

2018 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 theatre practitioners create images of a specific time and place to influence an audience's response to cultural issues and concerns with reference to at least TWO plays in this topic Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the question in a convincing, coherent manner 	17–20
<ul style="list-style-type: none"> Explains substantially how Australian theatre practitioners create images of a specific time and place to influence an audience's response to cultural issues and concerns with reference to at least TWO plays in this 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 generally how Australian theatre practitioners create images of time and place to influence an audience's response to cultural issues and concerns with reference to at least TWO plays in this topic Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Outlines some aspects of how Australian practitioners create images on stage and/or influence an audience's response to cultural issues and concerns with some reference to play(s) in this 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 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 statement with reference to TWO plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the statement in a convincing, coherent manner 	17–20
<ul style="list-style-type: none"> Provides a substantial discussion of the statement 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 statement with reference to TWO plays set for study Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Provides a basic discussion of the statement 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"> • Provides an insightful evaluation of the ideas in the statement with reference to TWO practitioners set for study • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the statement in a convincing, coherent manner 	17–20
<ul style="list-style-type: none"> • Provides a substantial evaluation of the ideas in the statement with reference to TWO practitioners 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 the ideas in the statement with reference to TWO practitioners set for study • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Provides a basic discussion of the ideas in the statement and/or some reference to the practitioners set for the 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 4 – Verbatim Theatre

Criteria	Marks
<ul style="list-style-type: none"> • Provides an insightful discussion of the statement with reference to TWO texts set for study and their experience of the topic • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the statement in a convincing, coherent manner 	17–20
<ul style="list-style-type: none"> • Provides a substantial discussion of the statement with reference to TWO texts 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 statement with reference to TWO texts set for study and their experience of the topic • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Provides a basic discussion of the statement 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 discussion of the statement 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 	17–20
<ul style="list-style-type: none"> • Provides a substantial discussion of the statement 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 statement with reference to TWO plays set for study • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Provides a basic discussion of the statement 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 practitioners imaginatively challenge traditional representation to present individual and community experiences 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 	17–20
<ul style="list-style-type: none"> • Explains substantially how Multi-Discipline Theatre practitioners imaginatively challenge traditional representation to present individual and community experiences 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 generally how Multi-Discipline Theatre practitioners imaginatively challenge traditional representation to present individual and community experiences with reference to their study and experience of the topic • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Outlines some of the ways Multi-Discipline Theatre practitioners imaginatively challenge traditional representation and/or present individual and community experiences 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"> Provides an insightful discussion of the statement with reference to TWO plays set for study Provides insightful and relevant supporting evidence* Provides an insightful and comprehensive response to the statement in a convincing, coherent manner 	17–20
<ul style="list-style-type: none"> Provides a substantial discussion of the statement 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 statement with reference to TWO plays set for study Provides some relevant supporting evidence* Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> Provides a basic discussion of the statement 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 8 – Japanese Traditional and Contemporary Theatre

Criteria	Marks
<ul style="list-style-type: none"> • Provides an insightful evaluation of the extent to which the ideas in the quotation are represented in the performance styles and staging of Japanese Traditional and Contemporary Theatre 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 	17–20
<ul style="list-style-type: none"> • Provides a substantial evaluation of the extent to which the ideas in the quotation are represented in the performance styles and staging of Japanese Traditional and Contemporary Theatre 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"> • Provides a general evaluation of the extent to which the ideas in the quotation are represented in the performance styles and staging of Japanese Traditional and Contemporary Theatre with reference to their study and experience of the topic • Provides some relevant supporting evidence* • Provides an adequate response to some of the issues in the question 	9–12
<ul style="list-style-type: none"> • Provides a basic discussion of the quotation and/or how Japanese Traditional and Contemporary Theatre use performance styles and/or staging • 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.

2018 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