style or form, although some skills may be more refined than others	7 – 8
• Demonstrates adequate performance skills including vocal, movement and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control, energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing	5 – 6
• Demonstrates limited performance skills including vocal, movement and timing which may be inappropriate to the style or form	3 – 4
• Displays minimal performance skills with little understanding of style or form	1 – 2

Assessment Criterion 2: Sustaining and developing role/character (10 marks)

- Belief/Conviction/Energy
- Complexity/Dimension
- Interaction with other characters or roles
- Focus.

Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s). Effectively interacts with other role(s) or character(s) in the performance	9 – 10
<ul style="list-style-type: none">• Demonstrates highly developed ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others. Effectively interacts with other role(s) or character(s) in the performance	7 – 8
<ul style="list-style-type: none">• Demonstrates adequate ability to realise and sustain role(s) or character(s). Variations may occur in levels of belief/conviction/energy, complexity/dimension and focus. There are often inconsistencies in interactions with other role(s) or character(s) in the performance	5 – 6
<ul style="list-style-type: none">• Demonstrates limited ability to realise and sustain role(s) or character(s). Limited interactions with other role(s) or character(s) in the performance	3 – 4
<ul style="list-style-type: none">• Displays little ability to realise role(s) or character(s). May play themselves. Minimal participation or interaction with other role(s) or character(s) in the performance	1 – 2

Assessment Criterion 3: Structure and dramatic coherence (10 marks)

- Performance as part of an ensemble
- Effective use of dramatic elements and theatrical conventions
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Demonstration of innovation, flair and integrity in the dramatic work
- Effective use of the space in the context of the performance style.

Outcomes assessed: H1.2, H1.3, H1.4, H1.5, H1.7, H2.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding manipulation of the elements of drama and theatrical conventions • Demonstrates exemplary ability to work at a sophisticated level as part of an ensemble to present an engaging group performance, which displays a very clear intention. Evokes a powerful audience response in the context of the performance space • Demonstrates flair, integrity and innovation in presenting an exemplary group performance • Demonstrates intelligent use of space in the context of the performance style 	9 – 10
<ul style="list-style-type: none"> • Demonstrates highly developed ability to control the elements of drama and theatrical conventions • Demonstrates accomplished ability to work as part of an ensemble to present an effective group performance, which demonstrates a clear intention and effectively engages the audience in the context of the performance space • Presents a coherent, high-quality group performance • Demonstrates effective use of space in the context of the performance style 	7 – 8
<ul style="list-style-type: none"> • Demonstrates ability to work with the elements of drama and theatrical conventions, with some inconsistencies in the level of control • Demonstrates some ability to work as part of an ensemble to present a group performance, which demonstrates some intention and reasonably engages the audience in the context of the performance space • Presents a reasonably coherent but superficial group performance • Demonstrates some awareness of the use of space in the context of the performance style 	5 – 6

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates frequent inconsistencies in control of the elements of drama and theatrical conventions• Demonstrates an inconsistent ability to work as part of an ensemble, displays an unclear intention and a limited ability to engage the audience in the context of the performance space• Presents a performance with little coherence or may present a literal interpretation of the topic• Demonstrates predictable or simple use of space and a basic understanding of the stylistic demands of the material	3 – 4
<ul style="list-style-type: none">• Demonstrates minimal control of the elements of drama and theatrical conventions• Demonstrates little evidence of working as part of an ensemble, may not display an intention and does not engage the audience in the context of the performance space• Presents an incoherent performance which explores the topic in a very limited manner• Demonstrates very limited understanding of the use of space and of the stylistic demands of the material	1 – 2

The Individual Project (30 marks)

Students must undertake a project drawn from one of the following areas:

- Critical Analysis
- Design
- Performance
- Scriptwriting
- Video Drama

Marking of Individual Projects

For all individual projects, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

Individual Project: Critical Analysis

This project must be completed in one of the following areas:

- (i) Director's Folio
- (ii) Portfolio of Theatre Criticism
- (iii) Applied Research Project.

(i) Individual Project: Critical Analysis (Director's Folio)**Criteria for examining Individual Project: Critical Analysis (Director's Folio)**

- Production concept/vision
- Analysis and synthesis of research
- Production experience

Assessment Criterion 1: Production concept/vision (10 marks)

- Originality, clarity and practicality of the director's concept/vision
- Effective communication of the director's concept/vision
- Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning
- Integration and unity of dramatic and theatrical elements.

Outcomes assessed: H1.3, H1.5, H1.7, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents an exemplary and appropriate director's concept/vision demonstrating originality, flair, clarity and practicality • Demonstrates exemplary ability to communicate the director's concept/vision using key theatrical elements, features, effects or images which contribute to dramatic meaning • Demonstrates outstanding integration and unity of dramatic and theatrical elements 	9 – 10
<ul style="list-style-type: none"> • Presents highly developed and appropriate director's concept/vision demonstrating some creativity and practicality, presented in a clear and informed way • Demonstrates accomplished ability to communicate the director's concept/vision, with variation in the use of key theatrical elements, features, effects or images, which contribute to dramatic meaning • Demonstrates effective integration with variation in the degree of unity of dramatic and theatrical elements 	7 – 8
<ul style="list-style-type: none"> • Presents an adequate director's concept/vision demonstrating some clarity and practicality which may vary in appropriateness • Demonstrates ability to communicate the director's concept/vision using some key theatrical elements, features, effects or images which contribute to dramatic meaning • Demonstrates some integration and unity of dramatic and theatrical elements 	5 – 6
<ul style="list-style-type: none"> • Presents a director's concept/vision with little coherence and inconsistencies in practicality and appropriateness • Demonstrates a limited ability to communicate the director's concept/vision • Demonstrates limited unity of dramatic and theatrical elements 	3 – 4
<ul style="list-style-type: none"> • Presents an incoherent director's concept/vision with little evidence of ability to communicate ideas or use dramatic and theatrical elements 	1 – 2

Assessment Criterion 2: Analysis and synthesis of research (10 marks)

- Effective understanding and interpretation of the text
- Selection of the material and analysis of research contributing to the idea of the production
- Clarity in presenting the material.

Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates exemplary understanding and innovative interpretation of text • Shows intelligent selection of the material and sophisticated analysis of research contributing to the idea of the production • Presents work in a logical and coherent manner 	9 – 10
<ul style="list-style-type: none"> • Demonstrates substantial understanding of the text through an effective interpretation which may vary in quality • Demonstrates ability to select appropriate material and applies some research and analysis contributing to the idea of the production • Presents work in a clear and informed manner 	7 – 8
<ul style="list-style-type: none"> • Demonstrates reasonable understanding of the text with some inconsistencies in interpretation and selection of material • Presents work in an organised manner including some analysis of background information 	5 – 6
<ul style="list-style-type: none"> • Demonstrates basic understanding of the text with little interpretation or use of support material • Presents limited work in a disorganised manner 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little understanding of interpretation of the text and presents minimal work at variance with conditions set for this project area 	1 – 2

Assessment Criterion 3: Production experience (10 marks)

- Skill in conceiving a dramatic and theatrical experience for the audience
- Appropriateness and effectiveness of rehearsal techniques
- Use of design elements to create dramatic meaning.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates exemplary ability to conceive a dramatic and theatrical experience including sophisticated use of design elements • Presents an excellent understanding of appropriate rehearsal techniques 	9 – 10
<ul style="list-style-type: none"> • Demonstrates an ability to conceive a dramatic and theatrical experience for an audience with variation in quality including the use of design elements • Presents an appropriate understanding of dramatic and theatrical techniques and comments on their use in the rehearsal process 	7 – 8
<ul style="list-style-type: none"> • Demonstrates basic ability to conceive dramatic and theatrical experience for an audience with inconsistencies apparent and a limited consideration of design elements • Presents dramatic and theatrical techniques which may vary in their appropriateness to the rehearsal process 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited conception of a dramatic and theatrical experience for an audience with little reference to the rehearsal process or design elements 	3 – 4
<ul style="list-style-type: none"> • Presents a minimal conception of the play which demonstrates a very limited, or irrelevant dramatic or theatrical experience for an audience 	1 – 2

(ii) Individual Project: Critical Analysis (Portfolio of Theatre Criticism)

Criteria for examining Individual Project: Critical Analysis (Portfolio of Theatre Criticism)

- Selection and evaluation
- Analysing and synthesising
- Language and style

Assessment Criterion 1: Selection and evaluation (10 marks)

- Identifying the style, design and ideas in the production
- Evaluating the significant aspects of the production
- Distinguishing and commenting on the different ways the script, the director, designers and performers contribute to the production.

Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding ability to distinguish and comment on the different ways the script, director, designer and performers contribute to the production • Presents a sophisticated evaluation of the style, design, ideas and significant elements of the production 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial ability to distinguish and comment on the different ways the script, director, designer and performers contribute to the production • Presents a clear and detailed evaluation of the style, design, ideas and significant elements of the production 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an adequate ability to describe the ways the script, director, designer and performers contribute to the production • Presents an appropriate but superficial evaluation of elements of the production 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited ability to describe some of the aspects of the production and make generalisations about their contribution 	3 – 4
<ul style="list-style-type: none"> • Presents minimal information about the production, focusing heavily on the story of the play 	1 – 2

Assessment Criterion 2: Analysing and synthesising (10 marks)

- Skill in analysing specific aspects of the production
- Evidence of knowledge/research into understanding of the script/style of theatre
- Coherent critical statements about the production.

Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding skill in analysing aspects of the production based on high level research/knowledge of the script/style of theatre • Provides a coherent and articulate judgement derived from considered statements about the production 	9 – 10
<ul style="list-style-type: none"> • Demonstrates substantial skill in analysing specific aspects of the production based on appropriate research/knowledge of the script/style of theatre • Provides a clear and effective judgement derived from relevant statements about the production 	7 – 8
<ul style="list-style-type: none"> • Demonstrates some analysis and describes aspects of the production based on a general knowledge/research of the script/style of theatre • Provides an opinion which is usually substantiated by evidence from the production 	5 – 6
<ul style="list-style-type: none"> • Demonstrates inconsistent analysis based on limited knowledge of the script • Provides broad generalisations based on minimal evidence 	3 – 4
<ul style="list-style-type: none"> • Provides general observations about the nature of the story and the production 	1 – 2

Assessment Criterion 3: Language and style (10 marks)

- Understanding theatrical elements and terminology
- Clarity, appropriateness and flair of reviewing style(s)
- Coherence of structure.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates exemplary understanding of theatrical elements and terminology expressed in a sophisticated and evocative style appropriate to theatre criticism• Presents a clear and coherent structure sustained across the portfolio	9 – 10
<ul style="list-style-type: none">• Demonstrates substantial understanding of theatrical elements and terminology expressed in a clear and effective style appropriate to theatre criticism• Presents clear, well-structured reviews reasonably sustained across the portfolio	7 – 8
<ul style="list-style-type: none">• Demonstrates an understanding of theatrical elements and terminology presented with varying clarity, structure and style	5 – 6
<ul style="list-style-type: none">• Demonstrates a limited understanding of theatrical elements and terminology presented with an inconsistent structure and often in a style inappropriate to theatre criticism	3 – 4
<ul style="list-style-type: none">• Demonstrates minimal understanding of theatrical elements, presented with an unstructured and incoherent manner	1 – 2

(iii) Individual Project: Critical Analysis (Applied Research Project)**Criteria for examining Individual Project: Critical Analysis (Applied Research Project)**

- Hypothesis and conclusion
- Analysis and synthesis
- Execution

Assessment Criterion 1: Hypothesis and conclusion (10 marks)

- Structuring a clear and coherent original hypothesis
- Evidence of appropriate research for the development of the hypothesis
- Drawing conclusions from the research.

Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2**MARKING GUIDELINES**

Criteria	Marks
• Presents a sophisticated, clear and original hypothesis that is based on comprehensive research, and results in articulate and insightful conclusions	9 – 10
• Presents a sound and informed hypothesis that is based on substantial research, and makes conclusions in a coherent and effective way	7 – 8
• Presents an appropriate but predictable hypothesis that is based on relevant research, and makes conclusions in a satisfactory manner	5 – 6
• Presents a limited hypothesis that is based on unsubstantiated observations, and makes conclusions in a simple way	3 – 4
• Presents an inappropriate hypothesis with little or no support or structure	1 – 2

Assessment Criterion 2: Analysis and synthesis (10 marks)

- Effectiveness of research undertaken
- Selection of the material and analysis of the research supporting the hypothesis.

Outcomes assessed: H1.3, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Critically and analytically synthesises the research material in an informed and selective manner responding effectively to the stated hypothesis 	9 – 10
<ul style="list-style-type: none"> • Clearly and effectively analyses and synthesises the research material in a manner appropriate to the hypothesis 	7 – 8
<ul style="list-style-type: none"> • Adequately analyses and synthesises the research material with some relevance to the hypothesis 	5 – 6
<ul style="list-style-type: none"> • Demonstrates some analysis of the research material with varying relevance to the hypothesis 	3 – 4
<ul style="list-style-type: none"> • Provides broad outlines and descriptions of information related to the hypothesis 	1 – 2

Assessment Criterion 3: Execution (10 marks)

- Effectiveness in presenting and organising the project
- Clarity and accuracy in the use of language.

Outcomes assessed: H1.3, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents an exemplary research project that is effectively structured and expressed articulately and with flair 	9 – 10
<ul style="list-style-type: none"> • Presents a substantial research project that is appropriately structured and expressed in a clear and relevant manner 	7 – 8
<ul style="list-style-type: none"> • Presents a research project that is adequately organised and expressed in a satisfactory manner 	5 – 6
<ul style="list-style-type: none"> • Presents a limited research project that is inconsistently organised and expressed in a basic and often inaccurate manner 	3 – 4
<ul style="list-style-type: none"> • Presents a minimal or partial research project that is often incoherent, inarticulate and /or unstructured 	1 – 2

Individual Project: Design

(i) Individual Project: Design (Costume)

Criteria for examining Individual Project: Design (Costume)

- Design concept/vision
- Appropriateness
- Execution

Assessment Criterion 1: Design concept/vision (10 marks)

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Selection of appropriate characters and scenes to communicate the concept/vision.

Outcomes assessed: H1.3, H1.5, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sophisticated and appropriate directorial interpretation of the play realised in an original, imaginative and unified costume design concept/vision • Presents an insightful selection of appropriate characters and scenes to effectively communicate the concept/vision 	9 – 10
<ul style="list-style-type: none"> • Demonstrates an effective and appropriate directorial interpretation of the play realised through the costume design concept/vision containing some imagination, unity and flair • Presents a selection of characters and scenes to communicate the concept/vision 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an adequate, but perhaps superficial interpretation of the play realised through a costume design concept/vision which varies in consistency, unity and appropriateness • Presents a selection of characters and scenes which vary in appropriateness in communicating the concept/vision 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the play through a partially realised costume design concept/vision • Presents an inappropriate selection of characters and scenes which convey a partial concept/vision 	3 – 4
<ul style="list-style-type: none"> • Demonstrates a partial or irrelevant design concept/vision and/or does not meet minimal requirements for selection of characters or scenes 	1 – 2

Assessment Criterion 2: Appropriateness (10 marks)

- Understanding of the characters/roles – social standing, period, place
- Suitability to the dramatic and technical needs of the characters/roles
- Effectiveness of colours, textures and fabric types to each costume.

Outcomes assessed: H1.3, H1.7, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated understanding of each of the characters/roles and their dramatic and technical needs • Presents innovative and evocative use of colours, textures and fabrics to deliberately enhance dramatic meaning for each costume 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of each of the characters/roles. Some aspects of the dramatic and technical needs of characters/roles may be more enhanced than others • Presents an effective use of colour, textures and fabric types to support dramatic meaning for each costume 	7 – 8
<ul style="list-style-type: none"> • Demonstrates some understanding of each of the characters/roles but has dealt with those superficially. Inconsistencies in consideration of the dramatic and technical needs of characters/roles • Presents adequate use of some, but not all of, the elements of colour, texture and fabric types to support dramatic meaning 	5 – 6
<ul style="list-style-type: none"> • Demonstrates an incomplete or simplistic understanding of each of the characters/roles. Little consideration of the dramatic and technical needs of the characters/roles • Presents a limited awareness or use of the elements of colour, texture and fabric types, but is unable to manipulate these appropriately to support dramatic meaning 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little understanding of each of characters/roles • Presents little use of colour, texture or fabric type appropriate to each costume 	1 – 2

Assessment Criterion 3: Execution (10 marks)

- Realisation of the design concept/vision in the presentation
- Clarity and flair in renderings
- Clear and effective support material.

Outcomes assessed: H1.3, H1.7, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates exemplary ability to realise and present the design concept/vision with clarity and flair in all renderings • Presents evocative support material for the project 	9 – 10
<ul style="list-style-type: none"> • Demonstrates accomplishment in realising and presenting the design concept/vision with clarity in all renderings • Presents appropriate support material for the project 	7 – 8
<ul style="list-style-type: none"> • Demonstrates adequate ability to realise and present the design concept/vision with inconsistencies in quality of renderings which may be stereotypical or without aspects of characterisation and theatricality • Presents some support material for the project 	5 – 6
<ul style="list-style-type: none"> • Demonstrates little ability to present the design concept/ vision. Renderings are basic, inconsistent or non-theatrical and are often undersize or incomplete • Presents limited support material 	3 – 4
<ul style="list-style-type: none"> • Demonstrates minimal ability to present a design concept/ vision. Renderings are only superficially completed or are executed with little care or detail, or are not shown in the context of a figure • Presents little or no support material 	1 – 2

(ii) Individual Project: Design (Lighting)

Criteria for examining Individual Project: Design (Lighting)

- Design concept/vision
- Appropriateness
- Execution

Assessment Criterion 1: Design concept/vision (10 marks)

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the lighting design to contribute to the dramatic impact of significant moments.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an outstanding directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision • Presents a sophisticated visualisation of the lighting design to contribute to the dramatic impact of significant moments 	9 – 10
<ul style="list-style-type: none"> • Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision • Presents an accomplished visualisation of the lighting design to contribute to the dramatic impact of significant moments 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an appropriate but predictable directorial interpretation of the play realised through a design concept/vision which varies in consistency, unity and appropriateness • Presents an adequate visualisation of the lighting design which has some dramatic impact but is not sustained in significant moments 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a very limited directorial interpretation of the play conveyed through an unsustained, simplistic or flawed design concept/vision • Presents an inconsistent, incomplete or inappropriate visualisation of the lighting design for significant moments. The design concept/vision is only a partial consideration of the dramatic action 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little or no directorial interpretation of the play. The lighting design concept/vision presents a poor or only partial visualisation that has little relevance to the significant moments 	1 – 2

Assessment Criterion 2: Appropriateness (10 marks)

- Effectiveness of the lighting states and changes that enhance the dramatic action, mood and style
- Choice of lantern, position, gel colour and intensity to realise the purpose of the illuminations
- Effectiveness of the lighting in enhancing visual elements of the set (where appropriate).

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a profound understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations • Demonstrates exemplary effectiveness of the lighting states and changes, which enhance the dramatic action, setting, mood and style of the two key scenes 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations • Demonstrates consistent effectiveness of the lighting states and changes, which construct some dramatic impact on the action, setting and mood in the two key scenes 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an adequate understanding of the basic choices available of lantern, position, gel colour and intensity to realise the purpose of the illuminations • Demonstrates an ability to support the dramatic action with lighting states and changes, which are consistent with the dramatic action of the two key scenes 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a partial or flawed understanding of the basic lighting equipment and a limited ability to attempt lighting states and changes that are consistent with the dramatic action in the two key scenes 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little awareness of basic lighting equipment or knowledge of the play 	1 – 2

Assessment Criterion 3: Execution (10 marks)

- Realisation of the design concept/vision in the presentation
- Clarity and accuracy of the lighting plan, cue sheet and running script.

Outcomes assessed: H1.3, H1.5, H1.7, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an outstanding ability to realise the design concept/vision in the lighting plan • Presents an exemplary lighting plan, cue sheet and running script with clarity and accuracy 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial ability to realise the design concept/vision in the lighting plan • Presents an appropriate lighting plan, cue sheet and running script that is reasonably consistent and detailed 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an ability to realise the design concept/vision in the lighting plan • Presents an adequate but superficial lighting plan, cue sheet and running script that varies in detail and consistency 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited and inconsistent ability to realise the design concept/vision in the lighting plan • Presents a partial or substantially flawed lighting plan. The running script or cue sheet may be incomplete or missing 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little or elementary relevance to the play in the lighting plan, which contains minimal documentation 	1 – 2

(iii) Individual Project: Design (Promotion and Program)

Criteria for examining Individual Project: Design (Promotion and Program)

- Design concept/vision
- Appropriateness
- Execution

Assessment Criterion 1: Design concept/vision (10 marks)

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Use of visual elements and promotional copy to communicate the concept/vision.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an outstanding directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision • Presents a sophisticated use of visual elements and promotional copy to communicate the design concept/vision 	9 – 10
<ul style="list-style-type: none"> • Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision • Presents an accomplished use of visual elements and promotional copy to communicate the design concept/vision 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an appropriate but predictable directorial interpretation of the play realised through a design concept/vision • Presents an accomplished use of visual elements and promotional copy to communicate the design concept/vision 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a very limited directorial interpretation of the play conveyed through an unsustained, simplistic or flawed design concept/vision • Presents an inconsistent, incomplete or inappropriate use of visual elements and promotional copy to convey the design concept/vision 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little or no directorial interpretation of the play. The only partially realised design concept/vision, presents poor use of visual elements and promotional elements that are superficial and often irrelevant 	1 – 2

Assessment Criterion 2: Appropriateness (10 marks)

- Effectiveness of each item of promotional material in conveying a dramatic interpretation of the production
- Understanding purpose of each item of promotional material
- Effectiveness of each item of promotional material in communicating the profile of the theatre company and its target audience.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a profound understanding of the purpose of each item of promotional material • Demonstrates exemplary effectiveness in conveying a dramatic interpretation of the production and communicating the profile of the theatre company and its target audience through each item of promotional material 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of the purpose of each item of promotional material • Demonstrates effectiveness in conveying a dramatic interpretation of the production and communicating the profile of the theatre company and its target audience through each item of promotional material 	7 – 8
<ul style="list-style-type: none"> • Demonstrates a working knowledge of the purpose of the promotional material which varies in understanding for each item • Demonstrates reasonable appropriateness in conveying a superficial dramatic interpretation of the production which conveys some information about the theatre company and target audience in some but not all items of promotional material 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited awareness of some but not all of the items of the promotional material and their purpose • Demonstrates a basic knowledge of the play in some but not all items of promotional material 	3 – 4
<ul style="list-style-type: none"> • Demonstrates only a partial knowledge of the play and promotional material, which is substantially incomplete and often irrelevant • Demonstrates little or no understanding of the purpose of promotional material 	1 – 2

Assessment Criterion 3: Execution (10 marks)

- Realisation of the design concept/vision in the visual presentation
- Clarity and flair in the written material
- Effective presentation of all artwork.

Outcomes assessed: H1.3, H1.5, H2.2, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates exemplary ability to realise the design concept/vision in the artwork and visual presentation • Demonstrates sophistication and flair in the written material 	9 – 10
<ul style="list-style-type: none"> • Demonstrates substantial ability to realise the design concept/vision in the artwork and visual presentation • Demonstrates an organised and informed style with some sophistication in the written material 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an ability to realise the design concept/vision in the artwork and visual presentation • Demonstrates an adequate but often superficial approach in the written material 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a limited and inconsistent ability to realise the design concept/vision in the artwork and visual presentation • Demonstrates a simplistic and often irrelevant use of language in the written material, which may be incomplete 	3 – 4
<ul style="list-style-type: none"> • Demonstrates elementary or little ability to realise the design concept/vision in the artwork and visual presentation. The written material may be incomplete, contain serious flaws and be minimal or inappropriate 	1 – 2

(iv) Individual Project: Design (Set)

Criteria for examining Individual Project: Design (Set)

- Design concept/vision
- Appropriateness
- Execution

Assessment Criterion 1: Design concept/vision (10 marks)

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the whole play in the design concept/vision.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an outstanding directorial interpretation and a sophisticated visualisation of the whole play realised in an original, imaginative and unified scenic design, justified within the context of the theatre 	9 – 10
<ul style="list-style-type: none"> • Demonstrates an effective directorial interpretation of the whole play realised with some imagination and creativity in the scenic design concept/vision, and reasonably justified within the context of the theatre 	7 – 8
<ul style="list-style-type: none"> • Demonstrates a superficial but adequate directorial interpretation of the whole play realised with variation in consistency of the scenic design concept/vision. The scenic design concept/vision may not make reference to a theatre context 	5 – 6
<ul style="list-style-type: none"> • Demonstrates an inappropriate or incomplete response to developing an overall scenic design concept/vision for the whole play, with little understanding of a theatrical context 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little understanding of a scenic concept/vision and/or does not meet the minimal requirements. Eg. the scenic design may only account for a portion of the whole play 	1 – 2

Assessment Criterion 2: Appropriateness (10 marks)

- Practicality of the design of the performer and audience sightlines, entrances, levels
- Effectiveness of the design to realise the needs of the play
- Dramatic effectiveness in the use of the stage space, texture, colour and composition.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a sophisticated realisation of the scenic requirements of the play for both performers and audience • Demonstrates innovation and dramatic effectiveness in the use of stage space, texture, colour and composition to enhance dramatic meaning 	9 – 10
<ul style="list-style-type: none"> • Presents a substantial realisation of the scenic requirements of the play for the performers and audience. Some aspects may be more enhanced than others • Demonstrates dramatic effectiveness in the use of stage space, texture, colour and composition to create dramatic meaning 	7 – 8
<ul style="list-style-type: none"> • Presents an adequate realisation of the scenic requirements of the play for the performers and audience but deals with those superficially. Inconsistencies in consideration of the needs for individual scenes and aspects • Demonstrates a reasonable use of some, but not all elements of stage space, texture, colour and composition to support dramatic meaning 	5 – 6
<ul style="list-style-type: none"> • Presents an incomplete or substantially flawed realisation of the scenic requirements for the performers and audience. The scenic design may focus on only a portion of them 	3 – 4
<ul style="list-style-type: none"> • Demonstrates minimal application of design elements and/or scenic requirements for the performers and audience 	1 – 2

Assessment Criterion 3: Execution (10 marks)

- Realisation of the design concept/vision in the construction and presentation
- Clarity and accuracy of the floor plans, diagrams and explanations
- Precision in the construction of the model or computer-aided design.

Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding ability to realise the design concept/vision in the construction and presentation, including precision in modelling skills or computer-aided design, clarity and accuracy in floor plans, scale drawings, diagrams and explanations, use of evocative materials and scenic designs 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial ability to realise the design concept/vision in the construction and presentation, including good modelling skills or computer-aided designs, and well drawn floor plans, scale drawings, diagrams and explanations, use of appropriate materials and scenic designs 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an adequate ability to realise the design concept/vision in the construction and presentation, including modelling skills or computer-aided designs • Presentations are sound but often weakened by a lack of attention to detail in the floor plans, scale drawings, diagrams and explanations, materials and scenic designs 	5 – 6
<ul style="list-style-type: none"> • Demonstrates inconsistent ability to realise the design/concept vision in the construction and presentation, including modelling skills or computer-aided designs • Presentations are often undermined particularly by flaws in scale, poor choice of construction, and scenic design materials, and a lack of essential support documentation 	3 – 4
<ul style="list-style-type: none"> • Demonstrates minimal ability to realise the design concept/vision including modelling skills or computer-aided design 	1 – 2

Individual Project: Performance**Criteria for examining Individual Project: Performance**

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence.

Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)

- Vocal: projection, clarity, tone, pitch, pace, dynamics
- Movement: control, energy, spatial awareness, dynamics
- Timing: control of delivery, responses to cues, awareness of rhythms.

MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary performance skills including vocal, movement, and timing appropriate to the style or form	9 – 10
• Demonstrates highly developed performance skills including vocal, movement, and timing appropriate to the style or form, although some skills may be more refined than others	7 – 8
• Demonstrates adequate performance skills including vocal, movement, and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control of energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing	5 – 6
• Demonstrates limited performance skills including vocal, movement, and timing which may be inappropriate to the style or form	3 – 4
• Demonstrates minimal performance skills with little understanding of style or form	1 – 2

*Assessment Criterion 2: Sustaining and developing role/character
(10 marks)*

- Belief/conviction/energy
- Complexity/dimension
- Clarity in presentation of character(s) or role(s)
- Focus

Outcomes assessed: H1.1, H1.2, H1.3, H3.3

MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s)	9 – 10
• Demonstrates highly developed ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others	7 – 8
• Demonstrates adequate ability to realise and sustain role(s) or character(s), which are unsustainable or inconsistent. Variations may occur in level of belief/conviction/energy, complexity/dimension, focus and clarity in presentation	5 – 6
• Demonstrates limited ability to realise and sustain role(s) or character(s) with limited clarity in presentation	3 – 4
• Displays limited ability to realise role(s) or character(s). May play themselves. Minimal involvement or lack of clarity in presentation of role(s) or character(s)	1 – 2

Assessment Criterion 3: Structure and dramatic coherence (10 marks)

- Effective use of performance elements
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Integrity, originality and clarity in analysis, interpretation and presentation of the chosen material
- Realisation of a coherent theatrical performance
- Effective use of space in the context of the performance style.

Outcomes assessed: H1.3, H2.1, H2.2, H2.3, H3.1, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding manipulation of the performance elements • Demonstrates exemplary ability to work at a sophisticated level to realise a coherent theatrical performance which evokes a powerful audience response in the context of the performance space • Demonstrates flair, originality, integrity and clarity in analysis, interpretation and presentation of the chosen material • Demonstrates intelligent use of space in the context of the performance style and the stylistic demands of the material 	9 – 10
<ul style="list-style-type: none"> • Demonstrates highly developed ability to control the performance elements • Demonstrates accomplished ability to effectively engage an audience in the context of the performance space • Presents a coherent, high quality theatrical performance which demonstrates an effective interpretation of the chosen material • Demonstrates effective use of space in the context of the performance style and the stylistic demands of the material 	7 – 8
<ul style="list-style-type: none"> • Demonstrates ability to work with the performance elements, with some inconsistencies in the level of control • Demonstrates some ability to engage an audience in the context of the performance space • Presents a theatrical performance which demonstrates a superficial but adequate interpretation of the chosen material • Demonstrates some awareness of the use of space in the context of the performance style or stylistic demands of the material 	5 – 6

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates frequent inconsistencies in control of the performance elements• Demonstrates a limited ability to engage the audience in the context of the performance space• Presents a performance with little coherence• Demonstrates predictable or simple use of space and a basic understanding of the performance style or stylistic demands of the material	3 – 4
<ul style="list-style-type: none">• Demonstrates minimal control of the performance elements• Demonstrates little or no ability to engage the audience in the context of the performance space• Presents an incoherent performance• Demonstrates very limited or no understanding of the use of space and of the stylistic demands of the material	1 – 2

Individual Project: Scriptwriting

Criteria for examining Individual Project: Scriptwriting

- Concept
- Realisation
- Conventions and practicalities

Assessment Criterion 1: Concept (10 marks)

- Originality, clarity and integrity of the script in its concept
- Stylistic and thematic coherence of the script
- Effectiveness in the treatment of characterisation appropriate to the style.

Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents an exemplary script concept demonstrating originality, clarity and integrity • Demonstrates profound understanding of the stylistic and thematic demands of scriptwriting, and effectiveness of characterisation appropriate to style 	9 – 10
<ul style="list-style-type: none"> • Presents an effective script concept with some inconsistency in realisation • Demonstrates a substantial understanding of the stylistic and thematic demands of scriptwriting, and an informed understanding of characterisation appropriate to style 	7 – 8
<ul style="list-style-type: none"> • Presents an adequate script concept that is often predictable • Demonstrates a basic understanding of the stylistic and thematic demands of scriptwriting, but often lacks clarity and presents superficial characterisation not always consistent with the style 	5 – 6
<ul style="list-style-type: none"> • Presents a limited or confused script concept that lacks coherence • Demonstrates insufficient awareness of the stylistic and thematic demands of scriptwriting, with inconsistently drawn characters and little regard to the style 	3 – 4
<ul style="list-style-type: none"> • Presents a minimal narrative with no awareness of the stylistic and thematic demands of scriptwriting 	1 – 2

Assessment Criterion 2: Realisation (10 marks)

- Effective handling of dramatic elements such as dramatic images, dramatic focus and tension
- Development of clear dramatic action
- Effectiveness of the script for an audience and for actors.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
• Develops evocative and sophisticated dramatic action effectively manipulating theatrical elements such as dramatic tension, images and focus to effectively engage the audience	9 – 10
• Develops effective dramatic action by appropriately manipulating theatrical elements with varying use of dramatic tension, images and focus to engage the audience	7 – 8
• Develops adequate but superficial dramatic action with a limited use of theatrical elements to present a predictable narrative, which engages the audience in a limited manner	5 – 6
• Develops limited dramatic action in a poorly structured narrative with little theatricality or moments of engagement for an audience	3 – 4
• Develops minimal dramatic action that is substantially flawed, unresolved and without any regard for theatrical elements or the audience	1 – 2

Assessment Criterion 3: Conventions and practicalities (10 marks)

- Use of scriptwriting conventions such as layout, character list, dialogue formatting, stage setting, directions and effects
- Practicality for production such as scene and costume changes, venue style and size of production, cast size, scenic and technical effects.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an exemplary understanding of scriptwriting conventions appropriate to the style or form such as layout, character lists, dialogue formatting, stage setting, direction and effects • Displays a complex awareness of the practical requirements of a script for a theatrical production such as scene and costume changes, venue style and size of production, cast size, scenic and technical effects 	9 – 10
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of scriptwriting conventions appropriate to the style or form. Variation occurs in the use of layout, character lists, dialogue formatting, stage setting, direction and effects • Displays an adequate awareness of the practical requirements of a script for a theatrical production but considers some elements more closely than others 	7 – 8
<ul style="list-style-type: none"> • Demonstrates an adequate understanding of scriptwriting conventions but omits, or imprecisely deals with some practical requirements for live performance 	5 – 6
<ul style="list-style-type: none"> • Demonstrates a very limited awareness of some of the scriptwriting conventions, and does not resolve many of the practicalities for a live performance 	3 – 4
<ul style="list-style-type: none"> • Demonstrates minimal awareness of scriptwriting conventions or the practicalities for a live performance 	1 – 2

Individual Project: Video Drama

Criteria for examining Individual Project: Video Drama

- Directorial concept/vision
- Production
- Post-production

Assessment Criterion 1: Directorial concept/vision (10 marks)

- Originality, clarity and integrity of the directorial vision
- Effectiveness of narrative construction and screen writing
- Ability to convey the narrative using appropriate video language.

Outcomes assessed: H1.3, H1.5, H1.7, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents an outstanding director's concept/vision demonstrating originality, clarity and integrity in the video drama • Demonstrates exemplary ability to construct and convey a narrative using innovative screen writing skills and sophisticated video language 	9 – 10
<ul style="list-style-type: none"> • Presents an effective director's concept/vision with some inconsistency in realisation • Demonstrates proficiency in the construction and delivery of a narrative using effective screen writing skills and appropriate video language 	7 – 8
<ul style="list-style-type: none"> • Presents an adequate director's concept/vision that may be predictable, unresolved or beyond the student's technical ability • Demonstrates some skills in the construction and delivery of a narrative 	5 – 6
<ul style="list-style-type: none"> • Presents an inconsistent narrative that is unresolved and often limited by poor organisational skills 	3 – 4
<ul style="list-style-type: none"> • Presents a minimal narrative and uses little or none of the conventions of video drama 	1 – 2

Assessment Criterion 2: Production (10 marks)

- Skill in framing of the action using camera angles, focus, shot length, shot size, movement, light, perspective and/or special effects to create dramatic meaning
- Skill in directing the dramatic action for the screen
- Selection of appropriate production elements such as location, lighting, costume, casting.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates outstanding ability to create complex dramatic meaning through skilful direction of the camera and action and selection of evocative production elements including location, lighting, costume and casting 	9 – 10
<ul style="list-style-type: none"> • Demonstrates substantial ability to create dramatic meaning through an informed direction of the camera and action and selection of some effective production elements including location, lighting, costume and casting 	7 – 8
<ul style="list-style-type: none"> • Demonstrates adequate ability to create some dramatic meaning through direction of the camera and the action. Inconsistent selection of production elements including location, lighting, costume and casting result in a video drama of varying quality 	5 – 6
<ul style="list-style-type: none"> • Demonstrates limited ability to create dramatic meaning through insufficient direction of the camera and action. Poor use of production elements including location, lighting, costume and casting, results in an often confused video drama 	3 – 4
<ul style="list-style-type: none"> • Demonstrates little or no ability to create dramatic meaning through the camera, action or production elements 	1 – 2

Assessment Criterion 3: Post-production (10 marks)

- Skill in editing for dramatic meaning with particular reference to tension, pace and mood
- Use of appropriate sound and music to enhance dramatic meaning
- Skill in placing titles and other relevant post-production effects.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
• Demonstrates exemplary skill in post-production including sophisticated editing for dramatic meaning, evocative use of music and sound and skilful use of other post-production techniques	9 – 10
• Demonstrates substantial skill in post-production including effective editing for dramatic meaning, appropriate use of music and sound and other post-production effects	7 – 8
• Demonstrates adequate, but inconsistent, skill in post-production. Some dramatic meaning is created, through the use of editing with variation in the quality of sound and other post-production effects	5 – 6
• Demonstrates incomplete post-production skills, with limited dramatic meaning achieved. Poor use of editing, music, sound or post-production effects results in an unrealised video drama.	3 – 4
• Demonstrates minimal post-production skills, resulting in a confused, incoherent or incomplete project.	1 – 2

Question 1 (20 marks)

Outcomes assessed: H1.3, H3.1, H3.2, H3.3
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding and appreciation of the specific dramatic forms and conventions of the plays studied • Interprets and explains comprehensively how the chosen plays use these forms and conventions to explore significant experiences of living in Australia • Provides an analytical discussion in a convincing coherent manner, which may demonstrate flair • Provides a well-substantiated response with appropriate supporting evidence 	17 – 20
<ul style="list-style-type: none"> • Demonstrates an understanding and appreciation of the specific dramatic forms and conventions of the plays studied • Interprets and explains how the chosen plays use these forms and conventions to explore significant experiences of living in Australia • Provides an informed discussion in a coherent manner • Provides a substantial response with appropriate supporting evidence 	13 – 16
<ul style="list-style-type: none"> • Demonstrates some understanding and appreciation of the specific dramatic forms and conventions of the plays studied • Explains broadly how the chosen plays use these forms and conventions to explore significant experiences of living in Australia • Provides an argument and/or discussion which is reasonably well sustained • Provides a sound response with some supporting evidence 	9 – 12
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the specific dramatic forms and conventions of the plays studied • Outlines superficially how the chosen plays use these forms and conventions to explore significant experiences of living in Australia • Provides a series of points related to some of the issues in the question • Provides a basic response with little relevant supporting evidence 	5 – 8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspects of the content of the question • Demonstrates a superficial understanding of some dramatic forms and conventions • Provides unrelated personal opinions and undeveloped points which may not be related to the question • Provides very little or no relevant supporting evidence 	1 – 4

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

Questions 2–8 (20 marks)

Outcomes assessed: H1.3, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic • Provides an analytical discussion in a convincing coherent manner • Interprets and explains comprehensively the issues addressed in the question. • Provides a well-substantiated response with appropriate supporting evidence 	17 – 20
<ul style="list-style-type: none"> • Demonstrates an understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic • Provides an evaluation in a coherent manner • Interprets and explains the issues addressed in the question • Provides a substantial response with appropriate supporting evidence 	13 – 16
<ul style="list-style-type: none"> • Demonstrates an understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic • Provides an argument and/or discussion in a logical manner • Explains broadly the issues addressed in the question • Provides a sound response with some supporting evidence 	9 – 12
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the specific theatrical and dramatic styles and issues relevant to the topic • Provides a series of undeveloped points related to some of the issues in the question • Outlines superficially some of the issues addressed in the question • Provides a basic response with little relevant supporting evidence 	5 – 8
<ul style="list-style-type: none"> • Demonstrates a superficial understanding of some theatrical and dramatic styles and issues • Provides unrelated personal opinions and disconnected points which may not be related to the question • Provides very little or no relevant supporting evidence 	1 – 4

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