



DRAMA

ATAR course examination 2016

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Analysis and interpretation of a drama text

60% (40 Marks)

Question 1: Actor

(20 marks)

You are an actor in a production of this drama text.

- (a) Outline how you will use **two** psychological approaches to develop your chosen character. (8 marks)

Description	
For each of the two psychological approaches:	
Outlines in detail how they will use the psychological approach to develop their chosen character.	4
Provides some detail about using the psychological approach to develop their chosen character.	3
Makes general comments about using the psychological approach to develop their chosen character.	2
Identifies the psychological approach and makes superficial comments about it.	1
Total	8

- (b) Describe, using supporting annotated diagrams, how you would use sound and silence and stillness and movement to create dramatic tension in **Scene One: First Puzzles**. (12 marks)

Description	
Sound and silence	
Describes in detail how they would use sound and silence to create dramatic tension.	4
Provides some detail about how they would use sound and silence to create dramatic tension.	3
Makes relevant comments about how they would use sound and/or silence to create dramatic tension.	2
Makes superficial comments about sound and/or silence and/or dramatic tension.	1
Sub-total	4
Stillness and movement	
Describes in detail how they would use stillness and movement to create dramatic tension.	4
Provides some detail about how they would use stillness and movement to create dramatic tension.	3
Makes relevant comments about how they would use stillness and/or movement to create dramatic tension.	2
Makes superficial comments about stillness and/or movement and/or dramatic tension.	1
Sub-total	4
Use of diagrams	
Produces well-annotated diagrams that effectively support the descriptions provided.	4
Produces annotated diagrams that support the descriptions provided.	3
Produces annotated diagram/s that provide some support to the descriptions provided.	2
Produces diagram/s that are not annotated and provides limited support to the description/s provided.	1
Sub-total	4
Overall total	12

Question 2: Director

(20 marks)

You are a director for a production of this drama text.

- (a) Explain your interpretation of **one** theme of the play. Support your response with direct reference to the drama text. (4 marks)

Description	
Explains in detail their interpretation of one theme of the play and supports their explanation with specific references to the text.	4
Provides some detail about their interpretation of one of the play's themes and provides some relevant references to the text.	3
Makes general comments about one of the play's themes and provides some reference/s to the text.	2
Makes superficial comments about one of the play's themes and provides only limited reference to the text.	1
Total	4

- (b) Using an experimental **or** contemporary approach to directing, explain how you will use **two** improvisation processes to engage the actors with this theme. Support your response with direct reference to the drama text. (8 marks)

Description	
For each of the two improvisation processes:	
Explains in detail, from a particular approach, how they will use an improvisation process to engage the actors with the theme. Provides specific references to the text.	4
Provides some detail, from a particular approach, how they will use the improvisation process to engage the actors with the theme. Provides some relevant references to the text.	3
Provides some relevant comments, from a particular approach, about the improvisation process they will use to engage the actors with the theme. Provides no or limited reference/s to the text.	2
Makes superficial comments about an improvisation process used to engage the actor's with the theme. Provides no or limited reference/s to the text.	1
Total	8

- (c) Discuss how you would like the creative team to focus on **two** principles of design to support your interpretation of this theme. (8 marks)

Description	
For each of the two design principles:	
Discusses in detail how the creative team will focus on the principle of design to support their interpretation of this theme.	4
Describes in some detail how the creative team will focus on the principle of design to support their interpretation of this theme.	3
Provides some relevant points about how the creative team will focus on the principle of design to support their interpretation of this theme.	2
Makes superficial comments about the creative team using the principle of design in relation to theme.	1
Total	8

Section Two: Australian drama and world drama

40% (30 Marks)

Question 3		(30 marks)
As dramaturge, you are focusing on forces and values for the reinterpretation of drama.		
• Describe a force that contributes to the reinterpretation of each set text. (You may use the same force for each set text or different forces.)	(6 marks)	
• Explain how this force can be realised in one key scene or section of each set text.	(10 marks)	
• Discuss how you would use an element of drama to highlight a value in each reinterpreted set text.	(10 marks)	
Your response should use appropriate communication forms and skills.	(4 marks)	
Describe a force that contributes to the reinterpretation of each set text.		
For each of the two texts:		
Describes, in detail, a force that contributes to the reinterpretation of the set text.	3	
Makes some relevant comments about a force that contributes to the reinterpretation of the set text.	2	
Identifies a force that makes some contribution to the reinterpretation of the set text.	1	
Sub-total	6	
Explain how this force can be realised in one key scene or section of each set text.		
For each of the two texts:		
Explains insightfully, how a force can be realised in one key scene/section.	5	
Explains effectively, how a force can be realised in one key scene/section.	4	
Outlines how a force can be realised in one key scene/section.	3	
Provides some details about a force in relation to one key scene/section.	2	
Makes superficial comments about a force in relation to a key scene/section.	1	
Sub-total	10	
Discuss how you would use an element of drama to highlight a value in each reinterpreted set text.		
For each of the two texts:		
Discusses insightfully, how an element of drama can be used to highlight a value in the set text.	5	
Discusses effectively, how an element of drama can be used to highlight a value in the set text.	4	
Explains how an element of drama can be used to highlight a value in the set text.	3	
Provides some details as to how an element of drama can be used to highlight a value in the set text.	2	
Makes superficial comments about an element of drama in relation to a value in the set text.	1	
Sub-total	10	
Uses communication forms and skills.		
Uses effectively, extended answer form/s. Uses pertinent drama terminology and language specific to role.	4	
Uses appropriate extended answer form/s. Uses correct drama terminology consistently and language appropriate for role.	3	
Uses extended answer form/s. Uses some relevant drama terminology and language that relates to role.	2	
Uses in a limited way extended answer form/s. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1	
Sub-total	4	
Overall total	30	

Question 4		(30 marks)
As director, you are considering contemporary or experimental approaches you could use to explore dramatic tension.		
• Outline the dramatic tension in one key scene or section of each set text.		(6 marks)
• Explain how you could use voice techniques to explore the dramatic tension in each key scene or section.		(10 marks)
• Discuss how you could use a specific rehearsal strategy or process to enhance dramatic tension in each key scene or section.		(10 marks)
Your response should use appropriate communication forms and skills.		(4 marks)
Outline the dramatic tension in one key scene or section of each set text.		
For each of the two texts:		
Outlines in detail the dramatic tension in one key scene/section.		3
Makes general comments about the dramatic tension in one key scene/section.		2
Makes superficial comments about the dramatic tension in one key scene/section.		1
	Sub-total	6
Explain how you could use voice techniques to explore the dramatic tension in each key scene or section.		
For each of the two texts:		
Explains insightfully, how voice techniques could be used to explore dramatic tension in the key scene/section.		5
Explains effectively, how voice techniques could be used to explore dramatic tension in the key scene/section.		4
Outlines how voice techniques could be used to explore dramatic tension in the key scene/section.		3
Provides some details as to how voice techniques could be used in relation to dramatic tension in the key scene/section.		2
Makes superficial comments about how the voice technique/s could be used in the scene/section with limited mention of dramatic tension.		1
	Sub-total	10
Discuss how you could use a specific rehearsal strategy or process to enhance dramatic tension in each key scene or section.		
For each of the two texts:		
Discusses insightfully, how a specific rehearsal strategy or process could be used to enhance dramatic tension in the key scene/section.		5
Discusses effectively, how a specific rehearsal strategy or process could be used to enhance dramatic tension in the key scene/section.		4
Explains how a specific rehearsal strategy or process could be used to enhance dramatic tension in the key scene/section.		3
Provides some details as to how a rehearsal strategy or process could be used in relation to dramatic tension in the key scene/section.		2
Makes superficial comments about a key scene/section with limited mention of a rehearsal strategy or process or dramatic tension.		1
	Sub-total	10
Uses communication forms and skills.		
Uses effectively, extended answer form/s. Uses pertinent drama terminology and language specific to role.		4
Uses appropriate extended answer form/s. Uses correct drama terminology consistently and language appropriate for role.		3
Uses extended answer form/s. Uses some relevant drama terminology and language that relates to role.		2
Uses in a limited way extended answer form/s. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.		1
	Sub-total	4
	Overall total	30

Question 5		(30 marks)
As an actor, you are using physical approaches to explore character journey.		
• Outline your character's journey in each set text.		(6 marks)
• Explain how you are using a physical approach in the rehearsal process to explore each character's journey. (You may use the same physical approach for each set text or different physical approaches.)		(10 marks)
• Discuss how you are using movement techniques to realise a key moment in each character's journey.		(10 marks)
Your response should use appropriate communication forms and skills.		(4 marks)
Outline your character's journey in each set text.		
For each of the two texts:		
Outlines in detail the character's journey.	3	
Makes general comments about the character's journey.	2	
Makes superficial comments about the character's journey.	1	
Sub-total	6	
Explain how you are using a physical approach in the rehearsal process to explore each character's journey.		
For each of the two texts:		
Explains insightfully, how a physical approach is used in the rehearsal process to explore the character's journey.	5	
Explains effectively, how a physical approach is used in the rehearsal process to explore the character's journey.	4	
Outlines how a physical approach is used in the rehearsal process to explore the character's journey.	3	
Provides some details about a physical approach used in the rehearsal process in relation to the character's journey.	2	
Makes superficial comments about a physical approach used in the rehearsal process with limited mention of the character's journey.	1	
Sub-total	10	
Discuss how you are using movement techniques to realise a key moment in each character's journey.		
For each of the two texts:		
Discusses insightfully, how movement techniques are used to realise a key moment in the character's journey.	5	
Discusses effectively, how movement techniques are used to realise a key moment in the character's journey.	4	
Explains how movement techniques are used to realise a key moment in the character's journey.	3	
Provides some details as to how movement techniques are used in relation to a key moment in the character's journey.	2	
Makes superficial comments about movement techniques and/or the character's journey.	1	
Sub-total	10	
Uses communication forms and skills.		
Uses effectively, extended answer form/s. Uses pertinent drama terminology and language specific to role.	4	
Uses appropriate extended answer form/s. Uses correct drama terminology consistently and language appropriate for role.	3	
Uses extended answer form/s. Uses some relevant drama terminology and language that relates to role.	2	
Uses in a limited way extended answer form/s. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1	
Sub-total	4	
Overall total	30	

Question 6		(30 marks)
As a scenographer, you are working with visual elements in non-purpose-built spaces.		
<ul style="list-style-type: none"> Select a non-purpose-built space for each set text and explain your choice. (You may use the same non-purpose-built space for each set text or different non-purpose-built spaces.) (6 marks) Describe the challenges of adapting this space for each set text. (10 marks) Discuss how you will use particular visual elements to heighten audience interaction with the dramatic action in each set text. (10 marks) 		
Your response should use appropriate communication forms and skills. (4 marks)		
Select a non-purpose-built space for each set text and explain your choice.		
For each of the two texts:		
Outlines in detail their reasons for selecting a particular non-purpose-built space for the set text.	3	
Provides some relevant reasons for selecting a particular non-purpose-built space for the set text.	2	
Identifies a non-purpose-built space for the set text.	1	
Sub-total		6
Describe the challenges of adapting this space for each set text.		
For each of the two texts:		
Describes insightfully, the challenges of adapting the space.	5	
Describes effectively, the challenges of adapting the space.	4	
Outlines the challenges of adapting the space.	3	
Provides some details about the challenges of adapting the space.	2	
Makes superficial comments about the challenge/s of adapting the space.	1	
Sub-total		10
Discuss how you will use particular visual elements to heighten audience interaction with the dramatic action in each set text.		
For each of the two texts:		
Discusses insightfully, how particular visual elements are used to heighten audience interaction with the dramatic action.	5	
Discusses effectively, how particular visual elements are used to heighten audience interaction with the dramatic action.	4	
Explains how particular visual elements are used to heighten audience interaction with the dramatic action.	3	
Provides some details as to how particular visual elements are used in relation to audience and dramatic action.	2	
Makes superficial comments about the visual element/s with limited mention of audience or dramatic action.	1	
Sub-total		10
Uses communication forms and skills.		
Uses effectively, extended answer form/s. Uses pertinent drama terminology and language specific to role.	4	
Uses appropriate extended answer form/s. Uses correct drama terminology consistently and language appropriate for role.	3	
Uses extended answer form/s. Uses some relevant drama terminology and language that relates to role.	2	
Uses in a limited way extended answer form/s. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.	1	
Sub-total		4
Overall total		30

Question 7		(30 marks)
As a costume designer, you have been asked to focus on style and principles of design.		
• Describe the style you will use for each set text.		(6 marks)
• Explain how you will use particular principles of design to create a costume for a key character in each set text.		(10 marks)
• Discuss how you intend to manipulate audience responses to each of these characters through your design choices.		(10 marks)
Your response should use appropriate communication forms and skills.		(4 marks)
Describe the style you will use for each set text.		
For each of the two texts:		
Describes in detail the style they will use for the set text.		3
Makes some relevant comments about the style they will use for the set text.		2
Makes superficial comments about the style they will use for the set text.		1
	Sub-total	6
Explain how you will use particular principles of design to create a costume for a key character in each set text.		
For each of the two texts:		
Explains insightfully, how particular principles of design are used to create a key character's costume.		5
Explains effectively, how particular principles of design are used to create a key character's costume.		4
Outlines how particular principles of design are used to create a key character's costume.		3
Provides some details as to how particular principles of design are used to create a key character's costume.		2
Makes superficial comments about a key character's costume with limited mention of principle/s of design.		1
	Sub-total	10
Discuss how you intend to manipulate audience responses to each of these characters through your design choices.		
For each of the two texts:		
Discusses insightfully, how design choices help manipulate audience responses to this character.		5
Discusses effectively, how design choices help manipulate audience responses to this character.		4
Explains how design choices help manipulate audience responses to this character.		3
Provides some details as to how design choices are used in relation to audience responses to this character.		2
Makes superficial comments about the design choice/s with limited mention of audience responses to this character.		1
	Sub-total	10
Uses communication forms and skills.		
Uses effectively, extended answer form/s. Uses pertinent drama terminology and language specific to role.		4
Uses appropriate extended answer form/s. Uses correct drama terminology consistently and language appropriate for role.		3
Uses extended answer form/s. Uses some relevant drama terminology and language that relates to role.		2
Uses in a limited way extended answer form/s. If drama terminology is used it is used infrequently and/or incorrectly and/or loosely relates to role.		1
	Sub-total	4
	Overall total	30

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