

2021 HSC Drama Marking Guidelines

Section I — Australian Drama and Theatre (Core Study)

Question 1

Criteria	Marks
- Explains insightfully how characters and settings are used to stage Australian political and social ideas, with reference to TWO plays and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Explains substantially how characters and settings are used to stage Australian political and social ideas, with reference to TWO plays and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Explains generally how characters and settings are used to stage Australian political and/or social ideas, with reference to TWO plays and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Outlines some aspects of how characters and/or settings are used to stage Australian political and/or social ideas, with some reference to the play(s) and/or experiential learning in this topic - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen texts, real or imagined productions and/or practical experiences related to the selected topic area.

Section II — Studies in Drama and Theatre

Question 2 – The Voice of Women in Theatre

Criteria	Marks
- Compares insightfully how female playwrights create challenging situations that encourage an audience to consider the status of women, with reference to TWO plays and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Compares substantially how female playwrights create challenging situations that encourage an audience to consider the status of women, with reference to TWO plays and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Compares generally, or the comparison is implied, how female playwrights create challenging situations that encourage an audience to consider the status of women, with reference to TWO plays and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Provides a basic discussion on the playwrights and the staging of situations and/or the status of women in the play(s) - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen texts, real or imagined productions and/or practical experiences related to the selected topic area.

Question 3 – Approaches to Acting

Criteria	Marks
- Evaluates insightfully the extent to which actor training in the 20th century shifted the focus from performance to process, with reference to the philosophies and practices of TWO practitioners' works set for study and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Evaluates substantially the extent to which actor training in the 20th century shifted the focus from performance to process, with reference to the philosophies and practices of TWO practitioners' works set for study and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Evaluates broadly how actor training in the 20th century shifted the focus from performance to process, with reference to the philosophies and practices of TWO practitioners' works set for study and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Provides a basic discussion of the idea in the question and some reference to practitioners' works set for study and/or experiential learning in this topic - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 4 – Verbatim Theatre

Criteria	Marks
- Explains insightfully how the dramatic shape and theatricality of TWO plays set for study have influenced the development of a piece of original Verbatim Theatre - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Explains substantially how the dramatic shape and theatricality of TWO plays set for study have influenced the development of a piece of original Verbatim Theatre - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Explains generally how the dramatic shape and theatricality of TWO plays set for study have influenced the development of a piece of original Verbatim Theatre - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Outlines some aspects of the dramatic shape and theatricality of the play(s) and/or the development of another Verbatim performance - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 5 – Black Comedy

Criteria	Marks
- Evaluates insightfully the extent to which audiences are confronted with situations that create tension between discomfort and laughter in Black Comedy, with reference to TWO plays and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Evaluates substantially the extent to which audiences are confronted with situations that create tension between discomfort and laughter in Black Comedy, with reference to TWO plays and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Evaluates broadly how audiences are confronted with situations that create tension between discomfort and laughter in Black Comedy, with reference to TWO plays and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Provides a basic discussion of the ideas in the question and the play(s) set for study and/or experiential learning in this topic - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 6 – Multi-Discipline Theatre

Criteria	Marks
- Explains insightfully how Multi-Discipline Theatre practitioners use tradition and innovation to engage an audience in significant issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Explains substantially how Multi-Discipline Theatre practitioners use tradition and innovation to engage an audience in significant issues with reference to ONE practitioner and an original piece of Multi-Discipline Theatre - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Explains generally how Multi-Discipline Theatre practitioners use tradition and innovation to engage an audience in significant issues, with reference to ONE practitioner and an original piece of Multi-Discipline Theatre - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Outlines some aspects of Multi-Discipline Theatre and tradition and innovation and/or significant issues - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 7 – Significant Plays of the 20th Century

Criteria	Marks
- Evaluates insightfully the extent to which significant plays challenge audiences to understand characters in places and times beyond their own, with reference to TWO plays and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Evaluates substantially the extent to which significant plays challenge audiences to understand characters in places and times beyond their own, with reference to TWO plays and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Evaluates broadly how significant plays challenge audiences to understand characters in places and times beyond their own, with reference to TWO plays set for study and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Provides a basic discussion of the ideas in the question and some reference to the play(s) set for study and/or experiential learning in this topic - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

Question 8 – Japanese Traditional and Contemporary Theatre

Criteria	Marks
- Explains insightfully how both traditional and contemporary Japanese Theatre convey cultural ideas through the use of the body, with reference to TWO texts and experiential learning in this topic - Provides insightful and relevant supporting evidence* - Provides a sustained, logical and cohesive response	17–20
- Explains substantially how both traditional and contemporary Japanese Theatre convey cultural ideas through the use of the body, with reference to TWO texts and experiential learning in this topic - Provides relevant supporting evidence* - Provides a logical and cohesive response	13–16
- Explains generally how both traditional and contemporary Japanese Theatre convey cultural ideas through the use of the body, with reference to TWO texts set for study and experiential learning in this topic - Provides some relevant supporting evidence* - Provides a cohesive response	9–12
- Outlines some aspects of Japanese Theatre and the use of the body and/or cultural ideas and/or experiential learning in this topic - Provides a basic response with little relevant supporting evidence*	5–8
- Comments on some ideas that may relate to some aspect of the question - Provides a limited response with little or no supporting evidence*	1–4

* Supporting evidence may include examples, quotations, evidence from the chosen text, real or imagined productions and/or practical experiences related to the selected topic area.

2021 HSC Drama Mapping Grid

Section I — Australian Drama and Theatre (Core Study)

Question	Marks	Content	Syllabus outcomes
1	20	Australian Drama and Theatre (Core Study) – Dramatic Traditions in Australia OR – Contemporary Australian Theatre Practice	H3.1, H3.2, H3.3

Section II — Studies in Drama and Theatre

Question	Marks	Content	Syllabus outcomes
2	20	Studies in Drama and Theatre – The Voice of Women in Theatre	H3.1, H3.2, H3.3
3	20	Studies in Drama and Theatre – Approaches to Acting	H3.1, H3.2, H3.3
4	20	Studies in Drama and Theatre – Verbatim Theatre	H3.1, H3.2, H3.3
5	20	Studies in Drama and Theatre – Black Comedy	H3.1, H3.2, H3.3
6	20	Studies in Drama and Theatre – Multi-Discipline Theatre	H3.1, H3.2, H3.3
7	20	Studies in Drama and Theatre – Significant Plays of the 20th Century	H3.1, H3.2, H3.3
8	20	Studies in Drama and Theatre – Japanese Traditional and Contemporary Theatre	H3.1, H3.2, H3.3