

2024 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 the space in which a play is staged influences its meaningProvides insightful and relevant supporting evidence*, including reference to TWO plays in this topicProvides a sustained, logical and cohesive response	17–20
<ul style="list-style-type: none">Explains substantially how the space in which a play is staged influences its meaningProvides relevant supporting evidence*, including reference to TWO plays in this topicProvides a logical and cohesive response	13–16
<ul style="list-style-type: none">Describes broadly how the space in which a play is staged influences its meaningProvides some supporting evidence*, including reference to TWO plays in this topicProvides a clear response	9–12
<ul style="list-style-type: none">Outlines some aspects of how the space and/or staging influences its meaning, 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 questionProvides 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.

Section II — Studies in Drama and Theatre

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides an insightful comparison of how directors give theatrical voice to issues affecting women's equality Provides insightful and relevant supporting evidence*, including reference to TWO plays in this topic Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> Provides a substantial comparison of how directors give theatrical voice to issues affecting women's equality Provides relevant supporting evidence*, including reference to TWO plays in this topic Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> Provides a broad comparison of how directors give theatrical voice to issues affecting women's equality Provides some supporting evidence*, including reference to TWO plays in this topic Provides a clear response 	9–12
<ul style="list-style-type: none"> Outlines some aspects of theatrical voice and/or issues affecting women's equality, 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 text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how the staging of theatre works is a manifestation of approaches to actor training • Provides insightful and relevant supporting evidence*, including reference to TWO practitioners in this topic • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how the staging of theatre works is a manifestation of approaches to actor training • Provides relevant supporting evidence*, including reference to TWO practitioners in this topic • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes broadly how the staging of theatre works is a manifestation of approaches to actor training • Provides some supporting evidence*, including reference to TWO practitioners in this topic • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of the staging of theatre works and/or approaches to actor training, with some reference to the practitioner(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 text, 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 theatre makers maintain the balance between truth and audience engagement • Provides insightful supporting evidence*, including reference to TWO plays in this topic • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how theatre makers maintain the balance between truth and audience engagement • Provides relevant supporting evidence*, including reference to TWO plays in this topic • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes broadly how theatre makers maintain the balance between truth and audience engagement • Provides some supporting evidence*, including reference to TWO plays in this topic • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of theatre making and/or truth and audience engagement, with some reference to the play(s) • Provides a basic response with little 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 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"> • Explains insightfully how directors explore the relationship between comedy and controversy • Provides insightful and relevant supporting evidence*, including reference to TWO plays in this topic • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how directors explore the relationship between comedy and controversy • Provides relevant supporting evidence*, including reference to TWO plays in this topic • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes broadly how directors explore the relationship between comedy and controversy • Provides some supporting evidence*, including reference to TWO plays in this topic • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of comedy and/or controversy, 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 text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Explains insightfully how practitioners use collaborative processes to create highly visual forms • Provides insightful and relevant supporting evidence*, including reference to ONE practitioner in this topic and an original piece of Multi-Discipline Theatre • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how practitioners use collaborative processes to create highly visual forms • Provides relevant supporting evidence*, including reference to ONE practitioner in this topic and an original piece of Multi-Discipline Theatre • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes broadly how practitioners use collaborative processes to create highly visual forms • Provides some relevant supporting evidence*, including reference to ONE practitioner in this topic and an original piece of Multi-Discipline Theatre • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of collaborative processes and/or highly visual forms, with some reference to a practitioner and/or original piece • 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 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"> • Explains insightfully how revolutionary theatrical forms have been used to create dynamic audience experiences • Provides insightful and relevant supporting evidence*, including reference to the TWO plays in this topic • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how revolutionary theatrical forms have been used to create dynamic audience experiences • Provides relevant supporting evidence*, including reference to the TWO plays in this topic • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Describes broadly how revolutionary theatrical forms have been used to create dynamic audience experiences • Provides some supporting evidence*, including reference to the TWO plays in this topic • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of revolutionary theatrical forms and/or audience experiences, 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 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"> • Explains insightfully how directors give expression to a theatrical aesthetic that is uniquely Japanese • Provides insightful and relevant supporting evidence*, including ONE traditional form and ONE contemporary work in this topic • Provides a sustained, logical and cohesive response 	17–20
<ul style="list-style-type: none"> • Explains substantially how directors give expression to a theatrical aesthetic that is uniquely Japanese • Provides relevant supporting evidence*, including reference to ONE traditional form and ONE contemporary work in this topic • Provides a logical and cohesive response 	13–16
<ul style="list-style-type: none"> • Explains broadly how directors give expression to a theatrical aesthetic that is uniquely Japanese • Provides some supporting evidence*, including reference to ONE traditional form and ONE contemporary work in this topic • Provides a clear response 	9–12
<ul style="list-style-type: none"> • Outlines some aspects of directors expression and/or theatrical aesthetic, with some reference to form and/or work • 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 text, real or imagined productions and/or practical experiences related to the selected topic area.

2024 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