



DRAMA

ATAR course examination 2022

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: Director

(20 marks)

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

- (a) Explain how you will direct the actor playing the Curator to use **one** movement technique when interacting with the audience in Excerpt 1. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains in detail how they will direct the actor to use one movement technique when interacting with the audience in Excerpt 1. Provides direct references to the drama text.	4
Describes in some detail how they will direct the actor to use one movement technique when interacting with the audience in Excerpt 1. Provides relevant references to the drama text.	3
Provides general comments about how they will direct the actor to use movement when interacting with the audience in Excerpt 1. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about movement techniques and/or interacting with the audience and/or Excerpt 1. Provides limited to no reference/s to the drama text.	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • directorial choices of contemporary theatre approaches, such as Barry Kosky and Robert Lapage • directorial choices of experimental approaches, such as Robert Wilson and VE Meyerhold • directorial choices, such as improvisation, systematic corrective rehearsal, shaping or pacing • explains how they would direct the actor using one movement technique e.g.: <ul style="list-style-type: none"> ▪ facial expression ▪ posture ▪ gesture ▪ gait ▪ weight ▪ space ▪ time ▪ energy ▪ proxemics • explains how they will direct the actor playing the Curator to use a movement technique when interacting with the audience in Excerpt 1 e.g.: <ul style="list-style-type: none"> ▪ directing the Curator to move through the audience in the space at specific times ▪ directing the Curator to address the audience physically ▪ directing the Curator to physically break the fourth wall when opening the play ▪ directing the Curator to interact with specific audience members when handing out props • makes connections between a director working with an actor, a specific movement technique and the drama text. 	
Accept other relevant answers.	

- (b) Explain how you will use a physical approach in rehearsal to support an actor in performing the characters of Tina and Lady Bardwell. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each physical approach (2 x 4 marks)	
Explains in detail a physical approach they will use in rehearsal to support the actor in performing the character. Provides direct and relevant references to the drama text.	4
Describes in some detail a physical approach they will use in rehearsal to support the actor in performing the character. Provides relevant references to the drama text.	3
Provides general comments about a physical approach they will use in rehearsal to support the actor in performing the character. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about a physical approach and/or rehearsal and/or character. Provides limited to no reference/s to the drama text.	1
Total	8
<p>Answers could include:</p> <ul style="list-style-type: none"> • identifies/outlines the characters of Tina and Lady Bardwell and may or may not include interpretation of each • describes a physical approach relevant to rehearsal. This may include, but is not limited to, approaches from the following: <ul style="list-style-type: none"> ▪ Anne Bogart ▪ Robert Lepage ▪ Robert Wilson ▪ VE Meyerhold ▪ Jacques Lecoq ▪ Tadashi Suzuki • explains how the chosen physical approach will assist the actor in performing the character • references key moments in script they will focus on in rehearsal • makes connections between a director working with the actor, characters and drama text. 	
Accept other relevant answers.	

Question 1 (continued)

- (c) Explain how you will manipulate **two** elements of drama to highlight a relationship in Excerpt 3. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each element of drama (2 x 4 marks)	
Explains in detail, as director, how one element of drama will be manipulated to highlight a relationship in Excerpt 3. Provides direct and relevant references to the drama text.	4
Describes in some detail, as director, how one element of drama will be manipulated to highlight a relationship in Excerpt 3. Provides relevant references to the drama text.	3
Provides general comments, as director, about one element of drama which will be used to highlight a relationship in Excerpt 3. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about element(s) of drama and/or relationship and/or Excerpt 3. Provides limited to no reference/s to the drama text.	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • identifies the actors' role(s) that they are directing in Excerpt 3 • identifies the elements of drama they will use (such as role, character, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) • identifies the type of relationship they wish to highlight in Excerpt 3, for example: <ul style="list-style-type: none"> ▪ Johnny's perceived hesitancy with Lady Bardwell's initial offers/actions ▪ Lady Bardwell's changing status as she interacts with Johnny ▪ characters' unconventional attitudes that bond them ▪ initial formation of friendship ▪ contrast in status and/or background of characters ▪ may or may not reference how these directorial decisions then influence audience interpretation of relationship • discusses how they would manipulate the elements of drama to help highlight the relationship, for example advise both actors to control movement within the performance to highlight a relationship, such as: <ul style="list-style-type: none"> ▪ manipulating Lady Bardwell's proxemics as she convinces Johnny to share a meal at her place, focusing audience attention on her objective to spend time with Johnny ▪ emphasising Johnny's changing facial expressions as he interacts with Lady Bardwell to show his gradual acceptance of her unconventional attitudes and actions ▪ directing Lady Bardwell to repeat a dominant gesture to show her taking control of the situation and dominating the formation of friendship • connects a director working with an actor, element of drama, relationship and the drama text. <p>Accept other relevant answers.</p>	

Question 2: Lighting Designer

(20 marks)

- (a) Describe how you will use lighting to create focus in Excerpt 1. Support your response with direct reference to the drama text. (3 marks)

Description	Marks
Describes in detail how lighting will be used to create focus in Excerpt 1. Provides relevant references to the text.	3
Provides general comments about how lighting will be used to create focus in Excerpt 1. Provides some relevant reference/s to the text.	2
Makes superficial comments about lighting and/or focus and/or Excerpt 1. Provides limited to no reference/s to the text.	1
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • outlines the focus of Excerpt 1 or identifies where they would like to direct audience focus in this excerpt or discusses how they will use lighting to create focus in Excerpt 1, for example: <ul style="list-style-type: none"> ▪ providing focus on different parts of the stage/action by illuminating specific areas and leaving others unlit or dimly lit – this may include an explanation of how these lighting states change/progress as the action occurs ▪ using stark white spotlights on relevant props (such as the prayer book) to draw focus to them as items of significance ▪ indicating transition from Curator interacting with audience/preparing items to indicating the start of the performance • includes examples of lighting technologies that are discussed in context • connects the role of lighting designer, focus and the drama text (specifically for Excerpt 1). <p>Accept other relevant answers.</p>	

Question 2 (continued)

- (b) Explain how you will use **two** lighting technologies to enhance dramatic action in Excerpt 2. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each of the lighting technology (2 x 4 marks)	
Explains in detail how a lighting technology will be used to enhance dramatic action in Excerpt 2. Provides direct and relevant references to the drama text.	4
Describe in some detail how a lighting technology will be used to enhance dramatic action in Excerpt 2. Provides relevant references to the drama text.	3
Provides general comments about how a lighting technology will be used to enhance dramatic action in Excerpt 2. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about lighting and/or dramatic action and/or Excerpt 2. Provides limited to no reference/s to the drama text.	1
Total	8
<p>Answers could include:</p> <ul style="list-style-type: none"> • identifies key dramatic action in Excerpt 2 they wish to highlight • identifies the significance of the chosen dramatic action to meaning and/or audience impact • lighting technologies discussed in the context of the response may include: <ul style="list-style-type: none"> ▪ use of theatrical lighting equipment (Fresnels, spot lights, stage washes, cyclorama, foot lighting, gels, gobo) to focus and direct light on key action ▪ use of alternative sources of light in the context of the play (e.g. mobile phone) ▪ use of digital mapping technologies to project light/patterns onto stage components ▪ warmth, tone and colour of light ▪ use of lighting technologies to illuminate or hide selected areas/components of the stage to support action • discusses how they would use a chosen lighting technology to enhance dramatic action, for example: <ul style="list-style-type: none"> ▪ creating a black out on stage so that the only light source is emitted from the actors' mobile phones to immerse the audience in the situation, thus enhancing the action of the break in ▪ lighting the actors from behind as they enter, so that the actors first appear in silhouette to create interest for the audience and draw them into the action ▪ using cool tones and lighting from the side, through jagged edges of the set design to highlight the place and situation ▪ using a gobo to create variations in light and shadow that the actors move through as they use the space ▪ connects to the lighting designer, relevant lighting technologies and dramatic action in Excerpt 2. <p>Accept other relevant answers.</p>	

- (c) (i) Describe a visual element you will use to convey setting for Excerpt 3. Support your response with direct reference to the drama text. (3 marks)

Description	Marks
Describes in detail a visual element they will use to convey setting for Excerpt 3. Provides relevant references to the drama text.	3
Provides general comments about a visual element they will use to convey setting for Excerpt 3. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about lighting and/or dramatic action and/or setting for Excerpt 3. Provides limited to no reference/s to the drama text.	1
Total	3
Answers could include: <ul style="list-style-type: none"> • identifies the setting and describes how setting is conveyed through use of light (e.g. quality of light, direction of light, colour/tone) • identifies visual element to be used (e.g. line, shape, texture, colour, tone/value, 3D form, space) • connects role of lighting designer, visual elements and setting • may draw from lighting technologies to help explain execution, such as use of theatrical lighting equipment (Fresnels, spot lights, stage washes, cyclorama, foot lighting, gels, gobo) to focus and direct light • use of alternative sources of light in the context of the play • use of digital mapping technologies to project light/patterns onto stage components. 	
Accept other relevant answers.	

- (ii) Describe a visual element you will use to convey setting for Excerpt 4. Support your response with direct reference to the drama text. (3 marks)

Description	Marks
Describes in detail a visual element they will use to convey setting for Excerpt 4. Provides relevant references to the drama text.	3
Provides general comments about a visual element they will use to convey setting for Excerpt 4. Provides some relevant reference/s to the drama text.	2
Makes superficial comments about lighting and/or dramatic action and/or setting for Excerpt 4. Provides limited to no reference/s to the drama text.	1
Total	3
Answers could include: <ul style="list-style-type: none"> • identifies the setting and describes how setting is conveyed through use of light (e.g. quality of light, direction of light, colour/tone) • identifies visual element to be used (e.g. line, shape, texture, colour, tone/value, 3D form, space) • connects role of lighting designer, visual elements and setting • may draw from lighting technologies to help explain execution, such as use of theatrical lighting equipment (Fresnels, spot lights, stage washes, cyclorama, foot lighting, gels, gobo) to focus and direct light • use of alternative sources of light in the context of the play • use of digital mapping technologies to project light/patterns onto stage components. 	
Accept other relevant answers.	

Question 2 (continued)

- (iii) Describe how the visual elements identified in parts (c)(i) and (ii) will create contrast between the settings of Excerpts 3 and 4. Support your response with direct reference to the drama text. (3 marks)

Description	Marks
Describes in detail how the two visual elements will create contrast between the settings of Excerpts 3 and 4. Provides relevant references to the text.	3
Provides general comments about how the visual elements will create contrast between the settings of of Excerpts 3 and 4. Provides some relevant references to the text.	2
Makes superficial comments about visual elements and/or contrast and/or Excerpts 3 or 4. Provides limited to no reference/s to the text.	1
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • discusses how they will use visual elements to create contrast between the two settings in Excerpts 3 (interior of cathedral) and 4 (exterior), for example: <ul style="list-style-type: none"> ▪ using straight, repetitive lines of light to define the source of natural light inside the Cathedral as coming through lead lights in the roof, contrasted with a broad wash without defined, sharp lines to convey the diffused light of sun coming through clouds in Excerpt 4 ▪ using warm, yellow light in Excerpt 3, contrasted with cooler colours in Excerpt 4 to contrast the warm interior of the cathedral with the ‘gentle, English light’ described in Excerpt 4 ▪ using dim, murky tones in Excerpt 3, contrasted with bright, soft grey tones in Excerpt 4. 	
Accept other relevant answers.	

Section Two: Australian drama and world drama

40% (26 Marks)

Question 3

(26 marks)

As an actor, you are focusing on interpreting character, improvisation and voice techniques.

- Describe your interpretation of a chosen character for a contemporary audience in each set text. (6 marks)
- Explain how you will use **one** improvisation process to shape this interpretation of your character for each set text. (10 marks)
- Discuss how you will use **one** voice technique in performance to realise your character's objective in a key scene or section in each set text. (10 marks)

Description	Marks
Chosen character	
For each of the two set texts (2 x 3 marks)	
Describes in detail the interpretation of a chosen character for a contemporary audience in the set text. Provides direct and relevant references to the set text.	3
Provides general comments about the interpretation of a chosen character for a contemporary audience in the set text. Provides some relevant reference/s to the set text.	2
Makes superficial comments about a character and/or audience in the set text. Provides limited to no reference/s to the set text.	1
Subtotal	6
Improvisation process	
For each of the two set texts (2 x 5 marks)	
Explains insightfully one improvisation process to shape this interpretation of their character for the set text. Provides direct and relevant references to the set text.	5
Explains in detail one improvisation process to shape this interpretation of their character for the set text. Provides direct and relevant references to the set text.	4
Outlines how they will use one improvisation process to shape this interpretation of their character for the set text. Provides relevant references to the set text.	3
Provides general comments about one improvisation process for their character in the set text. Provides some relevant reference/s to the set text.	2
Makes superficial comments about one improvisation process and/or interpretation and/or character in the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Voice technique	
For each of the two set texts (2 x 5 marks)	
Discusses insightfully how they will use one voice technique in performance to realise their chosen character's objective in a key scene or section in the set text. Provides direct and relevant references to the set text.	5
Discusses in detail how they will use one voice technique in performance to realise their chosen character's objective in a key scene or section in the set text. Provides direct and relevant references to the set text.	4
Outlines how they will use one voice technique in performance to realise their chosen character's objective in a key scene or section in the set text. Provides relevant references to the set text.	3
Provides general comments about one voice technique in performance to realise their chosen character's objective in a key scene or section in the set text. Provides some relevant reference/s to the set text.	2
Makes superficial comments about voice and/or role and/or character in a key scene or section in the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Total	26

Question 3 (continued)

Answers could include:

Chosen character:

- identifies a chosen character
- describes an interpretation of the chosen character and/or motivation and/or journey and/or values and/or actions and/or a significant relationship
- identifies a contemporary audience for the set text
- connects the chosen character, contemporary audience and the chosen text.

Improvisation process:

- identifies an improvisation process, such as those used by Konstantin Stanislavski, Bertolt Brecht, Jerzy Grotowski, Peter Brook, Frantic Assembly, appropriate to shape the interpretation of a chosen character
- clearly outlines how this improvisation process will assist in interpreting their chosen character
- explains how these choices will be suitable for a contemporary audience to develop a greater understanding of a chosen character and text
- connects the role or chosen character, improvisation process and the chosen text.

Voice technique:

- identifies the chosen character's objective
- accurately identifies one voice technique that will be used in performance e.g.:
 - posture
 - breathing techniques
 - voice production
 - articulation
 - pace
 - pause
 - pitch
 - projection
 - phrasing
 - tone
 - accent
- outlines how this voice technique will realise the chosen character's objective
- connects to the voice technique extending the chosen character's objective in a key scene or section
- connects the chosen character, voice and the chosen text.

Accept other relevant answers.

Question 4

(26 marks)

As a costume designer, you are focusing on context, visual elements and time.

- Describe the historical **or** social **or** cultural context of each set text. (6 marks)
- Explain how you will use **one** visual element in your costume design to reinforce the historical **or** social **or** cultural context for **one** chosen character in each set text. (10 marks)
- Discuss how you will use costume design to create a sense of time in a key scene or section of each set text. (10 marks)

Description	Marks
Context	
For each of the two set texts (2 x 3 marks)	
Describes in detail the historical or social or cultural context of the set text. Provides direct and relevant references to the set text.	3
Provides general comments about the historical or social or cultural context of the set text. Provides some relevant references to the set text.	2
Makes superficial comments about the historical or social or cultural context of the set text. Provides limited to no reference/s to the set text.	1
Subtotal	6
Visual element in costume design	
For each of the two set texts (2 x 5 marks)	
Discusses insightfully how they will use one visual element in their costume design to reinforce the historical or social or cultural context for one chosen character in the set text. Provides direct and relevant references to the set text.	5
Discusses in detail how they will use one visual element in their costume design to reinforce the historical or social or cultural context for one chosen character in the set text. Provides direct and relevant references to the set text.	4
Outlines how they will use one visual element in their costume design to reinforce the historical or social or cultural context for one chosen character in the set text. Provides relevant references to the set text.	3
Provides general comments about one visual element in their costume design to reinforce the historical or social or cultural context for one chosen character in the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a visual element and/or a principle of design and/or costume design and/or character. Provides limited to no reference/s to the set text.	1
Subtotal	10
Costume design to create a sense of time	
For each of the two set texts (2 x 5 marks)	
Explains insightfully how they will use costume design to create a sense of time in a key scene or section of the set text. Provides direct and relevant references to the set text.	5
Explains in detail how they will use costume design to create a sense of time in a key scene or section of the set text. Provides direct and relevant references to the set text.	4
Outlines how they will use costume design to create a sense of time in a key scene or section of the set text. Provides relevant references to the set text.	3
Provides general comments about costume design and a sense of time in a key scene or section of the set text. Provides some relevant references to the set text.	2
Makes superficial comments about costume design and/or time in a key scene or section of the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Total	26

Question 4 (continued)

Answers could include:

Context:

- social context refers to the physical and social setting in which people lived when the play was written or when it was set
- cultural context refers to the ideology, traditions and values that surround the time the play was written or when it was set
- historical context refers to events that occurred around the time the play was written or when it was set
- describes the chosen context within the text and how it creates meaning.

Visual element in costume design:

- identifies one visual element (such as line, shape, texture, colour, tone/value, 3D form and space)
- outlines the costume design choice
- explains how the costume design choice reinforces the historical or social or cultural context for one chosen character in a key scene or section of the text
- it is anticipated that candidates may use graphic organisers/diagrams/annotated illustrations to support their response to this stem point – markers should consider the level of detail and efficacy of the diagram/graphic organiser in providing a clear and detailed response to the question.

Costume design to create a sense of time:

- identifies a costume design appropriate to the chosen character/role
- discusses the intended sense of time to be created through the costume design, which may reference the time of day, time of the year, time in history or the future. Time also reflects changes in time within a scene or drama event and refers to the flow of time over the length of a drama event e.g. fragmented time, cyclical time, linear time etc.
- explains how the costume design choices (such as design for the appearance of characters on stage including accessories, footwear, make-up, and planned costume changes during a drama event) create a sense of time and assist in creating meaning in the text
- connects costume design choice, time and the chosen text
- it is anticipated that candidates may use graphic organisers/diagrams/annotated illustrations to support their response to this stem point – markers should consider the level of detail and efficacy of the diagram/graphic organiser in providing a clear and detailed response to the question.

Accept other relevant answers.

Question 5

(26 marks)

As a dramaturge, you are focusing on dramatic meaning, language and forces.

- Describe how dramatic meaning is created in each set text. (6 marks)
- Explain how language supports this dramatic meaning for a contemporary audience in each set text. (10 marks)
- Discuss how you would reinterpret a force for this audience in a key scene or section of each set text. (10 marks)

Description	Marks
Dramatic meaning	
For each of the two set texts (2 x 3 marks)	
Describes in detail how dramatic meaning is created in the set text. Provides direct and relevant references to the set text.	3
Provides general comments about how dramatic meaning is created in the set text. Provides some relevant references to the text.	2
Makes superficial comments about dramatic meaning in the set text. Provides limited to no reference/s to the text.	1
Subtotal	6
Language	
For each of the two set texts (2 x 5 marks)	
Explains insightfully how language supports this dramatic meaning for a contemporary audience in the set text. Provides direct and relevant references to the set text.	5
Explains in detail how language supports this dramatic meaning for a contemporary audience in the set text. Provides direct and relevant references to the set text.	4
Outlines how language supports this dramatic meaning for a contemporary audience in the set text. Provides relevant references to the set text.	3
Provides general comments about language and dramatic meaning for an audience in the set text. Provides some relevant references to the set text.	2
Makes superficial comments about use of language and/or dramatic meaning and/or audience for the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Reinterpretation	
For each of the two set texts (2 x 5 marks)	
Discusses insightfully how they would reinterpret a force for this audience in a key scene or section of the set text. Provides direct and relevant references to the set text.	5
Discusses in detail how they would reinterpret a force for this audience in a key scene or section of the set text. Provides direct and relevant references to the set text.	4
Outlines how they would reinterpret a force for this audience in a key scene or section of the set text. Provides relevant references to the set text.	3
Provides general comments about a force and audience of a key scene or section of the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a force and/or audience in a key scene or section of the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Total	26

Question 5 (continued)

Answers could include:

Dramatic meaning:

- clearly identifies dramatic meaning within a specific text
- outlines the dramatic meaning, discussing intended/interpreted purpose
- connects dramatic meaning to the dramatic action within the text
- justifies choice with examples from the text.

Language:

- describes how language is used in the text, relevant to dramatic meaning e.g.:
 - stage directions and/or dialogue
 - use of prose, verse or poetic language
 - phrasing
 - dialect/accent
 - tone as suggested in stage directions
 - use of silence/pause/beats
 - repetition of particular words/phrases
 - truncated or extended speech
 - use of multiple languages
- variation/contrast or similarities in the way characters address one another or use language in a range of contexts
- discusses the contemporary audience and connects them to the text/dramatic meaning
- explains how this use of language supports the identified dramatic meaning for a contemporary audience of the text.

Force:

- identifies the force they wish to reinterpret
- outlines how they will reinterpret this force for a modern context
- clearly identifies and describes the specific scene or section they have chosen
- discusses how they will make the force relevant to a contemporary audience e.g.:
 - modernising characters
 - using costumes to reflect a specific time
 - drawing parallels between different political events or decisions
 - using alternative theatre approaches to emphasise issues
 - linking ideas/dramatic action from text to present issues
 - highlighting changing values in community
- makes clear links between force, reinterpretation ideas and the contemporary audience.

Accept other relevant answers.

Question 6

(26 marks)

As a sound designer, you are focusing on mood, principles of design and dramatic action.

- Describe a significant transition in mood that occurs in each set text. (6 marks)
- Explain how you will use **one** principle of design to aurally support this transition in mood for each set text. (10 marks)
- Discuss how you will vary sound and silence to enhance the dramatic action in a key scene or section of each set text. (10 marks)

Description	Marks
Transition in mood	
For each of the two set texts (2 x 3 marks)	
Describes in detail a significant transition in mood that occurs in the set text. Provides direct and relevant references to the set text.	3
Provides general comments about a significant transition in mood that occurs in the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a transition in mood in the set text. Provides limited to no reference/s to the set text.	1
Subtotal	6
Principle of design	
For each of the two set texts (2 x 5 marks)	
Explains insightfully how they will use one principle of design to aurally support this transition in mood for the set text. Provides direct and relevant references to the set text.	5
Explains in detail how they will use one principle of design to aurally support this transition in mood for the set text. Provides direct and relevant references to the set text.	4
Outlines how they will use one principle of design to aurally support this transition in mood for the set text. Provides relevant references to the set text.	3
Provides general comments about one principle of design to aurally support mood in the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a principle of design and/or a visual element and/or mood for the set text. Provides limited to no reference/s to the text.	1
Subtotal	10
Sound and silence	
For each of the two set texts (2 x 5 marks)	
Discusses insightfully how they will vary sound and silence to enhance the dramatic action in a key scene or section of the set text. Provides direct and relevant references to the set text.	5
Discusses in detail how they will vary sound and silence to enhance the dramatic action in a key scene or section of the set text. Provides direct and relevant references to the set text.	4
Outlines how they will vary sound and silence to enhance the dramatic action in a key scene or section of the set text. Provides relevant references to the set text.	3
Provides general comments about sound and silence for dramatic action in a key scene or section of the set text. Provides some relevant references to the set text.	2
Makes superficial comments about sound and/or silence and/or dramatic action in a key scene or section of the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Total	26

Question 6 (continued)

Answers could include:

Transition in mood:

- identifies a distinct shift or change between two different moods in a moment of the text
- describes the transition in relation to the dramatic action that occurs in that moment
- justifies the significance of the mood transition in relation to dramatic action or meaning or impact on audience.

Principle of design:

- clearly and accurately identifies a relevant principle of sound design they will use
- describes how sound design choices (i.e. music, sound effects, foley, digetic sounds) will be used to shape the chosen principle of design before/during/after the transition in mood
- connects the principle of design and how it supports a change in mood.

Sound and silence:

- clearly describes the dramatic action of a key scene/section of the text and justifies its importance in relation to meaning and/or audience impact
- discusses how they will use sound to enhance a moment of dramatic action and how they will use silence to enhance an alternative moment of action
- discusses how they will contrast sound and silence to enhance one or more key moment/s of action
- discusses how they will move between (vary) sound and silence to enhance the flow/pace/impact of the dramatic action as it progresses throughout the scene
- it is anticipated that candidates may use graphic organisers/diagrams/annotated illustrations to support their response to this stem point – markers should consider the level of detail and efficacy of the diagram/graphic organiser in providing a clear and detailed response to the question.

Accept other relevant answers.

Question 7

(26 marks)

As a scenographer, you are focusing on theme, spaces of performances and audience.

- Describe **one** key theme you will highlight in your scenography design for each set text. (6 marks)
- Explain how you will adapt a non-purpose-built space to emphasise this theme for an audience in each set text. (10 marks)
- Discuss how you will create the sensory environment to shape the audience's interpretation of a key moment in a key scene or section for each set text. (10 marks)

Description	Marks
Key theme	
For each of the two set texts (2 x 3 marks)	
Describe in detail one key theme they will highlight in their scenography design for the set text. Provides direct and relevant references to the set text.	3
Provides general comments about one key theme they will highlight in their scenography design for the set text. Provides some relevant references to the set text.	2
Makes superficial comments about one key theme and/or scenography design for the set text. Provides limited to no reference/s to the set text.	1
Subtotal	6
Non-purpose built space	
For each of the two set texts (2 x 5 marks)	
Explains insightfully how they will adapt a non-purpose built space to emphasise this theme for an audience in the set text. Provides direct and relevant references to the set text.	5
Explains in detail how they will adapt a non-purpose built space to emphasise this theme for an audience in the set text. Provides direct and relevant references to the set text.	4
Outlines how they will adapt a non-purpose built space to emphasise this theme for an audience in the set text. Provides relevant references to the set text.	3
Provides general comments about a non-purpose built space and theme for an audience in the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a performance space and/or theme in the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Sensory environment	
For each of the two set texts (2 x 5 marks)	
Discusses insightfully how they will create the sensory environment to shape the audience's interpretation of a key moment in a key scene or section for the set text. Provides direct and relevant references to the set text.	5
Discusses in detail how they will create the sensory environment to shape the audience's interpretation of a key moment in a key scene or section for the set text. Provides direct and relevant references to the set text.	4
Outlines how they will create the sensory environment to shape the audience's interpretation of a key moment in a key scene or section for the set text. Provides relevant references to the set text.	3
Provides general comments about a sensory environment that will shape audience's interpretation of a key moment in a key scene or section for the set text. Provides some relevant references to the set text.	2
Makes superficial comments about a sensory environment and/or audience interpretation and/or key scene or section of the set text. Provides limited to no reference/s to the set text.	1
Subtotal	10
Total	26

Question 7 (continued)

Answers could include:

Key theme:

- identifies one theme/central topic/subject/dominant message within the play text and provides supporting evidence
- describes what they think a key theme/concept is and/or what the playwright is trying to communicate in the text through theme
- explains a theme and how it will be realised in design
- defines what a scenography design is, makes connections to their own ideas for identified theme and/or explains/outlines how they will realise this in the role of a scenographer.

Non-purpose space:

- identifies a non-purpose built space and qualities/features of the space
- explains how they will adapt this space (this may include adapting stage configuration, audience seating, floor plan, interlocking components, scaffolding, flats) and how these choices connect to/emphasise the theme discussed in Stem 1
- includes discussion on audience theory (this may include type of audience, definition of a contemporary audience, the targeted audience they will be designing for)
- makes clear links between how they will adapt performance space to emphasise one theme and why choices were made for an audience.

Sensory environment:

- outlines key moment in a scene or section and/or how they wish to shape audience interpretation
- explains the components of the sensory environment they will create for the audience (this may include multi-sensory examples such as smell, visual choices, interactive props, tactile elements, aural choices, kinesthetic experiences) and/or how they wish the audience to respond through these choices
- provides examples of the sensory environment, explains and links back to themes and/or intended audience responses and discusses how choices will contribute to shaping audience impact/interpretation
- focus is on the relationship between design choices (for sensory environment) and the shaping of audience interpretation for key moment.

Accept other relevant answers.

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