



## SAMPLE ASSESSMENT TASKS

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DRAMA  
ATAR YEAR 11

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## Sample assessment task

### Drama – ATAR Year 11

#### Task 2 – Unit 1

#### **Assessment type: Performance / production**

#### **Conditions**

Period allowed for completion of the task: 4 weeks

Performance completed in class during Week 8 of Term 1

**Total marks:** 32

**Task weighting:** 10%

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#### **Improvisation**

**(32 marks)**

We will read and explore the text ‘The Shifting Heart’ by Richard Beynon. Our workshops will focus on the character in performance and the themes and issues of the play. Our study of this text will be used for this task as well as preparations for the written examination at the end of Unit 1.

- Students will plan, rehearse and present an extended improvisation (5–7 minutes) in groups of 3–4 that explores the forces of ‘immigration of people from a non-English speaking background in Australia’. It will explore in performance the ways in which this force impacts on the lives of your characters.
- Your characterisation should demonstrate the skills and processes identified through our work on Stella Adler’s approach to representational, realist acting in drama.
- The improvisation should synthesise the elements of drama to make meaning and demonstrate appropriate use of improvisation conventions in rehearsal and performance.
- Your preparation should include identification and selection of appropriate research and contextual information to inform your performance development.

## Marking key for sample assessment task 2

Description	Marks
<b>Evidence of research and selection of support materials</b>	<b>/4</b>
Selects and annotates a range of materials relevant to the selected force and chosen approach to the performance	4
Selects and briefly annotates a range of materials relevant to the selected force	3
Includes some materials relevant to the selected force	2
Includes limited materials	1
<b>Improvisation conventions</b>	<b>/8</b>
Effectively and consistently applies improvisation conventions, including accepting, establishing situation, extending, avoiding waffling, engaging in the conflict, finding a resolution, climax and denouement, resolution and satisfying conclusion throughout rehearsals and the final performance	7–8
Applies improvisation conventions throughout rehearsals and the final performance	5–6
Usually applies improvisation conventions throughout the rehearsals and the final performance	3–4
Inconsistently uses improvisation conventions	1–2
<b>Use of the elements of drama to make meaning</b>	<b>/8</b>
Effectively and consistently combines the elements of drama to make relevant meaning and engage the audience in performance	7–8
Effectively combines the elements of drama to make relevant meaning and mostly engage the audience	5–6
Uses the elements of drama to make meaning and occasionally engage the audience	3–4
Inconsistently uses some of the elements of drama to show ideas	1–2
<b>Characterisation</b>	<b>/8</b>
Effectively and consistently demonstrates insightful characterisation reflective of representational, realist approaches to acting	7–8
Effectively and mostly consistently demonstrates detailed characterisation reflective of representational, realist approaches to acting	5–6
Demonstrates characterisation reflective of some of the approaches to representational, realist acting	3–4
Infrequently demonstrates character	1–2
<b>Structure</b>	<b>/4</b>
Effectively and insightfully shapes and sequences the performance to have a strong dramatic impact on the audience	4
Effectively shapes and sequences the performance to have a dramatic impact on the audience	3
Shapes and sequences the performance to make meaning for the audience	2
Performance lacks structure or development	1
<b>Total</b>	<b>/32</b>

## Sample assessment task

### Drama – ATAR Year 11

#### Task 1 – Unit 1

##### Assessment type: Response

##### Conditions

Time for the task: 50 minutes plus note taking during the viewed performance  
Review completed in class during Week 5 of Term 1

**Total marks:** 24

**Task weighting:** 10% of the school mark for this pair of units

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We will be viewing **two (2)** performances as a part of a professional theatre company’s repertoire or one of the Festival events this year.

For both performances, you will be required to take notes on the use of the design principles (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm) in **two (2)** design roles: scenography, lighting, sound or costume. Your note taking will identify specific examples of how the design principles have been used to make meaning (for example, contextual information, selected forces or possible themes) or communicate mood and dramatic tension.

Your extended response must include illustrations and diagrams carefully annotated to support your analysis. You will also be asked to include references from the production to support your ideas.

For the response, you will not be able to use your notes. However, we will spend time planning and shaping your response before you complete this task under test conditions.

##### **Critical response** **(24 marks)**

For this critical response you are to refer to one designer role (you nominate the role) for both productions: X by Playwright A and Y by Playwright B.

Your analysis is focused on the design principles of **contrast** and **repetition**.

- Outline the major themes of both productions. (4 marks)
- Describe, using annotated diagrams and/or illustrations, how contrast was used to support the themes in Production ‘X’. (5 marks)
- Describe how repetition was used to support the themes in Production ‘Y’. (5 marks)
- With detailed reference to a key moment in ‘X’ and a key moment in ‘Y’, evaluate how effectively your chosen designer used contrast and repetition to impact on the audience. (10 marks)

## Marking key for sample assessment task 1

Description	Marks
<b>Outline the major themes of both productions</b>	<b>/4</b>
Succinctly and with some insight, student outlines the themes of both productions	4
Effectively outlines the themes of both productions	3
Outlines the themes of both productions	2
Outlines the major ideas of both productions	1
<b>Describe, using annotated diagrams and/or illustrations, how contrast was used to support the themes in Production 'X'</b>	<b>/5</b>
Effectively and with some insight, student describes, using annotated diagrams and/or illustrations, how contrast was used to support themes in Production 'X'	5
Effectively describes, using annotated diagrams and/or illustrations, how contrast was used to support themes in Production 'X'	4
Describes, using annotated diagrams and/or illustrations, how contrast was used to support themes in Production 'X'	3
Outlines how contrast was used to support themes in Production 'X'	2
Outlines how contrast was used in Production 'X'	1
<b>Describe how repetition was used to support the themes in Production 'Y'</b>	<b>/5</b>
Effectively and with some insight, student describes how repetition was used to support themes in Production 'Y'	5
Effectively describes how repetition was used to support themes in Production 'Y'	4
Describes how repetition was used to support themes in Production 'Y'	3
Outlines how repetition was used to support themes in Production 'Y'	2
Outlines how repetition was used in Production 'Y'	1
<b>With detailed reference to a key moment in 'X' and a key moment in 'Y', evaluate how effectively your chosen designer used contrast and repetition to impact on the audience</b>	<b>/10</b>
<b>'X'</b>	<b>/5</b>
Effectively and convincingly argues for the effectiveness of a chosen designer's use of contrast and repetition, using clear and consistent references to 'X' in performance	5
Effectively argues for the effectiveness of a chosen designer's use of contrast and repetition, using consistent references to 'X' in performance	4
Argues with some effectiveness a chosen designer's use of contrast and repetition, using regular references to 'X' in performance	3
Explains how a chosen designer used contrast and repetition, using some references to 'X' in performance	2
Identifies some examples of contrast and/or repetition in 'X'	1
<b>'Y'</b>	<b>/5</b>
Effectively and convincingly argues for the effectiveness of a chosen designer's use of contrast and repetition, using clear and consistent references to 'Y' in performance	5
Effectively argues for the effectiveness of a chosen designer's use of contrast and repetition, using consistent references to 'Y' in performance	4
Argues with some effectiveness a chosen designer's use of contrast and repetition, using regular references to 'Y' in performance	3
Explains how a chosen designer used contrast and repetition, using some references to 'Y' in performance	2
Identifies some examples of contrast and/or repetition in 'Y'	1
<b>Total</b>	<b>/24</b>

## Sample assessment task

### Drama – ATAR Year 11

#### Task 4 – Unit 1

#### **Assessment type: Written examination**

#### **Conditions**

Time for the task: 105 minutes plus 10 minutes reading time  
Written examination completed during examination week

**Total marks:** 70 marks

**Task weighting:** 5% of the school mark for this pair of units

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### Section one: Short answer response (60 minutes)

#### **Drama text**

*Snagged* by Robert Kronk.

First performed at Queensland Academy of Creative Industries Theatre, Kelvin Grove, Brisbane in April 2009.

#### **Characters in this script excerpt**

DAD – In his mid to late 40s, Sam’s father and the town butcher

TIM – 16, long-suffering apprentice butcher

SAM – 17 year old country girl

#### **Information about the play**

#### **Form and style**

This is a representational script intended to be performed in a representational, realistic style.

#### **Staging requirements**

Designed for touring (for example, theatres, school or community halls that require little in the way of props or lighting).

Stage size 4 metres x 4 metres.

## Background

Oxbrook is like so many country towns in Australia, everyone knows everyone else and most young people want to get out. Sam, the butcher's daughter and closet vegetarian, is no different. She and best mate Beth plan to head to Brisbane as soon as possible, to start their new careers and to check out Brisbane's eligible bachelors. That is until Sam meets Josh – Josh has done the unthinkable and moved back home to try and start his own career and mend fences with his family.

*Snagged* is a poignant and funny story about coming of age, discovering who you are, and the vegetarian sausage. *Snagged* was developed in consultation with young people through central Queensland and appeals to country and city audiences alike.

This play is set in regional Australia where down-to-earth humour is part of the landscape embedded in our sense of identity and place. *Snagged* is written for young people with the key theme of coming of age and discovering who you are.

## Script excerpt

Scene Seven

*The butcher shop. DAD is singing off stage.*

DAD Tim, for God's sake.

TIM (off stage) Sorry.

*Still singing, Dad enters. SAM is outside the butchers rehearsing.*

SAM Dad. Dad ... I've been thinking about ... you know ... how we talked about what I'm going to do after school well ...

DAD Sam! Sam, what the bloody hell are you doing out there, get in here!

SAM Dad, hi I've been ...

DAD I've just had Mrs Meddleton in here.

SAM Oh yeah how's she?

*DAD grabs a huge piece of meat and slaps it down on the chopping block.*

DAD What the hell's she going on about vegetarian sausages?

SAM I don't know.

DAD Samantha! (chop)

SAM I don't know, you know what she's like.

DAD Sam, don't.

SAM I just wanted to see what they were like.

DAD What! Why?

SAM I was just experimenting.

DAD Experimenting! Experimenting! With vegetarian sausages? I'm the butcher Sam – how does it look if you're running around with vegetarian sausages? Can you imagine how many people she's told about that?

SAM Dad ...

DAD I've got Rotary tonight. How can I go after this? Where'd you get 'em from?

SAM From Foodworks.

DAD Here in town? I don't want to hear it.

SAM I'm a vegetarian.

DAD What?! Don't be stupid.

SAM I am.

DAD Rubbish, you eat meat all the time, you love it.

SAM No I don't.

DAD You do. You love it: you had that nice big steak last night.

SAM But I didn't love it Dad.

DAD You did, you love meat, it's your favourite.

SAM No it's not. I eat it 'cause if I didn't, I'd starve to death. I'm a vegetarian.

DAD You're not vegetarian.

SAM There's nothing wrong with being a vegetarian.

DAD It's not bloody natural.

SAM And this is natural? (indicating meat on the block)

DAD Very natural. You see this animal, you pat it, you eat it. Most natural thing in the world.

SAM Well I'm a vegetarian.

DAD Who's idea is this, why the hell would ya want to be a vegetarian?

SAM Because I like animals Dad.

DAD So do I! (he wallops a chunk of meat) So do I. (suddenly calling to TIM off stage) Long slices Tim!

TIM (off stage, mumbles) Okay.

DAD (waving his bloody knife around) No daughter of mine's going to be a bloody vegetarian! (back to TIM) Can you get me some steakettes please?

SAM Dad

DAD Later.

SAM I need to talk to you.

DAD We've talked. Tim! Finish that up, we're off.

End of script excerpt and drama text

**Question 1: Actor (20 marks)**

You have been cast as either SAM or DAD in a production of *Snagged*.

You are to:

- outline **two** key features of your character that you feel are important to portray to the audience (6 marks)
- explain, with examples, **four** movement techniques you would use to create your character. (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills. (3 marks)

You are required to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.

Name of the character you are playing: \_\_\_\_\_

Outline **two** key features of your character that you feel are important to portray to the audience.

Features	Reasons with examples
One	
Two	

Explain with examples **four** movement techniques you would use to create your character.

Movement techniques	Reasons with examples
One	
Two	

Movement techniques	Reasons with examples
Three	
Four	

**Question 2: Designer (20 marks)**

As the designer (lighting, sound, costume or scenography) in a production of *Snagged*, you have been asked to focus on highlighting dramatic tension for an audience through the creation of mood and atmosphere.

You are to:

- identify and justify with examples moments of dramatic tension in the script excerpt (6 marks)
- explain, with examples, how **four** of your design choices will contribute to mood and atmosphere for an audience (8 marks)

Marks will be awarded for:

- accurate use of drama terminology and language (3 marks)
- communication skills (3 marks)

You are required to write within the spaces provided. If you make a mistake or require additional space for planning, spare pages are provided at the end of this booklet.



Explain with examples how **four** of your contributions to mood and atmosphere will shape audience responses to dramatic tension.

Contributions to mood and atmosphere	Explanation with examples
One	
Two	

Contributions to mood and atmosphere	Explanation with examples
Three	
Four	

## Section Two: Extended response (45 minutes)

This section has three questions. Answer one (1) question only.

Write your answer in the spaces provided.

Students are required to use extended answer formats drawn from drama practice where they develop their ideas, analysis, discussions and arguments using, as appropriate to the question, the following: sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications.

Extended answer responses are marked on accuracy and relevance of responses, quality of written responses, structure of extended answer responses, use of justification and evidence to support ideas and drama terminology and language.

### Question 3: Actor

You have successfully auditioned for the role of one of the main characters in a production of your drama text.

- Outline how you want the audience to respond to your character
- Explain **two** rehearsal processes you will use to create a representational, realist character
- Focusing on one relevant scene or section, discuss **three** voice techniques you will use in performance to create audience response.

### Question 4: Dramaturge

You have been asked to develop a workshop to help a group of actors performing in a production of your drama text.

- Outline the key features of the drama text to inform the actors' characterisations
- Explain **two** workshop activities focusing on the key themes and issues to inform the actors' understandings of the drama text
- Focusing on one relevant scene or section, discuss **three** processes developed by Stanislavski that you would use to support the actors' understanding of character.

### Question 5: Sound designer

You have been asked to focus on audience understanding of relevant forces of your drama text through sound design.

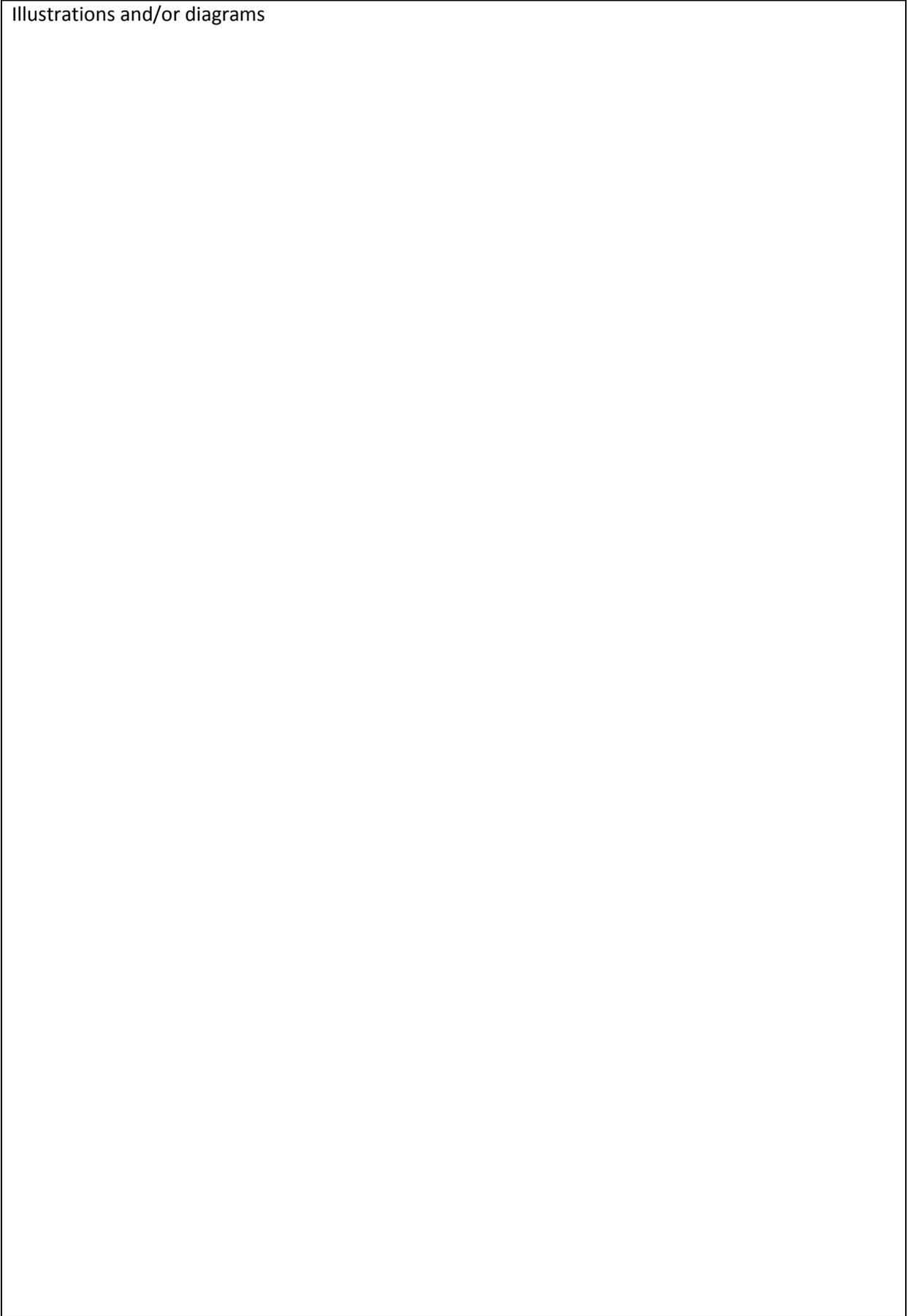
- Outline the relevant forces of the drama text that impact on your role
- Explain **two** ways you would use sound to support the relevant forces
- Focusing on one relevant scene or section, discuss **three** ways you will highlight the relevant forces through the principle of design: contrast.







Illustrations and/or diagrams



## Marking key for sample assessment task 4

SECTION ONE: QUESTION ONE				
Description	Marks			
You have been cast as either SAM or DAD in a production of <i>Snagged</i> . You are to: <ul style="list-style-type: none"> <li>outline two key features of your character that you feel are important to portray to the audience (6 marks)</li> <li>explain, with examples, four movement techniques you would use to create your character. (8 marks)</li> </ul> Marks will be awarded for: <ul style="list-style-type: none"> <li>accurate use of drama terminology and language (3 marks)</li> <li>communication skills. (3 marks)</li> </ul>				
<b>Outline two key features of your character that you feel are important to portray to the audience.</b>	<b>/6</b>			
<b>For each feature of the character:</b>	<b>/3</b>			
Outlines with some insight and in detail one feature of the character they feel are important to portray to the audience	3	3		
Outlines in some detail one feature of the character they feel are important to portray to the audience	2	2		
Presents a limited or incomplete outline of the character's features	1	1		
<b>Explain, with examples, four movement techniques you would use to create your character.</b>	<b>/8</b>			
<b>For each movement technique:</b>	<b>/2</b>			
Explains in detail and with appropriate examples, one movement technique is used to create character	2	2	2	2
Presents a generalised understanding of how one movement technique is used to create character	1	1	1	1
<b>Accurate use of drama terminology and language.</b>	<b>/3</b>			
Consistently uses drama terminology and language	3			
Makes some use of drama terminology and language	2			
Makes limited use of drama terminology and language	1			
<b>Communication skills.</b>	<b>/3</b>			
Writes a structured, clearly expressed short answer response	3			
Writes an adequately expressed short answer response	2			
Writes a response that lacks clarity of meaning	1			
<b>Total</b>	<b>/30</b>			

SECTION ONE: QUESTION TWO				
Description	Marks			
<p>As the designer (lighting, sound, costume or scenography) in a production of <i>Snagged</i>, you have been asked to focus on highlighting dramatic tension for an audience through the creation of mood and atmosphere.</p> <p>You are to:</p> <ul style="list-style-type: none"> <li>identify and justify with examples moments of dramatic tension in the script excerpt (6 marks)</li> <li>explain, with examples, how <b>four</b> of your design choices will contribute to mood and atmosphere for an audience (8 marks)</li> </ul> <p>Marks will be awarded for:</p> <ul style="list-style-type: none"> <li>accurate use of drama terminology and language (3 marks)</li> <li>communication skills (3 marks)</li> </ul>				
<b>Identify and justify with examples moments of dramatic tension in the script excerpt</b>	<b>/6</b>			
<b>For each moment of dramatic tension:</b>	<b>/3</b>			
Outlines with some insight and in detail one moment of dramatic tension in the script excerpt	3	3		
Outlines in some detail one moment of dramatic tension in the script excerpt	2	2		
Presents a limited or incomplete outline of dramatic tension in the script excerpt	1	1		
<b>Explain, with examples, how four of your design choices will contribute to mood and atmosphere for an audience</b>	<b>/8</b>			
<b>For each movement technique:</b>	<b>/2</b>			
Explains in detail and with appropriate examples, one design choice to contribute to mood and atmosphere will shape audience responses to dramatic tension	2	2	2	2
Presents a generalised understanding of one design choice to contribute to mood and atmosphere will shape audience responses to dramatic tension	1	1	1	1
<b>Accurate use of drama terminology and language</b>	<b>/3</b>			
Consistently uses drama terminology and language	3			
Makes some use of drama terminology and language	2			
Makes limited use of drama terminology and language	1			
<b>Communication skills</b>	<b>/3</b>			
Writes a structured, clearly expressed short answer response	3			
Writes an adequately expressed short answer response	2			
Writes a response that lacks clarity of meaning	1			
<b>Total</b>	<b>/30</b>			

SECTION TWO: QUESTION THREE			
Description	Marks		
You have successfully auditioned for the role of one of the main characters in a production of your drama text			
<ul style="list-style-type: none"> <li>Outline how you want the audience to respond to your character</li> <li>Explain two rehearsal processes you will use to create a representational, realist character</li> <li>Focusing on one relevant scene or scene, discuss three voice techniques you will use in performance to create audience response.</li> </ul>			
<b>Outline how you want the audience to respond to your character</b>	<b>/3</b>		
Outlines in some detail the way they want the audience to respond to their character	3		
Outlines the way they want the audience to respond to their character	2		
Superficially or generally indicates intended audience response	1		
<b>Explain two rehearsal processes you will use to create a representational, realist character</b>	<b>/6</b>		
<b>For each rehearsal process:</b>	<b>/3</b>		
Explains in some detail a rehearsal processes to create a representational, realist character	3	3	
Explains a rehearsal processes to create a representational, realist character	2	2	
Superficially or generally describes a rehearsal process	1	1	
<b>Focusing on one relevant scene or section, discuss three voice techniques you will use in performance to create audience response.</b>	<b>/9</b>		
<b>For each voice technique:</b>	<b>/3</b>		
Discusses with some insight and in detail a voice technique to create audience response	3	3	3
Discusses in some detail a voice technique to create audience response	2	2	2
Presents limited understanding of a voice technique	1	1	1
<b>Justification and evidence from the drama text.</b>	<b>/4</b>		
Provides detailed justification and pertinent evidence from the drama text	4		
Provides justification and evidence from the drama text	3		
Provides some justification and some evidence from the drama text	2		
Provides limited justification and/or evidence from the drama text	1		
<b>Accurate use of drama terminology and language.</b>	<b>/4</b>		
Comprehensively uses pertinent drama terminology and appropriate language	4		
Consistently uses drama terminology and language	3		
Makes some use of drama terminology and language	2		
Makes imprecise and infrequent use of drama terminology and language	1		
<b>Structuring response using written communication forms</b>	<b>/4</b>		
Writes a structured, articulate extended answer with effective application of written communication forms	4		
Writes a clearly expressed extended answer with sound application of written communication forms	3		
Writes a response that expresses some ideas but lacks clarity of meaning	2		
Writes a response that is frequently unclear	1		
<b>Total</b>	<b>/30</b>		

SECTION TWO: QUESTION FOUR			
Description	Marks		
<p>You have been asked to develop a workshop to help a group of actors performing in a production of your drama text.</p> <ul style="list-style-type: none"> <li>Outline the key features of the drama text to inform the actors' characterisations</li> <li>Explain two workshop activities focusing on the key themes and issues to inform the actors' understandings of the drama text</li> <li>Focusing on one relevant scene or section, discuss three processes developed by Stanislavski you would use to support the actors' understandings of character.</li> </ul>			
<b>Outline the key features of the drama text to inform the actors' characterisations</b>	<b>/3</b>		
Outlines in some detail the key features of the drama text to inform the actors' characterisations	3		
Outlines the key features of the drama text to inform the actors' characterisations	2		
Superficially or generally indicates the drama text	1		
<b>Explain two workshop activities focusing on the key themes and issues to inform the actors' understandings of the drama text</b>	<b>/6</b>		
<b>For each workshop activity:</b>	<b>/3</b>		
Explains in some detail a workshop activity to focus on the key themes and issues to inform the actors' understandings of the drama text	3	3	
Explains a workshop activity to focus on the key themes and issues to inform the actors' understandings of the drama text	2	2	
Superficially or generally describes themes and issues	1	1	
<b>Focusing on one relevant scene or section, discuss three processes developed by Stanislavski you would use to support the actors' understandings of character</b>	<b>/9</b>		
<b>For each improvisation:</b>	<b>/3</b>		
Discusses with some insight and in detail a process developed by Stanislavski to support the actors' understandings of character	3	3	3
Discusses in some detail a process developed by Stanislavski to support the actors' understandings of character	2	2	2
Presents limited understanding of character and rehearsal	1	1	1
<b>Justification and evidence from the drama text</b>	<b>/4</b>		
Provides detailed justification and pertinent evidence from the drama text	4		
Provides justification and evidence from the drama text	3		
Provides some justification and some evidence from the drama text	2		
Provides limited justification and/or evidence from the drama text	1		
<b>Accurate use of drama terminology and language</b>	<b>/4</b>		
Comprehensively uses pertinent drama terminology and appropriate language	4		
Consistently uses drama terminology and language	3		
Makes some use of drama terminology and language	2		
Makes imprecise and infrequent use of drama terminology and language	1		
<b>Structuring response using written communication forms</b>	<b>/4</b>		
Writes a structured, articulate extended answer with effective application of written communication forms	4		
Writes a clearly expressed extended answer with sound application of written communication forms	3		
Writes a response that expresses some ideas but lacks clarity of meaning	2		
Writes a response that is frequently unclear	1		
<b>Total</b>	<b>/30</b>		

SECTION TWO: QUESTION FIVE			
Description	Marks		
You have been asked to focus on audience understanding of relevant forces of your drama text through sound design.			
<ul style="list-style-type: none"> <li>Outline the relevant forces of the drama text that impact on your role</li> <li>Explain two ways you would use sound to support the relevant forces</li> <li>Focusing on one relevant scene or section, discuss three ways you will highlight the relevant forces through the principle of design: contrast.</li> </ul>			
<b>Outline the relevant forces of the drama text that impact on your role</b>	<b>/3</b>		
Outlines in some detail the relevant forces of the drama text that impact on sound design	3		
Outlines the relevant forces of the drama text that impact on sound design	2		
Superficially or generally indicates forces and the drama text	1		
<b>Explain two ways you would use sound to support the relevant forces</b>	<b>/6</b>		
<b>For each way:</b>	<b>/3</b>		
Explains in some detail a way they would use sound to support the relevant forces	3	3	
Explains a way they would use sound to support the relevant forces	2	2	
Superficially or generally sound and forces	1	1	
<b>Focusing on one relevant scene or section, discuss three ways you will highlight the relevant forces through the principle of design: contrast</b>	<b>/9</b>		
<b>For each way:</b>	<b>/3</b>		
Discusses with some insight and in detail one way they will highlight the relevant forces through the principle of design: contrast	3	3	3
Discusses in some detail one way they will highlight the relevant forces through the principle of design: contrast	2	2	2
Presents limited understanding of forces and the principle of design: contrast	1	1	1
<b>Justification and evidence from the drama text</b>	<b>/4</b>		
Provides detailed justification and pertinent evidence from the drama text	4		
Provides justification and evidence from the drama text	3		
Provides some justification and some evidence from the drama text	2		
Provides limited justification and/or evidence from the drama text	1		
<b>Accurate use of drama terminology and language</b>	<b>/4</b>		
Comprehensively uses pertinent drama terminology and appropriate language	4		
Consistently uses drama terminology and language	3		
Makes some use of drama terminology and language	2		
Makes imprecise and infrequent use of drama terminology and language	1		
<b>Structuring response using written communication forms</b>	<b>/4</b>		
Writes a structured, articulate extended answer with effective application of written communication forms	4		
Writes a clearly expressed extended answer with sound application of written communication forms	3		
Writes a response that expresses some ideas but lacks clarity of meaning	2		
Writes a response that is frequently unclear	1		
<b>Total</b>	<b>/30</b>		