

**2007 HSC Notes from
the Marking Centre
Drama**

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2007 HSC NOTES FROM THE MARKING CENTRE

DRAMA

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Drama. It contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabuses, the 2007 Higher School Certificate examinations, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Drama.

General Comments

In 2007, approximately 5200 candidates attempted the Stage 6 Drama Examination. The majority of candidates once again chose *Performance* for their Individual Project option, with *Design: Costume* the next largest, attracting over 500 candidates. Most other options increased proportionately, with the number of Video Dramas growing to over 350.

In the written examination, more candidates are including experiential class work as part of their supporting material. However, as a general rule, the better responses explained how the playwrights explored the issues theatrically and how their choices affected the audience.

Practical Examination

Group Performance

Candidates should carefully consider their audiences. In some cases, the public contexts for performances in schools and the marking of the examination may make some forms of representation inappropriate. Teachers, in particular, should carefully consider issues such as Child Protection legislation in relation to how they are able to appropriately supervise the development of performances that deal with issues of sexuality, abuse, self-harm, drugs or other controversial material. Teachers need to be conscious of their responsibilities and audiences within the school as well as the broader examination context, and aware of the possible implications for candidates. Advice to schools in relation to these issues is provided in the *HSC Performances and Submitted Works – Advice to Schools Regarding Content* on the Board of Studies website.

Teachers and students are reminded, of the following requirements for the HSC drama performance examinations:

- The time limits are
 - 6–8 minutes (Individual Performance)
 - 8–12 minutes (Group Performance)
- Each performer in the group performance is marked individually. As such, it is important for the markers to be able to differentiate each student. If all students are wearing similar costumes a distinguishing ribbon, badge or other indicator will assist the markers to identify each student.
- Candidates who read scripts or improvise pieces are unlikely to satisfy the criteria for the examination.

2007 HSC Notes from the Marking Centre – Drama

- Under no circumstances should candidates use props in a way that is dangerous or threatening to the markers or other members of the audience.
- Live performance is a dynamic medium. Candidates should perform their piece for an audience prior to the examination to ensure they are aware of audience responses to their work.

Class work on the Group Performance should commence after the Easter break of the HSC year.

Production effects such as costumes, sets, lighting, video, film, sound, microphones and technical support should be kept to a minimum as available facilities and technical equipment vary between schools. External markers will not award extra marks for technical and/or special effects.

Schools need to ensure that technical effects do not impinge or hinder students' performance skills. It is recommended that limited lighting effects be used (lights up and lights down are sufficient). Strobe lighting is strongly discouraged and markers should be informed when unusual lighting or effects are to be used. The performance should not solely rely upon set or elaborate costume.

The following should be made clear to Group Performance students:

- The intention of the performance should be clear to the audience.
- Candidates should be careful to make a theatrical statement for the stage, especially if using material inspired by film or video.
- Candidates should be discouraged from over-reliance on song, dance or music unless it is integral to the meaning and theatricality of the performance.
- Candidates should be discouraged from writing or presenting personal stories.
- Candidates in the Group Performance are reminded that the work must be original and no extracts from published scripts may be used.
- Placing the focus of the performance somewhere on stage, eg on a chair or 'invisible character', is problematic for the actor/audience relationship.

Stronger group performances:

- presented an extremely clear theatrical journey with clarity of intention and meaning
- had a unity of purpose where every theatrical moment contributed to the meaning of the piece through effective choices in the dramatic structure and performance techniques used
- were presented by a highly polished ensemble with comprehensive control of the elements of drama (particularly tension and mood) to create powerful audience engagement
- employed vocalisation, physicality and timing with sophistication and effective creation of character/role and meaning appropriate to the chosen style of the piece
- created clearly defined and sustained role(s)/character(s) with a physical, psychological and emotional truth demonstrating clarity in intentions and motivating action
- had interactions with characters/roles which were developed and sustained in a complete character journey.

Weaker group performances:

- presented a confused, purposeless and/or superficial performance that lacked a sense of theatre
- had disconnected, episodic and often unrelated scenes with awkward, unmotivated and superficial transitions (eg blackouts or entrances and exits)

- had imbalanced contributions from performers with minimal understanding and control of dramatic elements
- had little control of the dynamics in physicality, vocals and timing with minimal reference to the chosen style, the meaning of the piece or character/role being performed
- had character(s)/role(s) that lacked clarity in identity and motivation. Often they displayed little physicality and a one-dimensional life that changed or journeyed little throughout the piece
- interactions with other characters/roles were often lacking in dynamic, truthfulness and energy.

Individual Project: Performance

Stronger individual performances:

- had a complete theatrical journey for their character and audience
- used strong theatrically constructed scripts
- had well-rehearsed and polished pieces with minimal reliance on props, costumes and technical effects
- had thorough action/objective analysis of the text
- made sophisticated and effective choices dealing with rhythm, pace, timing, energy and intensity
- had a sophisticated control of vocal and movement dynamics appropriate to form and/or style
- had exemplary ability to realise their characters in every moment with absolute conviction and clarity
- had a clear journey for the character developing complexity and dimension.

Weaker individual performances:

- often were under or over time
- often wrote their own pieces with little theatricality and tended to 'storytell'
- used movies or the internet to source their pieces and/or tended to perform pieces with teenage angst or mental health issues
- chose pieces that 'challenged' them or because they wanted to do something different, failing to go with strengths
- often lacked spatial awareness in movement resulting in unmotivated movement, aimless wandering or overuse or inappropriate use of the space
- often played themselves
- regularly broke focus even to the point of checking the audience for response
- had low energy, one-dimensional characters with little credibility
- included all of their performance skills, almost like a checklist, rather than using the appropriate skills for the material they were presenting.

Submitted Projects

Individual Project: Critical Analysis

Portfolio of Theatre Criticism

Projects were generally of a high standard with a diverse range of choices of production style and exhibited a good knowledge and understanding of theatre criticism.

Stronger projects:

- provided a clear and effective analysis of how key elements of the productions created dramatic meaning
- substantiated evaluations with extensive knowledge and understanding of drama and theatre
- demonstrated effective structure and sophistication and flair in the use of language and style.

Weaker projects:

- lacked analysis and extensive research
- provided superficial justification for their evaluations
- lacked the refinement and accuracy demanded by this project area.

Applied Research Project

Candidates should focus on developing an effective and workable hypothesis that poses a question and allows a fresh field of investigation into an area directly related to drama and theatre.

Stronger projects:

- presented a clear, well-investigated and convincing conclusion to the hypothesis
- demonstrated exemplary skills in analysing and synthesising extensive research material
- showed outstanding ability to effectively structure the essay
- demonstrated sophistication and confidence in the use of language and style.

Weaker projects:

- lacked an appropriate, purposeful or achievable hypothesis
- presented broad and sometimes irrelevant research or in the case of surveys, were not able to read data critically or use the data to substantiate their theory
- demonstrated weaknesses in both the structure and style of their essay and/or presented projects that lacked thorough editing and proofreading.

Director's Folio

Candidates are advised to thoroughly research the function of a director and the process of analysis a director undertakes before rehearsals begin.

Stronger projects:

- developed and presented concepts that were original and perceptive interpretations of the chosen plays
- demonstrated extensive knowledge and understanding of the play's themes and ideas, dramatic elements, style and staging demands
- presented imaginative and effective design ideas that tied in strongly with their director's concept
- consistently and clearly articulated the intended audience experience through all areas of the project, were aware of the impact of directorial and design choices on the experience and were mindful of the integrity and intentions of the playwright.

Weaker projects:

- demonstrated a superficial engagement with the text and presented an undeveloped, unclear or inappropriate concept
- lacked understanding of the practicalities of staging a production and were unable to demonstrate how dramatic elements and theatrical techniques could be used effectively to realise the concept on stage
- provided inappropriate and/or impractical design ideas or failed to provide enough information about the visual aspects of their production
- demonstrated minimal understanding of the practicalities and meaning for the audience.

Individual Project: Design

Design offers candidates the opportunity to creatively express their sense of the theatre through their design concepts for the world of the chosen play. Candidates were able to manipulate and justify their use of the dramatic elements to articulate their design vision for the chosen text.

Stronger projects:

- challenged the intended target audience with their insightful interpretation of the text
- demonstrated creativity and communicated a unified design vision
- presented projects that showed an appreciation of the importance of research and making informed choices appropriate to the context and stylistic concerns of the chosen play.

Lighting

Stronger projects:

- presented a sophisticated concept for their chosen play which evoked an intended theatrical experience through highly appropriate atmospheric choices

- submitted support material with clearly presented lighting cues and lighting plan
- included detailed overlays clearly displaying lantern and gel choice and placement for the chosen scenes
- supported the dramatic action, mood and setting of the chosen scenes, transporting the audience into an appropriate world for the play.

Weaker projects:

- presented a simplistic or flawed director's concept for the chosen play, often with isolated or dislocated scenes
- lacked a clear intention to use lighting to create a theatrical experience appropriate to the world of the play
- often failed to provide adequate coverage for the chosen scenes or key places so set pieces or spaces essential to the scene were left in darkness
- presented choices for illumination in a confused or incomplete lighting plan, lacking adequate running sheets and cue sheets.

Costume

Stronger projects:

- presented unity and flair in their design concept for the chosen play through rendering designs and support material which clearly established the world of the play
- presented a range of choices of character and design that were appropriate to the stylistic and contextual concerns of the chosen play
- presented the key central characters wearing the costume in key moments of the play indicating the relationships to other characters and their status within the play through appropriate stance and body language
- made evocative choices in support material using fabric samples and preliminary sketches for other characters or notations of other costumes and characters to further develop the candidate's vision of the play as a theatrical experience for an audience.

Weaker projects:

- demonstrated a limited understanding of the world of the play through partially realised designs for only a limited number of chosen characters
- tended to include draft sketches of the same costume as support rather than submitting the required four other costumes in notation or sketched form
- presented interpretations for the play that depended on enforced ideas often inappropriate to the world of the play; sometimes presenting an odd mixture of styles and periods appropriate only to the individual characters without a unified design concept
- presented renderings that were often non-theatrical, sometimes fashion style characters with little modification from character to character, lacking appropriate body language or a sense of the character in a moment of their journey.

Promotion and Program

Stronger projects:

- demonstrated a sophisticated knowledge of the world of the play through both the visual choices and written material for a target audience
- demonstrated a sophisticated use of persuasive language in the flyer and promotional media sections of the project, using evocative language appropriate to the chosen company and target audience of that company, to enhance the design vision of the play as a production
- presented a unity within the visual and written materials which created a theatrical reading of the text, focusing on the tension and atmosphere appropriate to the world of the play
- demonstrated writing flair in the original director's notes which constructed the candidate's vision as director for the production.

Weaker projects:

- used the design elements in a superficial or ineffective way, developing simplistic symbols without recognising the atmosphere and place within the play's context
- may have recognised universal symbols for the play in their visual choices, but tended to not be discriminating in thoughtful selections of these visual symbols resulting in a cluttered or clichéd visual design concept
- presented inappropriate visual choices in layout, font and/or colour, making it difficult for the visual elements of the design items to function, or for both the visual images and written elements to merge and become unreadable, eg light yellow writing on a white background, or a visual montage of figures obscuring information
- had a limited understanding of the chosen theatre company's promotion practice leading to inappropriate or flawed designs which did not represent the established theatre company's correct profile or would not entice the appropriate target audience to the theatrical production.

Set

Stronger projects:

- presented a sophisticated concept for their chosen play which evoked an intended theatrical experience through highly appropriate atmospheric visual choices
- demonstrated a clear selection process of well-chosen building materials and appropriate visual metaphors which took the audience to the chosen moment of the play in the presented scene, while still considering the whole world of the play and later scenic changes
- submitted support material with clear floor plans and scene changes. This included detailed prop placement and sightlines for the audience
- supported the dramatic action, mood and setting of the chosen scene, transporting the audience into the world of the play.

Weaker projects:

- presented a simplistic or flawed director's or designer's concept for the play, dealing with an isolated scene without clear intention for the use of the stage space to create a theatrical experience appropriate to the world of the play
- demonstrated minimal ability to realise a set which was designed for performance, with a general lack of actor entrance and exit space
- chose to construct models with inappropriate materials with little concern for colour, texture or strength for transportation

- demonstrated a limited awareness of modelling materials appropriate for model construction, using dangerous materials such as sharp objects, mirror fragments or barbed wire.

Individual Project: Scriptwriting

General Comments

Candidates are encouraged to organise a reading of their text in front of an audience and to then further workshop the script, so that the theatrical experience can be refined and enriched, ensuring the script represents a sustained theatrical experience. Candidates should experiment with a range of styles and dramatic conventions.

Stronger projects:

- displayed sophisticated theatrical understanding, skilfully manipulating dialogue, imagery, sound and mood to create a satisfying theatrical experience
- developed a sustained theatrical concept, creating a believable world and a sense of journey for the characters/roles and for the audience
- created characters with individual and distinct voices
- chose effective and appropriate dramatic elements, manipulating them imaginatively to enact the concept and to thoroughly engage the audience
- resolved the action and explored mood, theme and style to a satisfying resolution.

Weaker projects:

- created concepts and used text more suited to TV or film than live theatre
- did not adequately attend to the need for a journey by the characters, play and audience
- made poor choices regarding character, trying to bring too many characters into the action or creating two-dimensional characters that failed to engage the audience
- showed little awareness of dramatic rhythms, paying insufficient attention to the need to consciously employ dramatic elements like tension and mood to create meaning
- contained dramatic action that lacked purpose and an understanding of style or form.

Individual Project: Video Drama

The clear emphasis in Video Drama, particularly in the first criterion relating to concept and vision, is on the student's ability to produce a narrative that engages dramatic tension in the viewer. Unveiling a character's journey through the manipulation of incidents linked by cause and effect is essential. Variations on this structure are permissible, but all too often this lack of attention to dramatic elements is the weakest aspect of many projects.

In addition, a growing number of students are relying on symbol or metaphor without giving such techniques a strong anchor in a dramatic narrative. This aspect of tension is what makes a drama video different to the more open-ended interpretations or image-driven style of video more commonly associated with English or Visual Arts.

Too many students are submitting projects in the wrong format. The only acceptable formats are DVD-R, DVD-RW or VHS tape. CD-ROM and CD-R are inferior and compromise a student's ability to demonstrate production and postproduction values.

Stronger projects:

- presented clear, imaginative and coherent narratives that had a strong engagement with the audience through the manipulation of tension, pace and mood and a strong control of visual language
- demonstrated sophisticated skills in using camera angle, framing and movement to enhance the drama
- demonstrated highly developed skills in making effective post production choices in editing sound and the use of music to promote tension, pace and mood.

Weaker projects:

- presented predictable, derivative or incoherent narratives that frustrated viewer engagement
- used the camera as a recording device with limited thought about how to control the visual language in the telling of the narrative
- were over-reliant on music with little dramatic purpose or simply used editing to link shots instead of using postproduction to enhance tension, pace and mood.

Written Examination

Section I – Australian Drama and Theatre

General Comments

Candidates are reminded they must engage directly with the question in the development of their response. It is important to select and analyse relevant workshop experiences and examples from the plays to support their discussion, instead of simply recounting and describing these experiences and examples.

Question 1

Stronger responses:

- demonstrated a sophisticated, detailed and insightful engagement with the question
- discussed how dramatic forms and theatrical techniques are effectively employed to portray the struggles of the characters
- made insightful and analytical references to the plays in performance, whether in imagined, workshopped or professional performance contexts
- demonstrated a secure understanding of the key terms of the question including 'dramatic forms' and 'theatrical techniques'
- used theatrical terminology appropriate to the context of the question

- demonstrated an understanding and appreciation of the playwrights' intentions and audience response to the characters' struggles
- presented their discussion in a logically structured and coherent manner.

Weaker responses:

- did not directly address the specific requirements of the question and ignored key terms including 'dramatic forms', 'theatrical techniques', 'struggles' and 'characters'
- discussed the plays as literary texts rather than as scripts for performance
- based their responses upon the general implications of the rubric to the detriment of the specific question
- used inappropriate or superficial textual evidence and/or token employment of workshop experience
- relied on formulaic or prepared responses, using key terms from previous HSC questions
- structured their response around the thematic concerns of the texts rather than the specific question
- gave personal, biased opinions, retold the plot, made sweeping generalisations and/or provided inaccuracies or misinformation that were not relevant to the question
- employed theatrical terminology inaccurately or inappropriately.

Section II – Studies in Drama and Theatre

Question 2 – Tragedy

Stronger responses:

- addressed all aspects of the question with insight and clarity, including an interpretation of the dark and threatening worlds of tragic plays
- demonstrated a sound knowledge and understanding of both texts and their tragic creative visions, and could apply this knowledge to support their argument
- compared the classical and modern tragedies, identifying their dramatic elements, similarities and differences, and the reason for their individual appeal to today's audiences
- showed insightful understanding of how the plays might be staged by today's practitioners
- balanced their analysis of the tragic vision discussion with pertinent examples from workshop experiences and productions.

Weaker responses:

- did not deal with all aspects of the question or answered a previous question
- demonstrated a superficial or misguided grasp of the tragic visions of the plays
- equated tragedy with bad luck or fate without referencing dramatic theory
- recounted the plot and focused on historical information
- presented a literary response with few or no references to performances for a contemporary audiences
- described inappropriate staging concepts for modern productions
- provided little or no practical evidence from workshop or production experiences.

Question 3 – Irish Drama

Stronger responses:

- interpreted and addressed all aspects of the question insightfully
- demonstrated a depth of understanding of the texts which allowed support of the argument with relevant theatrical moments
- focused their responses on the characters in the plays and gave insightful reasons as to how and why the extremes of comedy and tragedy were combined in the action on stage
- discussed equally the context and the theatricality of the plays
- discussed the theatricality of the staging, providing examples from workshops and productions to support the view that audiences are engaged by the comedy and tragedy of the plays.

Weaker responses:

- did not deal with all aspects of the question, including how tragedy and comedy is woven into the characters' behaviour in the plays
- made generalisations and sweeping statements about Irish people and culture bearing little relevance to the question
- discussed tragedy, violence and comedy in the plays but with little understanding of the theatricality and how these aspects play on the stage
- did not balance discussion of two plays
- made little reference to workshop experience, relying on film and literary comments.

Question 4 – Brecht

Stronger responses:

- analysed and addressed all aspects of the question
- understood what big stories were and why they were still important, interpreting them to mean social, political and economic issues that remain relevant for audiences now
- linked big stories with staging techniques and their impact on audiences
- demonstrated a thorough understanding of Brecht's political and artistic goals and the boldly innovative theatrical techniques he employed to present them, using relevant evidence from the plays
- gave good examples of Brechtian techniques that have been integrated into contemporary theatre
- demonstrated clearly how the plays might now be staged to lead an audience to consider issues, using workshops or production experience to support the argument.

Weaker responses:

- failed to cover all aspects of the question
- did not interpret the key concepts of the question including what the big stories were, and how the Brechtian techniques work now
- demonstrated only superficial knowledge of the plays
- listed rote-learned Brechtian techniques without referring to their relevance to contemporary theatre
- retold the plots of plays, lacking detail and insight

- described classroom performance but were unable to relate it adequately to the question.

Question 5 – Site-specific, Street and Event Theatre

Stronger responses:

- presented an insightful response to the question by synthesising their own work with that of the practitioners
- discussed the techniques, styles and conventions employed by the performers to affect the thinking of the audience
- dealt with substantial participation in an event of their own making which had clear artistic and social goals
- related the process of their own performance to the processes of the practitioners
- discussed the importance of pre- and post-performance activities in the structure of an event
- used appropriate evidence from the work of the performers as well as their own experience to support their argument.

Weaker responses:

- dealt only superficially with the question
- described events without analysing participation in the process and performance of an event
- did not discuss the political or social goals of performances, seeing enjoyment as sufficient reason for an event to take place
- participated in insignificant, insubstantial events which could only be described and did not allow analysis
- made no references to the texts.

Question 6 – Approaches to Acting

Stronger responses:

- answered the question insightfully and comprehensively
- made clear links between the philosophy behind the preparatory exercises and their implications in terms of theatre practice
- demonstrated considerable evidence of strong experiential foundations
- synthesised their experience of the training methods and examples of how these translated into more powerful actor–audience engagement
- referred to productions by, or influenced by, the practitioners which epitomised their philosophies and theatre practice.

Weaker responses:

- failed to refer to the work of two practitioners
- presented only a superficial knowledge of the philosophical basis of the practitioners' approaches
- provided a list of training techniques without linking this to the application of communicating powerfully with the audience
- did not explain the actor–audience connection
- provided little experiential or production evidence.

Question 7 – American Drama

Stronger responses:

- analysed and addressed all aspects of the question insightfully and had a sophisticated understanding of human drives and hungers
- could relate the depiction of drives to their theatrical expressions
- demonstrated a thorough understanding of the dramatic styles of realism and those styles that extend realism to explore the deeper human experiences of the characters
- provided relevant workshop experiences to support their findings
- incorporated a discussion of contemporary productions and their effectiveness in engaging an audience.

Weaker responses:

- did not consider all aspects of the question
- ignored realism and answered previous year's question on symbolism and expressionism
- wrote literary responses or English style essays with little reference to the plays on stage
- listed theatrical techniques without reference to the question or a sense of performance
- used inappropriate quotes from the plays that did not address the issues of the question
- presented limited or irrelevant workshop material which did not support a point of view.

Question 8 – Seventeenth-Century Comedy

Stronger responses:

- analysed and addressed all parts of the question sustaining an argument throughout
- insightfully interpreted the universal behaviour of love and romance of the plays and the plays' potential to satirise contemporary romantic rituals
- showed a deep knowledge of both texts which enabled pertinent references to be made to support their argument
- demonstrated a thorough knowledge of the characters, which enabled their qualities to be recontextualised
- gave examples of how set, costume and character could be presented on stage.
- made appropriate suggestions as to how relevance might be, or has been, increased for a contemporary audience, using experiential and production evidence to support points made.

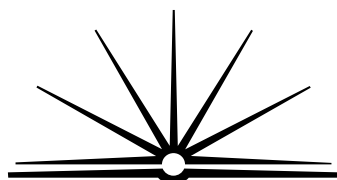
Weaker responses:

- did not maintain a clear, sustained argument in response to the question
- answered last year's question or wrote prepared answers that did not address this year's question
- did not explore the modern-day equivalents of 'the game of love' and struggled to differentiate/recognise modern romantic rituals
- did not write about the plays on stage or made general references to television shows
- demonstrated a limited understanding of the texts, or simply retold the narrative
- failed to present relevant staging possibilities to adapt the plays to a contemporary audience
- did not use pertinent experiential evidence to support suggestions for contemporary staging.

Drama

2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Australian Drama and Theatre (Core Study)			
1	20	Australian Drama And Theatre (Core Study) – Dramatic Traditions in Australia or Contemporary Australian Theatre Practice	H3.1, H3.2, H3.3
Section II — Studies in Drama and Theatre			
2	20	Studies in Drama And Theatre – Tragedy	H3.1, H3.2, H3.3
3	20	Studies in Drama And Theatre – Irish Drama	H3.1, H3.2, H3.3
4	20	Studies in Drama And Theatre – Brecht	H3.1, H3.2, H3.3
5	20	Studies in Drama And Theatre – Site-Specific, Street and Event Theatre	H3.1, H3.2, H3.3
6	20	Studies in Drama And Theatre – Approaches to Acting	H3.1, H3.2, H3.3
7	20	Studies in Drama And Theatre – American Drama	H3.1, H3.2, H3.3
8	20	Studies in Drama And Theatre – Seventeenth-Century Comedy	H3.1, H3.2, H3.3



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

2007 HSC Drama Marking Guidelines

Section I — Australian Drama and Theatre (Core Study)

Question 1

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates an insightful understanding and appreciation of how dramatic form and theatrical techniques in Australian plays are used to portray the struggles of the characters• Provides an insightful response to the question in a convincing, coherent manner, which may demonstrate flair• Provides an insightful response to the question with well-substantiated supporting evidence	17–20
<ul style="list-style-type: none">• Demonstrates substantial understanding and appreciation of how dramatic form and theatrical techniques in Australian plays are used to portray the struggles of the characters• Provides a substantial response to the question in a convincing, coherent manner• Provides a substantial response to the question with relevant supporting evidence	13–16
<ul style="list-style-type: none">• Demonstrates an adequate understanding of dramatic form and/or theatrical techniques in Australian plays, and some struggles of the characters• Provides an adequate response to some of the issues in the question• Provides an adequate response with some supporting evidence	9–12
<ul style="list-style-type: none">• Demonstrates a basic understanding of some of the theatrical techniques and/or characters in Australian plays• Provides a series of points related to some of the issues in the question• Provides a basic response with little relevant supporting evidence	5–8

<ul style="list-style-type: none">• Comments on some ideas that may relate to some aspects of the content of the question• Provides undeveloped points which may not be related to the question• Provides a limited response with little or no relevant supporting evidence	1-4
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Section II — Studies in Drama and Theatre

Questions 2–8

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Interprets and explains insightfully the issues addressed in the question • Demonstrates an insightful understanding and appreciation of the specific theatrical and dramatic techniques and styles relevant to the question • Provides an insightful response to the question in a convincing, coherent manner, which may demonstrate flair • Provides an insightful response to the question with well-substantiated supporting evidence 	17–20
<ul style="list-style-type: none"> • Interprets and explains the issues addressed in the question • Demonstrates a substantial understanding of the specific theatrical and dramatic techniques and styles relevant to the question • Provides a substantial response to the question in a coherent manner • Provides a substantial response to the question with relevant supporting evidence 	13–16
<ul style="list-style-type: none"> • Explains broadly the issues addressed in the question • Demonstrates an adequate understanding of the specific theatrical and dramatic techniques and styles relevant to the question • Provides an adequate response to some of the issues in the question • Provides an adequate response with some relevant supporting evidence 	9–12
<ul style="list-style-type: none"> • Outlines some of the issues addressed in the question • Demonstrates a basic understanding of some theatrical and dramatic techniques and styles relevant to the question • Provides a series of points related to some of the issues in the question • Provides a basic response with little relevant supporting evidence 	5–8
<ul style="list-style-type: none"> • Comments on some ideas that may relate to some aspect of the content of the question • Demonstrates a minimal understanding of some theatrical and dramatic styles • Provides undeveloped points which may not be related to the question • Provides a limited response with little or no relevant supporting evidence 	1–4