

**DRAFT**

**Marking Key**



## SECTION ONE: ANALYSIS AND INTERPRETATION OF A DRAMA TEXT

### Question 1—NON-ACTING ROLE

For this play, identify the **poster** that you prefer, indicating why you think it better captures the **themes** and **style** of this dramatic text for an **upper secondary audience** from the point of view of one **non-acting role** (that is, either, director, dramaturge, designer or manager). Outline your **reasons** referring to the excerpt and the posters.

For this question you will need to refer to the coloured illustrations insert provided displaying the two posters that were prepared for the La Boite production.

Question Specific Notes	Description	Marks
<p>Notes: This question will explore elements of publicity through poster design and how it can engage with an upper secondary audience. The students should be able to identify particular parts of the posters and how they may appeal to an audience.</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> <li>• Use of colour</li> <li>• Use of images</li> <li>• Use of design</li> <li>• Tone and attitude</li> <li>• Target audience's needs and expectations</li> <li>• Use of celebrity</li> <li>• Use of lines</li> <li>• Thematic elements</li> </ul>	<ul style="list-style-type: none"> <li>• Comprehensive discussion of themes and issues presented in the script excerpt</li> <li>• Clear identification of evidence of these themes and issues in the posters</li> <li>• Clear identification of the role of publicist in the mounting of a theatre event</li> <li>• Succinct discussion of evidence of audience appeal elements in preferred poster</li> <li>• Persuasive, clear reasons provided based on the needs of upper secondary audience</li> </ul>	8
	<ul style="list-style-type: none"> <li>• Discussion of themes and issues presented in the script excerpt</li> <li>• Identification of evidence of these themes and issues in the posters</li> <li>• Identification of the role of publicist in the mounting of a theatre event</li> <li>• Discussion of evidence of audience appeal elements in preferred poster</li> <li>• Clear reasons provided based on the needs of upper secondary audience</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Recognition of themes and issues presented in the script excerpt</li> <li>• Some connection of these themes and issues in the posters</li> <li>• Recognition of the role of publicist in the mounting of a theatre event</li> <li>• Awareness of how some elements of the chosen poster appeal to their audience</li> <li>• Some reasons provided based on the needs of upper secondary audience</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Limited discussion of themes and issues</li> <li>• Limited recognition of connections with the posters</li> <li>• Limited understanding of the publicist role</li> <li>• Limited awareness of audience appeal in posters</li> <li>• Limited reasoning for ideas</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• Does not engage with any parts of the question in their answer</li> <li>• Incomplete or limited attempt at constructing an answer</li> </ul>	0-1

## Question 2—ACTOR

You have been cast in **one** of the three roles in the excerpt. Identify the role and, using the information provided in the excerpt, summarise in note form the **approach** you would take to **preparing** for this role [such as research, rehearsal, character development, the Method process].

Indicate how you would use **vocal communication techniques** [such as pitch, pause, projection, pace and phrasing] and **non-verbal communication techniques** [such as posture, facial expression, space and movement] to create the character and dramatic action.

Your answer should be supported by **evidence** from the text, referring to specific lines of dialogue and action. (12 marks)

Question Specific Notes	Description	Marks
<p>Notes: Focused on issues related to the completion of Year 12 studies. The supporting images reinforce elements of the production's approach including minimalist staging, themes of change and transition, generational attitudes and family conflicts.</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> <li>Approaches to developing vocal communication and non-verbal communication</li> <li>Approaches to preparing for role including research (character, issues, context, life transitions), rehearsal processes</li> <li>Dialogue, stage-directions and subtext</li> <li>Stanislavsky's method process or some other approach to representational acting</li> <li>Chosen character's specific objectives</li> <li>Using evidence provided by the script</li> <li>Identify specific words, lines, directions or subtext</li> <li>Refer to line numbers</li> <li>Some consideration of other ways into character including costume, working with others, blocking, working with other design elements</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive discussion of themes, context and issues presented in the script excerpt</li> <li>Clear identification of how these themes, context and issues can be presented through character</li> <li>Clear identification of the role preparation makes in the development of a role</li> <li>Succinct discussion of ways to use vocal and non-verbal communication in a role</li> <li>Persuasive, clear reasons provided based on drama theory, drama conventions and drama processes or the drama text</li> </ul>	11–12
	<ul style="list-style-type: none"> <li>Discussion of themes, context and issues presented in the script excerpt</li> <li>Identification of how these themes, context and issues can be presented through character</li> <li>Identification of the role preparation makes in the development of a role</li> <li>Discussion of ways to use vocal and non-verbal communication in a role</li> <li>Clear reasons provided based on drama theory, drama conventions and drama processes or the drama text</li> </ul>	8–10
	<ul style="list-style-type: none"> <li>Recognition of themes, context and issues presented in the script excerpt</li> <li>Some connection of how these themes, context and issues can be presented through character</li> <li>Recognition of the role preparation makes in the development of a role</li> <li>Awareness of the ways to use vocal and non-verbal communication in a role</li> <li>Some reasons provided based on drama theory, drama conventions and drama processes or the drama text</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>Limited discussion of themes and issues</li> <li>Limited recognition of connections with between themes, issues and context and role</li> <li>Limited understanding of the role of preparation</li> <li>Limited awareness of audience appeal in posters</li> <li>Limited reasoning for ideas</li> </ul>	3–5
	<ul style="list-style-type: none"> <li>Incomplete or limited attempt at constructing an answer</li> </ul>	1–2
	<ul style="list-style-type: none"> <li>Does not engage with any parts of the question in their answer</li> </ul>	0

## SECTION TWO: AUSTRALIAN DRAMA

### Question 3: Actor

You have successfully auditioned for a part in a school's production of your Set Text. Write an extended answer in which you **identify** the character you will play and describe the **approach** you will take during **the rehearsal process** in order to portray this character. The following elements and processes need to be considered in your answer:

- form and style
- the context/s of the character
- the emotional mood/s of the character
- your use of non-verbal communication, such as movement, gesture, facial expressions and proxemics
- your use of vocal communication, such as pitch, pause, projection, pace and phrasing.

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their role in relation to the set text studied in class. The role should include relevant discussion of either back story or character particulars (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 chosen role.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• vocal communication</li> <li>• non-verbal communication</li> <li>• approaches to acting</li> <li>• approaches to developing a role</li> <li>• creating emotion and mood</li> <li>• spaces of performance</li> <li>• venue</li> <li>• some sense of the role of other actors and non-actors in the realisation of role.</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one Australian Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one Australian Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one Australian Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one Australian Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one Australian Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1



## Question 4: Director

You are the director for a non-professional production of your set text. It is the first meeting with your actors and you plan to **outline your overall vision of the play in performance**. In discussing your vision, consider how the following aspects will be reflected in performance:

- form and style
- dramatic action
- theme/s
- characters and relationships
- dramatic tension

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their director role in relation to the set text studied in class. 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 as a director.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• approaches to rehearsal including blocking elements</li> <li>• dramatic action</li> <li>• developing dramatic tension</li> <li>• developing relationships between actors and within roles</li> <li>• symbolism and design</li> <li>• pace and energy</li> <li>• working with actors</li> <li>• working with non-actors</li> <li>• ensemble work</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one Australian Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one Australian Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one Australian Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one Australian Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one Australian Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1

## Question 5: Production Manager

You are the production manager for a non–professional production of your set text and have been **invited to talk to a school group** prior to the performance. In your speech requested by the teacher focus on the following elements and processes:

- form and style
- an introduction to the play particularly the contexts (theoretical, social, cultural and historical)
- your roles and responsibilities as production manager
- your budget considerations (assuming there is no royalty cost)
- the health and safety matters for the actors and the production team.

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their production manager role in relation to the set text studied in class. 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 as a production manager.</p> <p>NOTE: this may be written as a speech or as a plan to support the deliver of a speech. The style may be more colloquial but the need for organisation or evidence needs to remain despite the form of the answer.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• working with the director, stage manager and production team</li> <li>• liaising with actors</li> <li>• running meetings exploring schedules, costings, plans, strategies and challenges</li> <li>• grants and funding considerations</li> <li>• principles of budgets and financial management of a show</li> <li>• principles of health and safety and how the particulars of the show might be relevant to this</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one Australian Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one Australian Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one Australian Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one Australian Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one Australian Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non–drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1



## Question 6: Design/Manager

*'Integral to the impact of a play in performance is consideration of design and production elements.'*

Discuss this statement with close reference to your Set Text. In your answer consider the following aspects of **theatrical design** and how each contributes to the **meaning and impact of the play in performance**:

- form and style and
- designer (lighting, sound, wardrobe, stage design or set construction) or
- manager (general manager, production manager, casting director, stage manager, assistant stage manager, front of house, marketing manager, property supervisor).

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of various production roles in relation to the set text studied in class. The roles 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 the various listed design roles</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• See page 7 of the Drama course for elaboration on roles and key qualities of each role</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one Australian Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one Australian Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one Australian Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one Australian Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one Australian Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non–drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1

## SECTION THREE: WORLD DRAMA

### Question 7: Actor

You are one of the actors for a production of your Set Text and it is the opening night.

Identify the character you are playing. Discuss how the **form** of the Set Text and the **style of acting** influenced how you related to the **other significant characters** in **at least 2 scenes**.

In your response, you need to consider the following:

- vocal communication such as pitch, pause, projection, pace and phrasing
- non-verbal communication such as movement, gesture, facial expressions and proxemics
- form and style.

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their role in relation to the set text studied in class. The role should include relevant discussion of either back story or character particulars (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 chosen role.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• vocal communication</li> <li>• non-verbal communication</li> <li>• approaches to acting</li> <li>• styles of acting</li> <li>• approaches to developing a role</li> <li>• creating emotion and mood</li> <li>• spaces of performance</li> <li>• venue</li> <li>• discussion about how to work with other actors to build a sense of relationships, status and rhythm in performance</li> <li>• warm ups</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one World Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one World Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one World Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the World Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one World Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one World Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0–1

## Question 8: Director

You are to direct a **key scene** of your Set Text.

Identify the Set Text and scene and, in your directing choices, consider the following:

- a specific theatre venue for your production
- blocking and use of space
- choice of set design and props
- form and style
- use of symbol and metaphor.

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their director role in relation to the set text studied in class. 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 as a director.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• approaches to rehearsal including blocking elements</li> <li>• impact of various venues, styles of staging on the blocking and rehearsal process</li> <li>• dramatic action</li> <li>• symbolism and design</li> <li>• impact of design on approach and rehearsals</li> <li>• pace and energy</li> <li>• working with actors</li> <li>• working with non-actors</li> <li>• ensemble work</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one World Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one World Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one World Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one World Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one World Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1

## Question 9: Costume designer

You have been asked to make some **annotated costume designs** for **two** significant characters for a production of your set text.

In your response, you need to consider the following:

- form and style
- your interpretation and its consistency with the director's vision
- the character sketches for the two selected characters
- the impact of the designs on an audience.

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their costume design role in relation to the set text studied in class. 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 as a costume designer.</p> <p>NOTE: the student may use sketches which should be annotated to explain ideas and approaches to this role. Use of colour is also particularly effective in support of ideas.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• cut, style, fabric, colour, fit, accessories, footwear, movement, era</li> <li>• working with actors</li> <li>• maintenance and repair</li> <li>• working with the costume making team</li> <li>• costume hire</li> <li>• costume manufacturing</li> <li>• costume modification</li> <li>• fittings and adjustments</li> <li>• working with director</li> <li>• viewing rehearsals for impact of movement on designs</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one World Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one World Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
	<ul style="list-style-type: none"> <li>• Discusses in detail the structure of one World Set Text</li> <li>• Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences</li> <li>• Uses a range of drama specific terminology</li> </ul>	10–11
	<ul style="list-style-type: none"> <li>• Describes the text and makes links between one World Set Text and its structure</li> <li>• A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course</li> <li>• Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument)</li> </ul>	8–9
	<ul style="list-style-type: none"> <li>• Describes some details from one World Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1

## Question 10: Set Designer

'An issue is the main idea, theme, concern or aspect of human behaviour that the playwright wants the audience to understand.'

Identify **two** issues explored in your set text. As a designer, how would you create a **set** to convey these **issues** to the audience? Include annotated sketch/es of your design.

In your response, you need to consider the following:

- *form and style*
- *levels*
- *colour*
- *texture*
- *symbol*

Provide references to the Set Text to support your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their set design role in relation to the set text studied in class. 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 as a set designer.</p> <p>NOTE: the student is expected to use sketches which should be annotated to explain ideas and approaches to this role. Use of colour is also particularly effective in support of ideas.</p> <p>Key concepts:</p> <ul style="list-style-type: none"> <li>• drama forms and styles</li> <li>• themes and issues</li> <li>• context</li> <li>• levels</li> <li>• cycs</li> <li>• digital set design</li> <li>• entrances and exists</li> <li>• scenery</li> <li>• backdrops, colours, objects, proportions, entrances and exits, audience positions, proscenium, thrust, traverse, in-the-round, auditorium, sight lines</li> <li>• texture</li> <li>• symbolism, metaphor, motif, allusion, intertextuality, irony, homage</li> </ul>	<ul style="list-style-type: none"> <li>• Writes in an articulate and succinct manner to argue a clear and strong point of view, supporting thesis statement with evidence. Provides a compelling and well structured critical analysis and evaluation</li> <li>• Uses substantial evidence from one World Set Text (from Stage 2) and shows clear understanding of theoretical approaches to drama</li> <li>• Uses extended terminology with accuracy and appropriateness</li> </ul>	14–15
	<ul style="list-style-type: none"> <li>• Critically analyses and evaluates characteristics and qualities of one World Set Text</li> <li>• Supports point of view with references and quotations from drama texts</li> <li>• Makes a thorough and systematic exploration of the question</li> <li>• Uses extended terminology with accuracy</li> </ul>	12–13
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	<ul style="list-style-type: none"> <li>• Describes some details from one World Set Text</li> <li>• Narrates the story of the play without sufficiently addressing the question</li> <li>• Uses generalised and/or non-drama terminology</li> </ul>	6–7
	<ul style="list-style-type: none"> <li>• Makes some attempt to answer the question</li> </ul>	4–5
	<ul style="list-style-type: none"> <li>• Engages with the question and demonstrates an awareness of role to an extent in an incomplete answer</li> </ul>	2–3
	<ul style="list-style-type: none"> <li>• 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</li> </ul>	0-1

**DRAMA**  
**Sample external written examination**  
**Stage 2**  
**Mapping questions to content**

Question No.	Drama Language			Contextual Knowledge			Production		
	Voice and movement	Drama processes	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
<b>Section One – Short response</b>									
1			✓	✓	✓	✓		✓	✓
2	✓	✓	✓	✓	✓	✓	✓		
<b>Section Two – Australian Drama</b>									
1	✓	✓	✓	✓	✓	✓			
2		✓	✓	✓	✓	✓	✓	✓	✓
3		✓	✓	✓	✓	✓	✓	✓	✓
4		✓	✓	✓	✓	✓	✓	✓	✓
<b>Section Three – World Drama</b>									
1	✓	✓	✓	✓	✓	✓			
2		✓	✓	✓	✓	✓	✓	✓	✓
3		✓	✓	✓	✓	✓	✓	✓	✓
4		✓	✓	✓	✓	✓	✓	✓	✓
<b>Section Four – Original Solo Production</b>									
	✓	✓	✓	✓				✓	
<b>Section Five – Scripted Monologue</b>									
	✓	✓	✓	✓				✓	
<b>Section Six – Spontaneous Improvisation</b>									
	✓	✓	✓	✓					
<b>Section Seven – Interview</b>									
		✓	✓	✓	✓	✓	✓	✓	