

MARKING KEY

Section One

Question 1 – DESIGNER [10 marks]

As a member of the production team, the Director's interpretation calls for film, music/sound and choreography to play a key role in the production.

Explain how as ONE designer (that is, as either lighting, sound, wardrobe/make-up supervisor, stage or set construction) you could support this approach through your role.

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"> • See page 7 of the course for details about chosen roles and the key qualities that should be reflected in their answer • Student should provide appropriate, colourful and annotated illustrations or diagrams where relevant and appropriate 	<ul style="list-style-type: none"> • Comprehensive discussion of themes and issues presented in the script excerpt • Clear identification of evidence of these themes and issues in the posters • Clear identification of the role in the mounting of a drama event • Succinct discussion of evidence approach and how it meets the needs of the director and the text • Persuasive, clear reasons provided based on the realities of the role and the parameters of the question 	10
	<ul style="list-style-type: none"> • Discussion of themes and issues presented in the script excerpt • Identification of evidence of these themes and issues and how they relate to their role • Identification of the role and how it contributes to the realisation of a drama event • Discussion of evidence of approach and how it meets the needs of the text and the director • Clear reasons provided based on the parameters of the question 	8–9
	<ul style="list-style-type: none"> • Recognition of themes and issues presented in the script excerpt • Some connection of these themes and issues their approach • Recognition of the role in the mounting of a drama event • Awareness of how some qualities of the chosen role connect with text or director's approach • Some reasons provided based on the question 	5–7
	<ul style="list-style-type: none"> • Limited discussion of themes and issues • Limited recognition of connections with role of drama events • Limited understanding of the role • Limited awareness of role in relation to approach • Limited reasoning for ideas 	2–3
	Does not engage with any parts of the question in their answer Incomplete or limited attempt at constructing an answer	0-1

Section ONE

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"> Approaches to developing vocal communication and non-verbal communication Approaches to preparing for role including research (character, issues, context, life transitions), rehearsal processes Dialogue, stage-directions and subtext Various approaches to acting Chosen character's specific objectives Using evidence provided by the script Identify specific words, lines, directions or subtext Refer to line numbers Some consideration of other ways into character including costume, working with others, blocking, working with other design elements 	<ul style="list-style-type: none"> Comprehensive discussion of themes, context and issues presented in the script excerpt Clear identification of how these themes, context and issues can be presented through character Clear identification of various theoretical frameworks for approach role and drama Clear identification of the role preparation makes in the development of a role Succinct discussion of ways to use vocal and non-verbal communication in a role Persuasive, clear reasons provided based on drama theory, drama conventions and drama processes or the drama text 	10
	<ul style="list-style-type: none"> Discussion of themes, context and issues presented in the script excerpt Identification of how these themes, context and issues can be presented through character Identification of various theoretical frameworks for approach role and drama Identification of the role preparation makes in the development of a role Discussion of ways to use vocal and non-verbal communication in a role Clear reasons provided based on drama theory, drama conventions and drama processes or the drama text 	8-9
	<ul style="list-style-type: none"> Recognition of themes, context and issues presented in the script excerpt Some connection of how these themes, context and issues can be presented through character Recognition of some appropriate theoretical frameworks for approach role and drama Recognition of the role preparation makes in the development of a role Awareness of the ways to use vocal and non-verbal communication in a role Some reasons provided based on drama theory, drama conventions and drama processes or the drama text 	6-7
	<ul style="list-style-type: none"> Limited discussion of themes and issues Limited recognition of connections with between themes, issues and context and role Limited awareness of theoretical frameworks Limited understanding of the role of preparation Limited awareness of audience appeal in posters Limited reasoning for ideas 	4-5
	<ul style="list-style-type: none"> Incomplete or limited attempt at constructing an answer 	2-3
Does not engage with any parts of the question in their answer	0-1	

SECTION TWO: Australian Drama

Question 3

Actor and dramaturge

'Drama is essentially about the character's journey and the realisation of that journey in performance is about the choices actors make.'

Identify one of the Set Texts you have studied and discuss **one** key character journey. Outline the choices you will make as an actor (working with other actors and members of the production team) in the realisation of this journey.

In your response, also consider how dramaturgical research informed your perspective.

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"> drama forms and styles vocal communication non-verbal communication approaches to acting approaches to developing a role creating emotion and mood spaces of performance venue some sense of the role of other actors and non-actors in the realisation of role. Dramaturgical assistance through historical research and textual analysis the process of 'making meaning' in the drama event Historical Contexts Forms and styles Critical Frameworks 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one Australian Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one Australian Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one Australian Set Text Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one Australian Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one Australian Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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
Designer—set, sound and lighting**

Australian plays set up moods and images of particular places that imaginatively communicate across cultural boundaries.

Provide set, sound and lighting designs for **one** significant scene in your Set Text that draws the attention of the audience to the dominant mood and key imagery in the text.

For **each** design role, describe and discuss your aims and approach.

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(s) 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(s).</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> drama forms and styles themes and issues context 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 in the student's answer 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one Australian Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
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	<ul style="list-style-type: none"> Discusses in detail the structure of one Australian Set Text Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one Australian Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one Australian Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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 5
Director and actor**

As a director and actor of your set text identify how you would create a sense of atmosphere to enhance the climax in performance. Specify when you are adopting the director role and when you are adopting an actor's perspective. (Make sure you specify which character you are playing).

Discuss the scene and the elements that build towards it.

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(s) 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(s).</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"> drama forms and styles themes and issues context See page 7 of the course for details about each role and the key qualities that should be addressed in the student's answer Students should also clearly identify the particulars of the role when they're focusing on that role. There should also be some awareness of the needs of an outsider's perspective when acting on stage (assistant director, for example). 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one Australian Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one Australian Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one Australian Set Text Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one Australian Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one Australian Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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 6

Director and marketing manager

'Theatre must resonate with its audience.'

- (a) As a director, who doesn't want to mount a conventional production of your set text, provide your vision of how you will stage this text for a 2008 audience. You need to consider design and production choices and specify a stage space.
- (b) As a marketing manager you have to create a 60 second radio advertisement which informs and attracts the audience, keeping with the director's vision. Provide the script for this advertisement.

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(s) 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(s).</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> drama forms and styles themes and issues context See page 7 of the Drama course for elaboration on roles and key qualities of each role Radio script should feature some of the conventions of playwriting and an awareness of the key qualities of radio drama (based on an appreciative perspective rather than a media specific framework of analysis). 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one Australian Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one Australian Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one Australian Set Text Creates a thesis around which students explore how the dramatic elements used in the Australian Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one Australian Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one Australian Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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 7
Director and dramaturge**

'Theatre is always related to the society out of which it grows – it speaks for the concerns, attitudes and beliefs of the people and the time.'

You have been asked to direct a production of your set text. Identify and discuss the cultural and historical factors on which you base your interpretation of this play.

Outline how you would stage this play for a contemporary Australian audience with consideration of its original context. In your answer consider form and style, set design and blocking.

Provide textual references, including quotes, to justify your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their role(s) 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(s).</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> drama forms and styles themes, approaches and theories context DRAMATURGE: assists through historical research and textual analysis the process of 'making meaning' in the drama event through advice on Historical Contexts, Forms and styles and Critical Frameworks DIRECTOR: decides upon the interpretation or the conceptualisation of the text working with actors and the creative team to realise the drama event through Approach and blocking, Dramatic Action, Liaising with design 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one World Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one World Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one World Set Text Creates a thesis around which students explore how the dramatic elements used in the World Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one World Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one World Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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 8

Director and actor

The movement of actors on stage is dramatic and symbolic.

- (a) As a director discuss how you would block the action of **one** key scene or episode of your set text. Outline how you would realise character relationships **and** symbolic aspects of the play through your blocking. Specify the stage space you will use.
- (b) As an actor in this key scene outline your choices with regard to proxemics and other significant non-verbal considerations for your character.

Provide textual references, including quotes, to justify your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their role(s) 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(s).</p> <p>Key Concepts:</p> <ul style="list-style-type: none"> drama forms and styles themes, approaches and theories context DIRECTOR: decides upon the interpretation or the conceptualisation of the text working with actors and the creative team to realise the drama event through Approach and blocking, Dramatic Action, Liaising with design ACTOR: interprets and presents the text by adopting role or character through action to create the drama event through vocal communication, non-verbal communication and characterisation Some discussion too about collaborative processes, various roles on and off stage (that is, acting and non-acting) 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one World Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one World Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one World Set Text Creates a thesis around which students explore how the dramatic elements used in the World Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one World Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one World Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non-drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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:
Production team: Set designer and lighting designer**

‘Designing for the theatre is not an isolated creative act. Ideas emerge from a detailed study of the text and from research and discussions between members of the creative team.’

With reference to your set text, describe and discuss how you would design the set and lighting to create a fresh approach for a 2008 audience. Identify the form and style of the text and justify the venue selected. Consider the use of the elements of design (line, mass, colour, texture, ornament and balance) in your set design choices. Provide a lighting design which complements the set design.

Provide annotated illustrations and textual references, including quotes to justify your opinions.

Question Specific Notes	Description	Marks
<p>Notes: Student should make clear reference to the particulars of their role(s) 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(s).</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"> drama forms and styles themes, approaches and theories context Set: designs and develops the layout of a performance space for a drama event through Scenery/flats/digital set design, Entrances/exist/ fixtures/furniture, Lighting: provides illumination, focus and atmosphere through lighting technologies in a drama event, patching/rigging, light selection, modification and angles, patching and programming Student should also explore the crossovers between these role as they arise form the text or approach A fresh approach should offer new insights to the text, a degree of novelty for an audience and contemporary relevance to an audience 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one World Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
	<ul style="list-style-type: none"> Critically analyses and evaluates characteristics and qualities of one World Set Text Supports point of view with references and quotations from drama texts Makes a thorough and systematic exploration of the question Uses extended terminology with accuracy 	12–13
	<ul style="list-style-type: none"> Discusses in detail the structure of one World Set Text Creates a thesis around which students explore how the dramatic elements used in the World Set Text have impact on audiences Uses a range of drama specific terminology 	10–11
	<ul style="list-style-type: none"> Describes the text and makes links between one World Set Text and its structure Makes some attempt to answer the question Uses drama specific terminology in relatively simple ways (uses terms but with little evidence of integration and furthering of argument) 	8–9
	<ul style="list-style-type: none"> Describes some details from one World Set Text Narrates the story of the play without sufficiently addressing the question Uses generalised and/or non–drama terminology 	6–7
	<ul style="list-style-type: none"> A substantial attempt at the question that demonstrates only a few of the descriptors in the Drama course 	4–5
	<ul style="list-style-type: none"> Engages with the question and demonstrates an awareness of role to an extent in an 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 10

Director and designer

'The theatre must give the audience of today a new experience of space.' James-Roose Evans, director and playwright.'

As director and designer of your set text, explain how you will adapt an outside venue in your school to give meaning for your audience? Consider what meaning you wish to convey and how you would manipulate **two** design and production elements to maximise meaning.

Provide annotated illustrations and textual references, including quotes to justify 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"> drama forms and styles themes, approaches and theories context DIRECTOR: decides upon the interpretation or the conceptualisation of the text working with actors and the creative team to realise the drama event through Approach and blocking, Dramatic Action, Liaising with design See page 7 of the course for a details about the various roles that can be chosen under the general heading of "designer". Some discussion should include how both roles would be managed and various crossovers that exist through the text or chosen roles. Various discussion should include the nature of the adapting the theatre space for drama purposes and the logistics relevant to this process Illustrations and diagrams should be in colour and clearly annotated with techniques, intent and practicalities of approach 	<ul style="list-style-type: none"> 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 Uses substantial evidence from one World Set Text (from Stage 3) and shows clear understanding of theoretical approaches to drama Uses extended terminology with accuracy and appropriateness 	14–15
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DRAMA
Sample external written examination
Stage 3
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
Section One – Short response									
1			✓	✓	✓	✓		✓	✓
2	✓	✓	✓	✓	✓	✓	✓		
Section Two – Australian Drama									
1	✓	✓	✓	✓	✓	✓			
2		✓	✓	✓	✓	✓	✓	✓	✓
3		✓	✓	✓	✓	✓	✓	✓	✓
4		✓	✓	✓	✓	✓	✓	✓	✓
Section Three – World Drama									
1	✓	✓	✓	✓	✓	✓			
2		✓	✓	✓	✓	✓	✓	✓	✓
3		✓	✓	✓	✓	✓	✓	✓	✓
4		✓	✓	✓	✓	✓	✓	✓	✓
Part One – Original Solo Production									
	✓	✓	✓	✓				✓	
Part Two – Scripted Monologue									
	✓	✓	✓	✓				✓	
Part Three – Spontaneous Improvisation									
	✓	✓	✓	✓					
Part Four - Interview									
		✓	✓	✓	✓	✓	✓	✓	