

2017 HSC Drama Marking Guidelines

Section I — Australian Drama and Theatre (Core Study)

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Explains insightfully how Australian plays encourage audiences to feel empathy for the outsider with reference to at least TWO plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Explains substantially how Australian plays encourage audiences to feel empathy for the outsider with reference to at least TWO plays set for study Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Explains broadly how Australian plays encourage audiences to feel empathy for the outsider with reference to at least TWO plays set for study Provides some relevant supporting evidence* Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> Outlines some of the ways Australian plays encourage audiences to feel for the outsider with some reference to the plays set for study Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Section II — Studies in Drama and Theatre

Question 2 — Tragedy

Criteria	Marks
<ul style="list-style-type: none"> Provides an insightful discussion of the quotation with reference to TWO plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Provides a substantial discussion of the quotation with reference to TWO plays set for study Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Provides a general discussion of the quotation with reference to TWO plays set for study Provides some relevant supporting evidence* Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> Provides a basic discussion of the quotation with some reference to the plays set for study Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Question 3 — Approaches to Acting

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how TWO practitioners train actors to create a unique stage presence and relationship with their audience • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially how TWO practitioners train actors to create a unique stage presence and relationship with their audience • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly how TWO practitioners train actors to create a unique stage presence or relationship with their audience • Provides some relevant supporting evidence* • Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways the practitioners train actors to create a stage presence and/or audience relationship • Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Question 4 — Verbatim Theatre in Australia

Criteria	Marks
<ul style="list-style-type: none"> Provides an insightful discussion of the quotation with reference to TWO plays set for study and their experience of the topic Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> Provides a substantial discussion of the quotation with reference to TWO plays set for study and their experience of the topic Provides relevant supporting evidence* Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> Provides a general discussion of the quotation with reference to TWO plays set for study and their experience of the topic Provides some relevant supporting evidence* Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> Provides a basic discussion of the quotation with some reference to the plays set for study and/or their experience of the topic Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the content of the question Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Question 5 — Black Comedy

Criteria	Marks
<ul style="list-style-type: none"> • Provides an insightful evaluation of ideas in the quotation in reference to TWO plays set for study • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Provides a substantial evaluation of ideas in the quotation in reference to TWO plays set for study • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Provides a general evaluation of ideas in the quotation in reference to TWO plays set for study • Provides some relevant supporting evidence* • Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> • Provides a basic discussion of ideas in the quotation with some reference to the plays set for study • Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Question 6 — Multi-Discipline Theatre

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how multi-discipline theatre uses collaboration to create representations and forms that engage an audience in new ways with reference to their study and experience of the topic • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially how multi-discipline theatre uses collaboration to create representations and forms that engage an audience in new ways with reference to their study and experience of the topic • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly how multi-discipline theatre uses collaboration to create representations and forms that engage an audience in new ways with reference to their study and experience of the topic • Provides some relevant supporting evidence* • Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways multi-discipline theatre uses collaboration to create representations and/or forms that engage an audience with some reference to their study and/or experience of the topic • Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Question 7 — Significant Plays of the 20th Century

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how TWO plays set for study used narrative styles and performance techniques to create a powerful impact on their audiences • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially how TWO plays set for study used narrative styles and performance techniques to create a powerful impact on their audiences • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly how TWO plays set for study used narrative styles and performance techniques to create a powerful impact on their audiences • Provides some relevant supporting evidence* • Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways the plays set for study used narrative styles and/or performance techniques to impact their audiences • Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* 	1–4

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

Theatrical structures and forms may include consideration of a broad range of theatrical techniques.

Question 8 — Japanese Traditional and Contemporary Theatre

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how Japanese theatre balances the energy of the body and the spectacle of performance to make meaning for the audience with reference to their study and experience of the topic • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing, coherent manner, which may demonstrate flair 	17–20
<ul style="list-style-type: none"> • Explains substantially how Japanese theatre balances the energy of the body and the spectacle of performance to make meaning for the audience with reference to their study and experience of the topic • Provides relevant supporting evidence* • Provides a substantial response to the question in a coherent manner 	13–16
<ul style="list-style-type: none"> • Explains broadly how Japanese theatre balances the energy of the body and the spectacle of performance to make meaning for the audience with reference to their study and experience of the topic • Provides some relevant supporting evidence* • Provides an adequate response to the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways the body and spectacle create meaning for the audience in Japanese theatre with some reference to their study and/or experience of the topic • Provides a basic response with little relevant supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Provides a limited response with little or no relevant supporting evidence* 	1–4

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

2017 HSC Drama Mapping Grid

Section I — Australian Drama and Theatre (Core Study)

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

Section II — Studies in Drama and Theatre

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