

**2002 HSC Notes from  
the Marking Centre  
Stage 6 Drama**

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# 2002 HSC NOTES FROM THE MARKING CENTRE

## STAGE 6 DRAMA

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Drama. It provides comments with regard to responses to the 2002 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2002 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Stage 6 Drama.

### General Comments

In 2002, approximately 4,695 candidates attempted the Stage 6 Drama examination. Most candidates choose Individual Performance, however there has been a steady increase in numbers of candidates choosing other project areas particularly Video Drama, Lighting, Promotion and Program and Set Design.

In the written Examination teachers and candidates should be aware that examiners might ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the three components of the course. This reflects the fact that the knowledge, understanding and skills developed through the study of components, should accumulate to a more comprehensive understanding than may be described in each section separately.

### Practical Examinations

#### Group Performance and Individual Project Performance

The majority of candidates demonstrated a clear understanding of the requirements for Group Performance and Individual Project: Performance, however, some aspects continue to present challenges for some candidates. In particular teachers should ensure that performers

- meet the stipulated time limit
  - 8-12 minutes (Group Performance)
  - 6-8 minutes (Individual Project: Performance)
- do not rely on or overuse props, sets, lighting, sound to create location, character and time.
- are able to be seen by the audience and are not poorly lit.
- avoid using blackouts for transitions, or are continually offstage.
- can be easily identified within their group performance. If each performer in the group wears black, a coloured band etc. can assist to distinguish each actor and assists examiners to identify candidates easily.
- rehearse and perform in front of an audience prior to the examination and that performers **do not** read scripts on stage or improvise the piece on stage.

- avoid using props in a dangerous or threatening way and do not use weapons of any description.
- for Group and Individual Performances additional students cannot provide prompts; extra students on stage, voice-overs or live music accompaniment etc.

**Examiners recommended that the supervising teacher ensure that:**

- All paperwork is completed and signed (this includes the Group Photo Sheets, certification forms and running order for the day) in the weeks prior to the examination and not on the day of the exam. The running order should include the students' numbers and titles of performances only (no names) as well as times and scheduled breaks. Breaks may be scheduled around the school bell times and other interruptions. Allow candidates sufficient time to prepare and be focused before their performance, particularly candidates who are performing Individual Performances after the Group Performance.
- An audience is organised for the examination that is no larger than 30 students (with no HSC candidates). The audience should be instructed in theatre and examination protocol before the examination.
- Candidates do not intend to use any props that could be regarded as dangerous or used in a dangerous manner.
- That there are **no weapons** used in performances real, toy, replica or otherwise.
- Each candidate has their logbook (separate for Group and Individual Performance) and that the Rationale for Individual Performance has been included at the end of the Individual Project logbook.
- The interaction space is adequate in terms of space and privacy.
- Examiners' desks are placed in an easily accessible, safe position with a clear and uninterrupted view of the performances.
- Performers and the audience turn mobile phones off during the examination.

**Recommendations relating to Group and Individual Performance**

Production effects such as costumes, sets, lighting, video, film, sound and technical support should be minimal and limited to those essential to the work's meaning. As available facilities and technical equipment vary in schools, external Markers will not award extra marks to any performance dependent on technical and/or special effects. If candidates choose to use multimedia as a part of performance they must ensure the added elements enhance dramatic elements and are essential to the meaning of the piece. If candidates insist on using lighting, sound cues, or multimedia they must be strongly rehearsed and kept to a minimum so as not to detract from the piece.

Schools need to ensure that technical effects do not impinge or hinder student's performance skills. It is recommended that limited lighting effects be used (lights up and lights down are sufficient). Strobe lighting is discouraged. Lighting, music and other technical effects, props, set, elaborate costume should not be relied on for transitions or to demonstrate character or movement skills. The use of simple but distinctive costume is encouraged for easy identification of students. Rehearsal blacks remain a suitable option with some identifying features in group performance. For Individual Performance candidates are able to consider using costume if it enhances the performance and assists to identify and contextualise character.

Candidates should attempt to create mood and atmosphere using their own voices and bodies. Frequent and/or overly long blackouts can interrupt the momentum of the piece, as can performers leaving the space during the performance.

Careful consideration must be given to the importance of the start of the performance and the final moment or end. For example candidates should be encouraged to hold the last position to indicate the piece has finished, or other appropriate theatrical devices should be explored to ensure the audience is aware that the performance has begun, and similarly, has finished, allowing the audience to become immersed in a theatrical journey from beginning to end. Students are encouraged to perform in the space in which they have rehearsed.

Several teachers and candidates were unclear about what is defined as an inappropriate item. **All guns**- real, replica, toy, plastic, water pistol are considered inappropriate and **must not be used unless specific advice has been provided from the Board**. In 2003 use of these items will be considered a breach of examination rules and will not be permitted. Examiners will stop performances if these items appear.

Several candidates also used props as weapons, or in a threatening manner dangerous to themselves, the audience and markers. It is clearly stated in information sent out to all schools that **no** weapons or props that can be used as a weapon can be used. This includes such items as: knives/swords, matches, naked flames, lit cigarettes etc. It is recommended that students keep the use of props to a minimum, using them only if they enhance or are integral to their performance. **If a teacher is in any doubt as to whether the prop is dangerous or could be used in a dangerous way they must show the prop(s) to the markers before the examination**. It is best practice to allow markers to view props to be used during the examination. Candidates must also be instructed not to use animals in performance.

Increasing numbers of candidates are presenting without Logbooks, or one logbook for the group. Logbooks must be present for each candidate. Teacher's marks should not appear in the logbooks.

Students need to understand that a series of connected or related monologues do not always ensure a clearly defined and sustained character. Students need to be innovative, have flair and be creative in their character development. The character/role needs to have integrity to ensure the audience has belief in the character/role. Theatrical coherence should be emphasised regardless of style.

For **Group and Individual Performances** additional students cannot provide prompts; extra students on stage, voice-overs, or live musical accompaniment etc.

**The Group Performance should not be commenced until Term 2.**

### **Strong Group Performances:**

- Demonstrated a clear understanding of dramatic meaning and intention, stylistic conventions, and theatricality, engaging the audience with creative confidence and flair in the manipulation of ideas and dramatic elements.
- Demonstrated exemplary performance skills and tight ensemble work to present a highly energised and yet extremely controlled theatrical piece.
- Presented a well-researched and rehearsed performance.
- Recognised the importance of subtext and presented clear and dynamic use of character/role appropriate to style of the performance and showed evidence of both the internal energy and external energy appropriate to the piece.
- Presented intelligent and creative central ideas supported by strong physical expression and performance skills eg, used vocal skills in interesting and effective ways – changing the pitch,

using intonation, varying the pace, using pauses for emphasis or to create tension and changing volume when appropriate and sustained use of tension, symbol, energy and movement, demonstrating virtuosity in performance.

- Demonstrated flexible and creative use of the acting space, relationship to the other actors, props and sets within the space.

### **Weaker Group Performances:**

- Tended to be under rehearsed with an over reliance on improvisation affecting coherence and dramatic meaning.
- Demonstrated poorer performance skills with little to no clear understanding of dramatic elements and how they should be used to enhance a performance, which affected their ability to meet the other criteria.
- Presented confusing actor/audience relationships, if at all, with no sense of a journey.
- Over-relied on technical aspects and props used instead of the student's own skills.
- Demonstrated awkward transitions that affected the rhythms of the piece, affecting energy, pace and timing.
- Presented a series of clichéd images mimicking OnStage performances or popular culture
- Demonstrated poor ensemble work – candidates often being given unequal contributions to the piece and therefore unequal ownership.
- Presented a poor understanding of the style in which they were attempting to perform.

### **Individual Project: Performance**

Examiners noted that there tends to be a significant difference in the guidance given by teachers to students in developing Group Performance as compared with Individual Performance, resulting in candidates often making poor choices in their Individual Performance, using material that did not demonstrate the full range of their skills, or were beyond their capabilities. Poorly guided performances were often under-developed, ran under or over time, and lacked rehearsal.

Teachers need to guide candidates by either recommending material or providing appropriate feedback, encouraging candidates to select pieces within their capabilities with the emphasis on a piece that suits their skills, not their tastes.

Teachers must ensure that students are working to the stipulated time frame 6-8 minutes **NOT** beyond this time. Despite the best handling by examiners, stopping performances can be distressing for students. Teachers **must provide correct information** on time limits to students as specified in the syllabus, and should provide sufficient rehearsal opportunities for students prior to the examination to ensure performances run to the time. Under time and over time performances incur a penalty.

Several candidates did not present Rationales. It is a requirement of the Individual Project: Performance that candidates include their Rationale in their logbooks to be available for the markers during the examination. The Rationale should not be a synopsis of the piece, rather, a discussion and justification of the candidate's aims and results.

Candidates should be careful in choosing material from the Internet where there is often no theatrical context or clarity in role or character. Candidates should also be advised that they need to be skilled writers if they intend to attempt to develop their own original material for a theatrical performance.



A significant number of students are choosing to use accents, which are beyond their abilities to sustain throughout the performance and are not always effective, appropriate or integral to the piece.

Candidates should be discouraged from over-reliance on song, dance or music – unless integral to the meaning and theatricality of the performance.

Theatrical coherence is vital in conveying the journey of the performance. The intention of the performance should be clear to the audience.

Candidates should avoid talking to chairs, walls or above the heads of the audience. If there is another imagined character on stage, it is preferable to place them in the audience. It is better to engage eye contact with the audience, appropriate to the piece. Individual performers need to identify the role of the audience and ask ‘who am I talking to and why?’

It is worthwhile for candidates to consider the space carefully in assisting to develop the actor/audience relationship. Teachers are encouraged to attempt where possible to make performance spaces more intimate for Individual performers e.g. a large hall can appear very empty and can be very difficult for the performer to work the actor/audience relationship.

### **Strong Individual Performances:**

- Were often innovative, complex or sophisticated in content, theme and/or style, using material appropriate to skills, with clarity of analysis and interpretation of the theatrical requirements of the piece.
- Met the criteria in all three categories, demonstrating a well rehearsed complete theatrical statement with a coherent through-line and clear intention.
- Were well-rehearsed, evocative, exhibiting light and shade and reflecting the necessary time involved in the preparation and development, creating a clear theatrical journey for the audience.
- Developed ideas from scripted work, demonstrating a sophisticated level of understanding of form. Candidates presenting strong self-devised pieces were able to use effective script writing skills and performed with a good a sense of theatre and superior actor audience relationship, they were able to demonstrate ownership of their material and inhabited the life of the character.
- Adhered to time limits, avoided use of inappropriate items in performance.

### **Weaker Individual Performances:**

- Chose material beyond their ability and understanding or presented pieces that were under-rehearsed and badly prepared without any real structure or were repetitive.
- Relied on song or dance for significant periods in the performance without integrating them into the piece successfully or meaningfully.
- Were often fragmented with poor transitions lacking cohesion and intention.
- Candidates used slabs of text from plays without any sense of purpose, were self devised psychodrama (eg dealing with suicide or teenage angst) or unrehearsed/improvised performances lacking evidence of an understanding of the elements of drama.
- Relied heavily on props, costumes, lighting, and sound to convey mood and/or meaning.
- Candidates played themselves with no evidence of character/role or belief.

## Submitted Projects

### Individual Project: Critical Analysis (Portfolio of Theatre Criticism)

The Theatre Criticism portfolios were generally of a high standard. Overall students were clearly aware of the requirements of the project and the criteria on which they were examined. What is selected and analysed in the Theatre Criticism is dependant on the nature of the production selected and its engagement with the audience.

Stronger candidates indicated in their analysis that they understood how theatre works with implicit background knowledge of the production, play or playwright etc.

The strongest projects worked in a distinctive voice within the context of their chosen writing style and reading audience communicating in an evocative and sophisticated way. Theatre criticisms were structured to demonstrate a clear development of ideas with a sense of flow.

### Individual Project: Critical Analysis (Applied Research Project)

Some students approach this project area without the skills necessary to meet the criteria. Candidates should have a clear understanding of what a hypothesis is, and how it must be addressed effectively throughout the report. Stronger students were able to write in their own distinctive voice. They presented research material that was critically analysed and synthesised to draw articulate and insightful conclusions.

Candidates are reminded that a hypothesis is an assumption that has to be proven. Candidates can approach the manner in which they create their hypothesis by:

- finding an area of interest and making a pre-conceived assumption about its nature. In this case some research is initially undertaken and then the hypothesis question is formed. Research from this point is totally focused on the hypothesis question
- finding an area of interest and letting a hypothesis emerge. In this case a great deal of research is undertaken and the hypothesis emerges from the detailed research. From this point previous research undertaken is focused on the hypothesis question.

Whichever way candidates chose to form their hypothesis, they must attempt to support their research and try to prove or disprove their question.

Candidates are able to choose to present information into one body of writing, or use the titled sections suggested by the syllabus. Clarity and logic in structure is important in communicating how all the research, evidence and discussion relates to the hypothesis, and to the conclusion.

### Individual Project: Critical Analysis (Director's Folio)

The strongest Director's Folios had a highly original concept or vision in which they encapsulated both a general and detailed discussion of their production using effective visual support material to help explain design elements and to capture the nature of the production in a clear and practical manner.

Research selection from the logbook should be included in the folio as it helps to explain or inform how the ideas for the production were generated.

The rationale should describe the research and creative process involved in developing the ideas for the production rather than repeating the concept/vision explanation.

Strong candidates described acting rehearsal activities that strongly related to their ideas and concept/vision for the text and production. Weaker candidates were not able to understand how lighting works as a theatrical element.

### **Individual Project: Design (Costume)**

Examiners noted that the following stipulations require ongoing attention in this project area. The rationale for this project should not exceed 300 words. Additional information can be included as support material or renderings, rather than being included in the rationale.

Candidates are encouraged to include their renderings for a range of characters from a variety of scenes to accurately represent the journey of the play, significant moments, time, period and place etc. Candidates are encouraged to select the most suitable characters for renderings eg, the protagonist.

Candidates are encouraged to communicate the design of the characters not only through the costume (i.e. shape, texture and colour) but also by characterisation, stance, facial expressions etc.

Candidates often misinterpret the ‘idea of timelessness’ in costumes. Mixing garments across different eras, for example, having one character in an Elizabethan costume and another in a 1920s pinstripe suit, does not create timelessness. Timelessness is created by a unified concept contributed to by costumes for all characters.

The design concept should enhance the message or themes of the play, rather than detracting from them. Inappropriate interpretations do not fulfil criteria. Candidates must balance originality with integrity in their design concept

Candidates are encouraged to employ a range of methods to communicate their concept vision including fabric swatches, character details, and annotations on, or accompanying, renderings.

The overall unity of costumes for a stage production is essential. Background to renderings is only relevant if it enhances rather than detracts from the costume design. Preliminary sketches should include costume designs that enhance and extend the concept.

While interpretation of the play is encouraged, the text is the source. For example, a ballet production does not include text and therefore is irrelevant as an interpretative form.

Candidates should refrain from retelling the ‘story’ of the play in their rationale. The rationale is directorial, not only a design concept. The rationale should be separate from the logbook so that it is easily accessible.

All figures in renderings must be a minimum of 300mm height mounted on cardboard at least A3 size (297x420mm) but no larger than A1 (594x841 mm). Candidates are encouraged to clearly label

each component of their project for easy identification. Cardboard is the most suitable material for mounting renderings; heavy board should be avoided.

### **Stronger Candidates:**

- Effectively explored a diverse range of colors, texture, fabrics and appropriate accessories to give a clear sense of the nuances of each character.
- Presented characters in a moment of dramatic action.
- Reflected a theatrical interpretation in designs rather than fashion. Renderings were imbued with a sense of character using facial expressions and stance appropriate to the character or scene, resulting in figures being presented different from each other rather than the same outlines being used for each.
- Justified the design concept in relation to the underlying themes and issues of the play rather than imposing it on the designs.
- Achieved unity through designs to realise the design concept.

### **Weaker Candidates:**

- Imposed concepts not from a theatrical understanding of the play but rather from students' personal preferences or biases for superficial reasons and without links to the text.
- Allowed the concept to override the character.
- Selected characters who did not reflect the whole play only part of it.
- Presented designs that lacked an understanding of the play in performance.
- Chose colours, textures and fabrics that often did not work in unity.
- Presented poorly executed renderings.
- Did not complete all components.
- Presented preliminary sketches and information that was lacking a design concept.

### **Individual Project: Design (Lighting)**

Candidates choosing to undertake this project area need to be aware of the requirements of each component and should have a sound technical and artistic understanding of lighting design. Candidates should not try to go beyond their expertise in using lighting but rather demonstrate their theatrical understanding through effective, appropriate and realistic use of technology to demonstrate their understanding of the chosen play. A theatre should be chosen that they have access to rather than selecting a larger auditorium that may be beyond their personal experience. Candidates must provide a written description of how the chosen lighting enhances the dramatic action, mood and style of the chosen scene. Floor plans **must** include transparent overlays, to indicate the areas that each lamp is focused on. Running scripts **must** have cues clearly marked.

### **Stronger Candidates:**

- Displayed the lighting plan, running script and cue sheet in an easy to follow, coherent manner.
- Provided clear, logical and easy to follow information regarding technical and artistic decisions.
- Provided detailed written descriptions of the lighting design effect for the two chosen scenes they were trying to create.

- Gave evocative and detailed descriptions of the lighting state and the effect intended on the dramatic action for the two chosen scenes.
- Demonstrated practical understanding of the way components of the project need to work together to create a complete and unified approach.

**Weaker Candidates:**

- Failed to provide sufficient illumination for the chosen space.
- Lacked an understanding of the way the lighting reinforced the changing dramatic action, tending to rely on superficial effects that were not integrated into the total concept
- Lacked unity in the total design concept.
- Were missing essential components from the project.

**Individual Project: Design (Set Design)**

While most candidates fulfil the requirements for this project, designing to scale continues to be a problem for several candidates. If candidates are unable to understand scale they should be guided by teachers to consider another project area. A 1:25 scale figure has been included with this report to remind candidates that this is the size of the actor using the space, if the set is designed to scale.



Very few candidates addressed scenic changes, or acknowledged the potential problems performing the whole play. It is also important that candidates plot their set design on to the floor plan to help the examiner understand the scale of the production in respect to theatre size.

**Stronger Candidates:**

- Demonstrated an outstanding vision, and an imaginative and appropriate concept communicated through their design.
- Employed creative attention to the use of levels, performance space, dimensions and attention to detail, while often taking a minimalist approach.

- Candidates were able to construct sound models, in scale, with appropriate materials, with awareness of colour and texture and working of the stage space.
- Supported designs through well-argued rationales.

#### **Weaker Candidates:**

- Were unable to address scale and often did not fulfil other requirements of the project eg, missing floor plans, rationales or logbook, flimsy construction.
- Set designs were poorly constructed frequently using difficult or inappropriate materials
- Lacked a sense of a directors vision, and were unable to visualise the abstract, interpreting the text literally.
- Demonstrated little understanding of the theatre space and basic staging conventions, often presenting ‘box sets’ without consideration of actors needs eg, entrances and exits.

#### **Individual Project: Design (Promotion and Program)**

While examiners indicated there had been an improvement in candidates meeting requirements for this project area, teachers and candidates are reminded that the work for this project area must be wholly that of the student, and not outsourced to design studios etc. Candidate’s logbooks should clearly document the development of ideas, the process of skill acquisition, design resolution and all drafts. This process should be marked by the teacher as part of the internal assessment program and must be considered when teachers sign the certification form to verify the project is entirely the candidate’s own work.

Candidate names should not appear in projects, and teachers must ensure that the stipulations for the project are those indicated in the current Stage 6 Drama syllabus, and not the requirements specified by the previous HSC Drama syllabus. Candidates and teachers should also ensure that they are using the current text list. All current documents are available on the BOS website.

#### **Stronger Candidates:**

- Presented a strong immediate visual impact that reflected an original interpretation (vision) of the set text.
- Presented a clear unified concept throughout all components of the project.
- Demonstrated substantial knowledge and understanding of the whole play.
- Demonstrated ability to effectively promote their production.
- Communicated a clear sense of their own production and an understanding of their audience
- Demonstrated an ability to ‘grab’ attention through sophisticated written material.
- Presented Rationale that was insightful and clearly expressed through the written pieces and the visual design.

#### **Weaker Candidates:**

- Lacked an indepth knowledge of the selected text.
- Demonstrated little or no understanding of the purpose of promotion material.
- Demonstrated a lack of unity in the concept or director’s vision.
- Were unable to target a set audience.
- Presented materials with structural problems that were evident in written components with candidates regurgitating information from the text and other programme blurb.



- Presented items that were often incomplete, failed to meet the size requirements for project or were missing.
- Demonstrated poor visual imagery.

### **Individual Project: Scriptwriting**

Candidates are reminded that while Logbooks are not marked by the examiners, they act as verification of the process that results in the final submitted script. This verification along with evidence in the logbook that the teacher has monitored the development of the project allows confidence in determining that the work is the student's own and not, for example, taken from the Internet.

Logbooks should contain more than photocopied handouts and drafts. Rationales must be submitted for this project and should be placed at the end of the script. Rationales should not be considered a synopsis or summary of the script.

### **Stronger Candidates:**

- Demonstrated a strong awareness and understanding of the conventions of their chosen style, or combination of styles.
- Manipulated theatrical elements to develop the concepts conveyed in their own script.
- Demonstrated an understanding of how their script would be realised in performance.
- Recognised that a character's emotions can be best expressed through actions and dialogue rather than in stage directions, understanding that overly detailed stage directions do not take the place of dramatic action.
- Understood that character descriptions included in cast lists were relevant and not employed as an opportunity for plot explanation.
- Detailed a wide reading of published scripts, workshopping of their own scripts and research in their Logbooks.

### **Weaker Candidates:**

- Were unable to recognise or work within the limitations and peculiarities of live performance that preclude devices used in film and television.
- Were unable to meet the stipulated requirements for the project, paying little attention to specifications regarding length and layout.
- Used character descriptions included in cast lists to explain plot.
- Demonstrated a lack of theatricality and awareness of setting that affected the practicality of the production.

### **Individual Project: Video Drama**

While students continue to explore a wide range of genre, they are strongly encouraged to consider the complexities of layering a narrative. Just as in theatre, the video maker's ability to take the audience on a journey is central. Directors need to consider such techniques as flashbacks, flash forwards, point of view and constructing towards a climax in creating their journey.

While technology has made it possible for students to create more professional and 'sophisticated looking' videos, every choice of camera placement, edit point and piece of music

should be made in order to develop dramatic meaning. Film making tricks are not a substitute for substance.

Audiences delight in fresh, original and innovative approaches to often-familiar genres. Students are encouraged to find and develop a director's concept and vision that have their own integrity.

## The Written Examination

### General Comments:

Many candidates disadvantaged themselves by ignoring the question and presenting prepared answers based on the rubric, on practice questions or an answer to questions on the 2001 paper. When discussing Drama, candidates should use the terms 'playwright' and 'audience', NOT 'composer' and 'responder'. It was evident that many candidates had not explored the texts through workshops or other practical experiences.

## Section I – Australian Drama and Theatre

### Question 1

#### Topic 1: Bush and City in Australian Drama

#### Topic 2: Contemporary Australian Theatre

### Stronger responses:

- Were fluent, well-structured essays which established and sustained a comprehensive discussion.
- Engaged immediately with the specifics of the question – ordinary situations, issues, audience, challenge and entertain – linking the quote and the instruction.
- Supported opinions with well selected, comprehensive evidence from the texts.
- Interpreted and analysed the issues.
- Were able to contextualise their responses with the political, historical, social and cultural events of the time of the plays.
- Synthesised and contextualised their understanding of the texts, treating both texts equally.
- Demonstrated an awareness of actor/audience relationships.
- Linked the texts and the question to find meaning.
- Discussed the texts as theatrical experiences, integrating evidence of experiential learning such as performance workshops in class or references to live performances, for example:

*“...In a class demonstration of the scene ‘Naming the Mother – the first cry’, a student chose to use a baby doll on her head to show the pressures mothers are faced with ...”*

*“... In my class two students used the stage directions which were emotions and printed them onto a piece of paper, and throughout the scene they pinned the emotion onto a mannequin as they said their lines...”*

*“... also in our workshop we used boxes to create levels, thus emphasising the changes in power and status between their relationship at certain stages...”*



### **Weaker responses:**

- Addressed only parts of the question.
- Simply listed theatrical techniques.
- Did not identify the play(s) or the playwright(s).
- Retold the story of the texts often using informal style/tone and incorrect information.
- Addressed the texts unequally.
- Argued against the question without providing any justification.
- Listed events without interpreting and analysing their relevance to the question.
- Did not show an understanding of ‘theatrical techniques’.
- Used limited or no examples or evidence from the texts.
- Used incorrect sources of information.
- Included inappropriate, irrelevant personal information.

## **Section II – Studies in Drama and Theatre**

### **Question 2 – Theatre of the Absurd**

#### **Stronger responses:**

- Were well structured essays that answered the question coherently and logically.
- Linked the ‘nothing’ and the ‘something’ of the question with a knowledgeable discussion of the philosophy of existentialism and the action that occurs in the performance of Absurdist plays.
- Analysed theatrical features in relation to the question, using a range of examples and quotations.
- Discussed the plays in action and the possible/probable audience responses to the characters and the action and the themes.
- Integrated this with references to personal experiences in workshops on absurdist techniques or performances in extracts from the plays, for example:

*“ ... In class exercises, scenes were workshopped to discover how the use and manipulation of techniques such as silence, movement, repetition and vocal variation impacted on the content of the plays.”*

*“Performances which were unpredictable, energised, incongruous and sometimes violent and fast paced tended to give the scenes some type of urgency and the characters some type of need or suppressed desire that they wished to express. Scenes which were low in tension, movement, volume and were slow paced and tedious gave the audience the sense of detachment from the real world. The characters in these scenes seemed sad, and despite what they were literally saying, it was the way the scene was made up and executed that dominated the audience’s understanding of what was being said in the scene ...”*

*“... when workshopping the character of Estragon it was interesting to experiment with the style of delivery of the dialogue. For instance, to create a submissive Estragon the lines were delivered hesitantly and nervous gestures were made. Also while workshopping it was wonderful to experience the awkward effect of the pauses and the effect of one character constantly questioning ...”*

**Weaker responses:**

- Did not address the question.
- Retold or recounted the story of the plays.
- Listed theatrical techniques without linking them to the question.
- Spent much of the essay discussing the status of the characters without trying to relate this to the question.
- Referred mainly to one text, with cursory mention of the other two texts.

**Question 3 – Medieval English Cycle Plays**

**Stronger responses:**

- Demonstrated a detailed knowledge of the performances styles and dramatic forms and conventions.
- Presented this in a coherent, logical response which linked the content and style with the intent – taking the stand that ‘fundamentally hopeful’ referred to the ‘salvation’ that was the basis of all the biblical stories performed as well as the entertainment of the comedy and spectacle of the plays.
- Used quotations and examples of performance styles, dramatic form and conventions to support opinions.
- Referred to classroom experiences that extended their understanding, for example:

*“... In acting out this play in class we were challenged to make the presentation of religious material clear and show it was hopeful in the language (God: These are my people, for them I shall save.) and in the staging. The use of mansions and plateaux was explored and the technique of simultaneity allowed the audience to compare the levels of hell, earth and heaven all at once ...”*

**Weaker responses:**

- Listed some conventions
- Retold the stories.

**Question 4 – Dario Fo**

**Stronger responses:**

- Addressed all aspects of the question in a well-structured, coherent response.
- Demonstrated an extensive knowledge and understanding of the plays and Fo’s techniques and intent.
- Defined ‘simple characters’ in ‘difficult situations’ clearly, using relevant examples from each play to explain how the action of the characters in these situations presented ‘political comment’ and ‘comedy’.
- Related this to classroom experiences in workshops on the plays and *commedia* techniques, for example:

*“...In a performance workshop conducted during our studies of Fo, one actor performed multiple roles, moving from one to the other through fluid transformational acting. This disrupted the linear flow of the piece and placed more emphasis on Fo’s political message...”*

*“... during a workshop, as the actors walked off stage and began talking to the audience members as themselves rather than the characters they were playing, showing the performance style and the message were more important than the characters ...”*

**Weaker responses:**

- Retold the plot.
- Discussed political history only.
- Included irrelevant facts about Fo.
- Did not refer to two texts.
- Did not consider ‘characterisation in performance’.

**Question 5 – Environmental, Street and Event Theatre**

**General Comments:**

- Students need to be provided with experiential learning in the techniques of Environmental, Street and Event Theatre to fully understand their aims and effects.
- Both Bread and Puppet Theatre and the Welfare State must be studied.

**Stronger responses:**

- Addressed all parts of the question in a fluent, well planned essay.
- Clearly articulated social and artistic goals of the companies.
- Linked knowledge of the performance makers in a sophisticated way with their own learning experiences, for example:

*“... with all this information I was able to put together some Environmental, Street and Event Theatre of my own. The piece was done down the main street, and since we didn’t have an audience we had to go and attract one of our own. This was done by building simple flags like Welfare State do and we used the flags and noise creating objects just like Welfare State. We also chanted ...”*

*“... We built a large puppet and placed it where we were going to perform then used a series of little scenarios about love that were action driven. The purpose was to make people think about love and the different types of love ...”*

**Weaker responses:**

- Were very brief.
- Presented personal opinions and ‘story telling’ descriptions.
- Showed limited understanding of the two companies, what they did and why.
- Demonstrated little understanding of performance conventions.
- Gave broad generalisations.

## Question 6 – Meyerhold

### Stronger responses:

- Used the stimulus of the photograph to lead into a well planned essay that covered all aspects of the question.
- Were well-informed about Meyerhold’s philosophy and bio-mechanics, physicality, constructivism and emotional responses.
- Analysed and explored the expression of emotional relationships.
- Discussed engaging and productive exploration of his work in class and were able to relate these to the question.
- Used references to experiences of live productions to make strong connections between specific theatrical techniques such as those used by Meyerhold and the dramatic impact on the audience.

### Weaker responses:

- Merely gave a history of the work of Meyerhold.
- Described what was happening in the photograph, using superficial observation.

## Question 7 – American Drama

### Stronger responses:

- Approached the question confidently through a thorough knowledge of the plays, the theatrical techniques used and the intent of the playwrights.
- Addressed the fact that the expressionist and symbolist techniques were important to the intent of the plays.
- Stated and substantiated the prevailing relevance of the themes of plays to a modern audience.
- Identified the techniques used in each play and explained how they gave meaning to the action.
- Were able to suggest relevant modern technologies that might enhance the challenge of some of the scenes.
- Referred to the effectiveness of production techniques used in live performances they had experienced.
- Used references to their own experiences in workshopping the plays, for example:

*“In order to heighten the symbolism in our class workshop of Speed-the-Plow the boxes in the office were formed into two vertical piles to represent the Twin Towers”.*

### Weaker responses:

- Imposed inappropriate directorial concepts on to the plays.
- Did not support these ideas with specific reference to the plays.

## Question 8 – Seventeenth Century Comedy

### Stronger responses:

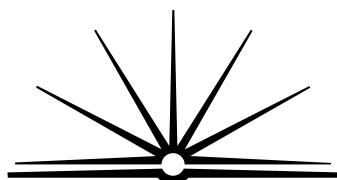
- Were coherent analyses based around the key terms of the question.
- Were able to use their understanding of contemporary Australian theatre to argue the case for successful contemporary production.
- Demonstrated a clear understanding of the universal elements of the plays.
- Supported arguments and opinions with appropriate examples and quotations from both plays.
- Drew links between neo-classical and Restoration styles and forms.
- Referred to classroom experiences using the theatrical style and techniques, for example:

*“Part of our assessment was to perform an extract from Misanthrope using seventeenth century theatrical techniques of stance and gesture to an audience of fifteen year old girls. In their feedback it seemed that they understood the meaning of the piece”.*

### Weaker responses:

- Were unable to identify theatrical and dramatic features of the plays.
- Tried to use irrelevant examples of their study in Topic 1 to answer the question.
- Showed little awareness of the compulsory text as translations.





**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2002 HSC Drama Marking Guidelines**

### **Section I**

#### **Question 1**

*Outcomes assessed: H1.3, H3.1, H3.2, H3.3*

#### **MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates a comprehensive understanding and appreciation of the specific dramatic forms and conventions of the plays studied</li><li>• Interprets and explains comprehensively to what extent theatrical techniques and styles are used to entertain and challenge an audience in the texts selected</li><li>• Provides an analytical discussion in a convincing coherent manner, which may demonstrate flair</li><li>• Provides a comprehensive response with well-substantiated supporting evidence</li></ul> | 17–20        |
| <ul style="list-style-type: none"><li>• Demonstrates a sound understanding and appreciation of the specific dramatic forms and conventions of the plays studied</li><li>• Interprets and explains to what extent theatrical techniques and styles are used to entertain and challenge an audience in the texts selected</li><li>• Provides an informed discussion in a coherent manner</li><li>• Provides a substantial response with appropriate supporting evidence</li></ul>  | 13–16        |
| <ul style="list-style-type: none"><li>• Demonstrates some understanding and appreciation of the specific dramatic forms and conventions of the plays studied</li><li>• Explains broadly to what extent theatrical techniques and styles are used to entertain and challenge an audience in the texts selected</li><li>• Provides an argument and/or discussion which is reasonably well sustained</li><li>• Provides an adequate response with some supporting evidence</li></ul>  | 9–12         |

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates a basic understanding of the specific dramatic forms and conventions of the plays studied</li><li>• Outlines superficially to what extent theatrical techniques and styles are used to entertain and challenge an audience in the texts selected</li><li>• Provides a series of points related to some of the issues in the question</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 aspects of the content of the question</li><li>• Demonstrates minimal understanding of some theatrical techniques and styles</li><li>• Provides unrelated personal opinions and undeveloped points which may not be related to the question</li><li>• Provides little or no relevant supporting evidence</li></ul>  | 1–4          |

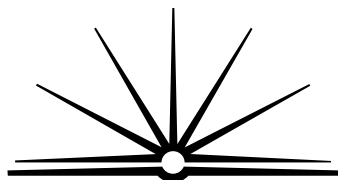


## Questions 2–8

*Outcomes assessed: H1.3, H3.1, H3.2, H3.3*

### MARKING GUIDELINES

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Interprets and explains comprehensively the issues addressed in the question</li> <li>• Demonstrates a comprehensive understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic</li> <li>• Provides an analytical discussion in a convincing coherent manner</li> <li>• Provides a comprehensive response with well-substantiated supporting evidence</li> </ul> | 17–20 |
| <ul style="list-style-type: none"> <li>• Interprets and explains the issues addressed in the question</li> <li>• Demonstrates a sound understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic</li> <li>• Provides an evaluation in a coherent manner</li> <li>• Provides a substantial response with appropriate supporting evidence</li> </ul>  | 13–16 |
| <ul style="list-style-type: none"> <li>• Explains broadly the issues addressed in the question</li> <li>• Demonstrates some understanding and appreciation of the specific theatrical and dramatic styles and issues relevant to the topic</li> <li>• Provides an argument and/or discussion in a logical manner</li> <li>• Provides an adequate response with some supporting evidence</li> </ul>  | 9–12  |
| <ul style="list-style-type: none"> <li>• Provides a series of undeveloped points related to some of the issues in the question</li> <li>• Demonstrates a limited understanding of the specific theatrical and dramatic styles and issues relevant to the topic</li> <li>• Outlines superficially some of the issues addressed in the question</li> <li>• Provides a basic response with little relevant supporting evidence</li> </ul>                        | 5–8   |
| <ul style="list-style-type: none"> <li>• Provides unrelated personal opinions and disconnected points which may not be related to the question</li> <li>• Demonstrates minimal understanding of theatrical and dramatic styles and issues</li> <li>• Provides little or no relevant supporting evidence</li> </ul>  | 1–4   |



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

**2002 HSC Drama**  
**Marking Guidelines — Practical tasks and**  
**submitted works**

## Practical tasks and submitted works

### *HSC examination overview*

For each student, the HSC examination for Drama consists of a written examination worth a total of 40 marks, a compulsory group performance worth 30 marks, and an individual project worth 30 marks, drawn from one of the following the areas:

- Critical analysis
- Design
- Performance
- Scriptwriting
- Video drama

### ***The Group Performance (30 marks)***

The task will consist of each student collaborating with a group in devising a piece of original theatre based on a theme or concept, issue, idea or image taken from the Group Performance list.

### **Marking of the Group Performance**

For the Group Performance, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

### **Criteria for examining the Group Performance**

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence

### ***Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)***

- Vocal Dynamics: projection, clarity, tone, pitch, pace
- Movement: control, energy, spatial awareness, dynamics
- Timing: control of delivery, responses to cues, awareness of rhythms.

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2*

### **MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| • Demonstrates exemplary performance skills including vocal, movement and timing appropriate to the style or form  | 9–10         |
| • Demonstrates substantial performance skills including vocal, movement and timing appropriate to the style or form, although some skills may be more refined than others  | 7–8          |
| • Demonstrates adequate performance skills including vocal, movement and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control, energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing | 5–6          |
| • Demonstrates limited performance skills including vocal, movement and timing which may be inappropriate to the style or form   | 3–4          |
| • Displays minimal performance skills with little understanding of style or form   | 1–2          |

**Assessment Criterion 2: Sustaining and developing role/character (10 marks)**

- Belief/Conviction/Energy
- Complexity/Dimension
- Interaction with other characters or roles
- Focus.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s). Effectively interacts with other role(s) or character(s) in the performance</li></ul>   | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others. Effectively interacts with other role(s) or character(s) in the performance</li></ul>                 | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates adequate ability to realise and sustain role(s) or character(s). Variations may occur in levels of belief/conviction/energy, complexity/dimension and focus. There are often inconsistencies in interactions with other role(s) or character(s) in the performance</li></ul> | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates limited ability to realise and sustain role(s) or character(s). Limited interactions with other role(s) or character(s) in the performance</li></ul>   | 3–4          |
| <ul style="list-style-type: none"><li>• Displays little ability to realise role(s) or character(s). May play themselves. Minimal participation or interaction with other role(s) or character(s) in the performance</li></ul>   | 1–2          |

**Assessment Criterion 3: Structure and dramatic coherence (10 marks)**

- Performance as part of an ensemble
- Effective use of dramatic elements and theatrical conventions
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Demonstration of innovation, flair and integrity in the dramatic work
- Effective use of the space in the context of the performance style.

*Outcomes assessed: H1.2, H1.3, H1.4, H1.5, H1.7, H2.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates outstanding manipulation of the elements of drama and theatrical conventions</li> <li>• Demonstrates exemplary ability to work at a sophisticated level as part of an ensemble to present an engaging group performance, which displays a very clear intention. Evokes a powerful audience response in the context of the performance space</li> <li>• Demonstrates flair, integrity and innovation in presenting an exemplary group performance</li> <li>• Demonstrates intelligent use of space in the context of the performance style</li> </ul> | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates substantial ability to control the elements of drama and theatrical conventions</li> <li>• Demonstrates accomplished ability to work as part of an ensemble to present an effective group performance, which demonstrates a clear intention and effectively engages the audience in the context of the performance space</li> <li>• Presents a coherent, high-quality group performance</li> <li>• Demonstrates effective use of space in the context of the performance style</li> </ul>  | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates ability to work with the elements of drama and theatrical conventions, with some inconsistencies in the level of control</li> <li>• Demonstrates some ability to work as part of an ensemble to present a group performance, which demonstrates some intention and reasonably engages the audience in the context of the performance space</li> <li>• Presents a reasonably coherent but superficial group performance</li> <li>• Demonstrates some awareness of the use of space in the context of the performance style</li> </ul>                 | 5–6          |

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"><li>• Demonstrates frequent inconsistencies in control of the elements of drama and theatrical conventions</li><li>• Demonstrates an inconsistent ability to work as part of an ensemble, displays an unclear intention and a limited ability to engage the audience in the context of the performance space</li><li>• Presents a performance with little coherence or may present a literal interpretation of the topic</li><li>• Demonstrates predictable or simple use of space and a basic understanding of the stylistic demands of the material</li></ul> | 3–4   |
| <ul style="list-style-type: none"><li>• Demonstrates minimal control of the elements of drama and theatrical conventions</li><li>• Demonstrates little evidence of working as part of an ensemble, may not display an intention and does not engage the audience in the context of the performance space</li><li>• Presents an incoherent performance which explores the topic in a very limited manner</li><li>• Demonstrates very limited understanding of the use of space and of the stylistic demands of the material</li></ul>  | 1–2   |

***The Individual Project (30 marks)***

Students must undertake a project drawn from one of the following areas:

- Critical Analysis
- Design
- Performance
- Scriptwriting
- Video Drama

**Marking of the Group Performance**

For all individual projects, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

***Individual Project: Critical Analysis***

This project must be completed in one of the following areas:

- (i) Director's Folio
- (ii) Portfolio of Theatre Criticism
- (iii) Applied Research Project.



(i) **Individual Project: Critical Analysis (Director's Folio)**

**Criteria for examining Individual Project: Critical Analysis (Director's Folio)**

- Production concept/vision
- Analysis and synthesis of research
- Production experience

**Assessment Criterion 1: Production concept/vision (10 marks)**

- Originality, clarity and practicality of the director's concept/vision
- Effective communication of the director's concept/vision
- Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning
- Integration and unity of dramatic and theatrical elements.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.2*

**MARKING GUIDELINES**

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Presents an exemplary and appropriate director's concept/vision demonstrating originality, flair, clarity and practicality</li> <li>• Demonstrates exemplary ability to communicate the director's concept/vision using key theatrical elements, features, effects or images which contribute to dramatic meaning</li> <li>• Demonstrates outstanding integration and unity of dramatic and theatrical elements</li> </ul>   | 9–10  |
| <ul style="list-style-type: none"> <li>• Presents substantial and appropriate director's concept/vision demonstrating some creativity and practicality, presented in a clear and informed way</li> <li>• Demonstrates accomplished ability to communicate the director's concept/vision, with variation in the use of key theatrical elements, features, effects or images, which contribute to dramatic meaning</li> <li>• Demonstrates effective integration with variation in the degree of unity of dramatic and theatrical elements</li> </ul> | 7–8   |
| <ul style="list-style-type: none"> <li>• Presents an adequate director's concept/vision demonstrating some clarity and practicality which may vary in appropriateness</li> <li>• Demonstrates ability to communicate the director's concept/vision using some key theatrical elements, features, effects or images which contribute to dramatic meaning</li> <li>• Demonstrates some integration and unity of dramatic and theatrical elements</li> </ul>   | 5–6   |
| <ul style="list-style-type: none"> <li>• Presents a director's concept/vision with little coherence and inconsistencies in practicality and appropriateness</li> <li>• Demonstrates a limited ability to communicate the director's concept/vision</li> <li>• Demonstrates limited unity of dramatic and theatrical elements</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>• Presents an incoherent director's concept/vision with little evidence of ability to communicate ideas or use dramatic and theatrical elements</li> </ul>   | 1–2   |

**Assessment Criterion 2: Analysis and synthesis of research (10 marks)**

- Effective understanding and interpretation of the text
- Selection of the material and analysis of research contributing to the idea of the production
- Clarity in presenting the material.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary understanding and innovative interpretation of text</li><li>• Shows intelligent selection of the material and sophisticated analysis of research contributing to the idea of the production</li><li>• Presents work in a logical and coherent manner</li></ul>   | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial understanding of the text through an effective interpretation which may vary in quality</li><li>• Demonstrates ability to select appropriate material and applies some research and analysis contributing to the idea of the production</li><li>• Presents work in a clear and informed manner</li></ul> | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates reasonable understanding of the text with some inconsistencies in interpretation and selection of material</li><li>• Presents work in an organised manner including some analysis of background information</li></ul>  | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates basic understanding of the text with little interpretation or use of support material</li><li>• Presents limited work in a disorganised manner</li></ul>   | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates little understanding of interpretation of the text and presents minimal work at variance with conditions set for this project area</li></ul>   | 1–2          |

**Assessment Criterion 3: Production experience (10 marks)**

- Skill in conceiving a dramatic and theatrical experience for the audience
- Appropriateness and effectiveness of rehearsal techniques
- Use of design elements to create dramatic meaning.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary ability to conceive a dramatic and theatrical experience including sophisticated use of design elements</li><li>• Presents an excellent understanding of appropriate rehearsal techniques</li></ul>   | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates an ability to conceive a dramatic and theatrical experience for an audience with variation in quality including the use of design elements</li><li>• Presents an appropriate understanding of dramatic and theatrical techniques and comments on their use in the rehearsal process</li></ul> | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates basic ability to conceive dramatic and theatrical experience for an audience with inconsistencies apparent and a limited consideration of design elements</li><li>• Presents dramatic and theatrical techniques which may vary in their appropriateness to the rehearsal process</li></ul>    | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates a limited conception of a dramatic and theatrical experience for an audience with little reference to the rehearsal process or design elements</li></ul>  | 3–4          |
| <ul style="list-style-type: none"><li>• Presents a minimal conception of the play which demonstrates a very limited, or irrelevant dramatic or theatrical experience for an audience</li></ul>   | 1–2          |

**(ii) Individual Project: Critical Analysis (Portfolio of Theatre Criticism)**

**Criteria for examining Individual Project: Critical Analysis (Portfolio of Theatre Criticism)**

- Selection and evaluation
- Analysing and synthesising
- Language and style

**Assessment Criterion 1: Selection and evaluation (10 marks)**

- Identifying the style, design and ideas in the production
- Evaluating the significant aspects of the production
- Distinguishing and commenting on the different ways the script, the director, designers and performers contribute to the production.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates outstanding ability to distinguish and comment on the different ways the script, director, designer and performers contribute to the production</li> <li>• Presents a sophisticated evaluation of the style, design, ideas and significant elements of the production</li> </ul>        | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial ability to distinguish and comment on the different ways the script, director, designer and performers contribute to the production</li> <li>• Presents a clear and detailed evaluation of the style, design, ideas and significant elements of the production</li> </ul> | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate ability to describe the ways the script, director, designer and performers contribute to the production</li> <li>• Presents an appropriate but superficial evaluation of elements of the production</li> </ul>  | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited ability to describe some of the aspects of the production and make generalisations about their contribution</li> </ul>  | 3–4          |
| <ul style="list-style-type: none"> <li>• Presents minimal information about the production, focusing heavily on the story of the play</li> </ul>  | 1–2          |

**Assessment Criterion 2: Analysing and synthesising (10 marks)**

- Skill in analysing specific aspects of the production
- Evidence of knowledge/research into understanding of the script/style of theatre
- Coherent critical statements about the production.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates outstanding skill in analysing aspects of the production based on high level research/knowledge of the script/style of theatre</li><li>• Provides a coherent and articulate judgement derived from considered statements about the production</li></ul>     | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial skill in analysing specific aspects of the production based on appropriate research/knowledge of the script/style of theatre</li><li>• Provides a clear and effective judgement derived from relevant statements about the production</li></ul> | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates some analysis and describes aspects of the production based on a general knowledge/research of the script/style of theatre</li><li>• Provides an opinion which is usually substantiated by evidence from the production</li></ul>                           | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates inconsistent analysis based on limited knowledge of the script</li><li>• Provides broad generalisations based on minimal evidence</li></ul>   | 3–4          |
| <ul style="list-style-type: none"><li>• Provides general observations about the nature of the story and the production</li></ul>   | 1–2          |

**Assessment Criterion 3: Language and style (10 marks)**

- Understanding theatrical elements and terminology
- Clarity, appropriateness and flair of reviewing style(s)
- Coherence of structure.

*Outcomes assessed: H13, H1.7, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary understanding of theatrical elements and terminology expressed in a sophisticated and evocative style appropriate to theatre criticism</li><li>• Presents a clear and coherent structure sustained across the portfolio</li></ul>      | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial understanding of theatrical elements and terminology expressed in a clear and effective style appropriate to theatre criticism</li><li>• Presents clear, well-structured reviews reasonably sustained across the portfolio</li></ul> | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates an understanding of theatrical elements and terminology presented with varying clarity, structure and style</li></ul>  | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates a limited understanding of theatrical elements and terminology presented with an inconsistent structure and often in a style inappropriate to theatre criticism</li></ul>  | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates minimal understanding of theatrical elements, presented with an unstructured and incoherent manner</li></ul>   | 1–2          |

**(iii) Individual Project: Critical Analysis (Applied Research Project)**

**Criteria for examining Individual Project: Critical Analysis (Applied Research Project)**

- Hypothesis and conclusion
- Analysis and synthesis
- Execution

**Assessment Criterion 1: Hypothesis and conclusion (10 marks)**

- Structuring a clear and coherent original hypothesis
- Evidence of appropriate research for the development of the hypothesis
- Drawing conclusions from the research.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| • Presents a sophisticated, clear and original hypothesis that is based on comprehensive research, and results in articulate and insightful conclusions | 9–10         |
| • Presents a sound and informed hypothesis that is based on substantial research, and makes conclusions in a coherent and effective way                 | 7–8          |
| • Presents an appropriate but predictable hypothesis that is based on relevant research, and makes conclusions in a satisfactory manner                 | 5–6          |
| • Presents a limited hypothesis that is based on unsubstantiated observations, and makes conclusions in a simple way                                    | 3–4          |
| • Presents an inappropriate hypothesis with little or no support or structure   | 1–2          |

**Assessment Criterion 2: Analysis and synthesis (10 marks)**

- Effectiveness of research undertaken
- Selection of the material and analysis of the research supporting the hypothesis.

*Outcomes assessed: H1.3, H3.1, H3.2*

**MARKING GUIDELINES**

| Criteria  | Marks |
|---|-------|
| • Critically and analytically synthesises the research material in an informed and selective manner responding effectively to the stated hypothesis | 9–10  |
| • Clearly and effectively analyses and synthesises the research material in a manner appropriate to the hypothesis                                  | 7–8   |
| • Adequately analyses and synthesises the research material with some relevance to the hypothesis   | 5–6   |
| • Demonstrates some analysis of the research material with varying relevance to the hypothesis  | 3–4   |
| • Provides broad outlines and descriptions of information related to the hypothesis   | 1–2   |

**Assessment Criterion 3: Execution (10 marks)**

- Effectiveness in presenting and organising the project
- Clarity and accuracy in the use of language.

*Outcomes assessed: H1.3, H3.1, H3.2*

**MARKING GUIDELINES**

| Criteria  | Marks |
|---|-------|
| • Presents an exemplary research project that is effectively structured and expressed articulately and with flair           | 9–10  |
| • Presents a substantial research project that is appropriately structured and expressed in a clear and relevant manner     | 7–8   |
| • Presents a research project that is adequately organised and expressed in a satisfactory manner                           | 5–6   |
| • Presents a limited research project that is inconsistently organised and expressed in a basic and often inaccurate manner | 3–4   |
| • Presents a minimal or partial research project that is often incoherent, inarticulate and /or unstructured                | 1–2   |



## ***Individual Project: Design***

### **(i) *Individual Project: Design (Costume)***

#### **Criteria for examining Individual Project: Design (Costume)**

- Design concept/vision
- Appropriateness
- Execution

#### ***Assessment Criterion 1: Design concept/vision (10 marks)***

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Selection of appropriate characters and scenes to communicate the concept/vision.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

#### **MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates a sophisticated and appropriate directorial interpretation of the play realised in an original, imaginative and unified costume design concept/vision</li> <li>• Presents an insightful selection of appropriate characters and scenes to effectively communicate the concept/vision</li> </ul>               | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates an effective and appropriate directorial interpretation of the play realised through the costume design concept/vision containing some imagination, unity and flair</li> <li>• Presents a selection of characters and scenes to communicate the concept/vision</li> </ul>                                     | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate, but perhaps superficial interpretation of the play realised through a costume design concept/vision which varies in consistency, unity and appropriateness</li> <li>• Presents a selection of characters and scenes which vary in appropriateness in communicating the concept/vision</li> </ul> | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of the play through a partially realised costume design concept/vision</li> <li>• Presents an inappropriate selection of characters and scenes which convey a partial concept/vision</li> </ul>   | 3–4          |
| <ul style="list-style-type: none"> <li>• Demonstrates a partial or irrelevant design concept/vision and/or does not meet minimal requirements for selection of characters or scenes</li> </ul>  | 1–2          |

**Assessment Criterion 2: Appropriateness (10 marks)**

- Understanding of the characters/roles – social standing, period, place
- Suitability to the dramatic and technical needs of the characters/roles
- Effectiveness of colours, textures and fabric types to each costume.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates sophisticated understanding of each of the characters/roles and their dramatic and technical needs</li> <li>• Presents innovative and evocative use of colours, textures and fabrics to deliberately enhance dramatic meaning for each costume</li> </ul>  | 9–10  |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of each of the characters/roles. Some aspects of the dramatic and technical needs of characters/roles may be more enhanced than others</li> <li>• Presents an effective use of colour, textures and fabric types to support dramatic meaning for each costume</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates some understanding of each of the characters/roles but has dealt with those superficially. Inconsistencies in consideration of the dramatic and technical needs of characters/roles</li> <li>• Presents adequate use of some, but not all of, the elements of colour, texture and fabric types to support dramatic meaning</li> </ul>                  | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates an incomplete or simplistic understanding of each of the characters/roles. Little consideration of the dramatic and technical needs of the characters/roles</li> <li>• Presents a limited awareness or use of the elements of colour, texture and fabric types, but is unable to manipulate these appropriately to support dramatic meaning</li> </ul> | 3–4   |
| <ul style="list-style-type: none"> <li>• Demonstrates little understanding of each of characters/roles</li> <li>• Presents little use of colour, texture or fabric type appropriate to each costume</li> </ul>   | 1–2   |

**Assessment Criterion 3: Execution (10 marks)**

- Realisation of the design concept/vision in the presentation
- Clarity and flair in renderings
- Clear and effective support material.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary ability to realise and present the design concept/vision with clarity and flair in all renderings</li><li>• Presents evocative support material for the project</li></ul>  | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates accomplishment in realising and presenting the design concept/vision with clarity in all renderings</li><li>• Presents appropriate support material for the project</li></ul>  | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates adequate ability to realise and present the design concept/vision with inconsistencies in quality of renderings which may be stereotypical or without aspects of characterisation and theatricality</li><li>• Presents some support material for the project</li></ul> | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates little ability to present the design concept/vision. Renderings are basic, inconsistent or non-theatrical and are often undersize or incomplete</li><li>• Presents limited support material</li></ul>  | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates minimal ability to present a design concept/vision. Renderings are only superficially completed or are executed with little care or detail, or are not shown in the context of a figure</li><li>• Presents little or no support material</li></ul>                     | 1–2          |

**(ii) Individual Project: Design (Lighting)**

**Criteria for examining Individual Project: Design (Lighting)**

- Design concept/vision
- Appropriateness
- Execution

**Assessment Criterion 1: Design concept/vision (10 marks)**

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the lighting design to contribute to the dramatic impact of significant moments.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2*

**MARKING GUIDELINES**

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates an outstanding directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision</li> <li>• Presents a sophisticated visualisation of the lighting design to contribute to the dramatic impact of significant moments</li> </ul>  | 9–10  |
| <ul style="list-style-type: none"> <li>• Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision</li> <li>• Presents an accomplished visualisation of the lighting design to contribute to the dramatic impact of significant moments</li> </ul>  | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates an appropriate but predictable directorial interpretation of the play realised through a design concept/vision which varies in consistency, unity and appropriateness</li> <li>• Presents an adequate visualisation of the lighting design which has some dramatic impact but is not sustained in significant moments</li> </ul>                             | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates a very limited directorial interpretation of the play conveyed through an unsustained, simplistic or flawed design concept/vision</li> <li>• Presents an inconsistent, incomplete or inappropriate visualisation of the lighting design for significant moments. The design concept/vision is only a partial consideration of the dramatic action</li> </ul> | 3–4   |
| <ul style="list-style-type: none"> <li>• Demonstrates little or no directorial interpretation of the play. The lighting design concept/vision presents a poor or only partial visualisation that has little relevance to the significant moments</li> </ul>  | 1–2   |

**Assessment Criterion 2: Appropriateness (10 marks)**

- Effectiveness of the lighting states and changes that enhance the dramatic action, mood and style
- Choice of lantern, position, gel colour and intensity to realise the purpose of the illuminations
- Effectiveness of the lighting in enhancing visual elements of the set (where appropriate).

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates a profound understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates exemplary effectiveness of the lighting states and changes, which enhance the dramatic action, setting, mood and style of the two key scenes</li> </ul>                     | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates consistent effectiveness of the lighting states and changes, which construct some dramatic impact on the action, setting and mood in the two key scenes</li> </ul>       | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate understanding of the basic choices available of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates an ability to support the dramatic action with lighting states and changes, which are consistent with the dramatic action of the two key scenes</li> </ul> | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates a partial or flawed understanding of the basic lighting equipment and a limited ability to attempt lighting states and changes that are consistent with the dramatic action in the two key scenes</li> </ul>   | 3–4          |
| <ul style="list-style-type: none"> <li>• Demonstrates little awareness of basic lighting equipment or knowledge of the play</li> </ul>   | 1–2          |

**Assessment Criterion 3: Execution (10 marks)**

- Realisation of the design concept/vision in the presentation
- Clarity and accuracy of the lighting plan, cue sheet and running script.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.2*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates an outstanding ability to realise the design concept/vision in the lighting plan</li><li>• Presents an exemplary lighting plan, cue sheet and running script with clarity and accuracy</li></ul>  | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates a substantial ability to realise the design concept/vision in the lighting plan</li><li>• Presents an appropriate lighting plan, cue sheet and running script that is reasonably consistent and detailed</li></ul>                      | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates an ability to realise the design concept/vision in the lighting plan</li><li>• Presents an adequate but superficial lighting plan, cue sheet and running script that varies in detail and consistency</li></ul>                         | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates a limited and inconsistent ability to realise the design concept/vision in the lighting plan</li><li>• Presents a partial or substantially flawed lighting plan. The running script or cue sheet may be incomplete or missing</li></ul> | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates little or elementary relevance to the play in the lighting plan, which contains minimal documentation</li></ul>   | 1–2          |

**(iii) Individual Project: Design (Promotion and Program)**

**Criteria for examining Individual Project: Design (Promotion and Program)**

- Design concept/vision
- Appropriateness
- Execution

**Assessment Criterion 1: Design concept/vision (10 marks)**

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Use of visual elements and promotional copy to communicate the concept/vision.

*Outcomes assessed: H.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates an outstanding directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision</li> <li>• Presents a sophisticated use of visual elements and promotional copy to communicate the design concept/vision</li> </ul>                         | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision</li> <li>• Presents an accomplished use of visual elements and promotional copy to communicate the design concept/vision</li> </ul>                                   | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates an appropriate but predictable directorial interpretation of the play realised through a design concept/vision</li> <li>• Presents an accomplished use of visual elements and promotional copy to communicate the design concept/vision</li> </ul>  | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates a very limited directorial interpretation of the play conveyed through an unsustainable, simplistic or flawed design concept/vision</li> <li>• Presents an inconsistent, incomplete or inappropriate use of visual elements and promotional copy to convey the design concept/vision</li> </ul> | 3–4          |
| <ul style="list-style-type: none"> <li>• Demonstrates little or no directorial interpretation of the play. The only partially realised design concept/vision, presents poor use of visual elements and promotional elements that are superficial and often irrelevant</li> </ul>  | 1–2          |

**Assessment Criterion 2: Appropriateness (10 marks)**

- Effectiveness of each item of promotional material in conveying a dramatic interpretation of the production
- Understanding purpose of each item of promotional material
- Effectiveness of each item of promotional material in communicating the profile of the theatre company and its target audience.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates a profound understanding of the purpose of each item of promotional material</li> <li>• Demonstrates exemplary effectiveness in conveying a dramatic interpretation of the production and communicating the profile of the theatre company and its target audience through each item of promotional material</li> </ul>  | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of the purpose of each item of promotional material</li> <li>• Demonstrates effectiveness in conveying a dramatic interpretation of the production and communicating the profile of the theatre company and its target audience through each item of promotional material</li> </ul>   | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates a working knowledge of the purpose of the promotional material which varies in understanding for each item</li> <li>• Demonstrates reasonable appropriateness in conveying a superficial dramatic interpretation of the production which conveys some information about the theatre company and target audience in some but not all items of promotional material</li> </ul> | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited awareness of some but not all of the items of the promotional material and their purpose</li> <li>• Demonstrates a basic knowledge of the play in some but not all items of promotional material</li> </ul>  | 3–4          |
| <ul style="list-style-type: none"> <li>• Demonstrates only a partial knowledge of the play and promotional material, which is substantially incomplete and often irrelevant</li> <li>• Demonstrates little or no understanding of the purpose of promotional material</li> </ul>   | 1–2          |



**Assessment Criterion 3: Execution (10 marks)**

- Realisation of the design concept/vision in the visual presentation
- Clarity and flair in the written material
- Effective presentation of all artwork.

*Outcomes assessed: H1.3, H1.5, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates exemplary ability to realise the design concept/vision in the artwork and visual presentation</li><li>• Demonstrates sophistication and flair in the written material</li></ul>  | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial ability to realise the design concept/vision in the artwork and visual presentation</li><li>• Demonstrates an organised and informed style with some sophistication in the written material</li></ul>                                  | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates an ability to realise the design concept/vision in the artwork and visual presentation</li><li>• Demonstrates an adequate but often superficial approach in the written material</li></ul>   | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates a limited and inconsistent ability to realise the design concept/vision in the artwork and visual presentation</li><li>• Demonstrates a simplistic and often irrelevant use of language in the written material, which may be incomplete</li></ul> | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates elementary or little ability to realise the design concept/vision in the artwork and visual presentation. The written material may be incomplete, contain serious flaws and be minimal or inappropriate</li></ul>                                  | 1–2          |

**(iv) Individual Project: Design (Set)**

**Criteria for examining Individual Project: Design (Set)**

- Design concept/vision
- Appropriateness
- Execution

**Assessment Criterion 1: Design concept/vision (10 marks)**

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the whole play in the design concept/vision.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates an outstanding directorial interpretation and a sophisticated visualisation of the whole play realised in an original, imaginative and unified scenic design, justified within the context of the theatre</li> </ul>                        | 9–10  |
| <ul style="list-style-type: none"> <li>• Demonstrates an effective directorial interpretation of the whole play realised with some imagination and creativity in the scenic design concept/vision, and reasonably justified within the context of the theatre</li> </ul>                          | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates a superficial but adequate directorial interpretation of the whole play realised with variation in consistency of the scenic design concept/vision. The scenic design concept/vision may not make reference to a theatre context</li> </ul> | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates an inappropriate or incomplete response to developing an overall scenic design concept/vision for the whole play, with little understanding of a theatrical context</li> </ul>  | 3–4   |
| <ul style="list-style-type: none"> <li>• Demonstrates little understanding of a scenic concept/vision and/or does not meet the minimal requirements. Eg the scenic design may only account for a portion of the whole play</li> </ul>   | 1–2   |

**Assessment Criterion 2: Appropriateness (10 marks)**

- Practicality of the design of the performer and audience sightlines, entrances, levels
- Effectiveness of the design to realise the needs of the play
- Dramatic effectiveness in the use of the stage space, texture, colour and composition.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Presents a sophisticated realisation of the scenic requirements of the play for both performers and audience</li><li>• Demonstrates innovation and dramatic effectiveness in the use of stage space, texture, colour and composition to enhance dramatic meaning</li></ul>  | 9–10         |
| <ul style="list-style-type: none"><li>• Presents a substantial realisation of the scenic requirements of the play for the performers and audience. Some aspects may be more enhanced than others</li><li>• Demonstrates dramatic effectiveness in the use of stage space, texture, colour and composition to create dramatic meaning</li></ul>  | 7–8          |
| <ul style="list-style-type: none"><li>• Presents an adequate realisation of the scenic requirements of the play for the performers and audience but deals with those superficially. Inconsistencies in consideration of the needs for individual scenes and aspects</li><li>• Demonstrates a reasonable use of some, but not all elements of stage space, texture, colour and composition to support dramatic meaning</li></ul> | 5–6          |
| <ul style="list-style-type: none"><li>• Presents an incomplete or substantially flawed realisation of the scenic requirements for the performers and audience. The scenic design may focus on only a portion of them</li></ul>  | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates minimal application of design elements and/or scenic requirements for the performers and audience</li></ul>  | 1–2          |

**Assessment Criterion 3: Execution (10 marks)**

- Realisation of the design concept/vision in the construction and presentation
- Clarity and accuracy of the floor plans, diagrams and explanations
- Precision in the construction of the model or computer-aided design.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates outstanding ability to realise the design concept/vision in the construction and presentation, including precision in modelling skills or computer-aided design, clarity and accuracy in floor plans, scale drawings, diagrams and explanations, use of evocative materials and scenic designs</li> </ul>   | 9–10         |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial ability to realise the design concept/vision in the construction and presentation, including good modelling skills or computer-aided designs, and well drawn floor plans, scale drawings, diagrams and explanations, use of appropriate materials and scenic designs</li> </ul>   | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate ability to realise the design concept/vision in the construction and presentation, including modelling skills or computer-aided designs</li> <li>• Presentations are sound but often weakened by a lack of attention to detail in the floor plans, scale drawings, diagrams and explanations, materials and scenic designs</li> </ul>     | 5–6          |
| <ul style="list-style-type: none"> <li>• Demonstrates inconsistent ability to realise the design/concept vision in the construction and presentation, including modelling skills or computer-aided designs</li> <li>• Presentations are often undermined particularly by flaws in scale, poor choice of construction, and scenic design materials, and a lack of essential support documentation</li> </ul> | 3–4          |
| <ul style="list-style-type: none"> <li>• Demonstrates minimal ability to realise the design concept/vision including modelling skills or computer-aided design</li> </ul>   | 1–2          |

### ***Individual Project: Performance***

#### **Criteria for examining Individual Project: Performance**

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence.

#### ***Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)***

- Vocal: projection, clarity, tone, pitch, pace, dynamics
- Movement: control, energy, spatial awareness, dynamics
- Timing: control of delivery, responses to cues, awareness of rhythms.

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H2.3*

#### **MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| • Demonstrates exemplary performance skills including vocal, movement, and timing appropriate to the style or form  | 9–10         |
| • Demonstrates substantial performance skills including vocal, movement, and timing appropriate to the style or form, although some skills may be more refined than others  | 7–8          |
| • Demonstrates adequate performance skills including vocal, movement, and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control of energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing | 5–6          |
| • Demonstrates limited performance skills including vocal, movement, and timing which may be inappropriate to the style or form   | 3–4          |
| • Demonstrates minimal performance skills with little understanding of style or form  | 1–2          |

**Assessment Criterion 2: Sustaining and developing role/character (10 marks)**

- Belief/conviction/energy
- Complexity/dimension
- Clarity in presentation of character(s) or role(s)
- Focus.

*Outcomes assessed: H1.1, H1.2, H1.3, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| • Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s)  | 9–10         |
| • Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others  | 7–8          |
| • Demonstrates adequate ability to realise and sustain role(s) or character(s), which are unsustainable or inconsistent. Variations may occur in level of belief/conviction/energy, complexity/dimension, focus and clarity in presentation | 5–6          |
| • Demonstrates limited ability to realise and sustain role(s) or character(s) with limited clarity in presentation  | 3–4          |
| • Displays limited ability to realise role(s) or character(s). May play themselves. Minimal involvement or lack of clarity in presentation of role(s) or character(s)   | 1–2          |

**Assessment Criterion 3: Structure and dramatic coherence (10 marks)**

- Effective use of performance elements
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Integrity, originality and clarity in analysis, interpretation and presentation of the chosen material
- Realisation of a coherent theatrical performance
- Effective use of space in the context of the performance style.

*Outcomes assessed: H1.3, H2.1, H2.2, H2.3, H3.1, H3.3*

**MARKING GUIDELINES**

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates outstanding manipulation of the performance elements</li> <li>• Demonstrates exemplary ability to work at a sophisticated level to realise a coherent theatrical performance which evokes a powerful audience response in the context of the performance space</li> <li>• Demonstrates flair, originality, integrity and clarity in analysis, interpretation and presentation of the chosen material</li> <li>• Demonstrates intelligent use of space in the context of the performance style and the stylistic demands of the material</li> </ul> | 9–10  |
| <ul style="list-style-type: none"> <li>• Demonstrates substantial ability to control the performance elements</li> <li>• Demonstrates accomplished ability to effectively engage an audience in the context of the performance space</li> <li>• Presents a coherent, high quality theatrical performance which demonstrates an effective interpretation of the chosen material</li> <li>• Demonstrates effective use of space in the context of the performance style and the stylistic demands of the material</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates ability to work with the performance elements, with some inconsistencies in the level of control</li> <li>• Demonstrates some ability to engage an audience in the context of the performance space</li> <li>• Presents a theatrical performance which demonstrates a superficial but adequate interpretation of the chosen material</li> <li>• Demonstrates some awareness of the use of space in the context of the performance style or stylistic demands of the material</li> </ul>  | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates frequent inconsistencies in control of the performance elements</li> <li>• Demonstrates a limited ability to engage the audience in the context of the performance space</li> <li>• Presents a performance with little coherence</li> <li>• Demonstrates predictable or simple use of space and a basic understanding of the performance style or stylistic demands of the material</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>• Demonstrates minimal control of the performance elements</li> <li>• Demonstrates little or no ability to engage the audience in the context of the performance space</li> <li>• Presents an incoherent performance</li> <li>• Demonstrates very limited or no understanding of the use of space and of the stylistic demands of the material</li> </ul>   | 1–2   |

### ***Individual Project: Scriptwriting***

#### **Criteria for examining Individual Project: Scripting**

- Concept
- Realisation
- Conventions and practicalities

#### ***Assessment Criterion 1: Concept (10 marks)***

- Originality, clarity and integrity of the script in its concept
- Stylistic and thematic coherence of the script
- Effectiveness in the treatment of characterisation appropriate to the style.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3*

#### **MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Presents an outstanding script concept demonstrating originality, clarity and integrity</li><li>• Demonstrates extensive understanding of the stylistic and thematic demands of scriptwriting, and effectiveness of characterisation appropriate to style</li></ul>                 | 9–10         |
| <ul style="list-style-type: none"><li>• Presents an effective script concept with some inconsistency in realisation</li><li>• Demonstrates a substantial understanding of the stylistic and thematic demands of scriptwriting, and an informed understanding of characterisation appropriate to style</li></ul>             | 7–8          |
| <ul style="list-style-type: none"><li>• Presents an adequate script concept that is often predictable</li><li>• Demonstrates a basic understanding of the stylistic and thematic demands of scriptwriting, but often lacks clarity and presents superficial characterisation not always consistent with the style</li></ul> | 5–6          |
| <ul style="list-style-type: none"><li>• Presents a limited or confused script concept that lacks coherence</li><li>• Demonstrates insufficient awareness of the stylistic and thematic demands of scriptwriting, with inconsistently drawn characters and little regard to the style</li></ul>                              | 3–4          |
| <ul style="list-style-type: none"><li>• Presents a minimal narrative with no awareness of the stylistic and thematic demands of scriptwriting</li></ul>   | 1–2          |



**Assessment Criterion 2: Realisation (10 marks)**

- Effective handling of dramatic elements such as dramatic images, dramatic focus and tension
- Development of clear dramatic action
- Effectiveness of the script for an audience and for actors.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| • Develops sophisticated dramatic action effectively manipulating theatrical elements such as dramatic tension, images and focus to effectively engage the audience              | 9–10         |
| • Develops effective dramatic action by appropriately manipulating theatrical elements with varying use of dramatic tension, images and focus to engage the audience             | 7–8          |
| • Develops adequate but superficial dramatic action with a limited use of theatrical elements to present a predictable narrative, which engages the audience in a limited manner | 5–6          |
| • Develops limited dramatic action in a poorly structured narrative with little theatricality or moments of engagement for an audience   | 3–4          |
| • Develops minimal dramatic action that is substantially flawed, unresolved and without any regard for theatrical elements or the audience                                       | 1–2          |

**Assessment Criterion 3: Conventions and practicalities (10 marks)**

- Use of scriptwriting conventions such as layout, character list, dialogue formatting, stage setting, directions and effects
- Practicality for production such as scene and costume changes, venue style and size of production, cast size, scenic and technical effects.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates an outstanding awareness of scriptwriting conventions appropriate to the style or form such as layout, character lists, dialogue formatting, stage setting, direction and effects</li> <li>• Displays a complex understanding of the practical requirements of a script for a theatrical production such as scene and costume changes, venue style and size of production, cast size, scenic and technical effects</li> </ul> | 9–10  |
| <ul style="list-style-type: none"> <li>• Demonstrates a substantial awareness of scriptwriting conventions appropriate to the style or form. Some inconsistencies occur in the use of layout, character lists, dialogue formatting, stage setting, direction and effects</li> <li>• Displays an adequate understanding of the practical requirements of a script for a theatrical production but considers some elements more closely than others</li> </ul>                        | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate awareness of scriptwriting conventions but omits, or imprecisely deals with some practical requirements for live performance</li> </ul>   | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates a very limited awareness of some of the scriptwriting conventions, and does not resolve many of the practicalities for a live performance</li> </ul>  | 3–4   |
| <ul style="list-style-type: none"> <li>• Demonstrates minimal awareness of scriptwriting conventions or the practicalities for a live performance</li> </ul>  | 1–2   |

***Individual Project: Video Drama*****Criteria for examining Individual Project: Video Drama**

- Directorial concept/vision
- Production
- Post-production

***Assessment Criterion 1: Directorial concept/vision (10 marks)***

- Originality, clarity and integrity of the directorial vision
- Effectiveness of narrative construction and screen writing
- Ability to convey the narrative using appropriate video language.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Presents an outstanding director's concept/vision demonstrating originality, clarity and integrity in the video drama</li><li>• Demonstrates exemplary ability to construct and convey a narrative using innovative screen writing skills and sophisticated video language</li></ul> | 9–10         |
| <ul style="list-style-type: none"><li>• Presents an effective director's concept/vision with minor inconsistencies</li><li>• Demonstrates proficiency in the construction and delivery of a narrative using effective screen writing skills and appropriate video language</li></ul>   | 7–8          |
| <ul style="list-style-type: none"><li>• Presents an adequate director's concept/vision that may be predictable, or beyond the student's technical ability</li><li>• Demonstrates some skills in the construction and delivery of a narrative</li></ul>   | 5–6          |
| <ul style="list-style-type: none"><li>• Presents an inconsistent narrative that is unresolved and often limited by poor organisational skills</li></ul>  | 3–4          |
| <ul style="list-style-type: none"><li>• Presents a minimal narrative and uses little or none of the conventions of video drama</li></ul>   | 1–2          |

**Assessment Criterion 2: Production (10 marks)**

- Skill in framing of the action using camera angles, focus, shot length, shot size, movement, light, perspective and/or special effects to create dramatic meaning
- Skill in directing the dramatic action for the screen
- Selection of appropriate production elements such as location, lighting, costume, casting.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| <ul style="list-style-type: none"><li>• Demonstrates outstanding ability to create complex dramatic meaning through skilful direction of the camera and action and selection of evocative production elements including location, lighting, costume and casting</li></ul>                                  | 9–10         |
| <ul style="list-style-type: none"><li>• Demonstrates substantial ability to create dramatic meaning through an informed direction of the camera and action and selection of some effective production elements including location, lighting, costume and casting</li></ul>                                 | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates adequate ability to create some dramatic meaning through direction of the camera and the action. Inconsistent selection of production elements including location, lighting, costume and casting result in a video drama of varying quality</li></ul> | 5–6          |
| <ul style="list-style-type: none"><li>• Demonstrates limited ability to create dramatic meaning through insufficient direction of the camera and action. Poor use of production elements including location, lighting, costume and casting, results in an often confused video drama</li></ul>             | 3–4          |
| <ul style="list-style-type: none"><li>• Demonstrates little or no ability to create dramatic meaning through the camera, action or production elements</li></ul>   | 1–2          |

**Assessment Criterion 3: Post-production (10 marks)**

- Skill in editing for dramatic meaning with particular reference to tension, pace and mood
- Use of appropriate sound and music to enhance dramatic meaning
- Skill in placing titles and other relevant post-production effects.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

| <b>Criteria</b>  | <b>Marks</b> |
|--|--------------|
| • Demonstrates exemplary skill in post-production including sophisticated editing for dramatic meaning, evocative use of music and sound and skilful use of other post-production techniques               | 9–10         |
| • Demonstrates substantial skill in post-production including effective editing for dramatic meaning, appropriate use of music and sound and other post-production effects                                 | 7–8          |
| • Demonstrates adequate, but inconsistent, skill in post-production. Some dramatic meaning is created, through the use of editing with variation in the quality of sound and other post-production effects | 5–6          |
| • Demonstrates incomplete post-production skills, with limited dramatic meaning achieved. Poor use of editing, music, sound or post-production effects results in an unrealised video drama.               | 3–4          |
| • Demonstrates minimal post-production skills, resulting in a confused, incoherent or incomplete project   | 1–2          |