

2020 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 cultural tensions are staged to confront audiences with reference to at least TWO plays in this topic Provides insightful and relevant supporting evidence* and reference to experiential learning 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 cultural tensions are staged to confront audiences with reference to at least TWO plays in this topic Provides relevant supporting evidence* and reference to experiential learning Provides a substantial response to the question in a coherent manner | 13–16 |
| <ul style="list-style-type: none"> Explains generally how cultural tensions are staged to confront audiences with reference to at least TWO plays in this topic Provides some relevant supporting evidence* and reference to experiential learning 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 cultural tensions are staged with some reference to the 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 text(s), real or imagined productions and/or practical experiences related to the selected topic area.

Section II — Studies in Drama and Theatre

Question 2 – The Voice of Women in Theatre

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Compares insightfully how socio/cultural judgements about women are represented on stage with reference to TWO plays in this topic Provides insightful and relevant supporting evidence* and reference to experiential learning Provides an insightful and comprehensive response to the question in a convincing, coherent manner | 17–20 |
| <ul style="list-style-type: none"> Compares substantially how socio/cultural judgements about women are represented on stage with reference to TWO plays in this topic Provides relevant supporting evidence* and reference to experiential learning Provides a substantial response to the question in a coherent manner | 13–16 |
| <ul style="list-style-type: none"> Compares broadly and/or the comparison is implied, how socio/cultural judgements about women are represented on stage with reference to TWO plays in this topic Provides some relevant supporting evidence* and reference to experiential learning Provides an adequate response to some of the issues in the question | 9–12 |
| <ul style="list-style-type: none"> Outlines some aspects of judgements about women that may be represented on stage with some reference to the 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 text(s), 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 discussion of the statement with reference to the philosophy and practice of TWO practitioners' works set for study • Provides insightful and relevant supporting evidence* and reference to the student's own experiential learning • 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 the philosophy and practice of TWO practitioners' works set for study • Provides relevant supporting evidence* and reference to the student's own experiential learning • Provides a substantial response to the statement in a coherent manner | 13–16 |
| <ul style="list-style-type: none"> • Provides a general discussion of the statement with reference to the philosophy and practice of TWO practitioners' works set for study • Provides some relevant supporting evidence* and reference to the student's own experiential learning • Provides an adequate response to some of the issues in the statement | 9–12 |
| <ul style="list-style-type: none"> • Provides a basic discussion of the statement with some reference to practitioner(s)' works 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 statement • Provides a limited response with little or no relevant supporting evidence* | 1–4 |

* Supporting evidence may include examples, quotations, evidence from the chosen text(s), 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 the development of a piece of original Verbatim theatre • Provides insightful and relevant supporting evidence* • Provides an insightful and comprehensive response to the question in a convincing and 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 the development of a piece of original Verbatim theatre • Provides relevant supporting evidence* • Provides a substantial response to the question in a convincing and 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/or the development of a piece of original Verbatim theatre • 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 text(s) set for study and/or the development of a piece of original Verbatim theatre • 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 limited or no supporting evidence* | 1–4 |

* Supporting evidence may include examples, quotations, evidence from the chosen text(s), 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 the ideas in the statement with reference to TWO texts set for study Provides insightful and relevant supporting evidence* and reference to the student's own experiential learning 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 ideas in the statement with reference to TWO texts set for study Provides relevant supporting evidence* and reference to the student's own experiential learning 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 texts set for study Provides some relevant supporting evidence* and reference to the student's own experiential learning 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 with some reference to text(s) 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(s), 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 imagination and physical expression are brought together to challenge ideas in Multi-Discipline Theatre with reference to ONE practitioner and an original piece of Multi-Discipline Theatre 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 imagination and physical expression are brought together to challenge ideas in Multi-Discipline Theatre with reference to ONE practitioner and an original piece of Multi-Discipline Theatre 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 imagination and physical expression are brought together to challenge ideas in Multi-Discipline Theatre with reference to ONE practitioner and an original piece of Multi-Discipline Theatre 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 imagination and physical expression may present ideas with reference to Multi-Discipline Theatre 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(s), 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 a revolutionary theatrical approach to narrative challenges audiences with reference to TWO texts set for study • Provides insightful and relevant supporting evidence* and reference to the student's own experiential learning • 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 a revolutionary theatrical approach to narrative challenges audiences with reference to TWO plays set for study • Provides relevant supporting evidence* and reference to the student's own experiential learning • Provides a substantial response to the question in a coherent manner | 13–16 |
| <ul style="list-style-type: none"> • Explains generally how a revolutionary theatrical approach to narrative challenges audiences with reference to TWO plays set for study • Provides some relevant supporting evidence* and reference to the student's own experiential learning • 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 different theatrical approaches and/or narratives may have affected 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(s), 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"> • Evaluates insightfully the extent to which meaning is made in Japanese theatre by the tension between movement and stillness with reference to their study of the texts • Provides insightful and relevant supporting evidence* and reference to the student’s own experiential learning • Provides an insightful and comprehensive response to the question in a convincing and coherent manner | 17–20 |
| <ul style="list-style-type: none"> • Evaluates substantially the extent to which meaning is made in Japanese theatre by the tension between movement and stillness with reference to their study of the texts • Provides relevant supporting evidence* and reference to the student’s own experiential learning • Provides a substantial response to the question in a convincing and coherent manner | 13–16 |
| <ul style="list-style-type: none"> • Evaluates broadly the extent to which meaning is made in Japanese theatre by the tension between movement and stillness with reference to their study of the texts • Provides some relevant supporting evidence* and reference to the student’s own experiential learning • Provides an adequate response to some of the issues in the question | 9–12 |
| <ul style="list-style-type: none"> • Outlines how meaning may be made in Japanese theatre by movement and/or stillness with some reference to the text(s) • 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 limited or no supporting evidence* | 1–4 |

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

2020 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 – The Voice of Women in Theatre | 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 |