



**HSC Drama**  
**Marking Guidelines — Practical tasks and  
submitted works**

## Practical tasks and submitted works

### *HSC examination overview*

For each student, the HSC examination for Drama consists of a written examination worth a total of 40 marks, a compulsory group performance worth 30 marks, and an individual project worth 30 marks, drawn from one of the following the areas:

- Critical analysis
- Design
- Performance
- Scriptwriting
- Video drama

## The Group Performance (30 marks)

The task will consist of each student collaborating with a group in devising a piece of original theatre based on a theme or concept, issue, idea or image taken from the Group Performance list.

### Marking of the Group Performance

For the Group Performance, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

### Criteria for examining the Group Performance

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence

### *Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)*

*The assessment of this criterion focuses on the following aspects as appropriate*

- Vocal Dynamics: projection, clarity, tone, pitch, pace
- Movement Dynamics: control, energy, spatial awareness
- Timing: control of delivery, responses to cues, awareness of rhythms.

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2*

### MARKING GUIDELINES

Criteria	Marks
• Demonstrates exemplary performance skills including vocal, movement and timing appropriate to the style or form	9–10
• Demonstrates substantial performance skills including vocal, movement and timing appropriate to the style or form, although some skills may be more refined than others	7–8
• Demonstrates adequate performance skills including vocal, movement and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control, energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing	5–6
• Demonstrates limited performance skills including vocal, movement and timing which may be inappropriate to the style or form	3–4
• Displays minimal performance skills with little understanding of style or form	1–2

**Assessment Criterion 2: Sustaining and developing role/character (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Belief/Conviction/Energy
- Complexity/Dimension
- Interaction with other characters or roles
- Focus.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s). Effectively interacts with other role(s) or character(s) in the performance	9–10
• Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others. Effectively interacts with other role(s) or character(s) in the performance	7–8
• Demonstrates adequate ability to realise and sustain role(s) or character(s). Variations may occur in levels of belief/conviction/energy, complexity/dimension and focus. There are often inconsistencies in interactions with other role(s) or character(s) in the performance	5–6
• Demonstrates limited ability to realise and sustain role(s) or character(s). Limited interactions with other role(s) or character(s) in the performance	3–4
• Displays minimal or no ability to realise role(s) or character(s). May play themselves. Minimal participation or interaction with other role(s) or character(s) in the performance	1–2

**Assessment Criterion 3: Structure and dramatic coherence (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective use of dramatic elements and performance conventions
- Performance as part of an ensemble
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Demonstration of innovation, flair and integrity in the dramatic work
- Effective use of the space in the context of the performance style.

*Outcomes assessed: H1.2, H1.3, H1.4, H1.5, H1.7, H2.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a clear intention through sophisticated use of the elements of drama and performance conventions</li> <li>• Demonstrates exemplary ability to work as part of an ensemble.</li> <li>• Demonstrates integrity and innovation or flair, in presenting a theatrically coherent performance which evokes a powerful audience response</li> <li>• Demonstrates sophisticated use of space in the context of the performance style</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a clear intention through substantial ability to control the elements of drama and performance conventions</li> <li>• Demonstrates substantial ability to work as part of an ensemble</li> <li>• Presents a coherent, and largely theatrical performance, that effectively engages the audience in the context of the performance space</li> <li>• Demonstrates effective use of space in the context of the performance style</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to work with the elements of drama and performance conventions, with some inconsistencies in the level of control</li> <li>• Demonstrates adequate ability to work as part of an ensemble</li> <li>• Demonstrates some intention and reasonably engages the audience in the context of the performance space</li> <li>• Presents a generally coherent but often superficial performance that may contain some theatricality</li> <li>• Demonstrates some awareness of the use of space in the context of the performance style</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates frequent inconsistencies in use of the elements of drama and performance conventions</li> <li>• Demonstrates an inconsistent ability to work as part of an ensemble</li> <li>• Displays a limited ability to engage the audience</li> <li>• Presents a simplistic performance with limited coherence or little theatricality</li> <li>• Demonstrates predictable or simple use of space</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal use of the elements of drama and performance conventions</li> <li>• Demonstrates little or no evidence of working as part of an ensemble</li> <li>• Demonstrates little or no engagement of the audience</li> <li>• Presents an incoherent performance</li> <li>• Demonstrates little or no understanding of the use of space</li> </ul>	1–2

## **The Individual Project (30 marks)**

Students must undertake a project drawn from one of the following areas:

- Critical Analysis
- Design
- Performance
- Scriptwriting
- Video Drama

### **Marking of the Individual Project**

For all individual projects, a mark out of 10 is awarded for each of the three criteria listed, giving a total mark out of 30.

#### ***Individual Project: Critical Analysis***

This project must be completed in one of the following areas:

- (i) Director's Folio
- (ii) Portfolio of Theatre Criticism
- (iii) Applied Research Project.

(i) *Individual Project: Critical Analysis (Director’s Folio)*

**Criteria for examining Individual Project: Critical Analysis (Director’s Folio)**

- **Directorial** concept/vision
- Analysis and synthesis of research
- Production experience

**Assessment Criterion 1: Directorial concept/vision (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Originality, clarity and practicality of the director’s concept/vision
- Effective communication of the director’s concept/vision
- Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning
- Integration and unity of dramatic and theatrical elements.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• <u>Clearly communicates a sophisticated and effective directorial concept/vision demonstrating originality, integrity and practicality</u></li> <li>• Demonstrates a <u>sophisticated</u> ability to imagine <u>and integrate</u> key dramatic and theatrical elements to create meaning for the audience</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• <u>Communicates a substantial and effective directorial concept/vision demonstrating some creativity and practicality</u></li> <li>• Demonstrates a <u>substantial</u> ability to imagine dramatic and theatrical elements to create meaning for the audience</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• <u>Communicates an adequate directorial concept/vision which may vary in appropriateness, clarity and/or practicality</u></li> <li>• Demonstrates an <u>adequate</u> ability to imagine dramatic and theatrical elements to create meaning for the audience</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• <u>Presents a simplistic or inconsistent directorial concept/vision</u></li> <li>• Describes some dramatic and theatrical elements</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Presents an inappropriate <u>or incoherent</u> directorial concept/vision</li> </ul>	1–2

**Assessment Criterion 2: Analysis and synthesis of research (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective understanding and interpretation of the text
- Selection of the material and analysis of research contributing to the idea of the production
- Clarity in presenting the material.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated <u>theatrical and dramatic</u> understanding of the text</li> <li>• Applies <u>insightful</u> research and analysis to the <u>creative</u> ideas of the production</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial <u>theatrical and dramatic</u> understanding of the text</li> <li>• <u>Applies substantial</u> research and analysis contributing to the <u>creative</u> ideas of the production</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an adequate <u>theatrical and dramatic</u> understanding of the text</li> <li>• <u>Applies adequate research</u> contributing to the <u>creative</u> ideas of the production</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a simplistic, superficial <u>or inappropriate</u> understanding of the text with little interpretation evident</li> <li>• Uses <u>limited</u> support materials <u>which may contribute to the ideas of the production</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates <u>minimal</u> knowledge or understanding of the text</li> </ul>	1–2

**Assessment Criterion 3: Production experience (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Skill in conceiving a dramatic and theatrical experience for the audience
- Appropriateness and effectiveness of rehearsal techniques
- Use of design elements to create dramatic meaning

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents <u>sophisticated</u> and integrated design <u>elements appropriate to the vision and intended audience experience</u></li> <li>• Demonstrates a <u>clear</u> understanding of <u>highly</u> effective rehearsal techniques</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Presents <u>substantial</u> and consistent design elements <u>appropriate to the vision and intended audience experience</u></li> <li>• Demonstrates an understanding of <u>effective</u> rehearsal techniques</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Presents <u>adequate</u> design elements <u>appropriate to the vision and intended audience experience</u></li> <li>• Demonstrates <u>an adequate</u> understanding of rehearsal techniques</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents limited design ideas</li> <li>• Demonstrates limited knowledge of rehearsal techniques</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal or no knowledge of design elements or rehearsal techniques</li> </ul>	1–2

**(ii) Individual Project: Critical Analysis (Portfolio of Theatre Criticism)**

**Criteria for examining Individual Project: Critical Analysis (Portfolio of Theatre Criticism)**

- Selection and evaluation
- Analysing and synthesising
- Language and style

**Assessment Criterion 1: Selection and evaluation (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Identifying the style, design and ideas in the production
- Evaluating the significant aspects of the production
- Distinguishing and commenting on the different ways the script, the director, designers and performers contribute to the production.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates <b>sophisticated</b> and incisive ability to identify and evaluate key theatrical elements which contribute to the overall impact of the production</li> <li>• Presents a sophisticated and indepth understanding of how theatrical elements create dramatic meaning</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to identify and evaluate key theatrical elements which contribute to the impact of the production</li> <li>• Presents an effective and clear understanding of how theatrical elements create dramatic meaning</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an adequate ability to identify and describe some key theatrical elements which contribute to the impact of the production</li> <li>• Presents an appropriate but superficial understanding of how theatrical elements create dramatic meaning</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited ability to describe some theatrical elements and makes generalisations about their contribution to the impact of the production</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Presents minimal information about the production, focusing heavily on the story of the play</li> </ul>	1–2

Note: The term ‘theatrical elements’ refers to style, script, design, direction and performers

**Assessment Criterion 2: Analysing and synthesising (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Skill in analysing specific aspects of the production
- Evidence of knowledge/research into understanding of the script/style of theatre
- Coherent critical statements about the production.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides perceptive and coherent judgements on the effect of significant theatrical elements</li><li>• Substantiates critical analysis with sophisticated and extensive knowledge</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a clear and appropriate judgements on the effect of relevant theatrical elements</li><li>• Substantiates critical analysis with informed knowledge</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides an opinion on the effect of various theatrical elements</li><li>• Substantiates analysis with general or superficial knowledge</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides broad generalisations about theatrical elements that may vary in relevance</li><li>• Presents a <u>discussion</u> based on limited knowledge</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides general observations about the nature of the story and the production that may be largely irrelevant</li></ul>	1–2

Note: The term ‘theatrical elements’ refers to style, script, design, direction and performers

**Assessment Criterion 3: Language and style (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Clarity, appropriateness and flair of reviewing style(s)
- Coherence of structure.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Uses evocative and engaging expression with sophistication and flair</li><li>• Sustains a constantly clear and coherent structure</li></ul>	9–10
<ul style="list-style-type: none"><li>• Uses appropriate and clear expression with some sophistication and flair</li><li>• Sustains a reasonably consistent, clear and coherent structure</li></ul>	7–8
<ul style="list-style-type: none"><li>• Uses adequate expression with varying clarity and structure</li></ul>	5–6
<ul style="list-style-type: none"><li>• Uses limited expression, inappropriate style and/or inconsistent structure</li></ul>	3–4
<ul style="list-style-type: none"><li>• Presented ideas in an incoherent and unstructured manner</li></ul>	1–2

**(iii) Individual Project: Critical Analysis (Applied Research Project)**

**Criteria for examining Individual Project: Critical Analysis (Applied Research Project)**

- Hypothesis and conclusion
- Analysis and synthesis
- Execution

**Assessment Criterion 1: Hypothesis and conclusion (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Structuring a clear and coherent original hypothesis
- Evidence of appropriate research for the development of the hypothesis
- Drawing conclusions from the research.

*Outcomes assessed: H1.3, H1.7, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Presents a sophisticated, clear and original hypothesis</li><li>• Determines an insightful and convincing conclusion</li></ul>	9–10
<ul style="list-style-type: none"><li>• Presents a sound and informed hypothesis</li><li>• Achieves a coherent and relevant conclusion</li></ul>	7–8
<ul style="list-style-type: none"><li>• Presents a predictable or generalised hypothesis</li><li>• Makes a conclusion with some relevance to the hypothesis</li></ul>	5–6
<ul style="list-style-type: none"><li>• Presents a limited proposal</li><li>• Makes a simple or general conclusion</li></ul>	3–4
<ul style="list-style-type: none"><li>• Presents an inappropriate or inadequate research project</li></ul>	1–2

### ***Assessment Criterion 2: Analysis and synthesis (10 marks)***

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effectiveness of research undertaken
- Selection of the material and analysis of the research supporting the hypothesis.

*Outcomes assessed: H1.3, H3.1, H3.2*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Insightfully explores an area of study relevant to the hypothesis</li> <li>• Critically synthesises extensive research material in an informed manner</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• <b>Substantially</b> explores an area of study appropriate to the hypothesis</li> <li>• Effectively synthesises substantial research</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Explores an area of study with some relevance to the hypothesis</li> <li>• <b>Presents</b> adequate research material</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates some or little analysis of the research material</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides broad outlines and descriptions of information</li> </ul>	1–2

### ***Assessment Criterion 3: Execution (10 marks)***

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effectiveness in presenting and organising the project
- Clarity and accuracy in the use of language.

*Outcomes assessed: H1.3, H3.1, H3.2*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Uses expression which is <b>sophisticated</b>, authoritative and engaging</li> <li>• Sustains a constantly clear and coherent structure</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Uses expression which is <b>clear and effective</b></li> <li>• Sustains a reasonably consistent, clear and coherent structure</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Uses adequate and appropriate expression with varying clarity and structure</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Uses limited expression and inconsistent structure</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Presents ideas in an incoherent and unstructured manner</li> </ul>	1–2

***Individual Project: Design***

**(i) *Individual Project: Design (Costume)***

**Criteria for examining Individual Project: Design (Costume)**

- Design concept/vision
- Appropriateness
- Execution

***Assessment Criterion 1: Design concept/vision (10 marks)***

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Selection of appropriate characters and scenes to communicate the concept/vision.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated and appropriate directorial interpretation of the play realised in an original, imaginative and unified costume design concept/vision</li> <li>• Presents an insightful selection of appropriate characters and scenes to effectively communicate the concept/vision</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates an effective and appropriate directorial interpretation of the play realised through the costume design concept/vision containing some imagination, unity and flair</li> <li>• Presents a selection of characters and scenes to communicate the concept/vision</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an adequate, but perhaps superficial interpretation of the play realised through a costume design concept/vision which varies in consistency, unity and appropriateness</li> <li>• Presents a selection of characters and scenes which vary in appropriateness in communicating the concept/vision</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of the play through a partially realised costume design concept/vision</li> <li>• Presents an inappropriate selection of characters and scenes which convey a partial concept/vision</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates a partial or irrelevant design concept/vision and/or does not meet minimal requirements for selection of characters or scenes</li> </ul>	1–2

**Assessment Criterion 2: Appropriateness (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Understanding of the characters/roles – social standing, period, place
- Suitability to the dramatic and technical needs of the characters/roles
- Effectiveness of colours, textures and fabric types to each costume.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates sophisticated understanding of each of the characters/roles and their dramatic and technical needs</li> <li>• Presents innovative and evocative use of colours, textures and fabrics to deliberately enhance dramatic meaning for each costume</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of each of the characters/roles. Some aspects of the dramatic and technical needs of characters/roles may be more enhanced than others</li> <li>• Presents an effective use of colour, textures and fabric types to support dramatic meaning for each costume</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates some understanding of each of the characters/roles but has dealt with those superficially. Inconsistencies in consideration of the dramatic and technical needs of characters/roles</li> <li>• Presents adequate use of some, but not all of, the elements of colour, texture and fabric types to support dramatic meaning</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates an incomplete or simplistic understanding of each of the characters/roles. Little consideration of the dramatic and technical needs of the characters/roles</li> <li>• Presents a limited awareness or use of the elements of colour, texture and fabric types, but is unable to manipulate these appropriately to support dramatic meaning</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates little understanding of each of characters/roles</li> <li>• Presents little use of colour, texture or fabric type appropriate to each costume</li> </ul>	1–2

**Assessment Criterion 3: Execution (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Realisation of the design concept/vision in the presentation
- Clarity and flair in renderings
- Clear and effective support material.

*Outcomes assessed: H1.3, H1.7, H3.1, H3.2*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates exemplary ability to realise and present the design concept/vision with clarity and flair in all renderings</li> <li>• Presents evocative support material for the project for each costume and preliminary sketches/descriptions that enhance or extend the concept</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates accomplishment in realising and presenting the design concept/vision with clarity in all renderings</li> <li>• Presents appropriate support material for the project for each costume and preliminary sketches/descriptions that inform the concept</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to realise and present the design concept/vision with inconsistencies in quality of renderings which may be stereotypical or without aspects of characterisation and theatricality</li> <li>• Presents some support material for each costume and adequate or inconsistent preliminary sketches/descriptions</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates little ability to present the design concept/vision. Renderings are basic, inconsistent or non-theatrical and are often undersize or incomplete</li> <li>• Presents limited support material for each costume and rudimentary, insufficient or inappropriate preliminary sketches/descriptions</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to present a design concept/ vision. Renderings are only superficially completed or are executed with little care or detail, or are not shown in the context of a figure</li> <li>• Presents little or no support material each costume and minimal or no preliminary sketches/descriptions</li> </ul>	1–2

**(ii) Individual Project: Design (Lighting)**

**Criteria for examining Individual Project: Design (Lighting)**

- Design concept/vision
- Appropriateness
- Execution

**Assessment Criterion 1: Design concept/vision (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the lighting design to contribute to the dramatic impact of significant moments

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a <b>sophisticated</b> directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision</li> <li>• Presents a sophisticated visualisation of the lighting design to contribute to the dramatic impact of significant moments</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision</li> <li>• Presents an accomplished visualisation of the lighting design to contribute to the dramatic impact of significant moments</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an appropriate but predictable directorial interpretation of the play realised through a design concept/vision which varies in consistency, unity and appropriateness</li> <li>• Presents an adequate visualisation of the lighting design which has some dramatic impact but is not sustained in significant moments</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a very limited directorial interpretation of the play conveyed through an unsustainable, simplistic or flawed design concept/vision</li> <li>• Presents an inconsistent, incomplete or inappropriate visualisation of the lighting design for significant moments. The design concept/vision is only a partial consideration of the dramatic action</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates little or no directorial interpretation of the play. The lighting design concept/vision presents a poor or only partial visualisation that has little relevance to the significant moments</li> </ul>	1–2

**Assessment Criterion 2: Appropriateness (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effectiveness of the lighting states and changes that enhance the dramatic action, mood and style
- Choice of lantern, position, gel colour and intensity to realise the purpose of the illuminations
- Effectiveness of the lighting in enhancing visual elements of the set (where appropriate)

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a <u>sophisticated</u> understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates exemplary effectiveness of the lighting states and changes, which enhance the dramatic action, setting, mood and style of the two key scenes</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of the choices of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates consistent effectiveness of the lighting states and changes, which construct some dramatic impact on the action, setting and mood in the two key scenes</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an adequate understanding of the basic choices available of lantern, position, gel colour and intensity to realise the purpose of the illuminations</li> <li>• Demonstrates an ability to support the dramatic action with lighting states and changes, which are consistent with the dramatic action of the two key scenes</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a partial or flawed understanding of the basic lighting equipment and a limited ability to attempt lighting states and changes that are consistent with the dramatic action in the two key scenes</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates little awareness of basic lighting equipment or knowledge of the play</li> </ul>	1–2

**Assessment Criterion 3: Execution (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Realisation of the design concept/vision in the presentation
- Clarity and accuracy of the lighting plan, cue sheet and prompt copy

*Outcomes assessed: H1.3, H1.5, H1.7, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a <u>sophisticated</u> ability to realise the design concept/vision in the lighting plan</li> <li>• Presents an exemplary lighting plan, cue sheet and <u>prompt copy</u> with clarity and accuracy</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial ability to realise the design concept/vision in the lighting plan</li> <li>• Presents an appropriate lighting plan, cue sheet and <u>prompt copy</u> that is reasonably consistent and detailed</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an ability to realise the design concept/vision in the lighting plan</li> <li>• Presents an adequate but superficial lighting plan, cue sheet and <u>prompt copy</u> that varies in detail and consistency</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited and inconsistent ability to realise the design concept/vision in the lighting plan</li> <li>• Presents a partial or substantially flawed lighting plan. The <u>prompt copy</u> or cue sheet may be incomplete or missing</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates little or elementary relevance to the play in the lighting plan, which contains minimal documentation</li> </ul>	1–2

**(iii) Individual Project: Design (Promotion and Program)**

**Criteria for examining Individual Project: Design (Promotion and Program)**

- Design concept/vision
- Appropriateness and execution of visual elements
- Appropriateness and execution of written materials

**Assessment Criterion 1: Design concept/vision (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Use of visual components to communicate the concept/vision.

*Outcomes assessed: H.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a <u>sophisticated</u> directorial interpretation of the play realised with originality, clarity and integrity in the design concept/vision</li> <li>• Presents a sophisticated use of visual <u>and textual</u> elements to communicate the design concept/vision</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates an effective directorial interpretation of the play realised with some imagination and unity in the design concept/vision</li> <li>• Presents an accomplished use of visual <u>and textual</u> elements to communicate the design concept/vision</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an appropriate but predictable <u>or superficial</u> directorial interpretation of the play realised through a design concept/vision</li> <li>• Presents an adequate use of visual <u>and textual</u> elements to communicate the design concept/vision</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited directorial interpretation of the play conveyed through an unsustainable, simplistic or flawed design concept/vision</li> <li>• Presents an inconsistent, incomplete or inappropriate use of visual <u>and textual</u> elements to convey the design concept/vision</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates little or no directorial interpretation of the play</li> <li>• <u>The design concept/vision is partially realised or irrelevant.</u></li> </ul>	1–2

**Assessment Criterion 2: Appropriateness and execution of visual elements (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effectiveness of design elements in each visual item of promotional material in conveying a dramatic interpretation of the production
- Understanding purpose of each item of visual promotional material
- Effectiveness of visual promotional material in communicating the profile of the theatre company to its target audience.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated understanding of the purpose of each item of <u>visual</u> promotional material</li> <li>• Demonstrates exemplary <u>ability in using visual elements to communicate the concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial understanding of the purpose of each item of <u>visual</u> promotional material</li> <li>• Demonstrates <u>substantial ability in using visual elements to communicate the concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates a working knowledge of the purpose of the <u>visual</u> promotional material which varies in understanding for each item</li> <li>• <u>Demonstrates adequate ability in using visual elements to communicate the concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited <u>understanding of the purpose of each item of visual promotional material</u></li> <li>• Demonstrates <u>limited ability in using visual elements to communicate the concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates <u>minimal understanding of the purpose of each item of visual promotional material</u></li> <li>• Demonstrates <u>minimal ability in using visual elements to communicate the concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	1–2

**Assessment Criterion 3: Appropriateness and execution of written materials (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Use of written materials to communicate the design concept/vision
- Understanding the purpose of each item of the written promotional material
- Effectiveness of written materials in communicating the profile of the theatre company to its target audience.

*Outcomes assessed: H1.3, H1.5, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates <u>a sophisticated understanding of the purpose of written materials</u></li> <li>• Demonstrates sophistication and flair in written <u>material to communicate the design concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial <u>understanding of the purpose of written materials</u></li> <li>• Demonstrates <u>substantial ability in using written material to communicate the design concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an <u>adequate understanding of the purpose of written materials</u></li> <li>• Demonstrates an adequate <u>ability in using written material to communicate the design concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a limited <u>understanding of the purpose of written materials</u></li> <li>• Demonstrates a <u>limited ability to use written material to communicate the design concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates <u>minimal understanding of the purpose of the materials</u></li> <li>• <u>Demonstrates minimal ability in using written material to communicate the design concept/vision and the profile of the theatre company to its target audience</u></li> </ul>	1–2

(iv) *Individual Project: Design (Set)*

**Criteria for examining Individual Project: Design (Set)**

- Design concept/vision
- Appropriateness
- Execution

**Assessment Criterion 1: Design concept/vision (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective interpretation of the play realised in a directorial concept/vision
- Integrity, originality and clarity in the design concept/vision
- Effective visualisation of the whole play in the design concept/vision.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates a directorial interpretation <b>that is</b> a sophisticated visualisation of the whole play realised in an original, imaginative and unified scenic design, justified within the context of the theatre	9–10
• Demonstrates an effective directorial interpretation of the whole play realised with some imagination and creativity in the scenic design concept/vision, and reasonably justified within the context of the theatre	7–8
• Demonstrates a superficial but adequate directorial interpretation of the whole play realised with variation in consistency of the scenic design concept/vision. The scenic design concept/vision may not make reference to a theatre context	5–6
• Demonstrates a rudimentary, inappropriate or incomplete response to developing an overall scenic design concept/vision for the whole play, with little understanding of a theatrical context	3–4
• Demonstrates little understanding of a scenic concept/vision and/or does not meet the minimal requirements. For example, the scenic design may only account for a portion of the whole play	1–2

### ***Assessment Criterion 2: Appropriateness (10 marks)***

*The assessment of this criterion focuses on the following aspects as appropriate*

- Practicality of the design of the performer and audience sightlines, entrances, levels
- Effectiveness of the design to realise the needs of the play
- Dramatic effectiveness in the use of the stage space, texture, colour and composition.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.3*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a sophisticated realisation of the scenic requirements of the play for both performers and audience</li> <li>• Demonstrates innovation and dramatic effectiveness in the use of stage space, texture, colour and composition to enhance dramatic meaning</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Presents a substantial realisation of the scenic requirements of the play for the performers and audience. Some aspects may be more enhanced than others</li> <li>• Demonstrates dramatic effectiveness in the use of stage space, texture, colour and composition to create dramatic meaning</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Presents an adequate realisation of the scenic requirements of the play for both performers and audience but deals with those superficially. <u>There may be inconsistencies in consideration of the requirements for particular scenes and aspects of the play</u></li> <li>• Demonstrates a reasonable use of some, but not all elements of stage space, texture, colour and composition to support dramatic meaning</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents an incomplete or rudimentary, or flawed realisation of the scenic requirements for the performers and audience. The scenic design may focus on only a portion of these <u>requirements</u>.</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal application of design elements and/or scenic requirements for the performers and audience</li> </ul>	1–2

**Assessment Criterion 3: Execution (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Realisation of the design concept/vision in the construction and presentation
- Clarity and accuracy of the floor plans, diagrams and explanations
- Precision in the construction of the model or computer-aided design.

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates an <b>exemplary</b> ability to realise the design concept/vision in the construction and presentation, including precision in modelling skills or computer-aided design, clarity and accuracy in floor plans, scale drawings, diagrams and explanations, use of evocative materials and scenic designs</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates a substantial ability to realise the design concept/vision in the construction and presentation, including good modelling skills or computer-aided designs, and well drawn floor plans, scale drawings, diagrams and explanations, use of appropriate materials and scenic designs</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates an adequate ability to realise the design concept/vision in the construction and presentation, including modelling skills or computer-aided designs</li> <li>• Presentations are sound but often weakened by a lack of attention to detail in the floor plans, scale drawings, diagrams and explanations, materials and scenic designs</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates limited ability to realise the design/concept vision in the construction and presentation, including modelling skills or computer-aided designs</li> <li>• Presentations are often undermined particularly by serious flaws in scale, poor choice of construction, and scenic design materials, and/or a lack of essential support documentation</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to realise the design concept/vision including modelling skills or computer-aided design</li> </ul>	1–2

### ***Individual Project: Performance***

#### **Criteria for examining Individual Project: Performance**

- Performance skills appropriate to the style or form
- Sustaining and developing role/character
- Structure and dramatic coherence.

#### ***Assessment Criterion 1: Performance skills appropriate to the style or form (10 marks)***

##### ***The assessment of this criterion focuses on the following aspects as appropriate***

- Vocal Dynamics: projection, clarity, tone, pitch, pace
- Movement Dynamics: control, energy, spatial awareness
- Timing: control of delivery, responses to cues, awareness of rhythms.

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H2.3*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates exemplary performance skills including vocal, movement, and timing appropriate to the style or form	9–10
• Demonstrates substantial performance skills including vocal, movement, and timing appropriate to the style or form, although some skills may be more refined than others	7–8
• Demonstrates adequate performance skills including vocal, movement, and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control of energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness of rhythms in timing	5–6
• Demonstrates limited performance skills including vocal, movement, and timing which may be inappropriate to the style or form	3–4
• Demonstrates minimal performance skills with little understanding of style or form	1–2

**Assessment Criterion 2: Sustaining and developing role/character (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Belief/conviction/energy
- Complexity/dimension
- Clarity in presentation of character(s) or role(s)
- Focus

*Outcomes assessed: H1.1, H1.2, H1.3, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s)	9–10
• Demonstrates substantial ability to realise and sustain role(s) or character(s). Some aspects of sustaining and developing role(s) or character(s) may be more refined than others	7–8
• Demonstrates adequate ability to realise and sustain role(s) or character(s), which are unsustainable or inconsistent. Variations may occur in level of belief/conviction/energy, complexity/dimension, focus and clarity in presentation	5–6
• Demonstrates limited ability to realise and sustain role(s) or character(s) with limited clarity in presentation	3–4
• Displays minimal or no ability to realise role(s) or character(s). May play themselves. Minimal involvement or lack of clarity in presentation of role(s) or character(s)	1–2

**Assessment Criterion 3: Structure and dramatic coherence (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective use of performance elements
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Integrity, originality and clarity in analysis, interpretation and presentation of the chosen material
- Realisation of a coherent theatrical performance
- Effective use of space in the context of the performance style.

*Outcomes assessed: H1.3, H2.1, H2.2, H2.3, H3.1, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates outstanding manipulation of the performance elements</li> <li>• Demonstrates ability to work at a sophisticated level to realise a coherent theatrical performance which evokes a powerful audience response</li> <li>• Demonstrates flair, integrity and clarity in analysis, interpretation and presentation of the chosen material/style</li> <li>• Demonstrates sophisticated use of space appropriate to the material/style</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to control the performance elements</li> <li>• Demonstrates accomplished ability to effectively engage the audience</li> <li>• Presents a coherent and largely theatrical performance which demonstrates an effective interpretation of the chosen material/style</li> <li>• Demonstrates effective use of space appropriate to the material/style</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to use the performance elements and engage the audience</li> <li>• Presents a generally coherent, but often superficial interpretation of the chosen material/style</li> <li>• Demonstrates adequate use of space appropriate to the material/style</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates limited ability to use the performance elements and engage the audience</li> <li>• Presents a limited interpretation of the chosen material/style, often with frequent inconsistencies in coherence</li> <li>• Demonstrates predictable or simplistic use of space</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates minimal or no use of the performance elements with little or no engagement of the audience</li> <li>• Presents an incoherent or non theatrical performance</li> <li>• Demonstrates little or no understanding of the use of space</li> </ul>	1–2

***Individual Project: Scriptwriting***

**Criteria for examining Individual Project: Scriptwriting**

- Concept
- Dramatic Action
- Dramatic Language

***Assessment Criterion 1: Concept (10 marks)***

*The assessment of this criterion focuses on the following aspects as appropriate*

- Originality, clarity and sustained theatrical concept
- Stylistic and thematic coherence of the script
- Structural cohesion

*Outcomes assessed: H1.3, H1.5, H1.7, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a <u>sophisticated</u> script concept demonstrating flair, a sustained theatrical vision and clarity of purpose</li> <li>• Demonstrates extensive understanding of the stylistic, structural and thematic demands of scriptwriting</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Presents an effective script <u>concept</u> with some inconsistency</li> <li>• Demonstrates a substantial understanding of the stylistic, <u>structural</u> and thematic demands of scriptwriting</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Presents an adequate script <u>concept</u> that is often predictable</li> <li>• Demonstrates a basic understanding of the stylistic, <u>structural</u> and thematic demands of scriptwriting, but often lacks clarity <u>and consistency</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents a limited script <u>concept</u> that lacks coherence</li> <li>• Demonstrates insufficient awareness of the stylistic, <u>structural</u> and thematic demands of scriptwriting</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Presents a minimal <u>awareness</u> of the stylistic, structural and thematic demands of scriptwriting</li> </ul>	1–2

**Assessment Criterion 2: Dramatic Action (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Effective choice and shaping of dramatic and theatrical elements
- Development of clear and purposeful dramatic action
- Effectiveness in engaging the audience

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
• Develops sophisticated dramatic action by manipulating <u>dramatic and</u> theatrical elements with flair and control to thoroughly engage the audience	9–10
• Develops <u>substantially</u> effective dramatic action <u>by effective</u> use of <u>dramatic and</u> theatrical elements to engage the audience	7–8
• Develops adequate but superficial dramatic action with less effective use of <u>dramatic and</u> theatrical elements which engages the audience in an inconsistent way	5–6
• Develops limited dramatic action with <u>limited</u> engagement for an audience	3–4
• Develops minimal dramatic action that is ultimately flawed, unresolved and <u>with little audience engagement</u>	1–2

**Assessment Criterion 3: *Dramatic Language* (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Use of language effectively to create characters and relationships
- Use of language effectively to describe visual and/or aural imagery and effects appropriate to the stylistic demands of the play
- Use of language to create subtextual, symbolic and thematic meaning.

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates <u>a sophisticated use of dramatic language to craft subtextual, symbolic and/or thematic meaning</u></li> <li>• <u>Writes clearly defined, thoroughly convincing characters and relationships, with thoroughly effective, and powerful visual and/or aural imagery</u></li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates <u>a substantially effective use of dramatic language to create subtextual, symbolic and/or thematic meaning</u></li> <li>• <u>Writes effective characters and relationships, with effective visual and/or aural imagery</u></li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates <u>an adequate use of dramatic language to create some dramatic meaning</u></li> <li>• <u>Writes characters and relationships of varying clarity and belief, with visual and/or aural imagery generally appropriate to the style of the play</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates <u>a limited use of language to make dramatic meaning</u></li> <li>• <u>Writes characters and relationships with some clarity, with visual and/or aural imagery of limited effect that may not be appropriate to the stylistic demands of the play</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates <u>minimal use of language to make some or no dramatic meaning</u></li> <li>• <u>Writes characters and relationships with little or no clarity or belief</u></li> </ul>	1–2

## Individual Project: Video Drama

### Criteria for examining Individual Project: Video Drama

- Narrative/Directorial vision
- Production
- Post-production

#### Assessment Criterion 1: Narrative/Directorial vision (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- Originality and clarity of the directorial vision
- Clarity and integrity of screen writing and narrative structure (including character, setting and plot development) that promotes audience engagement in the drama
- Ability to control the elements of drama in the narrative.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.3

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a <u>sophisticated directorial</u> vision that demonstrates <u>originality</u>, clarity and <u>unity</u> in the narrative</li> <li>• Demonstrates exemplary ability to control the dramatic elements, screen writing <u>and narrative structure that powerfully engages the audience.</u></li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Presents an effective <u>directorial</u> vision <u>and a largely coherent and original narrative with some inconsistencies</u></li> <li>• Demonstrates substantial ability <u>to control the</u> dramatic elements, screen writing and <u>narrative structure that effectively engages the audience</u></li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Presents a <u>generally coherent directorial</u> vision that may have a predictable, <u>inconsistent or superficial narrative.</u></li> <li>• Demonstrates an adequate, sometimes inconsistent, ability to use dramatic elements and screen writing <u>to create some audience engagement.</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents a limited <u>directorial</u> vision <u>that has</u> a simplistic, inconsistent <u>or unclear</u> narrative.</li> <li>• Demonstrates limited use of dramatic elements and screen writing skills <u>resulting in limited audience engagement</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Presents an <u>incoherent</u> narrative that <u>demonstrates minimal skill in the use of dramatic elements</u></li> </ul>	1–2

### Assessment Criterion 2: Production (10 marks)

The assessment of this criterion focuses on the following aspects as appropriate

- Framing the dramatic action including shot selection, coverage and variety; camera movement, angles, focus, shot length, shot size, light and perspective to create dramatic meaning
- Directing the dramatic action for the screen
- Controlling production elements including sound, lighting, location, costume and casting.

Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H2.3

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates <u>exemplary ability to direct the camera and the action, to create and communicate the narrative</u></li> <li>• <u>Uses highly effective production elements such as live sound, location, lighting, costume and casting</u></li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to <u>direct the camera and the action, to create and communicate the narrative</u></li> <li>• <u>Uses effective production elements such as live sound, location, lighting, costume and casting</u></li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to <u>direct the camera and the action, to create and communicate some aspects of the narrative</u></li> <li>• <u>Uses appropriate production elements such as live sound, location, lighting, costume and casting although the quality of these elements may vary</u></li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates limited ability to <u>direct the camera and the action, to create and communicate limited aspects of the narrative</u></li> <li>• <u>Limited or inappropriate use of production elements such as live sound, location, lighting, costume and casting</u></li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates <u>minimal ability to control the camera and the action, and use production elements such as live sound, location, lighting, costume and casting</u></li> </ul>	1–2

**Assessment Criterion 3: Post-production (10 marks)**

*The assessment of this criterion focuses on the following aspects as appropriate*

- Editing the film for dramatic meaning with particular reference to tension, pace and mood
- Designing the sound to support the dramatic meaning
- Making appropriate choices in post production effects to support dramatic meaning

*Outcomes assessed: H1.3, H1.5, H1.7, H2.2, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
• Demonstrates <u>a sophisticated ability to</u> create the dramatic meaning of <u>the short film</u> through effective control of editing, sound and post-production effects	9–10
• Demonstrates substantial <u>ability to</u> create the dramatic meaning of <u>the short film through control of</u> editing, sound and post-production effects	7–8
• Demonstrates adequate <u>ability to create the</u> dramatic meaning of <u>the short film through some control of</u> editing, sound and post-production effects	5–6
• Demonstrates limited <u>ability to create the</u> dramatic meaning of <u>the short film through</u> editing, sound and post-production effects	3–4
• Demonstrates minimal <u>ability to create the</u> dramatic meaning of <u>the short film through</u> editing, sound and post-production effects	1–2