

**DRAFT SAMPLE EXAMINATION
MARKING KEY**

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SECTION ONE

Question 1 – Actor [20 marks]

Question Specific Notes	What is known about the character	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> drama processes <p>The students should be able to list information about the character that is contained in the text. This question should be very achievable for the majority of students</p> <ul style="list-style-type: none"> Better answers will offer information that could be used by an actor. e.g. is inclined to be sarcastic. Most students will answer this well with an accurate list of character qualities and description. Poor answers might forget to provide the evidence, or not address the requirements of the question. 	<ul style="list-style-type: none"> Presents insightful, comprehensive and succinct notation of what is known about the character as presented in the script excerpt Efficiently notates information that could be of particular use for an actor in realising the character Clearly identifies evidence from the script excerpt to support choices 	5–6
	<ul style="list-style-type: none"> Accurate, detailed notation of what is known about the character as presented in the script excerpt Identifies evidence from the script excerpt to support choices 	3–4
	<ul style="list-style-type: none"> Lists some general comments of what is known about the character as presented in the script excerpt Identifies some evidence from the script excerpt to support choices 	2
	<ul style="list-style-type: none"> Makes very brief or inadequate notes of what is known about the character as presented in the script excerpt Mentions evidence from the script excerpt to support choices in a limited or unclear way 	1
	Incomplete or very limited attempt at constructing an answer	0

Question Specific Notes	Vocal techniques	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> voice and movement drama processes drama forms and styles drama conventions Good answers will address each of the techniques listed in the question: and provide detail about how they would be used to realise the character in performance. Most students will be able to clearly identify evidence to support their answer from the text. Poor answers will not even use the terminology used in the question. 	<ul style="list-style-type: none"> Presents insightful, comprehensive, coherent and succinct notation of vocal and non-verbal communication techniques with indication of relevant evidence Clearly identifies evidence from the script excerpt to support choices Accurately uses a range of drama terminology and language 	6–7
	<ul style="list-style-type: none"> Accurate and comprehensive notation of what is known about the character as presented in the script excerpt Identifies evidence from the script excerpt to support choices Extends the given drama terminology and language 	4–5
	<ul style="list-style-type: none"> Identifies vocal communication techniques with some general statements about how they would be used in performance Provides brief and superficial evidence from the script excerpt to support choices Uses given drama terminology and language 	2–3
	<ul style="list-style-type: none"> Makes minimal notes about what vocal communication techniques could be used Includes little or no evidence from the script excerpt Uses only some of the given drama terminology and language 	1
	Incomplete or very limited attempt at constructing an answer	0

Question Specific Notes	Non-verbal techniques	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> • voice and movement • drama processes • drama forms and styles • drama conventions • Good answers will address each of the techniques listed in the question: posture, facial expressions, gesture, use of space and movement and provide detail about how they would be used to realise the character in performance. • Most students will be able to clearly identify evidence to support their answer from the text. • Poor answers will not even use the terminology used in the question 	<ul style="list-style-type: none"> • Presents insightful, coherent and succinct notation non-verbal communication techniques and how they would be used in performance • Clearly identifies evidence from the script excerpt to support choices • Accurately uses a range of drama terminology and language 	6–7
	<ul style="list-style-type: none"> • Presents accurate and detailed identification of non-verbal communication techniques and how they would be used in performance • Identifies evidence from the script excerpt to support choices • Extends the given drama terminology and language 	4–5
	<ul style="list-style-type: none"> • Identifies non-verbal communication techniques and some general statements about how they would be used in performance • Presents brief and superficial evidence from the script excerpt to support choices • use of given drama terminology and language 	2–3
	<ul style="list-style-type: none"> • Makes minimal notes about what non-verbal communication techniques could be used • Offers little or no evidence from the script excerpt included • Uses only some of the given drama terminology and language 	1
	<p>Incomplete or very limited attempt at constructing an answer</p>	0

SECTION ONE

Question 2 – Non-Actor [20 marks]

Question Specific Notes	Vision for the play	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> drama forms and styles drama conventions Cultural values and drama practice Historical and social knowledge spaces of performance design and technologies management skills and processes <p>Notes: Most good answers will include an annotated diagram. Most answers will describe a vision and include some sort of diagram.</p> <p>Middle to poor answers will focus only on the information provided in the script excerpt.</p> <p>Middle to poor answers will not offer support for their choices. Poor answers won't even include the information provided in the script excerpt. Most poor answers will not include a diagram or offer a simple diagram that does not communicate anything about the vision.</p>	<ul style="list-style-type: none"> Presents an insightful, detailed vision appropriate to the text in performance Notes how a range of production elements would be employed Uses creative and appropriate symbolism to reflect dramatic action and themes Clearly identifies evidence from the script excerpt to support choices Diagrams are clear, informative and well annotated 	9–10
	<ul style="list-style-type: none"> Presents a clearly described vision appropriate to the text in performance Notes how some production elements would be employed Uses appropriate symbolism to reflect dramatic action and themes Identifies evidence from the script excerpt to support choices Diagrams are clear and informative with some annotation 	7–8
	<ul style="list-style-type: none"> Describes vision briefly or in outline Briefly mentions use of production elements Briefly mentions or implies use of symbolism Supports most choices with evidence from the script excerpt Diagrams relate to the question 	5–6
	<ul style="list-style-type: none"> Briefly describes vision in outline Briefly or generally describes production elements in ways that do not add to the information given. Offers little or no evidence from the script excerpt Diagrams are not used or lack clarity and are not annotated 	3–4
	<ul style="list-style-type: none"> Incomplete or limited attempt at constructing an answer 	1–2
	Does not engage with any parts of the question in their answer	0

Question Specific Notes	Ideas for Realising Vision as a Director or Dramaturge or Manager or Designer	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> • management skills and processes • working in a production team and with other roles See page 7 of the course for details about roles and key qualities that should be addressed • design and technologies • drama processes • drama forms and styles • drama conventions • historical and social knowledge • spaces of performance • cultural values and drama practice 	<ul style="list-style-type: none"> • Presents insightful ideas that extend the text, subtext and context of the play • Presents a detailed description and analysis of how one would work in a particular role to realise the play • Clearly identifies evidence from the script excerpt to support choices • Accurately uses a range of drama terminology and language • Diagrams are clear, informative and well annotated 	9–10
<p>Excellent answers will present a highly creative vision for the play. Most good answers will include an annotated diagram. Most answers will describe a vision and include some sort of diagram.</p>	<ul style="list-style-type: none"> • Presents ideas that are relevant to the text, subtext and context of the play • Describes with some detail and analysis how one would work in a particular role to realise the play • Identifies evidence from the script excerpt to support choices • Extends the given drama terminology and language • Diagrams are clear and informative with some annotation 	7–8
<p>Middle to poor answers will focus only on the information provided in the script excerpt. Middle to poor answers will not offer support for their choices. Poor answers wont even include the information provided in the script excerpt. Most poor answers will not include a diagram or offer a simple diagram that does not communicate anything about the vision.</p>	<ul style="list-style-type: none"> • Presents ideas that come from the information given in the script excerpt • Briefly describes or outlines how one would work in a particular role to realise the play • Offers a limited amount of evidence from the script excerpt to support choices • Uses given drama terminology and language • Diagrams relate to the question 	5–6
	<ul style="list-style-type: none"> • Presents ideas that do not provide as much as the script excerpt • Refers to role but little information provided • Includes little or no evidence from the script excerpt • Uses only some of the given drama terminology and language • Diagrams are not used or lack clarity and are not annotated 	3–4
	Incomplete or limited attempt at constructing an answer	1–2
	Does not engage with any parts of the question in their answer	0

SECTION TWO: Australian Drama

Question 3. Actor

Question Specific Notes	Description	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> voice and movement drama processes drama forms and styles drama conventions historical and social knowledge cultural values and drama practice spaces of performance <p>Students should:</p> <ul style="list-style-type: none"> make clear reference to the historical and social context of the set text studied. describe and analyse how as an actor, they interpret and present the text by adopting role or character through action to create the drama event through vocal communication, non-verbal communication and characterisation. The answer should include references to the conventions of representational/realist drama or presentational/non-realist drama and the particular acting style relevant to their text. All answers should connect the form style, context, history and conventions of the text and how these relate to and are affected by their chosen role. Poor answers may narrate the story of the play without sufficiently addressing the question. 	<ul style="list-style-type: none"> Writes in an articulate and succinct manner to critically analyse acting choices in relation to text and context; form and style Analyses conventions of acting appropriate to the form and style of the set text Analyses one scene in detail Accurate use of a range of relevant drama terminology and language 	14–15
	<ul style="list-style-type: none"> Describes in detail and analyses acting choices in relation to text and context; form and style Describes conventions of acting appropriate to the form and style of the set text Describes one scene with some detail Uses relevant drama terminology and language 	12–13
	<ul style="list-style-type: none"> Describes in some detail acting choices in relation to text and context; form and style Describes one scene in a general way range of drama terminology and language 	10–11
	<ul style="list-style-type: none"> Outlines acting choices in relation to text and context; form and style Outlines one scene Some drama terminology and language is used 	8–9
	<ul style="list-style-type: none"> outlines acting choices with some reference to text and context; form and style Outlines one scene in a way that does not relate to the acting choices Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that addresses only part of the question 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role in very limited incomplete answer 	2–3
	<ul style="list-style-type: none"> A token response that does not engage with the task or indicate the outcome to any extent. This might entail copying out or repeating the question or part of the question with no subsequent attempt to answer or analyse or develop an answer 	0–1

SECTION TWO: Australian Drama

Question 4. Non-Actor

Question Specific Notes	Description	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> management skills and processes working in a production team and with other roles See page 7 of the course for details about roles and key qualities that should be addressed design and technologies spaces of performance drama processes drama forms and styles drama conventions cultural values and drama practice historical and social knowledge <p>Students should</p> <ul style="list-style-type: none"> identify chosen role with an outline of key responsibilities make clear reference to the text and how the role will work towards realising the text. The role should include relevant discussion of themes, objectives, contexts and appropriate approaches (depending on the form and style of the play). All answers should connect the form style, context, history and conventions of the text and how these relate to and are affected by their role(s). 	<ul style="list-style-type: none"> Analyses and describes in detail how one would work in a particular role to realise the play presents insightful ideas that consider the limitations and possibilities offered by the old hall Clearly identifies evidence from the Australian set text to support choices Accurately uses a range of relevant drama terminology and language Diagrams are clear, informative and well annotated 	14–15
	<ul style="list-style-type: none"> Describes with some detail how one would work in a particular role to realise the play Presents detailed ideas that consider the limitations and possibilities of the old hall Identifies evidence from the Australian set text Uses relevant drama terminology and language Diagrams are clear and informative with some annotation 	12–13
	<ul style="list-style-type: none"> Describes briefly or outlines how one would work in a particular role to realise the play Presents ideas that are relevant to the play in the space Lists some evidence from the Australian set text Uses some relevant drama terminology and language Diagrams relate to the question 	10–11
	<ul style="list-style-type: none"> Refers to the non-acting role in a general way that is limited or inaccurate in parts Presents ideas that have some relevance to the play or the space Refers to the Australian set text in a general way Uses some drama terminology and language Diagrams lack clarity 	8–9
	<ul style="list-style-type: none"> Does not describe the non-acting role adequately or accurately Presents some ideas that are relevant to the play but do not consider the limitations and possibilities of the old hall Makes minimal reference to the Australian set text Uses generalised and/or non-drama terminology Diagrams do not further the answer or are missing 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that addresses only part of the question 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role in very limited incomplete answer 	2–3
	<ul style="list-style-type: none"> A token response that does not engage with the task or indicate the outcome to any extent. This might entail copying out or repeating the question or part of the question with no subsequent attempt to answer or analyse or develop an answer 	0–1

SECTION THREE: World Drama
Question 5. Actor

Question Specific Notes	Description	Marks
<p>Key content areas</p> <ul style="list-style-type: none"> • voice and movement • drama processes • drama forms and styles • drama conventions • historical and social knowledge • cultural values and drama practice • spaces of performance <p>Students should</p> <ul style="list-style-type: none"> • Make clear reference to the historical and social context of the set text studied. • The answer should include references to the conventions of representational/realist drama or presentational/non-realist drama and the particular acting style relevant to their text. • All answers should connect the form style, context, history and conventions of the text and how these relate to and are affected by their chosen role • describe and analyse how as an actor, they interpret and present the text by adopting role or character through action to create the drama event through vocal communication, non-verbal communication and characterisation 	<ul style="list-style-type: none"> • Writes in an articulate and succinct manner to critically analyse approach to characterisation, vocal communication and non-verbal communication • Clearly identifies evidence from the World set text to support choices • Accurate use of a range of relevant drama terminology and language 	14–15
	<ul style="list-style-type: none"> • Describes in detail and analyses approach to characterisation, vocal communication and non-verbal communication • Identifies evidence from the Australian set text to support choices • Uses relevant drama terminology and language 	12–13
	<ul style="list-style-type: none"> • Describes in some detail approach to characterisation, vocal communication and non-verbal communication • Lists some evidence from the World set text to support choices • Range of drama terminology and language 	10–11
	<ul style="list-style-type: none"> • Outlines approach to characterisation, vocal communication and non-verbal communication • Refers to the World set text in a general way • Some drama terminology and language is used 	8–9
	<ul style="list-style-type: none"> • Outlines approach to characterisation, vocal communication and non-verbal communication in a general, superficial way • Makes some reference to the text in a way that does not relate to the acting choices • Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> • A substantial attempt at the question that addresses only part of the question 	4–5
	<ul style="list-style-type: none"> • Engages with the question and demonstrates an awareness of role in very limited incomplete answer 	2–3
	<ul style="list-style-type: none"> • A token response that does not engage with the task or indicate the outcome to any extent. This might entail copying out or repeating the question or part of the question with no subsequent attempt to answer or analyse or develop an answer 	0–1

SECTION THREE: World Drama
Question 6. Non-Actor

Question Specific Notes	Description	Marks
<p>Key content areas:</p> <ul style="list-style-type: none"> • management skills and processes • working in a production team and with other roles See page 7 of the course for details about roles and key qualities that should be addressed • design and technologies • spaces of performance • drama processes • drama forms and styles • drama conventions • cultural values and drama practice • historical and social knowledge <p>Students should</p> <ul style="list-style-type: none"> • Identify chosen role with an outline of key responsibilities • Make clear reference to the text and how the role will work towards realising the text. The role should include relevant discussion of themes, contexts and appropriate approaches (depending on the form and style of the play). All answers should connect the form style, context, history and conventions of the text and how these relate to and are affected by their role(s). • Discuss how the requirements of the play on tour to schools will be met in their non-acting role 	<ul style="list-style-type: none"> • Analyses and describes in detail how one would work in a particular role to realise the World set text • Presents insightful ideas about mounting a touring production for school audiences • Clearly identifies evidence from the World set text to support choices • Accurately uses a range of relevant drama terminology and language • diagrams are clear, informative and well annotated 	14–15
	<ul style="list-style-type: none"> • Describes with some detail how one would work in a particular role to realise the play • Presents ideas about mounting a touring production for school audiences • Identifies evidence from the World set text to support choices • Uses relevant drama terminology and language • diagrams are clear and informative with some annotation 	12–13
	<ul style="list-style-type: none"> • Describes briefly or outlines how one would work in a particular role to realise the play • Makes some mention of the needs of a touring production • Lists some evidence from the World set text to support choices • Uses some relevant drama terminology and language • Diagrams are informative and relate to the question 	10–11
	<ul style="list-style-type: none"> • Refers to the non-acting role in a general way that is limited or inaccurate in parts • Makes minimal or no reference to the needs of a touring production • Refers to the World set text in a general way • Uses some drama terminology and language • Diagrams lack annotation 	8–9
	<ul style="list-style-type: none"> • Does not describe the non-acting role adequately or accurately • Makes minimal reference to the World set text • Uses generalised and/or non-drama terminology • Diagrams do not further the answer or are missing 	6–7
	<ul style="list-style-type: none"> • A substantial attempt at the question that addresses only part of the question 	4–5
	<ul style="list-style-type: none"> • Engages with the question and demonstrates an awareness of role in very limited incomplete answer 	2–3
	<ul style="list-style-type: none"> • A token response that does not engage with the task or indicate the outcome to any extent. This might entail copying out or repeating the question or part of the question with no subsequent attempt to answer or analyse or develop an answer 	0–1

Drama
Stage 2
Relationships between content and exam questions

Stage 2			
Unit 2A	Questions	Unit 2B	Questions
Drama language		Drama language	
Voice and movement <ul style="list-style-type: none"> voice techniques to create believable characters in representational/realist drama using pace, pitch, pause projection and phrasing; anatomy of voice production and, if appropriate, use of accents use of body: weight, energy, space and time to vary movement and create character and dramatic action skills and techniques specific to representational/realist drama such as exploring 'emotional memory' through the body, explored by practitioners like Stanislavski; use of body language (posture, gesture, facial expression and use of space) focus and spatial awareness in representational/realist drama. 	<p>Q 1,3,5</p> <p>Q 1,3,5</p> <p>Q 1,3,5</p> <p>Q 1,3,5</p> <p>Q 1,3,5</p>	Voice and movement <ul style="list-style-type: none"> vocal techniques to develop and use projection, clarity, tone, pitch, pace, variation and dynamics through use of breath control, posture, alignment and relaxation in presentational/non-realistic drama. extending vocabulary of movement using the ideas or techniques of particular practitioners, such as Laban, Meyerhold and Grotowski expression of ideas that challenge identity using non-realistic movement and physical expression in presentational/non-realistic drama focus and spatial awareness in presentational/non-realist drama. 	<p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p>
Drama processes <ul style="list-style-type: none"> exploring the elements of drama to create realistic characterisation in performance using Stanislavski's Method Process in representational/realist drama creating empathy to personalise character for the performer and audience creating dramatic action through text interpretation including identification of themes, approach, plot/dramatic action and dramaturgy scriptwriting performance preparation processes, such as memorising, workshopping and rehearsal in representational/realist drama. 	<p>Q 1,3,4,5,6</p> <p>Q 1,3,4,5,6</p> <p>Q 1,3,4,5,6</p> <p>Q 1,3,4,5,6</p>	<ul style="list-style-type: none"> Drama processes exploring characters that are abstract or symbolic in form and construction in presentational/non-realistic drama applying characterisation skills to work cooperatively and interactively with other characters and/or audience in presentational/non-realistic drama approaches to rehearsing and directing presentational and non-realist texts ways to structure presentational and/or non-realist texts including identification of themes, approaches, plot/dramatic action group work processes for 'ensemble' drama production performance preparation processes, such as memorising, workshopping and rehearsal in presentational/non-realist drama. 	<p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p> <p>Q 3,5</p>
Drama forms and styles <ul style="list-style-type: none"> representational/realistic drama forms and styles such as realism and naturalism, and interpretations of these. relationship between representational/realistic drama and linear narrative structures. 	<p>Q 1,2,3,4,5,6</p> <p>Q 1,2,3,4,5,6</p>	Drama forms and styles <ul style="list-style-type: none"> presentational and/or non-realist drama forms and in-depth study of forms and/or styles of chosen text/s relationships between presentational/non-realist drama and non-linear and non-narrative texts and structures. 	<p>Q 3,4,5,6</p> <p>Q 3,4,5,6</p>

CONTEXTUAL KNOWLEDGE		CONTEXTUAL KNOWLEDGE	
Drama conventions <ul style="list-style-type: none"> representational and/or realistic drama and 'suspension of disbelief' audience/dramatic action relationships (identification) use of the elements of drama according to stylistic conventions linear narrative structure: leaps of time, such as flashback, flash forward, fragmented or cyclical conventions of directing and blocking in realistic drama conventions of recording stage manager's prompt book performance and audience etiquette. 	<p>Q1,3,5</p> <p>Q1,3,5</p> <p>Q1,3,5</p> <p>Q1,3,5</p> <p>Q 2,4,6</p> <p>Q 2,4,6</p>	Drama conventions <ul style="list-style-type: none"> ways that presentational and/or non-realist drama manipulates the elements of drama and conventions of structure, settings, speech and movement audience/dramatic action relationships, such as alienation or audience detachment conventions specific to the form or style of presentational/non-realist drama performance and audience behaviours appropriate to presentational/non-realist drama. 	<p>Q 3,5</p> <p>Q 3,4,5,6</p> <p>Q 3,4,5,6</p> <p>Q 4,6</p>
Cultural values and drama practice <ul style="list-style-type: none"> impact of audience expectations, attitudes, experience and understandings on drama production and response cultural value and status assigned to stars and celebrity of particular actors, directors, designers economic value of drama. 	<p>Q 2,4,6</p> <p>Q 2,4,6</p>	Cultural values and drama practice <ul style="list-style-type: none"> effect of changing sociocultural values on drama production and reception effect of sociocultural background of audience changing economic value of drama. 	<p>Q 2,4,6</p> <p>Q 4,6</p> <p>Q 4,6</p>
Historical and social knowledge <ul style="list-style-type: none"> overview of the development of western drama and representational drama with a focus on particular practitioners, such as Stanislavski and the ways that others have interpreted their ideas and processes historical and social contexts of particular drama texts. 	<p>Q 3,4,5,6</p> <p>Q 3,4,5,6</p>	Historical and social knowledge <ul style="list-style-type: none"> development of presentational and non-realist drama from the 1890s to the present, and the ways that different practitioners have responded to sociocultural contexts effect of sociocultural context on the production and reception of drama. 	<p>Q 3,4,5,6</p> <p>Q 3,4,5,6</p>

PRODUCTION		PRODUCTION	
Spaces of performance <ul style="list-style-type: none"> strategies to use when working in different performance spaces, focusing on representational/realist drama ways that audiences are positioned to identify and engage with realistic drama live theatre and the space of performance in terms of the audience as both viewer and participant differences between live and recorded performances. 	Q 1,2,3,4,5,6 Q 2,4,6 Q 2,4,6	Spaces of performance <ul style="list-style-type: none"> shaping or selecting spaces that best suit particular styles and forms of presentational or non-realist drama ways that presentational or non-realist drama uses spaces of performance. 	Q 4,6 Q 2,4,6
Design and technologies <ul style="list-style-type: none"> impact of technologies on the development of representational drama, including recorded drama use of drama design and technologies to represent real settings, time and characters. 	Q 2,4,6 Q 2,4,6	Design and technologies <ul style="list-style-type: none"> use of design and technology appropriate to presentational/non-realist drama comparison of forms and styles of representational/realist drama that use sets, costume, sound and lighting, with those of presentational/non-realist drama that use minimal sets, props, costumes and available lighting and sound. 	Q 4,6 Q 4,6
Management skills and processes <ul style="list-style-type: none"> planning personal rehearsal schedules performance organisation and overview of production roles: stage management, stage crew, technical support, and front-of-house workers working responsibly to create a safe environment. 	Q 2,4,6 Q 4,6	Management skills and processes <ul style="list-style-type: none"> components of a production budget planning rehearsal schedules performance organisation overview of production roles (stage management, stage crew, technical support, front-of-house workers) working responsibly to create a safe environment. 	Q 2,4,6 Q 2,4,6 Q 2,4,6 Q 2,4,6 Q 4,6