

# 2022 HSC Drama

## Marking Guidelines

### Section I — Australian Drama and Theatre (Core Study)

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains insightfully how Australian plays create images on the stage that provoke audiences to consider social and personal concerns with reference to TWO plays in this topic</li> <li>Provides insightful and relevant supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how Australian plays create images on the stage that provoke audiences to consider social and personal concerns with reference to TWO plays in this topic</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how Australian plays create images on the stage that provoke audiences to consider social and personal concerns with reference to TWO plays in this topic</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of how Australian plays create images on the stage that provoke audiences to consider social and personal concerns with some reference to the play(s)</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the question</li> <li>Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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.

## Section II — Studies in Drama and Theatre

### Question 2 – The Voice of Women in Theatre

Criteria	Marks
<ul style="list-style-type: none"> <li>Compares insightfully how female playwrights use distinctive voices on the stage to examine stereotypes in their social context with reference to TWO plays in this topic</li> <li>Provides insightful and relevant supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Compares substantially how female playwrights use distinctive voices on the stage to examine stereotypes in their social context with reference to TWO plays in this topic</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how female playwrights use distinctive voices on the stage to examine stereotypes in their social context with reference to TWO plays in this topic</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides a basic discussion on how female playwrights use distinctive voices on the stage to examine stereotypes in their social context with some reference to the play(s)</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the question</li> <li>Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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"> <li>• Explains insightfully how practitioners' exercises and techniques allow actors to choose a specific performance aesthetic for audiences with reference to TWO practitioners' works set for study</li> <li>• Provides insightful and relevant supporting evidence*</li> <li>• Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Explains substantially how practitioners' exercises and techniques allow actors to choose a specific performance aesthetic for audiences with reference to TWO practitioners' works set for study</li> <li>• Provides relevant supporting evidence*</li> <li>• Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Describes how practitioners' exercises and techniques allow actors to choose a performance aesthetic for audiences with reference to TWO practitioners' works set for study</li> <li>• Provides some relevant supporting evidence*</li> <li>• Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Outlines some of the practitioners' exercises and techniques and/or their effect on the performance aesthetic and/or their experiential learning in this topic</li> <li>• Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Comments on some ideas that may relate to some aspect of the question</li> <li>• Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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"> <li>Evaluates insightfully how direct testimony has been shaped to stage real events that create a theatrical experience for the audience with reference to TWO plays set for study and their own experiential learning</li> <li>Provides insightful and supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Evaluates substantially how direct testimony has been shaped to stage real events that create a theatrical experience for the audience with reference to TWO plays set for study and their own experiential learning</li> <li>Provides relevant and supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Evaluates broadly how direct testimony has been shaped to stage real events that create a theatrical experience for the audience with reference to TWO plays set for study and their own experiential learning</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides a basic discussion of the ideas in the question and the play(s) set for study and/or experiential learning in this topic</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the content of the question</li> <li>Provides a limited response with little or no relevant supportive evidence*</li> </ul>	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"> <li>Explains insightfully how the staging of comedic situations and taboo subjects provides audiences with a cathartic experience with reference to TWO plays set for study</li> <li>Provides insightful and relevant supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how the staging of comedic situations and taboo subjects provides audiences with a cathartic experience with reference to TWO plays set for study</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how the staging of comedic situations and taboo subjects provides audiences with a cathartic experience with reference to TWO plays set for study</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of Black Comedy and/or the staging of comedic situations and taboo subjects and/or cathartic experiences</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the question</li> <li>Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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"> <li>Explains insightfully how practitioners use collaboration to create theatrical experiences that examine cultural issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre</li> <li>Provides relevant and insightful supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how practitioners use collaboration to create theatrical experiences that examine cultural issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how practitioners use collaboration to create theatrical experiences that examine cultural issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of Multi-Discipline Theatre and collaboration and/or cultural issues and/or an original piece of Multi-Discipline Theatre</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the question</li> <li>Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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"> <li>Explains insightfully how the content of significant plays and shifting theatrical paradigms challenged audiences with reference to TWO plays set for study in this topic</li> <li>Provides insightful and relevant supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how the content of significant plays and shifting theatrical paradigms challenged audiences with reference to TWO plays set for study in this topic</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how the content of significant plays and shifting theatrical paradigms challenged audiences with reference to TWO plays set for study in this topic</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of the content of significant plays and/or theatrical paradigms of the 20th century and/or how audiences were challenged</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the content of the question</li> <li>Provides a limited response with little or no relevant supporting evidence*</li> </ul>	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"> <li>Explains insightfully how the unique aesthetic of Japanese Theatre is used to stage social ideas relevant to an audience's context with reference to the texts set for study</li> <li>Provides insightful and relevant supporting evidence*</li> <li>Provides a sustained, logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how the unique aesthetic of Japanese Theatre is used to stage social ideas relevant to an audience's context with reference to the texts set for study</li> <li>Provides relevant supporting evidence*</li> <li>Provides a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes how the unique aesthetic of Japanese Theatre is used to stage social ideas relevant to an audience's context with reference to the texts set for study</li> <li>Provides some relevant supporting evidence*</li> <li>Provides a cohesive response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of Japanese Theatre's unique aesthetics and/or social ideas and/or an audience's context</li> <li>Provides a basic response with little relevant supporting evidence*</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Comments on some ideas that may relate to some aspect of the content of the question</li> <li>Provides a limited response with limited or no supporting evidence*</li> </ul>	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.

# 2022 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