

**Drama**  
**External practical examination—2009**



## General information

This document contains information for the external assessment of the practical component in Drama.

In 2009, all Year 12 students enrolled in at least two Stage 2 or two Stage 3 units in the Drama course will be required to perform work to receive marks for the practical component of the external examination.

The Curriculum Council supervises and conducts the external assessment of work submitted by candidates undertaking Stage 2 and Stage 3 units. This takes place in a centralised metropolitan location, to ensure standardised conditions and marking comparability.

Further advice on matters related to the administration of Curriculum Council assessment will be published in the Curriculum Council WACE circular. Teachers should also refer to the TEE/WACE examination policy published in the WACE manual and on the Curriculum Council website.

Teachers are responsible for ensuring the syllabus requirements are met when submitting work for external assessment. Teachers must ensure they are using the current accredited course and conform to the specifications set out in this booklet.

### External examination weightings

In Drama the external examination weightings are as follows:

Written examination paper (2.5 hours)	50%
Practical examination	50%

### Reporting achievement

For each unit, schools are required to submit a mark out of 100 to the Curriculum Council. The school course mark is calculated by the Curriculum Council by averaging the mark out of 100 for the two units studied in Year 12. The examination mark (a combination of the practical component and the written component) statistically moderates the school course mark. In 2009, the Curriculum Council will report a WACE course mark which is determined from the moderated school course mark and the standardised examination mark. For the purpose of ranking students for tertiary entrance, the average of the moderated school course mark and the standardised examination mark is scaled.

## Principles of external assessment

### 1. The marking process preserves the anonymity of the candidate and the candidate's school.

This requires that:

- candidates and their performance are identified only by their randomly allocated student number
- marking occurs in central locations where the performance can take place and not be identified with a particular candidate or school.

### 2. The authenticity of the candidate's work must be guaranteed.

It is essential that:

- the main development of work takes place in school time
- work completed away from the school is regularly monitored by the teacher
- each candidate signs a declaration of authenticity form\*, witnessed by the supervising teacher and the principal, that the work is genuinely his or her own
- a copy of the signed declaration of authenticity (a legal document) is kept by the teacher on record at the school
- no other person work directly on any part of a student's work that is submitted for external assessment. The teacher however has a significant role in monitoring student performance and providing on-going feedback and assessment throughout the process
- this work is not submitted by the candidate for any other WACE course or program.

\*See sample form in Appendix 1

### **3. Markers apply a consistent standard to assess the candidate's work.**

This requires:

- separate marking guides for Stage 2 and Stage 3 units
- attendance at a training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking guide.

### **4. Double marking of candidate's work is carried out.**

This requires that:

- each marker marks the work independently
- where necessary, the Chief marker reconciles significant differences
- the Chief marker ensures marking consistency throughout by monitoring the marking process
- marking of practical examinations is concluded prior to the commencement of the written examinations.

## **External practical examination requirements**

The practical examination focuses on Outcomes 1, 2 and 3.

Candidates need to bring the following items to the practical examination.

- A signed Declaration of Authenticity form (see sample in Appendix 1 of this booklet)
- Scripts of the Original solo production (see samples in Appendix 2 of this booklet)
- Scripts of the Scripted monologue
- Practical examination advice form signed by student.

### **Declaration of authenticity**

A signed authentication form must accompany the candidate and is to be handed to the supervisor when the candidate arrives at the examination centre. It must be kept separate from the copies of scripts that the candidate is required to bring to the examination room. The form must be completed by the candidate and signed by the candidate's teacher and the principal, before reporting for the examination.

Each private candidate completes the declaration form in the presence of a commissioner of declarations. A sample of the authentication form is provided in Appendix 1 of this booklet.

Authentication forms act as legal documents and therefore proper records need to be maintained.

Teachers will need to ensure that copies of authentication forms are kept on school records, for verification in the event of loss by the candidate as the Curriculum Council may call upon the documentation to substantiate the authenticity of a candidate's work.

### **Scripts**

Candidates are required to bring the following to the exam:

- two copies of the script of the Original solo production (one for each marker)
- two script copies of their Scripted monologue (one for each marker)

For the purposes of this examination there are two accepted script layout conventions for the original solo production. Candidates must be consistent in their adherence to one of these forms. These may be printed double sided (see sample in Appendix 2 of this booklet for Script layout).

Original solo production scripts are to be presented on A4 paper and in 12 point Arial font. Each of the scripts must be attached to the official Curriculum Council cover sheet. Scripts will not be returned to candidates.

### **Layout of the examination room**

All examination rooms will be set up in a consistent manner in terms of lighting, sound equipment and the placement of the markers as shown in Appendix 3.

## Structure of the Practical examination component Stage 2 and Stage 3

### Stage 2 Examination is in 4 parts

Part	Time
<b>Part One</b> <b>Original solo performance</b> 40% of the practical exam	4–6 minutes
<b>Part Two</b> <b>Spontaneous improvisation</b> 20% of the practical exam	1–2 minutes
<b>Part Three</b> <b>Scripted monologue</b> 30% of the practical exam	2–3 minutes
<b>Part Four</b> <b>Interview</b> 10% of the practical exam	2–3 minutes

### Stage 2 Examination

- Candidates are allowed **up to 60 seconds** from entering the room to the commencement of their original solo production. The markers will inform the student of the time limit as they enter the room. They will also ask them to declare any props.
- **Part I: original solo production (OSP):** if the candidate's performance is still in progress it will be stopped **after 6 minutes 15 seconds**
- **Transition between parts I and II:** the markers will provide a suggestion for an improvisation based on an aspect of the solo performance. Candidates are given **up to 30 seconds** to collect their thoughts and set the stage in readiness for their improvisation after the markers have provided them with an improvisation. Preparation may include organisation of the space, costume and structuring of the improvisation.
- **Part II: Spontaneous Improvisation:** if the improvisation is still in progress **after 2 minutes 15 seconds**, the performance will be stopped.
- **Transition between parts II and III:** students will be given **up to 30 seconds** to set up any props or set, or make any necessary costume changes for Part III.
- **Part III: Scripted Monologue (SM):** if the performance is still in progress **after 3 minutes 15 seconds**, it will be stopped.
- **Transition between parts III and IV:** candidates will then be invited to bring a chair to the line at the front of the performance square, and sit in preparation for their interview.  
**Part IV: oral interview:** candidates will be asked **up to three questions**, which provide them with opportunities to show their understanding of processes, intentions and theory relevant to Parts I, II and/or III of the practical examination. Candidates are to answer in clear, well-structured ways using appropriate terminology.

See Appendix 4 for details about penalties for examination breaches.

### Stage 3 exam is in 4 parts

Parts	Time
<b>Part One</b> <b>Original solo performance</b> 40% of the practical exam	5–7 minutes
<b>Part Two</b> <b>Scripted monologue</b> 30% of the practical exam	2–3 minutes
<b>Part Three</b> <b>Spontaneous improvisation</b> 20% of the practical exam	1–2 minutes
<b>Part Four</b> <b>Interview</b> 10% of the practical exam	2–3 minutes

### Stage 3 Examination

- Candidates are allowed **up to 60 seconds** from entering the room to the commencement of their original solo production. The markers will inform the student of the time limit as they enter the room. They will also ask them to declare any props.
- **Part I: original solo production (OSP):** if the candidate's performance is still in progress it will be stopped **after 7 minutes 15 seconds**.
- **Transition between parts I and II:** students will be given **up to 30 seconds** to set up any props or set, or make any necessary costume changes for Part II.
- **Part II: Scripted Monologue (SM):** if the performance is still in progress **after 3 minutes 15 seconds**, it will be stopped.
- **Transition between parts II and III:** the markers will provide a suggestion for an improvisation based on an aspect of the solo performance or the scripted monologue. Candidates are given **up to 30 seconds** to collect their thoughts and set the stage in readiness for their improvisation after the markers have provided them with an improvisation. Preparation may include organisation of the space, costume and structuring of the improvisation.
- **Part III: Spontaneous Improvisation:** if the improvisation is still in progress **after 2 minutes 15 seconds**, the performance will be stopped.
- **Transition between parts III and IV:** candidates will then be invited to bring a chair to the line at the front of the performance square, and sit in preparation for their interview.  
**Part IV: oral interview:** candidates will be asked **up to three questions**, which provide them with opportunities to show their understanding of processes, intentions and theory relevant to Parts I, II and/or III of the practical examination. Candidates are to answer in clear, well-structured ways using appropriate terminology.

See Appendix 4 for details about penalties for examination breaches.

### Technical Assistance

- Candidates may have a technical assistant to operate sound for the first part of the examination.
- The technical assistant may not communicate with the student in any way (that is, they may not prompt, applaud, cheer or comment).
- The technical assistant may carry and set up the sound equipment only.
- The technical assistant will leave immediately after you've completed your original solo production.

**Note: A Drama teacher may not act as a technical assistant.**

## Marking

### Appointment of markers

The Curriculum Council appoints a Chief marker who is responsible for the external assessment process and training. Teachers may apply to be external markers. External markers are employed by the Curriculum Council and are therefore responsible to the Curriculum Council through the Chief marker. Candidates are allocated randomly to pairs of markers.

### The marking process

The markers work collaboratively with the Chief marker and abide by the Curriculum Council's principles of external assessment.

The Chief marker sets the standards based strictly on the criteria set down in the marking guidelines. Exemplar materials are selected by the Chief marker and used to exemplify the standards. Marking of the work is undertaken by two independent markers.

A numerical scale is used to assess the candidate.

See the sample marking keys in Appendices 5–6 of this booklet.

Judgements are compared and a process of reconciliation takes place under the direction of the Chief marker. All independent marks and reconciled marks are recorded and submitted to the Curriculum Council by the Chief marker.

The Chief marker will be required to prepare a formal written evaluation report which will be based upon the established Curriculum Council criteria of:

- adherence to protocols and processes
- attention to administrative processes
- implementation and adherence to established performance standards for the subject
- other relevant comments.

Confidentiality of student marks is vital and must not be breached. External markers must not be involved in marking the work of students from their own school and must immediately inform the Chief marker if they have been allocated the practical of one of their students.

### Additional Information

The practical examination will be held during the September/October school holidays at metropolitan and major country locations. Candidates must make arrangements to be available to complete their practical exam during this time.

- The Curriculum Council will inform candidates of the time and location of the practical component of the Drama examination in early September.
- School candidates will be notified through their schools. Private candidates will be notified directly by mail.
- If candidates are in a country area where a centre is not allocated they will be contacted through their school about examination arrangements.

### Advice to candidates

Candidates are required to be at the venue at their allocated performance reporting time. No allowance can be made if students are late for the examination or if they miss the examination through misreading the timetable.

- Candidates are required to be at the venue **20 minutes before** their performance examination time.
- All materials that candidates bring to the examination (scripts, costumes and other properties) should **not** have any markings that would identify the candidate (by name) or their school or teacher in any way.
- Candidates must be outside the examination room, under the direction of the Supervisor, no later than five minutes before the scheduled start time.
- Candidates should come to the examination centre warmed-up and focused, and maintain this level of preparedness.
- Candidates' warm-up and focus activities at the examination centre must not interfere with the preparation or examination of others.

### Costume and attire

- Plain 'theatre blacks' and/or costume

## Equipment

The following items will be provided in the examination room for candidate use, if required:

- one CD player. However, candidates should bring their own equipment if they have burnt their own CD.
- one school desk and one chair.
- scenery, props and costumes may be used during the examination. However, candidates are limited to what they **alone** can carry and set up in one minute.

## Safe practice

All examination rooms will be set up in a consistent manner in terms of lighting, sound equipment and the placement of the markers. It is the candidate's responsibility to ensure that the performance is safe in the examination space.

- Candidates should not involve the markers in any confrontational or intimidating practice during the examination.
- Candidates must **not** use unsafe props and practice (for example, no naked flames, breaking/broken glass, guns and knives or other weapons, including replica weapons).
- Nothing is to be used in the performance that may be spilled on the stage area. This includes liquids, such as water and juice, food and the spraying of liquids (e.g. aerosol cans).
- Candidates are asked to carefully consider the props they use. Where there are reasonable grounds for the markers to feel that these safety guidelines have been breached, they will instruct the candidate to stop the performance, and the breach will be reported to the Chief marker. Penalties may be applied or the candidate may be rejected from the marking process at the discretion of the Chief marker. If students are unsure about the suitability of props, they must check them with the markers on entering the examination room.





## DECLARATION OF AUTHENTICITY 2009 External Examination Drama Practical

### Candidate Declaration

Name: \_\_\_\_\_ School code: \_\_\_\_\_

Student number:

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As a candidate for the Drama examination in 2009, I declare that I completed all the work submitted during 2009 and that to the best of my knowledge all the information provided is correct.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please note:

1. To maintain anonymity, this declaration form must accompany but must not be attached to the submitted performance scripts.
2. Teachers must keep a copy of this form on official school records.

### School candidates: Teacher and Principal Declaration

*This section is to be completed by the candidate's teacher and the school principal. The candidate's work will not be marked if the declaration is not signed.*

I declare that, to the best of my knowledge the work contained in this submission was:

- completed by the candidate in 2009
- developed mainly in school time, and any work away from school was regularly monitored
- not worked upon directly by a teacher or any other person
- not submitted for assessment in any other WACE course or program.

Teacher's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Principal's signature: \_\_\_\_\_ Date: \_\_\_\_\_

### Private Candidates

*A Commissioner of Declarations needs to witness your signature and complete this section.*

### Commissioner of Declarations

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### Sample script layout 1

Scene One

*(JAMES enters the space wearing a bomber jacket, jeans and well-worn sneakers. His face is dirty and manner appears agitated.)*

JAMES: Of course I get a flat on the day of my big job interview. I could have got the flat yesterday when I had all day to kill. Nothing to do but watch daytime TV. Could have changed the tyre then between ad breaks!

I can't believe Micky didn't get back to me. Some mate.

*(The sound of a mobile phone is heard. JAMES reaches into his pocket and answers.)*

JAMES: Hello? (listens) Micky! Thanks for getting back to me. Yeah, I do need a hand. Or did. An hour ago!

*End of sample.*

### Sample script layout 2

Scene One

JAMES enters the space wearing a bomber jacket, jeans and well-worn sneakers. His face is dirty and manner appears agitated.

JAMES

Of course I get a flat on the day of my big job interview. I could have got the flat yesterday when I had all day to kill. Nothing to do but watch daytime TV. Could have changed the tyre then between ad breaks!

I can't believe Micky didn't get back to me. Some mate.

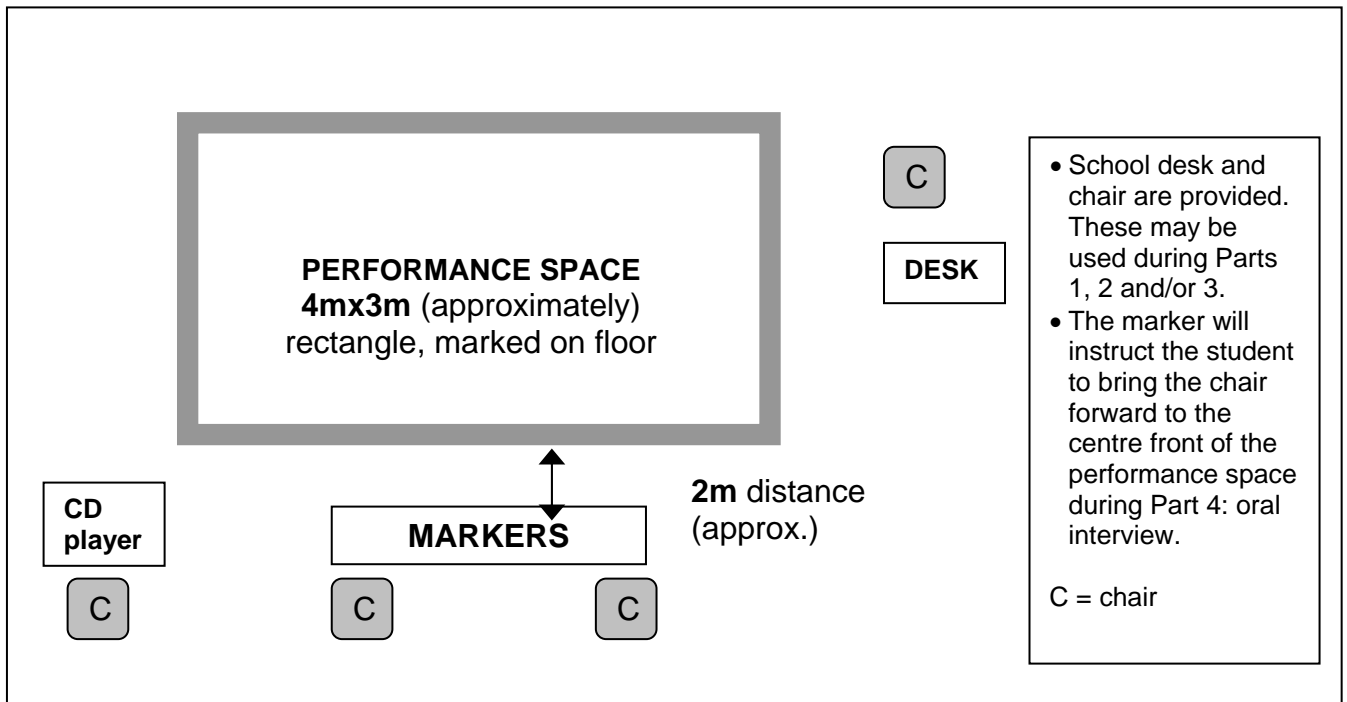
The sound of a mobile phone is heard. JAMES reaches into his pocket and answers.

JAMES

Hello? (listens) Micky! Thanks for getting back to me. Yeah, I do need a hand. Or did. An hour ago!

*End of sample.*

### Examination room layout



Note: Candidates are expected to work within the marked performance area. The height of the performance space will allow sufficient room for an average height student to stand safely on the desk or chair.

## Stage 2 Examination breaches

Breach Stage 2	Penalty
<b>Before the examination</b>	
Late to the examination	Not sit the exam Sickness/ misadventure may apply.
<b>During the examination</b>	
Unsafe behaviour during examination (see page 2: safe practice – important advice to candidates)	Exam will be stopped Student will receive a penalty of 12 marks for that part of the exam
Suspected plagiarism	Curriculum Council, on advice of Chief marker, will respond and adjust marks after matter has been investigated
Time limit penalties:	
OSP is less than 3m.45s	3 marks penalty
OSP is less than 3m.30s	6 marks penalty
OSP is less than 3m.15s	9 marks penalty
OSP is less than 3m.00s	12 marks penalty
OSP is longer than 6m.15s	Stopped and 3 marks penalty
Original solo production: student does not present their script in one of the accepted layouts (see page 4: accepted layout conventions)	3 marks penalty
Original solo production: technical assistant communicates in some way with the student	3 marks penalty for each breach
Improvisation is longer than 2m.15s	Stopped but no penalty applies
Scripted monologue is longer than longer than 3m.15s	Stopped and 3 marks penalty
Scripted monologue: student does not choose a script from a complete play or from a recognised playwright published by a reputable publisher or of appropriate complexity	3 marks penalty
Scripted monologue: student uses a novel, short story, poem or documentary source for their scripted monologue	9 marks penalty
Whole exam: student takes too long during transitions	Marker will start the timer and normal time constraints and penalties will apply

**Stage 3 Examination breaches**

<b>Breach Stage 3</b>	<b>Penalty</b>
<b>Before the examination</b>	
Late to the examination	Not sit the exam Sickness/misadventure may apply.
<b>During the examination</b>	
Unsafe behaviour during examination (see page 2: safe practice – important advice to candidates)	Exam will be stopped Student will receive a penalty of 12 marks for that part of the exam.
Suspected plagiarism	Curriculum Council, on advice of Chief marker, will respond and adjust marks after matter has been investigated.
Time limit penalties: OSP is less than 4m.45s OSP is less than 4m.30s OSP is less than 4m.15s OSP is less than 4m.00s OSP is longer than 7m.15s	4 marks penalty 8 marks penalty 12 marks penalty 16 marks penalty Stopped and 4 marks penalty
Original solo production: student does not present their script in one of the accepted layouts (see page 4: accepted layout conventions)	4 marks penalty
Original solo production: technical assistant communicates in some way with the student	4 marks penalty for each breach
Improvisation is longer than 2.15	Stopped but no penalty applies
Scripted Monologue is longer than longer than 3.15	Stopped and 4 marks penalty
Scripted monologue: student does not choose a script from a complete play or from a recognised playwright published by a reputable publisher or of appropriate complexity	4 marks penalty
Scripted monologue: student uses a novel, short story, poem or documentary source for their scripted monologue	12 marks penalty
Whole Exam: student takes too long during transitions	Marker will start the timer and normal time constraints and penalties will apply

## Stage 2 Original Solo Production Marking guidelines

Voice				
10-9	8-7	6-5	4-3	2-1
Consistently, confidently and sensitively uses a range of techniques. Vocal qualities have audibility, clarity, fluency and control appropriate to character and dramatic action.	Consistently and confidently uses a range of techniques. Vocal qualities have audibility, clarity, and fluency appropriate to character and dramatic action.	Uses vocal techniques consistently. The vocal qualities are mostly audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with inconsistent skill or control. The vocal qualities are occasionally audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with limited effectiveness, skill or control. The vocal qualities do not promote the dramatic action or relate to the character/s. They are unclear and/or inaudible.
<b>Score:</b>				
Non-verbal communication				
10-9	8-7	6-5	4-3	2-1
Confidently and consistently uses a range of relevant techniques. There is a controlled and imaginative use of body and space appropriate to character and dramatic action.	Consistently uses a range of relevant techniques. There is a controlled and sometimes imaginative use of body and space appropriate to character and dramatic action.	Uses non-verbal communication techniques consistently. There is a use of body and space appropriate to character and dramatic action.	Uses some non-verbal communication techniques. The use of body and space is mostly appropriate to character/dramatic action	Uses some non-verbal communication techniques but not effectively. The use of body and space is unsuited to character or dramatic action.
<b>Score:</b>				
Character/Role				
10-9	8-7	6-5	4-3	2-1
Presents an imaginative, credible and engaging character/role. Distinctively identifiable character qualities are confidently sustained in a focused performance appropriate to dramatic action.	Presents an imaginative, credible character/role. Clearly identifiable character sustained in a focused performance appropriate to dramatic action.	Presents an identifiable consistent character/role appropriate to dramatic action	Character/role is inconsistently presented throughout the performance.	Presents only occasional glimpses of character/role or character qualities throughout the performance.
<b>Score:</b>				
staging elements including use of space				
10-9	8-7	6-5	4-3	2-1
Imaginatively, effectively and efficiently uses staging/technical elements, with a sensitive use of the performance space.	Effectively, imaginatively and efficiently uses staging/technical elements and the performance space.	Efficiently uses staging/technical elements and the performance space with some effect.	Makes some use of staging/technical elements and the performance space.	Makes minimal or inappropriate use of staging/technical elements and the performance space.
<b>Score:</b>				
Script in performance				
10-9	8-7	6-5	4-3	2-1
Performs a compelling, effectively-structured original solo production. The elements and conventions of drama, theories and or forms and styles chosen are unified and synthesised in the final product.	Performs a well structured, highly engaging original solo production. The elements and conventions of drama and or styles chosen are unified in the final product.	Performs an engaging, well structured original solo production. The elements and conventions of drama and or styles chosen are evident in the final product.	Performs a mostly engaging original solo production that is well structured in parts. Elements and conventions of drama and or styles chosen are sometimes evident	Performs an original solo production that is poorly structured and not engaging. The elements and conventions of drama and/or styles are only partly evident.
<b>Score:</b>				

Performance mark: /50

All requirements met	Requirements not met	Time penalty -3 to -12	Script layout -3	Unsafe behaviour -9	Technical Assistant -3 each breach	Suspected plagiarism	<b>Total mark:</b>
							<b>/50</b>

**Stage 2 Scripted Monologue Marking Guidelines**

<b>Voice</b>				
10–9	8–7	6–5	4–3	2–1
Consistently, confidently and sensitively uses a range of techniques. Vocal qualities have audibility, clarity, fluency and control appropriate to character and dramatic action.	Consistently and confidently uses a range of techniques. Vocal qualities have audibility, clarity, and fluency appropriate to character and dramatic action.	Uses vocal techniques consistently. The vocal qualities are mostly audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with inconsistent skill or control. The vocal qualities are occasionally audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with limited effectiveness, skill or control. The vocal qualities do not promote the dramatic action or relate to the character/s. They are unclear and/or inaudible.
<b>Score:</b>				
<b>Non-verbal communication</b>				
10–9	8–7	6–5	4–3	2–1
Confidently and consistently uses a range of relevant techniques. There is a controlled and imaginative use of body and space appropriate to character and dramatic action.	Consistently uses a range of relevant techniques. There is a controlled and sometimes imaginative use of body and space appropriate to character and dramatic action.	Uses non-verbal communication techniques consistently. Use of body and space is appropriate to character and dramatic action.	Uses non-verbal communication techniques with inconsistent skill or control. The use of body and space is mostly appropriate to character/dramatic action.	Uses some non-verbal communication techniques but not effectively. The use of body and space is unsuited to character/dramatic action.
<b>Score:</b>				
<b>Character</b>				
10–9	8–7	6–5	4–3	2–1
Presents an imaginative, credible and engaging character. Distinctively identifiable character qualities are confidently sustained in a focused performance. The realisation of the character is a sensitive interpretation of the chosen text.	Presents a credible character using high level performance skills. The characterisation is identifiable and confidently sustained and focused throughout the performance. The realisation of the character shows a well prepared interpretation of the chosen text.	Presents character using performance skills appropriate to the chosen text. The characterisation is identifiable and related to the chosen text and sustained throughout the performance.	Presents a character that is inconsistently sustained through the performance. The characterisation is partially identifiable and related to the chosen text.	Presents a limited character that is only occasionally evident in the performance.
<b>Score:</b>				
<b>Staging elements including use of space</b>				
10–9	8–7	6–5	4–3	2–1
Imaginatively, effectively and efficiently uses staging/technical elements, use of space with a sensitive use of the performance space.	Imaginatively and efficiently uses staging/technical elements and the performance space.	Effectively and efficiently uses staging/technical elements and the performance space	Makes some use of staging/technical elements and the performance space.	Makes minimal or inappropriate use of staging/technical elements and the performance space.
<b>Score:</b>				

**Performance mark: /40**

All requirements met	Requirements not met	Time penalty -3	Script -3 or -9	Unsafe behaviour -9	Technical Assistant —3 for each breach

**Total mark: /40**

**Stage 2 Spontaneous Improvisation Marking Guidelines**

<b>Voice</b>				
10-9	8-7	6-5	4-3	2-1
Vocal qualities consistently have appropriate audibility, clarity, fluency, flexibility and control.	Vocal qualities have appropriate audibility, clarity, fluency and control.	The vocal qualities are mostly audible, clear and appropriate.	Vocal qualities are occasionally audible, clear and appropriate.	Vocal qualities do not promote the dramatic action or relate to the character/s. They are unclear and/or inaudible.
<b>Score:</b>				
<b>Non-verbal communication</b>				
10-9	8-7	6-5	4-3	2-1
Performs with a controlled, effective and imaginative use of body and space.	Performs with an appropriate, controlled and sometimes imaginative use of body and space.	Performs with an appropriate use of body and space.	Performs with a use of body and space that is appropriate in parts.	Performs with an ineffective or unsuitable use of body and/or space.
<b>Score:</b>				
<b>Structure</b>				
10-9	8-7	6-5	4-3	2-1
Performs an insightful and effectively structured improvisation.	Performs an effectively structured improvisation.	Performs an improvisation that is effective in parts with some minor flaws or inconsistencies.	Performs an improvisation that has some structure though with some flaws or inconsistencies.	Performs an improvisation that is poorly structured.
<b>Score:</b>				
<b>Character</b>				
10-9	8-7	6-5	4-3	2-1
Performs an improvisation with an imaginative, credible, engaging and sustained character.	Performs an improvisation with an imaginative, credible and sustained character.	Performs an improvisation with a character that is credible and sustained.	Performs an improvisation where the character is not sustained throughout.	Performs an improvisation with a character that lacks credibility and is inconsistent.

**Performance mark: /40**

All requirements met	Requirements not met	Unsafe behaviour-9	Technical Assistant -3 for each breach

**Total mark: /40**

**Stage 2 Interview Marking guidelines**

10-9	8-7	6-5	4-3	2-1
Makes detailed responses; critically analyses characteristics and qualities of own drama using a range of appropriate terminology and language.	Makes responses that describe in some detail and analyse characteristics and qualities of own drama using appropriate terminology and language.	Makes responses that generally describe characteristics and qualities of own drama using some appropriate terminology and language.	Describes some aspects of own drama with little use of appropriate terminology and language.	Briefly and/or superficially recounts own drama with a lack of appropriate terminology and language.
<b>Score:</b>				

**Total mark: /10**



**Stage 3 Original Solo Production Marking guidelines**

In the context of development and performance of an original solo production

<b>Voice</b>				
10-9	8-7	6-5	4-3	2-1
Consistently, confidently and sensitively uses a wide range of techniques with an outstanding command of voice. Vocal qualities have audibility, clarity, fluency, flexibility and control appropriate to character and dramatic action	Consistently and confidently uses a range of techniques. Vocal qualities have audibility, clarity, fluency and control appropriate to character and dramatic action	Consistently uses vocal techniques. The vocal qualities are mostly audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with inconsistent skill or control. The vocal qualities are occasionally audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with limited effectiveness, skill or control. The vocal qualities do not promote the dramatic action nor relate to the character/s. They are unclear and/or inaudible.
<b>Score:</b>				
<b>Non-verbal communication</b>				
10-9	8-7	6-5	4-3	2-1
Consistently, confidently and sensitively uses a wide range of techniques with a controlled and imaginative use of body and space highly appropriate to character and dramatic action.	Consistently and confidently uses a range of relevant non-verbal techniques. There is a controlled and sometimes imaginative use of body and space appropriate to character and dramatic action.	Consistently uses a range of relevant non-verbal techniques. There is a use of body and space appropriate to character and dramatic action.	Uses some non-verbal communication techniques though sometimes inconsistently. The use of body and space is inconsistently appropriate to character/dramatic action	Uses some non-verbal communication techniques but not effectively. The use of body and space is unsuited to character and dramatic action.
<b>Score:</b>				
<b>Character/Role</b>				
10-9	8-7	6-5	4-3	2-1
Presents an imaginative and compelling character. Distinctively identifiable character/role confidently sustained in a highly focused performance appropriate to dramatic action.	Presents an imaginative, credible character. Clearly identifiable character/role sustained in a focused performance appropriate to dramatic action.	Presents a consistent, identifiable, character/role appropriate to dramatic action.	Character/role is inconsistently presented throughout the performance.	Presents only occasional glimpses of character/role or character qualities throughout the performance.
<b>Score:</b>				
<b>Staging elements including use of space</b>				
10-9	8-7	6-5	4-3	2-1
Imaginatively, effectively and efficiently uses staging/technical elements with a sensitive use of the performance space.	Imaginatively and efficiently uses staging/technical elements, use of space and the performance space	Efficiently uses staging/technical elements, the use of space and awareness of the performance space.	Makes some use of staging/technical elements and the performance space.	Makes minimal or inappropriate use of staging/technical elements and the performance space.
<b>Score:</b>				
<b>Script in performance</b>				
10-9	8-7	6-5	4-3	2-1
Performs a compelling, effectively-structured original solo production. The elements and conventions of drama, theories and or forms and styles chosen are unified and synthesised in the final product.	Performs an engaging, well structured original solo production. The elements and conventions of drama, theories and or forms and styles chosen are evident in the final product.	Performs a mostly engaging original solo production that is structured in most parts. Elements and conventions of drama, theories and or forms and styles chosen are sometimes evident	Performs an original solo production that is partially structured. The elements and conventions of drama, theories and or forms and styles are only partly evident	Performs an original solo production that is poorly structured and not engaging. Some limited elements and conventions of drama theories and/or forms and styles are only partly evident or missing.
<b>Score:</b>				

**Performance mark: /50**

All requirements met	Requirements not met	Time -4 to -16	Script layout -4	Unsafe behaviour -12	Technical Assistant -4 for each breach	Suspected plagiarism (referred to chief marker)

**Total mark: /50**

**Stage 3 Scripted Monologue Marking Guidelines**

**Appendix 6 Stage 3 Marking key continued**

**In the context of the chosen scripted monologue and its form and style**

<b>Voice</b>				
10–9	8–7	6–5	4–3	2–1
Consistently, confidently and sensitively uses a wide range of techniques with an outstanding command of voice. Vocal qualities have audibility, clarity, fluency, flexibility and control highly appropriate to character and dramatic action.	Consistently and confidently uses a range of techniques. Vocal qualities have appropriate audibility and clarity, fluency and control appropriate to character and dramatic action.	Consistently uses vocal techniques. The vocal qualities are mostly audible, clear and appropriate to character and dramatic action	Uses vocal techniques with inconsistent skill or control. The vocal qualities are occasionally audible, clear and appropriate to character and dramatic action.	Uses vocal techniques with limited effectiveness, skill or control. The vocal qualities do not promote the dramatic action or relate to the character/s. Voice work is unclear unrelated to character and/or inaudible.
<b>Score:</b>				
<b>Non-verbal communication</b>				
10–9	8–7	6–5	4–3	2–1
Consistently, confidently and sensitively uses a wide range of non-verbal techniques with a controlled and imaginative use of body and space highly appropriate to character and dramatic action.	Consistently and confidently uses a range of relevant non-verbal techniques. There is an, controlled and sometimes imaginative use of body and space appropriate to character and dramatic action.	Consistently uses a range of relevant non-verbal techniques. There is use of body and space appropriate to character and dramatic action	Uses some non-verbal communication techniques. The use of body and space is inconsistently appropriate to character and/or dramatic action.	Uses some limited non-verbal communication techniques but not effectively. The use of body and space is unclear and unrelated to character and/or dramatic action.
<b>Score:</b>				
<b>Character</b>				
10–9	8–7	6–5	4–3	2–1
Presents an imaginative and highly credible character using outstanding performance skills. The characterisation is distinctively identifiable and confidently sustained throughout a highly focused performance. The realisation of the character is well-prepared, a sensitive interpretation of the chosen text.	Presents a credible character using high level performance skills. The characterisation is identifiable and confidently sustained and focused throughout the performance. The realisation of the character shows a well prepared interpretation of the chosen text.	Presents character using performance skills appropriate to the chosen text. The characterisation is identifiable and related to the chosen text and mostly sustained throughout the performance.	Presents a character that is inconsistently sustained through the performance. The characterisation is partially identifiable and related to the chosen text..	Presents a limited character that is only occasionally evident in the performance.
<b>Score:</b>				
<b>staging elements including use of space</b>				
10–9	8–7	6–5	4–3	2–1
Imaginatively and efficiently uses staging/technical elements, the use of space and awareness of the performance space.	Effectively and efficiently uses staging/technical elements, the use of space and awareness of the performance space.	Efficiently uses staging/technical elements appropriate to chosen text, the use of space and awareness of the performance space.	Makes some use of staging/technical elements and the performance space.	Makes minimal or inappropriate use of staging/technical elements and the performance space.
<b>Score:</b>				

**Performance mark: /40**

All requirements met	Requirements not met	Time -4	Script -4 -12	Unsafe behaviour -12	Technical Assistant -4 for each breach

**Total mark: /40**

**Stage 3 Spontaneous Improvisation Marking Guidelines**

<b>Voice</b>				
10–9	8–7	6–5	4–3	2–1
Vocal qualities consistently have appropriate audibility, clarity, fluency, flexibility and control to create a heightened effect.	Vocal qualities reflect appropriate audibility, clarity, fluency and control.	The vocal qualities are mostly appropriate and reflect audibility and clarity.	Vocal qualities occasionally audible, clear and appropriate.	Vocal qualities do not promote the dramatic action or relate to the character/s. They are unclear and/or inaudible.
<b>Score:</b>				
<b>Non-verbal communication</b>				
10–9	8–7	6–5	4–3	2–1
Performs with a controlled, effective and imaginative use of body and space.	Performs with an appropriate, controlled and sometimes imaginative use of body and space.	Performs with an appropriate use of body and space.	Performs with a use of body and space that is appropriate in parts.	Performs with an ineffective or unsuitable use of body and/or space
<b>Score:</b>				
<b>Structure</b>				
10-9	8–7	6–5	4–3	2–1
Performs an insightful and effectively structured improvisation.	Performs an effectively structured improvisation.	Performs an improvisation that is effective in parts with some minor flaws or inconsistencies.	Performs an improvisation that has some structure though with some flaws or inconsistencies.	Performs an improvisation that is poorly structured.
<b>Score:</b>				
<b>Character</b>				
10-9	8–7	6–5	4–3	2–1
Performs an imaginative, credible, sustained and highly engaging character.	Performs an improvisation with an imaginative and credible and sustained character.	Performs an improvisation with a character that is credible and sustained.	Performs an improvisation where the character is not sustained throughout.	Performs an improvisation with a character that lacks credibility and is inconsistent.

**Performance mark: /40**

All requirements met	Requirements not met	Time <b>no</b> penalty	Unsafe behaviour-12	Technical Assistant -4 for each breach

**Total mark: /40**

**Stage 3 Interview Marking guidelines**

10–9	8–7	6–5	4–3	2–1
Makes articulate, insightful and succinct responses; critically and thoroughly analyses characteristics and qualities of own drama using a wide range of appropriate terminology and language.	Makes detailed responses; critically analyses characteristics of own drama using a range of appropriate terminology and language.	Makes responses that describe in some detail and analyse characteristics and qualities of own drama using appropriate terminology and language.	Makes responses that generally describe characteristics and qualities of own drama using some appropriate terminology and language.	Briefly and/or superficially describes own drama with a lack of appropriate terminology and language.
<b>Score:</b>				

**Total mark /10**