

**2003 HSC Notes from
the Marking Centre
Drama**

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2003 HSC NOTES FROM THE MARKING CENTRE DRAMA

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Drama. It provides comments with regard to responses to the 2003 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2003 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 Stage 6 Drama.

General Comments

In 2003, approximately 5,100 candidates attempted the Stage 6 Drama Examination. The majority of candidates once again chose *Performance* for their Individual Project option, with *Design: Costume* the next largest, attracting over 500 candidates. Most other options increased proportionately, with Video Drama numbers significantly growing to over 300 candidates.

In the Written Examination the general quality of responses for both Sections has continued to improve, with more students including experiential classwork as part of their supporting material. Practice in selecting, framing and appropriately including experiential supporting material will further assist students in the writing of an effective essay response.

Practical Examination

Group Performance

The majority of candidates demonstrated a clear understanding of the requirements for HSC performance examinations. Teachers and students are reminded, however, of the following requirements for the HSC drama performance examinations:

- The time limits 6-8 minutes (Individual Performance)
 8-12 minutes (Group Performance)
- Props, sets, lighting and sound should be used to create a sense of location, character and time. The overuse of these elements may detract from the coherency of the piece.
- The performer/s should be lit so they can be clearly seen throughout their performances.
- Blackouts and stage exits and entrances should be minimised. They should be used only if they are essential to the meaning of the piece and there is no other staging option available.
- Each performer in the group performance is marked individually. As such it is important for the markers to be able to differentiate each student. If all students are wearing similar costumes a distinguishing ribbon, badge or other indicator will assist the markers to identify each student.

- Students who read scripts or improvise pieces are unlikely to satisfy the criteria for the examination.
- Under no circumstances should students use props in a dangerous or threatening way to the markers or other members of the audience.
- Live performance is a dynamic medium. Students should perform their piece for an audience prior to the examination to ensure they are aware of audience responses to their work.

Supervising teachers are reminded that:

- All paperwork should be completed and signed (including Group Photo Sheets, certification forms and running order for the day) prior to the examination day.
- The performance schedule should include the students' numbers and titles of performances only (no names) as well as times and scheduled breaks. Breaks may be scheduled around the school bell times and other interruptions. Teachers should include a title for each performance. A synopsis of performances is not required. An example of a performance schedule follows:

Example of running order for HSC performance examinations

**ROSEHILL HIGH SCHOOL
HSC DRAMA EXAMINATIONS (PERFORMANCE)**

PERFORMANCE SCHEDULE: THURSDAY 28 AUGUST

TIME		
8:45	SETUP	
	GROUP PERFORMANCES	
9:00		STUDENT NUMBERS
	GP 1: “Peas in a pod”	67501233
		67501234
		67501235
		67501236
9:15		67509812
	GP 2: “A case of the missing horses”.	67509813
		67509814
		67509815
9:45		69823412
	GP 3: “Castaway friends”	69823413
		69823414
10:15	MORNING TEA (As this is also the time between groups and IP a 30-minute changeover is required).	
	INDIVIDUAL PERFORMANCES	
10:45	I.P 1: “The Alchemist”	67501234
11:05	I.P 2: “The Crucible”	67501235
11:25	I.P 3: “Summer of the Aliens”	67501236
11:45	I.P 4: “Looking for Alibrandi”	67509812

12:05	I.P 5: “Arcadia”	67509814
12:25	LUNCH (1 hour is allowed for lunch)	
1:25	I.P 6: “Two weeks with the queen”	69823413
1:45	I.P 7: “Who’s afraid of the working class?”	69823414
2:05	EXAMS CONCLUDE	

- The teacher’s role in the exam room is to support the process and ensure that the exam runs smoothly and without interruption. Markers will inform the teacher when they are ready to continue with the next candidate/s.
- The audience is a very important part of this process. There should be no more than 30 students (with no HSC Candidates – including Pathways and Accelerated students). It is anticipated that teachers will discuss appropriate behaviour with these audiences before the examination. A spontaneous, rather than a rehearsed response, from the audience is encouraged.
- Each candidate should have a separate logbook for the Group and Individual Performances. The Rationale for Individual Performance should be included at the end of the Individual project logbook.
- Teachers should ensure that the interaction space will accommodate the group and individual performance interaction should be quiet, private and close to the exam space.
- Examiner’s desks should be positioned during the examination in an easily accessible, safe position with a clear and uninterrupted view of the performances.
- Mobile phones are not permitted in the examination room. Please tell your students of this new ruling so they can be secured prior to the exam.

Recommendations relating to Group and Individual Performance

Class work on the Group Performance should commence after the Easter break of the HSC year.

Individual Projects may commence in Term 4 ie at the beginning of the HSC Drama course.

Production effects such as costumes, sets, lighting, video, film, sound, microphones and technical support should be minimal and limited to those essential to the work’s meaning. As available facilities and technical equipment vary in schools, external markers will not award extra marks to any performance dependent on technical and/or special effects. If candidates choose to use multimedia as a part of performance they must ensure the added elements enhance and are essential to the dramatic meaning of the piece. If candidates use lighting, sound cues, or multimedia they should be thoroughly rehearsed. It is also important that the performers are clearly lit.

Schools need to ensure that technical effects do not impinge or hinder students’ performance skills. It is recommended that limited lighting effects be used (lights up and lights down are sufficient). Strobe lighting is strongly discouraged and markers should be informed when unusual lighting or effects are to be used. Lighting, music and other technical effects, props, set, or elaborate costume should not be relied on for transitions or to demonstrate character or movement skills.

The use of simple but distinctive costume is encouraged for easy identification of students. Rehearsal blacks remain a suitable option with some identifying features in the group performance. For Individual Performance candidates are able to consider using costume if it enhances the performance and assists to identify and contextualise character. The costuming chosen is not marked in the IP or GP criteria.

- Candidates should attempt to create mood and atmosphere using their own voices and bodies. Frequent and/or overly long blackouts can interrupt the momentum of the piece, as can performers leaving the space during the performance.
- If students intend to perform their own original material for a theatrical performance they must take dramatic structure into account when writing the piece.
- Choosing scripts from monologue or audition manuals should be a starting point or springboard into the performance rather than the performance piece itself (which can lack coherence, context and background).

Theatrical coherence is vital in conveying the journey of the performance.

- The intention of the performance should be clear to the audience.
- Students should be careful to make a theatrical statement for the stage, especially if using material inspired by film and video.
- Candidates should be discouraged from over reliance on song, dance or music – unless integral to the meaning and theatricality of the performance.
- Placing the focus of the performance somewhere on stage, eg to a chair or ‘invisible character’, is problematic for the actor/audience relationship.
- Students need to understand that a series of connected or related monologues do not always ensure a clearly defined and sustained character. Students need to be theatrical in the development of a whole performance piece.

Voice skills are marked as part of the performance skills criteria.

- Performers who recite their lines risk losing the role and character and the dramatic concept of their piece.
- Some students confuse emotional intensity/projection with screaming, shouting and yelling, which indicates a lack of vocal control.
- A significant number of students are choosing to use accents, which are beyond their abilities to sustain throughout the performance. If an accent is not essential to the piece or beyond the student’s capabilities they should not attempt them.

Space should be taken into consideration by candidates to assist in developing the actor / audience relationship.

- Teachers are encouraged to attempt where possible to make performance spaces more intimate for Individual Performers eg a large hall can appear very empty and can be very difficult for the performer to create an effective actor-audience relationship.

Individual Performances

Strong Individual Performances are innovative and often complex or sophisticated in content, theme and /or style using material appropriate to skills, with clarity of analysis; they should be created theatrically rather than through an over-reliance on music cues and lighting such as blackouts.

Candidates should clearly define the beginning and the end of their performance. For example, candidates should be encouraged to hold the last position to indicate the piece has finished. Other appropriate theatrical devices should be explored to ensure the audience is aware that the performance has begun, and, similarly, has finished. This allows the audience to become immersed in a theatrical journey from beginning to end.

Several teachers and candidates were still unclear about what is defined as an inappropriate item. All guns – real, replica, toy, plastic, water pistols – are considered inappropriate and must not be used. In 2004 use of these items will be considered a breach of examination rules and will not be permitted. Examiners will stop performances if these items appear. A few candidates also used props as weapons, or in a threatening manner dangerous to themselves, the audience and examiners. It is clearly stated in information sent out to all schools that no weapons or props that can be used as a weapon can be used. This includes such items as: knives/swords, matches, naked flames, lit cigarettes etc. If a teacher is in any doubt as to whether the prop is dangerous or could be used in a dangerous way they must show the prop(s) to the markers before the examination.

For Group and Individual Performances additional students cannot provide prompts, extra students on stage, voice-overs, or live musical accompaniment etc.

Markers checklist

Strong Group Performances:

- demonstrate a clear understanding of dramatic meaning and intention, stylistic conventions, and theatricality, engaging the audience with creative confidence and flair in the manipulation of ideas and dramatic elements
- demonstrate exemplary performance skills and tight ensemble work to present a highly energised yet extremely controlled theatrical piece
- present a well-researched, rehearsed performance
- recognise the importance of subtext, present clear and dynamic use of character/role appropriate to style of the performance and show evidence of both the internal energy and external energy appropriate to the piece
- present intelligent and creative central ideas supported by strong physical expression and performance skills eg using vocal skills in interesting and effective ways – changing the pitch, using intonation, varying the pace, using pauses for emphasis or to create tension, changing volume when appropriate and sustained use of tension, symbol, energy and movement
- demonstrate flexible and creative use of the acting space, and the relationship to the other actors, props and sets within the space
- present an intelligent use of metaphor
- demonstrate at a controlled, high-energy level with excellent focus and belief

- use a prop cleverly, often simply (as symbol, multi-use)
- present well researched, theatrical styles/ conventions in performance with clear characterisations and actor/audience relationship.

Weaker Group Performances:

- tend to be under-rehearsed with an over-reliance on improvisation affecting the coherence and dramatic meaning of the piece
- demonstrate poorer performance skills with little to no clear understanding of dramatic elements and how they should be used to enhance a performance; this affected their ability to meet the other criteria
- present confusing actor/audience relationships, if at all, with no sense of a journey
- rely heavily on technical aspects (such as blackouts) and props instead of the students' own skills
- demonstrate awkward transitions affecting the rhythms of the piece and its energy, pace and timing
- present a series of clichéd images mimicking 'OnStage' performances or popular culture
- demonstrate poor and/or uneven ensemble work
- present a minimal understanding of the styles they were attempting to perform.

Individual Project: Performance

Examiners noted that candidates often make limited choices in their Individual Performance, using material that does not demonstrate the full range of their skills, or are beyond their capabilities. Some performances were under-developed, ran under or overtime, and lacked rehearsal.

Teachers should guide candidates by either recommending material or providing appropriate feedback, encouraging candidates to select pieces within their capabilities with the emphasis on a piece that suits their skills, not their tastes. Students need to choose a piece suitable to their age, experiences and performance abilities.

Teachers must ensure that students are working to the prescribed time frame (6-8 minutes) and not beyond this time. Teachers must provide correct information on time limits to students as specified in the syllabus. Students are often better prepared for these time limits if they have performed for a live audience before the examination.

Some candidates did not present Rationales. 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 not be a synopsis of the piece but rather a discussion and justification of the candidate's aims and results.

Candidates should be careful in choosing scripts from the internet which have not been written for the stage interpretation of the theatrical requirements of the piece. Material should meet the criteria in all three categories, demonstrating a well-rehearsed, complete theatrical statement with a coherent through-line and clear intention.

Strong Individual Performances:

- are evocative, exhibiting light and shade and reflecting the necessary time involved in the preparation and development, creating a clear theatrical journey for the audience
- are coherent, energetic and highly skilled using imaginative, fresh and original ideas
- have a powerful audience response
- employ strong energy, focus and timing
- have a sophisticated use of space
- have seamless transitions
- engage the audience with strong actor/audience relationship
- employ imaginative and inventive movement that extends the theatricality of the piece
- establish strong, clear, sustained characterisations/roles
- develop a clear, original and structured use of metaphor
- are sophisticated not only in subject matter but also in style and technique
- develop ideas from scripted work, demonstrating a sophisticated level of understanding of form. Candidates presenting strong, self-devised pieces were able to use effective script writing skills and performed with a good sense of theatre and superior actor/audience relationship. They were able to demonstrate ownership of their material and inhabited the life of the character
- adhere to time limits
- use a necessary prop in an often simple and effective way.

Weaker Individual Performances:

- chose material beyond the ability and understanding of the student
- presented pieces that were under-rehearsed, poorly prepared, repetitive or without any real structure
- relied on song or dance for significant periods in the performance without integrating them into the piece successfully or meaningfully
- were often fragmented, with poor transitions, lacking cohesion and intention
- used slabs of text from plays without any sense of purpose
- were self-devised psychodrama (eg dealing with suicide or teenage angst), or unrehearsed/ improvised performances, lacking evidence of an understanding of the elements of drama
- often relied heavily on props, costumes, lighting and sound to convey mood and/or meaning
- played ‘themselves’ with no evidence of character/role or belief.

Submitted Projects

Critical Analysis

Portfolio of Theatre Criticism

As in past years, the standard of projects was high in the the *Portfolio of Theatre Criticism* area. However, examiners noticed that a number of projects lacked variety in the selection of productions. In this project candidates should demonstrate a broad knowledge and understanding of theatre.

There were also a number of portfolios containing reviews of varying standard. Candidates should aim to be consistent across all four works to gain maximum marks. This can be achieved by using a thorough editing and re-drafting process that requires sustained effort over the entire project period.

Stronger candidates:

- demonstrated a wide knowledge and understanding of theatre and extensive theatrical experience, evident in their choice of an appropriate range of theatre styles
- clearly identified key elements in productions and analysed their effectiveness in conveying dramatic meaning
- indicated extensive background knowledge of the play, playwright and production
- used their own distinctive voice in the context of their chosen writing style and assumed reading audience
- communicated concisely with, sophistication and flair in a style appropriate to the review form.

Weaker candidates:

- wrote reviews of similar styles of theatre, demonstrating a limited experience of theatrical productions
- were unable to identify key elements and wrote in a checklist form about every element of production, regardless of the importance to the overall impact of the production
- depended on verbosity and hyperbole to communicate their ideas rather than substantiating their opinions with perceptive and informed judgements.

Applied Research Project

Please note that this must be research into a drama or theatre topic and should be appropriate to this subject. An example of an inappropriate research topic may be an investigation of an aspect of film or television that has no discernible dramatic or theatrical perspective.

While there was an overall improvement in candidates presenting a clear hypothesis, students should aim for greater originality in choices of areas to research and in the forming of questions to investigate.

Candidates are reminded that a hypothesis is an assumption that has to be proved. The point of the project is to prove or disprove the question. Two possible approaches to creating the hypothesis are to:

- find an area of interest and form a pre-conceived assumption about its nature. In this case some initial research is necessary and then a hypothesis formed. Future research is entirely focused on the hypothesis question
- discover 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 is focused on the hypothesis question.

Whichever approach is chosen to form the hypothesis, students should go on to select and synthesise research material to prove or disprove the question.

Students choosing this option should be confident that they have the skills necessary to meet the criteria. They need to sustain investigation and synthesis of the research material over the entire 3500-word limit.

Please note that students are able to present information either as one body of writing or in sections under headings suggested by the syllabus guidelines. Clarity and logic in structure are important in communicating how the research and discussion relates to the hypothesis and in leading the reader to a convincing conclusion.

Candidates should be diligent about citing and annotating all source material in footnotes and bibliography. The increasing dependence on Internet sources and issues of plagiarism are a concern.

Stronger candidates:

- were able to construct an original hypothesis that they thoroughly investigated and clearly explained
- extensively researched relevant sources and were able to show sophisticated analysis and synthesis of the material
- wrote a strong conclusion that clearly summarised the findings of the investigation.

Weaker candidates:

- either found difficulty in constructing a clear and original hypothesis or in some cases did not present a question to be investigated at all, opting to write an essay or a biography of a practitioner
- chose topics that were only loosely related to drama and were therefore inappropriate for this project
- were unable to find a wide enough variety of sources
- could not analyse and synthesise research material and/or failed to connect it to the hypothesis.

Director's Folio

Students must adhere to project guidelines outlined in the syllabus. The project demands that students be judicious in the selection of their material and that they are able to articulate their concept clearly and concisely.

Candidates are reminded that there is a stipulated word length for this project; excessive breaches of the 3500-word limit will affect marks and projects that are significantly under length will be penalised.

A number of candidates were unable to effectively address dramatic and theatrical elements in their discussion of their concepts. They should include ideas on style, interpretation, performance, action, use of space and key dramatic elements such as symbol, conflict, tension, focus and tempo. It is necessary to do more than identify and briefly describe these elements; candidates need to explain how they will be used to effectively convey dramatic meaning.

While costume and set design were generally described in sufficient detail, lighting was neglected and many candidates demonstrated poor knowledge and understanding of lighting design principles.

Students are reminded that the Rationale should describe the research and creative process involved in developing the ideas for the production rather than repeating the director's concept.

Stronger candidates:

- presented an original and coherent director's concept, drawn from the essential meaning of the play. These students were able to create an original interpretation without jeopardising the integrity of the text. (Students should understand that changing the setting of a play is not always effective and that there are other ways to achieve originality.)
- were able to successfully sustain the concept in all areas of the production and could illustrate their ideas visually either through written descriptions or drawings and diagrams
- could support their ideas with evidence and examples from the play
- could describe acting and rehearsal activities that strongly related to their concept for the production
- could clearly discuss desired responses from the audience
- were careful to edit and re-draft the text to enhance clarity and were effective in conveying their concept through the presentation of the project.

Weaker candidates:

- tried to impose an inappropriate concept on the text. This was particularly a problem with the set texts that did not lend themselves to a change in setting
- found difficulty in constructing a clear concept which was developed through all elements of the production
- were unable to address dramatic and theatrical elements beyond brief character descriptions
- presented vague and often inappropriate rehearsal techniques
- were unable to clearly explain the desired response from the audience and in some cases did not include any discussion of the intended audience response.

Individual Project: Design (Costume)

Examiners noted that the following stipulations require ongoing attention in this project area:

- The rationale for this project should not exceed 300 words. Additional information can be included as support material or renderings, rather than being included in the rationale.
- Candidates are encouraged to include their renderings for a range of characters from a variety of scenes to accurately represent the journey of the play, significant moments, time, period and place etc. Candidates are encouraged to select the most suitable characters for renderings, eg the protagonist.
- Candidates are encouraged to communicate the design of the characters not only through the costume (ie shape, texture and colour) but also by characterisation, stance, facial expressions etc.
- Candidates often misinterpret the ‘idea of timelessness’ in costumes. Mixing garments across different eras, for example, having one character in an Elizabethan costume and another in a 1920s pinstripe suit, does not create timelessness. Timelessness is created by a unified concept contributed to by costumes for all characters.
- The design concept should enhance the message or themes of the play, rather than detracting from them. Inappropriate interpretations do not fulfil criteria. Candidates must balance originality with integrity in their design concept.
- Candidates are encouraged to employ a range of methods to communicate their concept vision including fabric swatches, character details, and annotations on, or accompanying, renderings.
- The overall unity of costumes for a stage production is essential. Background to renderings is only relevant if it enhances rather than detracts from the costume design. Preliminary sketches should include costume designs that enhance and extend the concept.
- While interpretation of the play is encouraged, the text is the source. For example, a ballet production does not include text and therefore is not appropriate as an interpretative form.
- Candidates should refrain from retelling the ‘story’ of the play in their rationale. The rationale is directorial, not only a design concept. The rationale should be separate from the logbook so that it is easily accessible.
- All figures in renderings must be a minimum of 300mm height mounted on cardboard at least A3 size (297x420mm) but no larger than A1 (594x841 mm). Candidates are encouraged to clearly label each component of their project for easy identification. Cardboard is the most suitable material for mounting renderings; heavy board should be avoided.

Stronger Candidates:

- effectively explored a diverse range of colors, texture, fabrics and appropriate accessories to give a clear sense of the nuances of each character
- presented characters in a moment of dramatic action
- reflected a theatrical interpretation in designs rather than fashion. Renderings were imbued with a sense of character, using facial expressions and stance appropriate to the character or scene, resulting in figures being presented as different from each other rather than the same outlines being used for each
- justified the design concept in relation to the underlying themes and issues of the play rather than imposing it on the play
- achieved unity through designs to realise the design concept.

Weaker Candidates:

- imposed concepts not from a theatrical understanding of the play but rather from students' personal preferences or biases for superficial reasons and without links to the text
- allowed the concept to override the character
- selected characters who did not reflect the whole play, only part of it
- presented designs that lacked an understanding of the play in performance
- chose colours, textures and fabrics that often did not work in unity
- presented poorly executed renderings
- did not complete all components
- presented preliminary sketches and information that lacked a design concept.

Individual Project: Design (Lighting)

Candidates choosing to undertake this project area need to be aware of the requirements of each component and should have a sound technical and artistic understanding of lighting design. Candidates should not try to go beyond their expertise in using lighting but rather demonstrate their theatrical understanding through effective, appropriate and realistic use of technology to demonstrate their understanding of the chosen play. A theatre should be chosen that they have access to rather than selecting a larger auditorium that may be beyond their personal experience. Candidates must provide a written description of how the chosen lighting enhances the dramatic action, mood and style of the chosen scene. Floor plans should include transparent overlays, to indicate the areas that each lamp is focused on. Running scripts must have cues clearly marked.

Stronger Candidates:

- displayed the lighting plan, running script and cue sheet in an easy to follow, coherent manner
- provided clear, logical and easy to follow information regarding technical and artistic decisions
- provided detailed written descriptions of the lighting design effect for the two chosen scenes they were trying to create
- gave evocative and detailed descriptions of the lighting state and the effect intended on the dramatic action for the two chosen scenes

- demonstrated practical understanding of the way components of the project need to work together to create a complete and unified approach.

Weaker Candidates:

- failed to provide sufficient illumination for the chosen space
- lacked an understanding of the way the lighting reinforced the changing dramatic action, tending to rely on superficial effects that were not integrated into the total concept
- lacked unity in the total design concept
- were missing essential components from the project.

Individual Project: Design (Set)

While most candidates fulfilled the requirements for this project, designing to scale continues to be a problem for several candidates. If candidates are unable to understand scale they should be guided by teachers to consider another project area. A 1:25 scale figure has been included with this report to remind candidates that this is the size of the actor using the space, if the set is designed to scale.



Very few candidates addressed scenic changes, or acknowledged the potential problems in performing the whole play. It is also important that candidates plot their set design on to the floor plan to help the examiner understand the scale of the production in respect to theatre size.

Stronger Candidates:

- demonstrated an outstanding vision, and an imaginative and appropriate concept communicated through their design

- employed creative attention to the use of levels, performance space, dimensions and attention to detail, while often taking a minimalist approach
- were able to construct sound models, in scale, with appropriate materials, with awareness of colour and texture and working of the stage space
- supported designs through well-argued rationales.

Weaker Candidates:

- were unable to address scale and often did not fulfil other requirements of the project, eg missing floor plans, rationales or logbook, flimsy construction
- constructed poor set designs, frequently using difficult or inappropriate materials
- lacked a sense of a director's vision, and were unable to visualise the abstract, interpreting the text literally
- demonstrated little understanding of the theatre space and basic staging conventions, often presenting 'box sets' without consideration of actor's needs, eg entrances and exits.

Individual Project: Design (Promotion and Program)

While examiners indicated there had been an improvement in candidates' meeting requirements for this project area, teachers and candidates are reminded that the work for this project area must be wholly that of the student, and not outsourced to design studios etc. Candidates' logbooks should clearly document the development of ideas, the process of skill acquisition, design resolution and all drafts. This process should be marked by the teacher as part of the internal assessment program and must be considered when teachers sign the certification form to verify the project is entirely the candidate's own work.

Candidate names should not appear in projects, and teachers must ensure that the stipulations for the project are those indicated in the current Stage 6 Drama syllabus, and not the requirements specified by the previous HSC Drama syllabus. Candidates and teachers should also ensure that they are using the current text list. All current documents are available on the BOS website.

Stronger Candidates:

- presented a strong immediate visual impact that reflected an original interpretation (vision) of the set text
- presented a clear unified concept throughout all components of the project
- demonstrated substantial knowledge and understanding of the whole play
- demonstrated ability to effectively promote their production
- communicated a clear sense of their own production and an understanding of their audience
- demonstrated an ability to 'grab' attention through sophisticated written material
- presented Rationale that was insightful and clearly expressed through the written pieces and the visual design.

Weaker Candidates:

- lacked an in-depth knowledge of the selected text
- demonstrated little or no understanding of the purpose of promotion material
- demonstrated a lack of unity in the concept or director's vision
- were unable to target a set audience
- presented materials with structural problems that were evident in written components with candidates regurgitating information from the text and other programme blurb
- presented items that were often incomplete, failed to meet the size requirements for project or were missing
- demonstrated poor visual imagery.

Scriptwriting

General comments

Examiners were encouraged to see scripts submitted within the page limit—generally with supporting logbooks and drafts and rationales. However, all students undertaking scriptwriting should remember to provide logbooks and rationales with the submitted script. The standard of presentation has improved, with a majority of scripts now word processed and correctly formatted.

There is an increase in the number of scripts in which students show an excellent understanding of the technical aspects of theatre and the possibilities available in staging a play. Students are reminded that stage directions need to appear before action or dialogue not after and that stage directions should not be used to forward the plot. Pages should be numbered.

Stronger Candidates:

- undertook rigorous re-reading and editing that ensured every theatrical moment impelled the action and idea and engaged the audience throughout
- created ‘a journey’ that was followed through to the end with depth and consistency; the style chosen suited the idea and characters
- provided in their scripts observed detail which brought a sense of scene/character to life. The detail often involved the situation or a comment on human behaviour with suitable character portrayal
- provided a clear understanding of how a script will be facilitated on the stage
- often brought to life the world beyond the confines of the stage through evocative dialogue and through the use of metaphor
- clearly addressed the question: ‘What is this play about?’ ie purpose was clear
- showed a consideration for character and setting but not in an overly directorial manner.

Weaker Candidates:

- lacked understanding about the difference between workable, concise, focused theatre scripts and a film/TV script.
- Provided scripts which contained retrospective/irrelevant directorial annotations which were often un-actable or confusing
- wrote undifferentiated dialogue for characters
- provided scripts lacking an individual writer's voice. Scripts often only reflected the appropriation of what has worked for established writers, or more problematically what works on TV, without giving the work a unique voice of its own
- provided character descriptions that were either biographical or filled in the narrative instead of stage action
- did not consider how theatrical elements reinforced the idea of the script
- did not have a clear purpose or understanding of the chosen style: for example, 'Absurdist' plays that lacked an understanding of the philosophy and intent of the style
- narrated a story without consideration for theatricality
- did not consider the practicalities of staging live theatre.

Video Drama

General comments

This project area has seen a surge in numbers due to increased availability of and access to digital video media. The examiners strongly recommend that students undertaking a video drama project:

- become familiar with how to use video language and the conventions of a chosen genre, for instance, know how to shoot and structure a dialogue scene from several viewpoints so that it will cut together
- apply the same standards and restrictions regarding safety that apply to Individual Performance. This is very crucial when students are filming stunts or filming in and around cars
- cite sources – particularly music, but most critically where work has been adapted from another source. This acknowledgement should form part of the credits.

The construction of a narrative is required in the criteria for this project. Students making traditional documentary-style films in this project area should carefully consider the demands of the criteria. Documentaries rarely meet the demands of the criteria. While encouraging students to experiment with different genres and conventions, the focus is on the student's ability to tell a story through the medium, by manipulating the elements of drama and using video language.

Stronger Candidates:

- made videos where narratives had several layers. This means they experimented successfully with time (eg flashbacks and flashforwards), cause and effect, symbolism and genre
- provided narratives that had a strong sense of unity and coherence
- demonstrated accomplished and sophisticated technical skills with camera, sound and editing.

Weaker Candidates:

- had narratives which were derivative or clichéd, one-dimensional, predictable or largely inconsistent
- showed an average to limited awareness of video language; the uneven technical quality often hindered the understanding of dramatic meaning
- provided documentaries with little narrative or storytelling.

Written Examination

General Comments

Many candidates demonstrated a substantial knowledge of the relevant topic studied but did not necessarily deal effectively with all parts of the exam question. In particular, candidates require a detailed understanding of how to approach a drama essay, addressing the question and use of any statement.

Candidates also need to be encouraged to imagine the plays as performances rather than as texts in order to discuss aspects such as staging, production and their effect on an audience. Studying the plays through experiential workshops will help students develop this skill.

Candidates may include personal classroom experiences and observations to support their opinions.

Section I – Australian Drama and Theatre

Question 1

General Comments

It was evident that many candidates had explored the texts through experiential workshops and practical experiences, for example:

Topic 1: Bush and City in Australian Drama

... I learnt first hand about the importance and deep seated feelings of Mrs Davidson whilst workshopping a scene between Jeanne and herself. I found myself, over time, narrowing my eyes, pursing my lips and snapping at the woman who had begun to ruin the world as I knew it ...

Topic 2: Contemporary Australian Theatre

... we discovered the true depth of character given here in an exercise in class where we were asked to perform three pivotal scenes from the play.

Our group decided to focus on the character Christine and how she is portrayed throughout the play. Firstly we used the scene where the audience first encounters Christine. She is portrayed as the ‘cruel, heartless bitch’, very power hungry and bossy. She makes a good contrast to the simple Vince in the next scene. The next scene we chose was when she meets Dave at the bar. She changes her role, but she still doesn’t break the stereotype – her hard exterior vs pathetic, needy interior is a persona that the audience might expect.

For the final scene we showed Christine’s maternal instinct kick in when she is looking after Sue Anne’s child. This sudden mothering instinct appears from left field for Christine and the audience, and challenges the idea that a person is stuck in a certain role ...

Stronger responses:

- responded to the set question with sophistication and originality
- demonstrated an ability to understand the connection between characters and their function in the vision of the playwrights
- understood and could articulate their vision for experiences of, or knowledge about, ways in which the texts could be staged/realised in performance
- were fluent, sustained and comprehensive discussions, supported by appropriate and carefully selected examples and quotations.

Weaker responses:

- addressed only parts of the question and/or retold the story line
- relied on formula or prepared responses to previous questions
- discussed plays as if they were novels and thus showed limited understanding of theatricality or vision of the plays in performance
- gave personal, biased opinions and/or inaccuracies that were not relevant to the question
- made sweeping generalisations or contradictions about the plays
- provided too much historical, political or social context that had little relevance to the question.

Section II – Studies in Drama and Theatre

Question 2 – Theatre of the Absurd

Stronger responses:

- were able to deal with aspects of the question comprehensively
- understood clearly the context of the development of *theatre of the absurd* and the influence of existentialism
- were able to identify the thematic concerns through the action of the plays
- divided the discussion equally over all three plays
- were able to refer to techniques and the theatricality in all three plays
- showed an understanding of the stage directions and settings of the plays
- provided specific examples of ‘human interaction’
- addressed ‘human condition and interaction’ through characterisation

- considered the balance of optimism and pessimism in the three plays they discussed and included practical experience from both live performances and workshops to validate their line of argument
- wrote an extraordinary amount – knew the plays very well and quoted judiciously
- discussed the plays as performances and were able to use their own practical experiences to validate their discussion, for example:

*... when I workshopped a scene form the play I found lines like
'like sand
like leaves'
could be played as if incredibly significant so as to parody their purposelessness.
The use of movement in performance was something I later found significant. For
instance the use of intertextuality to present styles from commedia dell'arte, and
acrobatics along with allusions to the Bible and the western canon became much more
effective to show the meaninglessness of the human condition when performed. I found
the use of physical dexterity and timing was very important in such scenes.... .*

Weaker responses:

- did not address the key terms in the question
- recounted historical information about Absurdism without relating it to the question
- focused the discussion on ‘meaningless’ to the detriment of other aspects of the question
- completely overlooked the ‘performance’ element of the question
- demonstrated a limited understanding of the plays
- provided minimal examples from the plays
- simply retold the plot
- demonstrated a negative opinion of the plays without supporting evidence
- answered a previous ‘practice’ question.

Question 3 – Irish Drama

Stronger responses:

- understood the social and political context of the plays
- demonstrated a clear understanding of the themes and characters in the plays studied
- discussed ‘conflicting ideas’ successfully using examples from both plays
- were able to analyse the plays to suggest the range of images presented by the playwrights
- were able to deal with the question in terms of ideas and images and relate these to the symbols, language and influences of other countries and the issues of religion
- could comment on how staging and directorial decisions could be effectively employed to highlight the thematic concerns of the plays in relation to ‘images of Ireland and the Irish’
- referred to practical classroom experiences and performances in order to explain staging and images, for example:

... In a class workshop the connection between Mag and Maureen was symbolised through using a rope, which was tied around each actor's waist, joining them together. This showed the close proximity they had to each other and the fact that they could not escape from each other. It also showed the close character traits they had, which is commented upon by Ray in the closing scene

Weaker responses:

- demonstrated little or erroneous knowledge of historical, social and political contexts
- emonstrated very simplistic and stereotypical ideas about Irish identity
- showed a poor understanding of 'Irishness'
- retold the story of the plays
- made inappropriate suggestions regarding set design and costumes
- made little or no reference to staging possibilities.

Question 4 – Brecht

Stronger responses:

- addressed the question thoroughly, including what audiences needed to be 'jolted into action' about
- were able to discuss epic staging, didacticism, Marxism, *verfremdungseffekt* and *gestus*, breaking the 'fourth wall' with specific reference to plays and classroom experiences in workshops which they were able to link to the question, for example:

... My own Brechtian performance was set during the Vietnam War (US forces) to highlight the present situation with the US in Iraq. Like 'Mother Courage and her Children' my play looked at how war is used as an excuse to plunder non Western countries for their natural resources as well as to impose power and government, and used historification to show the spectators the problems in society that have transcended time and place and highlight that change is needed... .

- were able to relate thematic concerns directly with theatrical techniques
- balanced knowledge and detail of the plays with theories and techniques
- explained the background behind the theories eg the influence of Asian theatre
- explored evidence via the audience's experience of the thought and action of the plays and techniques.

Weaker responses:

- focused only superficially on basic techniques
- listed techniques without providing examples
- listed everything they knew about Brecht without reference to the question
- showed no working knowledge of the plays
- did not refer to the effect on the audience
- were checklists and plot retellings, often unclear about the nature of the texts and their underpinning aesthetic framework.

Question 5 – Environmental, Street and Event Theatre

Stronger responses:

- were able to intellectualise and analyse the question, showing a clear understanding of the philosophies behind the different companies and explain how this was evident in examples of the companies' work
- dealt comprehensively with the goals/ideals and methods of their own performance work, as well as that of the performance makers – Welfare State and Bread and Puppet
- linked the goals to relevant examples in the text and their own experiences, for example:

... When I planned an event to take place in my town I used Welfare State's methods. By being in the town I got the 'feel' of the place. In order to do this I interviewed people to see what had happened in the history of the town and also what issues were important now. Being a time of drought, I found that to be the main issue. Because of this I decided put on a Raindance evening to bring on the rain. In this way it was my social goals that influenced the event. My research told me that the older people in the community found playing cards fun so I incorporated that by having a card marathon in one section of the park. I also included games for the children and some games for middle aged adults and of course a whole lot of dancing ... In my Raindance event I used Schumann's ideas and also my research indicated that if something free was given then people were happy. I gave out free wands with ribbons and streamers on them and asked everyone to dress in blue. It created an abstract symbol that made the crowd look like a sea of blue water... .

Weaker responses:

- superficially outlined methods of the performance makers without showing understanding of their goals
- described their own experiences only
- described Welfare State and Bread and Puppet experiences only
- did not deal with their experiences meaningfully but rather recounted what they did.

Question 6 – Meyerhold

Stronger responses:

- addressed all aspects of the question
- discussed ongoing relevance by referring to contemporary productions
- discussed ongoing relevance by pinpointing the legacy of Meyerhold's work and his influences on theatre practitioners.

...The creation of a spectacular theatrical theatre can be clearly seen in Julie Taymore's production of 'The Lion King'. It employs Meyerholdian methods such as visibility of the mechanics and construction of the play and the use of the mask, such as in Meyerhold's early production of 'Don Juan'...

...In a class workshop students created a silhouette. We worked with each other to create broken and solid shapes. We used our bodies to try to immediately identify our characters to create distinct emotional responses from the audience...

Weaker responses:

- recounted historical information about Meyerhold
- were unable to discuss the ongoing relevance of Meyerhold
- concentrated on Stanislavski rather than Meyerhold.

Question 7 – American Drama

Stronger responses:

- addressed all aspects of the question
- discussed the social and historical context of each play and the comments the playwrights were making about the 'American identity' and 'living in America'
- sometimes related this to a world context
- were able to use the plays as clear examples of the changing American perspective
- explored dramatic techniques, in particular the innovative use of expressionistic and symbolic techniques
- were insightful examinations of the plays within the context of performance
- had a sense of the plays' visual and aural influences
- could integrate forms, styles, identity, techniques with supporting evidence
- defined expressionism and symbolism clearly
- identified and discussed techniques, in the plays and showed how they reflected changing identity eg 'the fast-paced, jargonistic dialogue in *Speed-the-Plow* that was used to talk your way into and out of situations in American society'
- were able to support their discussion with examples of recent productions that reflected changing images of America and their own workshop experiences, for example:

... In a workshop of an extract from 'The Hairy Ape' by O'Neill, our class discovered how he used expressionism to present the changing American identity. The extract addressed issues of mass production and consumption. Our central elevated character wore a sailor's cap, representing the lower class. Others wore sparkling hats showing their obsession with possession. Their stiff, rhythmic, mechanical circulation around the elevated man represented how American society had become dehumanised as industrialisation led people to take for granted the value of the individual.... .

Weaker responses:

- discussed symbolism and expressionism without relating them to the question
- discussed the characters or plot without addressing the underlying concerns of the questions
- presented personal impressions of America not necessarily justified by the texts studied
- lacked cohesive, detailed knowledge of the plays themselves
- displayed little understanding of forms, techniques or images
- submitted a prepared answer that had no relevance to the question.

Question 8 – Seventeenth Century Comedy

Stronger responses:

- were able to balance all aspects of the question
- referred clearly to the challenges faced when mounting a contemporary production
- demonstrated how classroom experiences had informed their understanding of features of the style, for example:

... The elaborate language of Moliere is really what creates the comedy and drama of the play. In the original it was in verse and when performing there was great emphasis on the fast pace of the conversations and the articulation of the words. In class we performed exercises where each individual performed a line from the play with strict pronunciation. Through this exercise the words were clearly articulated so that the conversation flowed. In our performances of scenes from 'The Misanthrope' we experienced the need to have voice tone and variation to make the words flow clearly ...

Weaker responses:

- placed too much emphasis on ongoing staging in isolation from the statement
- retold scenes without clear relation to elements of the question.

Examples of student responses that scored in the top mark range

Question 3 : Irish Drama

‘Irish theatre always deals with conflicting ideas about what it means to be Irish.’

Discuss this statement, showing how the plays you have studied could be staged so as to produce a range of ideas and images of Ireland and the Irish. In your answer, refer to TWO of the texts set for study.

Irish theatre always deals with what it means to be Irish. This is evident in both Martin McDonagh's 'Beauty Queen of Leenane' and Brian Friel's 'Dancing at Lughnasa'. In both plays ideas and images of Irish life, Ireland and the Irish portray an essential understanding of the collision of past and present history and modernity and the subsequent formation of an Irish identity.

Martrin McDonagh's "Beauty Queen" is set in the isolated west of Ireland. Without abstraction, in a form of naturalism in both linear and narrative structure, McDonagh depicts and Ireland of the past, heavy with nostalgia. While this has attracted criticism, the naturalism with which Irish life is depicted allows for strong images and ideas to be presented with heightened credibility.

Furthermore, while McDonagh has been criticised for the lack of innovation in constructing such conventional and traditional images of what it is to be Irish, he shows a postmodern ability to readdress this reality and bestow upon it a postmodern sensibility. The use of signs and symbols is reflective of this. The radio is a symbol employed throughout the play as the only link between the cottage and the village and the outside world. In Scene 1, in the midst of a volatile argument with her mother Mag, Maureen suggest, "will we have the radio on for ourselves?"

The radio is a form of escape for Maureen from the monotony of her existence. Her difficulty turning it on in this scene is indicative of her claustrophobia and isolation within her home and her village. In staging the play the decision to have one single set, that of the kitchen of the cottage where the women live, generates an appropriate sense of the isolation and claustrophobia to mirror Maureen's mind.

Beyond this, McDonagh's play borders on pastiche, reflective of one of the masters of Irish theatre, Synge, and his play 'The Playboy of the Western World', particularly in his representation of familial hatred and the volatile relationship between mother and child. The characters presented in 'Beauty Queen' are somewhat representative of the stereotypical stage Irish, such as the Irish having 'the gift of the gab'. The play can at times be very wordy and a lot of banter and rhetoric passes between the characters. Ray, for one, is particularly representative of this trend and this not only reflects McDonagh's postmodern ability to send himself up, but also provides a vehicle for the expression of uniquely Irish images and ideas. For example, as he bangs his head against the wall in frustration at his impossible attempt to communicate with Mag, a strong image of Irish reality in isolated, rural surroundings is suggested – 'I don't want to be here, I don't want to be her, I don't want to be here.' This image of the claustrophobic landscape is a mirror of the icy climate and geography of Maureen's mind, driving her to insanity.

McDonagh addresses the conflicting opinions of what it is to be Irish further in that he shatters the illusions of idealistic myths of Ireland as a place of gaiety and folksy charm. McDonagh disrupts this notion by presenting an underlying current of despair, hatred, murder, insanity and rage. The disparity of life in the small village is reflected in the notion that in Leenane important issues are trivialised and the trivial is magnified. For example, Ray berates Maureen about a ball she took from him ten years before. The lives of the locals are also kept in check by the slim prescription of Catholicism. Thus McDonagh presents a range of ideas and images of Ireland and the Irish that conflict with the popular myths of what it is to be Irish. He both uses and subverts Irish traditions of strong feelings such as the Shanachie and the stage Irishman in a postmodern way. The small village of rural Ireland is also a global village, flooded with television programs from the US and Australia depicting a very different lifestyle than that in the play. Thus McDonagh suggests the collision of cultures and traditions, history and modernity is fundamental in shaping the Irish identity. He skilfully illustrates his characters and themes by juxtaposing moments of hysterical rage with scenes

of tender intimacy. His black humour is leveled by these tender moments, such as when Pato writes to Maureen .. “ I did think you were a Beauty Queen ... and I do ...” This juxtaposition and the use of dramatic tension and comic relief creates a strong sense of theatricality and heightened presence on stage. The play borders on confrontational theatre. McDonagh suggests that “not knowing the limitations of the form helps you break them”. Certainly there is reference to film as much or more than to theatre. This very fact indeed disrupts the nature of the traditional Irish theatre, generally a highly literary form, and in so doing presents another platform from which to address conflicting ideas about what it means to be Irish.

Similarly in Brian Friel’s ‘Dancing at Lughnasa’, while the play is naturalistic in performance styles, the linear structure is disrupted by the monologues of Michael bringing epephanies from the future.

A memory play, the central characters of ‘Dancing’ are 5 women, the Mundy sisters, viewed from the perspective of Friel and the narrator, Michael. Friel left these female characters somewhat open-ended to allow for interpretation and response. This is evident in Act 1, Scene 1, when the women break into dance, a kinetic theatrical form that connotes vitality and femininity. It allows for a greater celebration of their work as women and challenges the conventions of Irish theatre.

Certain elements of traditional Irish literature and theatre are incorporated, presenting conventional images and ideas of Ireland and the Irish. Friel is able to address historical and cultural issues of significance. The physical, geographical landscape of the isolated rural Irish village, Ballybeg, is reflective of the historical landscape of Ireland, and the literary landscape. Traditional concerns of rural Ireland are reflected in the lives of the women with the symbolism of the cottage and the church fundamental to the survival of rural Irish traditions and rituals of life – picking the blueberries, making soda bread, celebrating mass. Through this Friel is able to give strength to the notion of what it is to be Irish by presenting images of Irish life that perpetuate the need for survival of Irish traditions to survive the pressures of modernity and English assimilation. The collision of the wider world on the small village is reflected by Michael in Act 1, Scene 1, and is brought to the fore by the arrival of Uncle Jack and the wireless. Michael, in describing the occasion, mentions ...‘some awareness of a widening breech between what seemed to be and what was, of things changing too greatly before my eyes’.

Political concerns are also reflected.. All five sisters remain unmarried, despite their hopes to be otherwise, reflecting the drain of men emigrating for work. Even Gerry, Michael’s father goes to Spain to fight in the civil war. The socio-economic forces of Irish life also come to bear on the individual. The sad break up of the Mundy family is somewhat reflective of Irish national unity in the 1930s. The family then, as presented in the play, can be seen as a symbol for Irish unity and the foundation for identity, allowing Friel to explore conflicting notions of what it means to be Irish.

One incredibly significant way in which Friel explores this central idea is through the collision of paganism and Christianity, the one reflected in the promiscuous character of Jerry Evans, and the other through the reserved and formal Kate.

The impulses of dancing and ritual exalt the women. They transcend beyond themselves so as to give room for change and renewal. “Dancing as of language had given way to movement ... as if language no longer existed” connects the Mundy sisters to paganism and the festival of Lughnasa, indicative of sexual awakening and darker impulses. This representation of paganism celebrates the freedom of individuality and suggest the survival of the Irish spirit beyond the imposition of Catholic ideals and English imperialism.

Thus Friel identifies conflicting forces coming to bear on shaping the collective Irish identity. In so doing he presents range of ideas and images of Ireland and the Irish.

To similar effect, through the staging of the play and the structure of lengthy monologues interwoven with fragments of memory, the illusion of fiction is shattered. In the monologues Friel uses the Irish tradition of the Shanachies or storytellers and also the theatrical tradition of blurring elements of the fantastic with reality. This allows for the perpetuation and continuation of uniquely Irish images and ideas on the stage and a unique and definitive depiction of Irish people coming to terms with the weight of the past and the pressures of the modern world. Furthermore, there is a rejection of English assimilation, given that English playwrights were generally dismissive of the fantastic within realism. This notion extends further given the dichotomy between the fantasy of Irish myths and the socio-economic and political realities of Irish life at the time. It also adds strength to the feeling of nostalgia and history within the play which seems to “owe nothing to the fact that it is simultaneously factual and illusionary”.

Thus it is evident that Irish theatre seems always to deal with conflicting ideas about what it is to be Irish. This is evident in both Martin McDonagh's 'Beauty Queen of Leenane' and Brian Friel's 'Dancing at Lughnasa'. Both playwrights produce a range of ideas and images of Ireland and the Irish to convey this conflicting identity crisis. The staging of both plays in confined sets and with disruptions to the comfort of realism, accentuates the themes and characters explored, and helps to generate the images and ideas.

Question 4 – Brecht

'Brecht's theatre was designed to prevent the spectators from remaining passive observers.'

Discuss how Brecht used his practice of epic staging and other dramatic techniques to jolt audiences into thought and action. In your answer, refer to TWO of the plays set for study.

The plays 'The Caucasian Chalk Circle' and 'The life of Galileo' demonstrate how Brecht used the dramatic techniques of Epic theatre to prevent the spectators from remaining passive observers. This is due to the fact that an artistic goal of Brecht's was to make theatre didactic. He believed that theatre should influence not just entertain. This is why many anti-illusionary techniques are used in his plays to distance the audience from the stage so that they remain objective and able to contemplate the deeper issues being discussed. Brecht wanted his plays to provoke audiences to challenge common ideologies, jolting them into thought and action. Brecht called this theory 'alienation' or *verfremdungseffekt*.

The play 'The Caucasian Chalk Circle' is a classic example of Epic theatre and was designed to make people think and take action about the merits of Marxism. Brecht himself was a communist and the play allowed him to achieve political goals.

The communist message in the play is developed from the very beginning through the prologue. The farmers and the goat herders are fighting over the land.. The goat herders are the original owners but the farmers claim they can put the land to better use. The farmers are given the land because it is felt that they will provide more resources for the community. This is a direct promotion of Marxist ideas, as a capitalist society would argue that the land should go to the original owners. Thus the ideal that Brecht wants to convey occurs early in the play and jolts the audience into considering socialist thought and action.

The thematic concern of poverty also links to Brecht's socialist message, as he infers that a capitalist society makes the rich richer and the poor poorer. This is seen through the contrast in amounts of money that the characters have. For example, Grusha in Scene 3 is forced to sacrifice two piastres for Michael's milk and exclaims "These are cut throat prices", but later on Azdak is offered 100,000 piastres for a night's lodging.

The examination and ridicule of social class also links to Brecht's political beliefs. This is seen when Grusha pretends she is rich to save Michael, however she is found out and abused. A servant describes the situation to her : "once they suspect you can wipe your own arse, or that your hands have touched a broom, the game's up". Social class boundaries are also seen after Grusha is married, and says : "Eat this cake and be a good boy Michael, we are respectable now." This demonstrates how Brecht, through political messages that ridicule the capitalist society for creating class distinction, is trying to jolt audiences into thought and action.

The legal system Brecht promotes is based in socialist philosophies and the Prologue, Grusha and Michael are judged by this. The singer sums it all up in the final lines of the play ... "what there is shall go to those who are good for it. Thus the children go to their mother that they prosper. The carts go to the good drivers, that they be driven well; And the valley; And the valley to the waterers that it may bring forth fruit".

This demonstrates Brecht's political message in the play, however the techniques of Epic staging are utilised to prevent spectators becoming complacent and passive. The anti-illusionist techniques used in this play include song, episodic scenes, time frame jumps, complex stage directions, projections and the fact that the story is based on a parable. The songs are always implemented when action is at its peak, to ensure that the audience does not get caught up in the suspense of the story or feel empathy for the characters, but remains distant from the scene and is able to be objective, in order to reflect on the real issues, in this case the merits of socialist and communist philosophies that Brecht is trying to convey.

The stage directions could be extremely complex, for example "Flight to the north mountains", but Brecht suggests this scene is not realistically portrayed but is shown on projections. This reminds the audience that they are watching a performance, not a slice of life, and that they can do something about it if they are prepared to take action.

'The Life of Galileo' is another example of Brecht's epic theatre that utilises theatrical techniques to prevent spectators becoming passive. The powerful message in this play is that society should question and challenge the power of authority.

In this play those in authority suppress the truth. This is demonstrated in Scene 4 when those in authority refuse to acknowledge Galileo's findings by not looking down the telescope. This is summed up in poetry before the play begins – another alienation/epic theatre technique – "The old says : What I've always done. I'll always do.

The new says : if you're useless you must go".

Authority is further ridiculed by the fact that the Duke, who has the power, is only 9 years old. This scene demonstrates how authority has the power to control the truth and delivers Brecht's message that society should challenge and question authority if it is doing the wrong thing.

The truth is ultimately restricted in this play through the fact that Galileo is forced to recant his findings or lose his life. He recognises corruption in the lines :

"Listen to me : Someone who doesn't know the truth is just thick-headed but a person who knows the truth and lies about it is a crook".

The ridicule of power is another example of how Brecht is promoting action and thought in his audience.

The fact that Galileo is presented as a humanitarioan, not just a scientist, also allows Brecht's message to 'jolt' the audience. Ludivicio points out to Galileo that his findings may cause revolution amongst the peasants, not because of scientific fact but because the rigid social and political system is finally being challenged. "Peasants are not disturbed by your findings or Jupiter and its moons ... but they may be upset that frivolous attacks on the church's scared doctrines were in future to go unpunished". This 'jolts the audience into

action' as Brecht's message is allowing them to take action and challenge the power of authority in their own society if it is suppressing them.

Other techniques of Epic theatre have also been utilised in this play to ensure that the spectators do not remain passive observer. Once again anti-illusory techniques create the alienation effect and distance the audience from the action on stage and allowing them to reflect more deeply on the real social message Brecht is trying to portray. This is demonstrated through the episodic scene structure, projections of captions and poetry at the beginning of each scene. This ensures that suspense is removed because the audience knows what is going to happen beforehand. They do not feel empathy with the characters but focus on the message. The fact that this play is based on historical material is also important, as once again this serves to remove the suspense and proves the universality of Brecht's play, as the issues presented are still relevant in modern society.

Such techniques allow Brecht to jolt audiences into thought and action as they create feelings of estrangement and objectivity which allow the audience to reflect on the true message, in this case to challenge the power of authority and promote social reform.

Therefore it can be seen that through an examination of the plays 'The Caucasian Chalk Circle' and 'The life of Galileo', the Epic theatre techniques used by Brecht encourage his spectators not to be passive observers. The techniques 'jolt' audiences into thought and action, as didactic theatre promotes the audience to reflect on the issues presented, and provokes them to challenge the common ideologies of society.

Question 7 – American Drama

'American drama has always found new theatrical forms to explore the changing American identity.'

Discuss this statement, showing how dramatic techniques can be used to present images, on the stage, of living in America. In your answer, refer to TWO of the plays set for study.

Leading American dramatists responded to the confusion and uncertainty of post war American society to expand traditional theatrical forms and combine expressionism with realism in order to explore the evolving identity of their country. This can be seen in Tennessee Williams 'A Streetcar Named Desire' and Thornton Wilder's 'Our Town'.

'A Streetcar Named Desire' was written in 1947 and explores themes of madness. Despair and fragility versus brutality and the collapse of the southern American dream. Williams combined expressionism with the play's naturalistic base in order to illuminate the themes of life in America in the 1940's, and convey more vividly the descent of Blanche DuBois into madness. The contrast between realism and expressionism highlights the play's central exploration of the fragile and alluring being torn apart by the harsh and brutal and asks the audience to connect intellectually with the performance and use it as a tool for change.

Costume takes on a symbolic function in 'A Streetcar Named Desire' in order to emphasise the statement Williams is making about the 'new' America and reveal the inner world of Blanche. When Blanche first arrives in sleazy New Orleans, her appearance is 'incongruous' to her new surroundings. 'She is dressed in a white suit, fluffy white bodice, necklace and earrings of pearl ...'. In the 'poker scene', where Blanche is clothed in a flowing, floral dress, Steve, Mitch, Pablo and Stanley wear bold coloured shirts. '

They are men at the peak of their physical manhood, as coarse and direct and powerful as their primary colours'. This image of contrasting costume emphasises the fragility and gracefulness of the south in comparison with the harshness and crudity of 'new' America. Costume is especially significant in the rape scene, where Blanche has 'decked herself out in

a somewhat crumpled white ballgown', which reveals her further decline into a void of illusion where she was once young and beautiful, and contrasts her with Stanley who is wearing 'brilliant silk pyjamas, reflecting his bold sexuality and harsh nature. Blanche is frequently dressed in white, which has connotations of innocence and the need for protection. Thus costume is used to contrast between the old and new America, the weak versus the strong, whilst at the same time revealing more of the character of Blanche and its inner turmoil.

'Out Town' uses a minimalist set in order to break from convention and impress the audience with what they should value in life. From the beginning the play uses very little set, 'No curtains. No scenery. The audience arriving sees an empty stage in half light'. Character frequently mime their actions, such as Doc Gibbs' imaginary brief case. This seems to disconnect the audience from the action on stage, reminding them of the fictitious nature of what they are watching in order for them to engage intellectually with the play and comprehend its message. In the third act where Emily returns from death to view her twelfth birthday, the little set that had existed now disappears to a completely bare stage. All Emily focuses on is her interaction with her mother, and this image is used by Wilder to impress the audience that "our claim, our hope, our despair are in the mind. Not things. Not scenery". Thus Wilder employs minimalistic set to aid his intention of altering his audience's perception of life.

'A Streetcar Named Desire' uses music expressively in order to reveal the decline of Blanche DuBois into madness, and exhibit the themes Williams explores. The 'honky-tonk' music is loud and vibrant, becoming a motif for the character of Stanley and representing the harsh, new world of contemporary America. It is particularly dominant in the rape scene where Stanley has power over Blanche – 'the hot trumpet and drums sound loudly'. In contrast, the soulful blues music is a motif for Blanche's character, conveying the need for love and connection and gentility. The polka music of the 'Varsouviana' represents an era gone by, the decadent south where Blanche was once a young girl, and is now no more than a memory. The music becomes a symbol for the night Blanche's young husband, Alan, committed suicide, and as Blanche hears it repeatedly in her head, creates a link between the character and the audience, as only she and they can hear it. Use of expressionistic music enables the audience to experience the inner state of Blanche, who is being destroyed by her current state of existence. So, the form of expressionism is employed to reveal the inner mind of the character and extends the comparison between old and new America.

The character of the Stagemanager in 'Our Town' is used by Wilder to embody the attitude that Wilder is encouraging his audience to adopt and break the traditional form of realism to create a universal picture of life in small-town America. The Stagemanager immediately subverts the audience's expectations of theatre by breaking the boundary between the world of Grovers Corner and reality. 'The play you are about to see is Our Town.' He is the driving force of the play, and subverts normative narrative chronology by informing the audience of events before they happen - 'Doc Gibbs died in 1930' – or interrupting scenes to advance the plot. In doing so he asks the audience to disengage from the action, and instead consider the deeper meaning behind the images of life that he is presenting. Furthermore, he notices, describes and appreciates every aspect of life in his town, which conveys Wilder's attitude that Americans of the 1930s and the rest of the world should always remain grateful for the gift of life.

'A Streetcar Named Desire' combines realist dialogue with expressionistic, poetical language in order to illuminate the play's concerns. Characters speak in highly naturalistic language, particularly the harsh Stanley, - 'Hey toots! Come out of the bathroom'. In comparison, Blanche uses more sophisticated, genteel language which contrasts the genteel south to the crudity of new America. Williams extends Blanche's language to the poetical in her long

monologues, which reveal her internal state and gradual decline into madness. Whilst workshopping the play in class, we discussed Blanche's pretentious use of French, and discovered that it was her attempt to create a mask for herself out of language, an illusion of a sophisticated, young southern belle, rather than confront the reality that she is an aging woman in desperate need of human affection and compassion.

The stylised third act in 'Our Town' is a complete departure from realism, and culminates the message or image or identity that Wilder is promoting. The stage becomes completely bare, with only black umbrellas to signify a funeral setting, and Emily's entrance to greet the dead is very stylised. 'Emily comes slowly, gazing wonderingly at the dead'. She travels back in time to her twelfth birthday, hence introducing an element of magical realism, and by both watching and judging the day's events, she comes to realise that she previously took life for granted. 'On earth you're too wonderful for anybody else to realise you'. Through witnessing Emily's painful experience, the audience is encouraged to value our lives despite the problems we may encounter.

Hence by expanding traditional forms and experimenting with dramatic technique, American dramatists such as Thornton Wilder and Tennessee Williams were able to reflect changing aspects of American society on the stage, explore personal issues of identity and give American drama new meaning.

In order to effectively explore the dynamic and everchanging American identity, American drama has constantly found new theatrical forms that suit different periods and places. The plays 'A Streetcar Named Desire' by Tennessee Williams and 'Speed-the-Plow' by David Mamet clearly show how styles and techniques have been changed over time and contexts. Hailing from very different times and places, the contrast and comparison between the plays illustrate the shift that has occurred over time. Both plays rely heavily on context and setting in their thematic concerns, yet differ greatly in the use of language and characterisation. Impacting greater still is their conflicting use of form as the plays use completely different techniques to explore the American identity. By studying each play, it is plain to see how time has affected the form of American drama, ensuring that it remains fresh and relevant to the society no matter when it was written.

Before one can truly explore the use of dramatic form in a play, one has to understand its context. It is true that both plays were written in America by American playwrights, but that's as far as the similarities go. 'Streetcar' was written in post World War II America, where the return of many men from war brought a dominance of masculinity, especially in the south where the play is set. 'Speed-the-Plow' on the other hand was written almost forty years later in a Hollywood atmosphere where 'Greed is good' was the mantra for many an executive. Mamet's play reflects this as he explores the identity of many an American businessman in a world where quality was being quickly replaced by whatever sells the most.

Similarly in 'Streetcar' the themes are unquestionably linked with the context, as highly expressionistic in nature. In his very detailed notes Williams describes the setting as having a 'raffish charm' and 'atmosphere of decay' Williams ensures that it is also visual and aural, as he notes the sound of the 'blue piano' music. 'Speed-the-Plow' also seems to be plain realism, but the rhythms that the characters use are anything but real. Differing very greatly from the lyrical nature of Williams' work, Mamet employs crude, truncated dialogue that is delivered with a manic intensity not quite true to life. His characters speak plainly – 'They throw you upstairs and you're still some old whore' – and their speech is often littered with expletives. As can clearly be seen, both playwrights have used elements of realism combined with different forms to explore different facets of the American identity.

But this is not where the playwrights stop. Characters in each script are of utmost importance and serve as vehicles in the explanation of identity. The interactions between characters in 'Speed-the-Plow' is vital as they are left to resolve their inner conflicts and

desires sans outside assistance. Gould and Fox, described as ‘men in their forties’ use dialogue to show us their characters, often using words as weapons as when Fox states – ‘Who are you? Some broad from the temporary pool. A tight pussy wrapped around Amphibian. That’s what you are Pal’. This brutish use of words is contrasted by the role of Karen, who disrupts their equilibrium when she enters the action. She says, ‘Perhaps I’m naïve, but I would like to think that if you could keep your values straight, if you had principles to refer to ...’. The interaction of characters is vital to this Act of the play as, over a short period of time, we learn what this aspect of American identity is all about.

Even though power structures and dynamics between characters is vital in ‘Streetcar’ it is Mamet’s use of symbolism and expressionism that is more striking. Using light as a notable symbol, Blanche’s youthful sexual innocence is represented by bright light – ‘like you suddenly heard a blinding light or something that had always been part in shadows’. White, dull light stands for Blanche, sexual maturity and disillusion – ‘Never for one moment since has there been any light stronger than this kitchen candle’. To add to this symbolism within the script, Williams uses a Chinese lantern to symbolise her vulnerability. When Mitch tears it off in Scene 9, so begins Blanche’s violation and total humiliation at the hand of brute men. The use of sound is also vital. For instance music is used to set the rape scene, but also the ‘Varsouviana’ polka represents Blanche’s loss of innocence. The music plays first in scene 1, then increasingly often after scene 6 whenever Blanche panics and loses her grip on reality. Becoming increasingly distracted by it, Blanche notes – “Can you hear that music” – wren in fact it can only be heard in her mind. When, in Scene 10, Blanche is raped by Stanley, Williams builds the tension by using sound in the form of ‘inhuman jungle voices’ in the background. Both sounds rise and fall as tension fluctuates, forcing the audience to feel what Blanche is feeling.

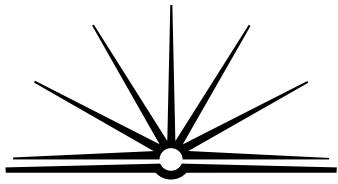
By using these techniques, Williams is able to delve deep inside the mind of the protagonist and further dramatise the changes and realities of the American identity.

The state of the American identity has changed significantly over time. Whether focusing on the effects of post war attitudes or the business dealings of Hollywood in the 1980s, both plays are able to grasp contextual elements that influence individuals and their collective identities. Both plays advocate the use of realism, but only to a certain extent. It is by branching out into the forms of expressionism and using non-realistic techniques that the playwrights are able to fully present images of living in America. Using staging, sound, symbolism and most importantly dialogue, role and character, audiences are able to engage with and better understand the themes and issues presented in each play. Only by using the forms and changing techniques over time has American drama been able to effectively present the state of American identity and remain fresh and relevant while retaining common elements and traditional form.

Drama

2003 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
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 – Irish Drama	H1.3, H3.1, H3.2, H3.3
4	20	Studies In Drama And Theatre – Brecht	H1.3, H3.1, H3.2, H3.3
5	20	Studies In Drama And Theatre – Environmental And Street 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



BOARD OF STUDIES
NEW SOUTH WALES

HSC Drama
Marking Guidelines — Practical tasks and
submitted works



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 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)

The assessment of this criterion focuses on the following aspects as appropriate

- Vocal Dynamics: projection, clarity, tone, pitch, pace
- Movement Dynamics: control, energy, spatial awareness
- 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 substantial 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)***

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• 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
• Demonstrates substantial 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
• 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
• 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
• Displays minimal or no 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)

The assessment of this criterion focuses on the following aspects as appropriate

- Effective use of dramatic elements and performance conventions
- Performance as part of an ensemble
- 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 a clear intention through sophisticated use of the elements of drama and performance conventions • Demonstrates exemplary ability to work as part of an ensemble. • Demonstrates integrity and innovation or flair, in presenting a theatrically coherent performance which evokes a powerful audience response • Demonstrates sophisticated use of space in the context of the performance style 	9–10
<ul style="list-style-type: none"> • Demonstrates a clear intention through substantial ability to control the elements of drama and performance conventions • Demonstrates substantial ability to work as part of an ensemble • Presents a coherent and largely theatrical performance, that effectively engages the audience in the context of the performance space • Demonstrates effective use of space in the context of the performance style 	7–8
<ul style="list-style-type: none"> • Demonstrates adequate ability to work with the elements of drama and performance conventions, with some inconsistencies in the level of control • Demonstrates adequate ability to work as part of an ensemble • Demonstrates some intention and reasonably engages the audience in the context of the performance space • Presents a generally coherent but often superficial performance that may contain some theatricality • Demonstrates some awareness of the use of space in the context of the performance style 	5–6
<ul style="list-style-type: none"> • Demonstrates frequent inconsistencies in use of the elements of drama and performance conventions • Demonstrates an inconsistent ability to work as part of an ensemble • Displays a limited ability to engage the audience • Presents a simplistic performance with limited coherence or little theatricality • Demonstrates predictable or simple use of space 	3–4
<ul style="list-style-type: none"> • Demonstrates minimal use of the elements of drama and performance conventions • Demonstrates little or no evidence of working as part of an ensemble • Demonstrates little or no engagement of the audience • Presents an incoherent performance • Demonstrates little or no understanding of the use of space 	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 the Individual Project

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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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 a highly developed and appropriate director's concept/vision demonstrating sophistication and flair• Demonstrates an outstanding ability to imagine key dramatic and theatrical elements to create meaning for the audience	9–10
<ul style="list-style-type: none">• Presents adequate and appropriate director's concept/vision demonstrating clarity and coherence• Demonstrates a reasonable ability to imagine dramatic and theatrical elements to create meaning for the audience	7–8
<ul style="list-style-type: none">• Presents a director's concept/vision which may vary in appropriateness and /or consistency• Demonstrates a limited ability to imagine dramatic and theatrical elements to create meaning for the audience	5–6
<ul style="list-style-type: none">• Presents a simplistic or incoherent director's concept/vision• Describes some dramatic and theatrical elements	3–4
• Presents an inappropriate concept/vision	1–2

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

The assessment of this criterion focuses on the following aspects as appropriate

- 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 a sophisticated understanding of the text• Applies appropriate research and analysis to the ideas of the production	9–10
<ul style="list-style-type: none">• Demonstrates a substantial understanding of the text• Shows evidence of research and analysis contributing to the ideas of the production	7–8
<ul style="list-style-type: none">• Demonstrates an adequate understanding of the text• Shows evidence of some research contributing to the ideas of the production	5–6
<ul style="list-style-type: none">• Demonstrates a simplistic and superficial understanding of the text with little interpretation evident• Uses minimal support materials	3–4
<ul style="list-style-type: none">• Demonstrates little knowledge or understanding of the text	1–2

**Assessment Criterion 3: Production experience (10 marks)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• Presents an effective and integrated design concept • Demonstrates an understanding of effective rehearsal techniques	9–10
• Presents adequate and consistent design elements • Demonstrates an understanding of appropriate rehearsal techniques	7–8
• Presents simplistic or inconsistent design elements • Demonstrates some understanding of appropriate rehearsal techniques	5–6
• Presents limited design ideas • Demonstrates limited knowledge of rehearsal techniques	3–4
• Demonstrates minimal or no knowledge of design elements or rehearsal techniques	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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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 and incisive ability to identify and evaluate key theatrical elements which contribute to the overall impact of the production• Presents a sophisticated and in-depth understanding of how theatrical elements create dramatic meaning	9–10
<ul style="list-style-type: none">• Demonstrates substantial ability to identify and evaluate key theatrical elements which contribute to the impact of the production• Presents an effective and clear understanding of how theatrical elements create dramatic meaning	7–8
<ul style="list-style-type: none">• Demonstrates an adequate ability to identify and describe some key theatrical elements which contribute to the impact of the production• Presents an appropriate but superficial understanding of how theatrical elements create dramatic meaning	5–6
<ul style="list-style-type: none">• Demonstrates a limited ability to describe some theatrical elements and makes generalisations about their contribution to the impact of the production• Presents minimal information about the production, focusing heavily on the story of the play	3–4
	1–2

Note: The term ‘theatrical elements’ refers to style, script, design, direction and performers.

***Assessment Criterion 2: Analysing and synthesising (10 marks)***

The assessment of this criterion focuses on the following aspects as appropriate

- 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">• Provides perceptive and coherent judgements on the effect of significant theatrical elements• Substantiates critical analysis with sophisticated and extensive knowledge	9–10
<ul style="list-style-type: none">• Provides clear and appropriate judgements on the effect of relevant theatrical elements• Substantiates critical analysis with informed knowledge	7–8
<ul style="list-style-type: none">• Provides an opinion on the effect of various theatrical elements• Substantiates analysis with general or superficial knowledge	5–6
<ul style="list-style-type: none">• Provides broad generalisations about theatrical elements that may vary in relevance• Presents a consistent analysis based on limited knowledge	3–4
<ul style="list-style-type: none">• Provides general observations about the nature of the story and the production that may be largely irrelevant	1–2

Note: The term ‘theatrical elements’ refers to style, script, design, direction and performers.

***Assessment Criterion 3: Language and style (10 marks)***

The assessment of this criterion focuses on the following aspects as appropriate

- Clarity, appropriateness and flair of reviewing style(s)
- Coherence of structure.

Outcomes assessed: H13, H1.7, H3.1, H3.2, H3.3

MARKING GUIDELINES

Criteria	Marks
• Uses evocative and engaging expression with sophistication and flair • Sustains a constantly clear and coherent structure	9–10
• Uses appropriate and clear expression with some sophistication and flair • Sustains a reasonably consistent, clear and coherent structure	7–8
• Uses adequate expression with varying clarity and structure	5–6
• Uses limited expression, inappropriate style and/or inconsistent structure	3–4
• Present ideas in an incoherent and unstructured 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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 • Determines an insightful and convincing conclusion	9–10
• Presents a sound and informed hypothesis • Achieves a coherent and relevant conclusion	7–8
• Presents a predictable or generalised hypothesis • Makes a conclusion with some relevance to the hypothesis	5–6
• Presents a limited proposal • Makes a simple or general conclusion	3–4
• Presents an inappropriate or inadequate research project	1–2

Assessment Criterion 2: Analysis and synthesis (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- 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">• Insightfully explores an area of study relevant to the hypothesis• Critically synthesises extensive research material in an informed manner	9–10
<ul style="list-style-type: none">• Comprehensively explores an area of study appropriate to the hypothesis• Effectively synthesises substantial research	7–8
<ul style="list-style-type: none">• Explores an area of study with some relevance to the hypothesis• Synthesises adequate research material	5–6
<ul style="list-style-type: none">• Demonstrates some or little analysis of the research material	3–4
<ul style="list-style-type: none">• Provides broad outlines and descriptions of information	1–2

Assessment Criterion 3: Execution (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- 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">• Uses expression which is erudite, authoritative and engaging• Sustains a constantly clear and coherent structure	9–10
<ul style="list-style-type: none">• Uses expression which is clear and effective with some sophistication• Sustains a reasonably consistent, clear and coherent structure	7–8
<ul style="list-style-type: none">• Uses adequate and appropriate expression with varying clarity and structure	5–6
<ul style="list-style-type: none">• Uses limited expression and inconsistent structure	3–4
<ul style="list-style-type: none">• Presents ideas in an incoherent and unstructured manner	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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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, H1.7, 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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 for each costume and preliminary sketches/descriptions that enhance or extend the concept	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 for each costume and preliminary sketches/descriptions that inform the concept	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 each costume and adequate or inconsistent preliminary sketches/descriptions	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 for each costume and rudimentary, insufficient or inappropriate preliminary sketches/descriptions	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 for each costume and minimal or no preliminary sketches/descriptions	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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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• Demonstrates little awareness of basic lighting equipment or knowledge of the play	3–4
	1–2

**Assessment Criterion 3: Execution (10 marks)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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: H.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 adequate 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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 sophisticated 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• 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
• 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
• 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
• Demonstrates a rudimentary, 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
• 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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 rudimentary or flawed realisation of the scenic requirements for the performers and audience. The scenic design may focus on only a portion of them• Demonstrates minimal application of design elements and/or scenic requirements for the performers and audience	3–4
	1–2

**Assessment Criterion 3: Execution (10 marks)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• 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
• 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
• 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
• Demonstrates limited 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 serious flaws in scale, poor choice of construction, and scenic design materials, and/or a lack of essential support documentation	3–4
• 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)

The assessment of this criterion focuses on the following aspects as appropriate

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

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

MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary performance skills including vocal, movement, and timing appropriate to the style or form	9–10
• Demonstrates substantial 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)***

The assessment of this criterion focuses on the following aspects as appropriate

- 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 substantial 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 unsustained 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 minimal or no 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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 ability to work at a sophisticated level to realise a coherent theatrical performance which evokes a powerful audience response • Demonstrates flair, integrity and clarity in analysis, interpretation and presentation of the chosen material/style • Demonstrates sophisticated use of space appropriate to the material/style 	9–10
<ul style="list-style-type: none"> • Demonstrates substantial ability to control the performance elements • Demonstrates accomplished ability to effectively engage the audience • Presents a coherent and largely theatrical performance which demonstrates an effective interpretation of the chosen material/style • Demonstrates effective use of space appropriate to the material/style 	7–8
<ul style="list-style-type: none"> • Demonstrates adequate ability to use the performance elements and engage the audience • Presents a generally coherent, but often superficial interpretation of the chosen material/style • Demonstrates adequate use of space appropriate to the material/style 	5–6
<ul style="list-style-type: none"> • Demonstrates limited ability to use the performance elements and engage the audience • Presents a limited interpretation of the chosen material/style, often with frequent inconsistencies in coherence • Demonstrates predictable or simplistic use of space 	3–4
<ul style="list-style-type: none"> • Demonstrates minimal or no use of the performance elements with little or no engagement of the audience • Presents an incoherent or non-theatrical performance • Demonstrates little or no understanding of the use of space 	1–2

Individual Project: Scriptwriting

Criteria for examining Individual Project: Scriptwriting

- Concept
- Realisation
- Conventions and practicalities

Assessment Criterion 1: Concept (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- Originality, clarity and sustained theatrical vision
- Stylistic and thematic coherence of the script
- Effective and sustained in the treatment of characterisation appropriate to the style
- Structural cohesion

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 outstanding script concept demonstrating flair, sophistication, a sustained theatrical vision and clarity of purpose• Demonstrates extensive understanding of the stylistic, structural and thematic demands of scriptwriting, and effectiveness of characterisation appropriate to style	9–10
<ul style="list-style-type: none">• Presents an effective script with some inconsistency in concept• Demonstrates a substantial understanding of the stylistic and thematic demands of scriptwriting, and an informed understanding of characterisation appropriate to style and/or approach	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 and/or approach	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 and/or approach	3–4
<ul style="list-style-type: none">• Presents a minimal narrative with little or no awareness of the stylistic and thematic demands of scriptwriting	1–2

**Assessment Criterion 2: Realisation (10 marks)**

The assessment of this criterion focuses on the following aspects as appropriate

- Effective choice and shaping of dramatic elements
- Development of clear and purposeful dramatic action
- Effectiveness of the script in creating appropriate actor/audience relationship

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

MARKING GUIDELINES

Criteria	Marks
• Develops sophisticated dramatic action by manipulating theatrical elements with flair and control to thoroughly engage the audience	9–10
• Develops effective dramatic action with a sustained or varied use of theatrical elements to engage the audience	7–8
• Develops adequate but superficial dramatic action with less effective use of theatrical elements to present a predictable narrative which engages the audience in an inconsistent way	5–6
• Develops limited dramatic action or a poorly structured narrative with little theatricality or moments of engagement for an audience	3–4
• Develops minimal dramatic action that is ultimately flawed, unresolved and without any regard for theatrical elements or the audience	1–2

Assessment Criterion 3: Conventions and practicalities (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- 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
- Use of production, directorial, design and technical elements to realise concept appropriate to style and/or approach.

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 outstanding awareness of scriptwriting conventions appropriate to the style or form such as layout, character lists, dialogue formatting, stage setting, direction and effects • Displays a complex understanding of the practical requirements of a script for a theatrical production such as production, directorial design and technical elements 	9–10
<ul style="list-style-type: none"> • Demonstrates a substantial awareness of scriptwriting conventions appropriate to the style or form. Some inconsistencies occur in the use of layout, character lists, dialogue formatting, stage setting, direction and effects • Displays an effective understanding of the practical requirements such as production, directional, design and technical elements 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 awareness of scriptwriting conventions but omits, overstates or imprecisely deals with some conventions of some practical requirements for live performance 	5–6
<ul style="list-style-type: none"> • Demonstrates a 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)

The assessment of this criterion focuses on the following aspects as appropriate

- 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 minor inconsistencies• 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, 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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
• 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
• 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
• 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
• 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
• 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)**

The assessment of this criterion focuses on the following aspects as appropriate

- 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