



DRAMA

ATAR course examination 2017

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 and will play **two** characters. You will play either SIMONE and ESTELLE **or** PAUL and ARNAUD.

- (a) For each character, identify a key characteristic you wish to emphasise for your audience and justify your response. (4 marks)

Description	Marks
For each of the two characters:	
Identifies a key characteristic of the character that they wish to emphasise and justifies their response.	2
Identifies a characteristic of the character that they wish to emphasise and provides superficial justification.	1
Total	4

- (b) Explain how, in rehearsal, you will use a relevant physical approach to prepare each character. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each of the two characters:	
Explains in detail how a physical approach is used to prepare the character. Provides supporting references to the text.	4
Provides some detail about how a physical approach is used to prepare the character. Provides relevant references to the text.	3
Makes relevant comments about how a physical approach is used to prepare the character. Provides some relevant reference/s to the text.	2
Makes superficial comments about how a physical approach is used to prepare the character. Provides limited or no reference/s to the text.	1
Total	8

- (c) Describe how you will use **two** movement techniques to transition from SIMONE to ESTELLE **or** PAUL to ARNAUD. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each of the two movement techniques:	
Describes in detail how the movement technique is used to transition between characters. Provides supporting references to the text.	4
Provides some detail about how the movement technique is used to transition between characters. Provides relevant references to the text.	3
Makes general comments about using the movement technique to transition between characters. Provides some relevant reference/s to the text.	2
Identifies the movement technique and makes superficial comments about it. Provides limited or no reference/s to the text.	1
Total	8

Question 2: Scenographer

(20 marks)

You are a scenographer working in a purpose-built space for a production of this drama text.

- (a) Identify **two** features of the selected purpose-built space. Explain how each feature supports a production of this drama text. (6 marks)

Description	Marks
For each of the two features:	
Explains in detail how the feature supports a production of the drama text.	3
Makes some relevant comments about the feature supporting a production of the drama text.	2
Makes superficial comments about the feature and a production of the drama text.	1
Total	6

- (b) Explain **two** design choices you will make to support the transition between the two conversations taking place in the café. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each of the two design choices:	
Explains in detail how the design choice will support the transition. Provides supporting references to the text.	4
Provides some detail about how the design choice will support the transition. Provides relevant references to the text.	3
Provides some relevant comments about how the design choice will support the transition. Provides some relevant reference/s to the text.	2
Makes superficial comments about the design choice and loosely relates to transition. Provides limited or no reference/s to the text.	1
Total	8

- (c) Provide a diagram, with appropriate annotations, to support each explanation given in part (b). (6 marks)

Description	Marks
For each of the two diagrams:	
Produces an effective diagram with relevant annotations.	3
Produces an appropriate diagram with some relevant annotations.	2
Produces a limited diagram within minimal or no annotations.	1
Total	6

Section Two: Australian drama and world drama

40% (26 Marks)

Question 3		(26 marks)
As an actor, you are focusing on practitioner approaches.		
<ul style="list-style-type: none"> Outline a practitioner approach that you will use to develop your performance of a character in each set text. (6 marks) Explain how you will use the practitioner approach during the rehearsal process of each set text to develop your characterisation. (10 marks) Discuss how you will use the practitioner approach to manipulate audience response to a key scene or section of each set text. (10 marks) 		
Outline a practitioner approach that you will use to develop your performance of a character in each set text.		
For each of the two set texts:		
Outlines in detail a practitioner approach that they will use to develop their performance of a particular character.		3
Provides some relevant points about a practitioner approach that they will use to develop their performance of a particular character.		2
Makes superficial comment/s about a practitioner approach that they will use to develop their performance of a particular character.		1
	Subtotal	6
Explain how you will use the practitioner approach during the rehearsal process of each set text to develop your characterisation.		
For each of the two set texts:		
Explains insightfully how they will use the practitioner approach during the rehearsal process to develop characterisation.		5
Explains in some detail how they will use the practitioner approach during the rehearsal process to develop characterisation.		4
Outlines how they will use the practitioner approach during the rehearsal process to develop characterisation.		3
Provides some relevant points about using the practitioner approach in rehearsal in relation to characterisation.		2
Makes superficial comment/s about using the practitioner approach in rehearsal in relation to characterisation.		1
	Subtotal	10
Discuss how you will use the practitioner approach to manipulate audience response to a key scene or section of each set text.		
For each of the two set texts:		
Discusses in detail how they will use the practitioner approach to manipulate audience response to a key scene or section.		5
Explains in some detail how they will use the practitioner approach to manipulate audience response to a key scene or section.		4
Outlines how they will use the practitioner approach to manipulate audience response to a key scene or section.		3
Provides some relevant points about the practitioner approach in relation to audience response to a key scene or section.		2
Makes superficial comment/s about the practitioner approach in relation to audience response to a key scene or section.		1
	Subtotal	10
	Overall total	26

Question 4		(26 marks)
As a sound designer, you are focusing on supporting mood.		
<ul style="list-style-type: none"> Outline the mood for a key scene or section of each set text. (6 marks) Explain how you will use specific design and technologies to support the mood of the selected scene or section in each set text. (10 marks) Discuss how you will collaborate with the director to support the exploration of mood in the rehearsal process of each set text. (10 marks) 		
Outline the mood for a key scene or section of each set text.		
For each of the two set texts:		
Outlines in detail the mood of a key scene or section.		3
Provides some relevant points about the mood of a key scene or section.		2
Makes superficial comment/s about the mood of a key scene or section.		1
	Subtotal	6
Explain how you will use specific design and technologies to support the mood of the selected scene or section in each set text.		
For each of the two set texts:		
Explains insightfully how they will use specific design and technologies to support the mood of the selected scene or section.		5
Explains in some detail how they will use specific design and technologies to support the mood of the selected scene or section.		4
Outlines how they will use specific design and technologies to support the mood of the selected scene or section.		3
Provides some relevant points about using design and technologies in relation to mood.		2
Makes superficial comment/s about using design and technologies in relation to mood.		1
	Subtotal	10
Discuss how you will collaborate with the director to support the exploration of mood in the rehearsal process of each set text.		
For each of the two set texts:		
Discusses in detail how they will collaborate with the director to support the exploration of mood in the rehearsal process.		5
Explains in some detail how they will collaborate with the director to support the exploration of mood in the rehearsal process.		4
Outlines how they will collaborate with the director to support the exploration of mood in the rehearsal process.		3
Provides some relevant points in relation to collaborating with the director about mood and the rehearsal process.		2
Makes superficial comment/s in relation to collaborating with the director about mood and/or the rehearsal process.		1
	Subtotal	10
	Overall total	26

Question 5		(26 marks)
As a lighting designer, you are focusing on theme and dramatic tension.		
<ul style="list-style-type: none"> • Outline the key themes of each set text. (6 marks) • Explain how you will use particular visual elements to support these themes. (10 marks) • Discuss how you will use lighting techniques to create dramatic tension in a key scene or section of each set text. (10 marks) 		
Outline the key themes of each set text.		
For each of the two set texts:		
Outlines in detail the key themes.		3
Provides some relevant points about the key themes.		2
Makes superficial comment/s about the theme/s.		1
Subtotal		6
Explain how you will use particular visual elements to support these themes.		
For each of the two set texts:		
Explains insightfully how they will use particular visual elements to support the themes.		5
Explains in some detail how they will use particular visual elements to support the themes.		4
Outlines how they will use particular visual elements to support the themes.		3
Provides some relevant points about using visual elements in relation to supporting the themes. May confuse visual elements with principles of design.		2
Makes superficial comment/s about using visual elements in relation to supporting the theme/s. May confuse visual elements with principles of design.		1
Subtotal		10
Discuss how you will use lighting techniques to create dramatic tension in a key scene or section of each set text.		
For each of the two set texts:		
Discusses in detail how they will use lighting techniques to create dramatic tension in a key scene or section.		5
Explains in some detail how they will use lighting techniques to create dramatic tension in a key scene or section.		4
Outlines how they will use lighting techniques to create dramatic tension in a key scene or section.		3
Provides some relevant points about lighting techniques in relation to creating dramatic tension.		2
Makes superficial comment/s about lighting technique/s in relation to creating dramatic tension.		1
Subtotal		10
Overall total		26

Question 6		(26 marks)
As a dramaturge, you are focusing on historical, social and cultural values.		
<ul style="list-style-type: none"> • Outline a value in each set text that you intend to explore. (6 marks) • Explain how you will assist the actors to make meaning of each value. (10 marks) • Discuss how you will advise the director to reinforce, shape or challenge audience response to the value in a key scene or section of each set text. (10 marks) 		
Outline a value in each set text that you intend to explore.		
For each of the two set texts:		
Outlines in detail the value they intend to explore.		3
Provides some relevant points about the value they intend to explore.		2
Makes superficial comment/s about the value they intend to explore.		1
Subtotal		6
Explain how you will assist the actors to make meaning of each value.		
For each of the two set texts:		
Explains insightfully how they will assist the actors to make meaning of the value.		5
Explains in some detail how they will assist the actors to make meaning of the value.		4
Outlines how they will assist the actors to make meaning of the value.		3
Provides some relevant points about assisting the actors in relation to the value.		2
Makes superficial comment/s about assisting the actors in relation to the value.		1
Subtotal		10
Discuss how you will advise the director to reinforce, shape or challenge audience response to the value in a key scene or section of each set text.		
For each of the two set texts:		
Discusses in detail how they will advise the director to reinforce, shape or challenge audience response to the value in a key scene or section.		5
Explains in some detail how they will advise the director to reinforce, shape or challenge audience response to the value in a key scene or section.		4
Outlines how they will advise the director to reinforce, shape or challenge audience response to the value in a key scene or section.		3
Provides some relevant points in relation to advising the director about audience response to the value in a key scene or section.		2
Makes superficial comment/s in relation to advising the director about audience response to the value in a key scene or section.		1
Subtotal		10
Overall total		26

Question 7		(26 marks)
As a director, you are focusing on theoretical approaches to reinterpreting drama texts.		
<ul style="list-style-type: none"> • Outline your reinterpretation of each set text. (6 marks) • Explain how you will use a theoretical approach in rehearsal of each set text to support the reinterpretation. (10 marks) • Discuss how you will realise your reinterpretation in a key scene or section of each set text. (10 marks) 		
Outline your reinterpretation of each set text.		
For each of the two set texts:		
Outlines in detail their reinterpretation.		3
Provides some relevant points about their reinterpretation.		2
Makes superficial comment/s about their reinterpretation.		1
Subtotal		6
Explain how you will use a theoretical approach in rehearsal of each set text to support the reinterpretation.		
For each of the two set texts:		
Explains insightfully how they will use a theoretical approach in rehearsal to support their reinterpretation.		5
Explains in some detail how they will use a theoretical approach in rehearsal to support their reinterpretation.		4
Outlines how they will use a theoretical approach in rehearsal to support their reinterpretation.		3
Provides some relevant points about using a theoretical approach in relation to their reinterpretation.		2
Makes superficial comment/s about using a theoretical approach in relation to their reinterpretation.		1
Subtotal		10
Discuss how you will realise your reinterpretation in a key scene or section of each set text.		
For each of the two set texts:		
Discusses in detail how they will realise their reinterpretation in a key scene or section.		5
Explains in some detail how they will realise their reinterpretation in a key scene or section.		4
Outlines how they will realise your reinterpretation in a key scene or section.		3
Provides some relevant points in relation to realising their reinterpretation in a key scene or section.		2
Makes superficial comment/s in relation to realising their reinterpretation in a key scene or section.		1
Subtotal		10
Overall total		26

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