

2023 HSC Drama Marking Guidelines

Section I — Australian Drama and Theatre (Core Study)

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how practitioners create theatrical moments to challenge an audience's ideas about Australian society, with reference to TWO plays in this topic • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how practitioners create theatrical moments to challenge an audience's ideas about Australian society, with reference to TWO plays in this topic • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Demonstrates an understanding of how practitioners create theatrical moments to challenge an audience's ideas about Australian society, with reference to the TWO plays in this topic • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some moments that challenge an audience's ideas about Australian society, with some reference to the play(s) • Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspects of the question • Provides a limited response with little or no 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

Criteria	Marks
<ul style="list-style-type: none"> Provides an insightful comparison of how the two playwrights present their vision of female experience through their characters Provides insightful and relevant supporting evidence* Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> Provides a comparison of how the two playwrights present their vision of female experience through their characters Provides substantial supporting evidence* Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> Provides some comparison of how the two playwrights present their vision of female experience through their characters Provides some supporting evidence* Provides a clear response 	9–12
<ul style="list-style-type: none"> Outlines how the playwright(s) present their vision of female experience through their characters Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> Comments on some ideas that relate to some aspects of the question Provides a limited response with little or no 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.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how actor training practitioners in the 20th century used space and presence to engage the audience with reference to TWO practitioners set for study • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how actor training practitioners in the 20th century used space and presence to engage the audience with reference to TWO practitioners set for study • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Demonstrates an understanding of how actor training practitioners in the 20th century with some reference to how space and/or presence engages the audiences with reference to TWO practitioners set for study • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of actor training practitioner(s) approaches to space and presence • Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspect of the question • Provides a limited response with little or no 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.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how Verbatim Theatre uses authentic communities and events to create thought-provoking performances with reference to TWO plays set for study • Provides insightful supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how Verbatim Theatre uses authentic communities and events to create thought-provoking performances with reference to TWO plays set for study • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes how Verbatim Theatre uses authentic communities and events to create thought-provoking performances with reference to TWO plays set for study • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of Verbatim Theatre performance(s) related to communities and/or events • Provides a basic response with little evidence 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspect of the question • Provides a limited response with little or no 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

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how the conventions of Black Comedy provide cathartic relief from uncomfortable situations for an audience with reference to TWO plays set for study • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how the conventions of Black Comedy provide cathartic relief from uncomfortable situations for an audience with reference to TWO plays set for study • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Demonstrates an understanding of how Black Comedy conventions provide cathartic relief from uncomfortable situations for an audience with reference to TWO plays set for study • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of Black Comedy that may be used to provide cathartic relief from uncomfortable situations for an audience • Provides a basic response with little supporting evidence 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspects of the question • Provides a limited response with little or no 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.

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how Multi-Discipline Theatre draws on traditional and new theatre technologies to create highly visual forms that address global issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how Multi-Discipline Theatre draws on traditional and new theatre technologies to create highly visual forms that address global issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes traditional and/or new theatre technologies and how they create highly visual forms that address global issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre • Provides some relevant supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of Multi-Discipline Theatre and traditional techniques and/or new theatre technologies and/or visual form(s) and/or global issues • Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspect of the question • Provides a limited response with little or no 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

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how the plays broke new ground by providing powerful theatrical experiences for their audiences with reference to TWO plays set for study • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how the plays broke new ground by providing a powerful theatrical experience for their audiences with reference to TWO plays set for study • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Demonstrates an understanding of how the plays broke new ground by providing a theatrical experience for their audiences with reference to TWO plays set for study • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of the play(s) and the experiences they created • Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspect of the question • Provides a limited response with little or no 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

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an insightful understanding of how Suzuki draws on the music and movement of traditional Japanese Theatre to explore contemporary ideas with reference to the texts • Provides insightful and relevant supporting evidence* • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of how Suzuki draws on the music and movement of traditional Japanese Theatre conventions to explore contemporary ideas with reference to the texts • Provides relevant supporting evidence* • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Demonstrates an understanding of how Suzuki draws on the music and movement of traditional Japanese Theatre conventions to explore contemporary ideas with reference to the texts • Provides some supporting evidence* • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of Suzuki and/or the music and/or movement of traditional Japanese Theatre with some reference to the form(s) and/or work(s) • Provides a basic response with little supporting evidence* 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that relate to some aspect of the question • Provides a limited response with little or no 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.

2023 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