

# 2019 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 characters' experiences create an atmosphere on stage which reflects Australian society with reference to at least TWO plays in this topic</li> <li>Provides insightful and relevant supporting evidence</li> <li>Provides an insightful and comprehensive response to the question in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains substantially how characters' experiences create an atmosphere on stage which reflects Australian society with reference to at least TWO plays in this topic</li> <li>Provides relevant supporting evidence</li> <li>Provides a substantial response to the question in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains generally how characters' experiences create an atmosphere on stage which reflects Australian society with reference to at least TWO plays in this topic</li> <li>Provides some relevant supporting evidence</li> <li>Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Outlines some aspects of characters' experiences and/or atmosphere on stage which may reflect Australian society with some reference to the play(s) 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 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

Criteria	Marks
<ul style="list-style-type: none"> <li>• Compares insightfully how the playwrights create a distinctive female voice on stage, through role and identity in the two plays in this topic</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the question in a convincing coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Compares effectively how the playwrights create a distinctive female voice on stage, through role and identity in the two plays in this topic</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the question in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Compares broadly how the playwrights create a female voice on stage, through role and/or identity in the two plays in this topic</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion on playwrights and/or the role/identity of characters in the play(s) and/or on stage</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 3

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains insightfully how practitioners' philosophies, techniques and exercises are manifested in both the actor's presence and audience engagement with reference to two practitioners' theatre works and their own experiential learning</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the question in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Explains substantially how practitioners' philosophies, techniques and exercises are manifested in both the actor's presence and audience engagement with reference to two practitioners' theatre works and their own experiential learning</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the question in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Explains generally how practitioners' philosophies, techniques and exercises are manifested in both the actor's presence and audience engagement with reference to two practitioners' theatre works and/or their own experiential learning</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Outlines some aspects of the practitioners' philosophies and/or techniques and/or exercises experienced by the actor and/or audience</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 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides an insightful discussion of the statement with reference to TWO texts and the development of a piece of original Verbatim Theatre</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the statement in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Provides a substantial discussion of the statement with reference to TWO texts and the development of a piece of original Verbatim Theatre</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the statement in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Provides a general discussion of the statement with reference to TWO texts set for study and the development of a piece of original Verbatim Theatre</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion of the statement with some reference to the texts set for study AND/OR the development of a piece of original Verbatim 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 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 5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides an insightful discussion of the statement with reference to the TWO plays studied</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the statement in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Provides a substantial discussion of the statement with reference to the TWO plays studied</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the statement in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Provides a general discussion of the statement with reference to the TWO plays studied</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion of the statement with some reference to the play(s) studied</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 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides an insightful discussion of the statement with reference to one practitioner and an original piece of Multi-Discipline theatre</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the statement in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Provides a substantial discussion of the statement with reference to one practitioner and an original piece of Multi-Discipline theatre</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the statement in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Provides a general discussion of the statement with reference to one practitioner and an original piece of Multi-Discipline theatre</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion of the statement with some reference to one practitioner 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 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 7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides an insightful discussion of the statement with reference to the TWO plays studied</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the statement in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Provides a substantial discussion of the statement with reference to the TWO plays studied</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the statement in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Provides a general discussion of the statement with reference to TWO plays studied</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion of the statement with some reference to the play(s) set for study</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

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides an insightful discussion of the statement with reference to the study and experience of this topic</li> <li>• Provides insightful and relevant supporting evidence</li> <li>• Provides an insightful and comprehensive response to the statement in a convincing, coherent manner</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Provides a substantial discussion of the statement with reference to the study and experience of this topic</li> <li>• Provides relevant supporting evidence</li> <li>• Provides a substantial response to the statement in a coherent manner</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Provides a general discussion of the statement with reference to the study and experience of this topic</li> <li>• Provides some relevant supporting evidence</li> <li>• Provides an adequate response to some of the issues in the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Provides a basic discussion of the statement with some reference to the study AND/OR experience of 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 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.



# 2019 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