

2021 ASSESSMENT REPORT

SDD315120 - DRAMA

Practical Assessment

General Comment

Thank you to teachers and schools for the warm welcome and hospitality extended to examination panels throughout the exam period. Also, a thank you to Southern teachers for the flexible and collegial way you approached the new timetable at short notice, due to the snap lock down. Practical exams were well prepared, and students demonstrated good skills throughout the program.

Creative Elements

Examiners again would like to see themes clearly communicated in the program and throughout the program. The linking material gives the students an opportunity to present a strong sense of ownership of their program and enhance their assessment of Criterion 6. Teachers are reminded that projections or music without action from the students often does nothing to enhance criterion 6. Examiners would like to see as much of the students as possible in the linking; this does not mean without effects but enhanced by the effects.

Timings of Programs

Timings of overall programs were excellent. Please adhere to solo time requirements. Students need to be reminded to adhere to the 2 to 4 minutes time allowance for their solo work. In some cases, solo material was well under time with students presenting work at 1.5 minutes or less. Overall, the script extract and linking material ran to time. Please be mindful that a group of 4 script extract allows for 20 minutes with a total time of 40-minute program. Where groups of 4 ran for 30 minutes sometimes did not allow for adequate linking or character development in the script.

Placement of Performers

A repeated note from the last three years – examiners again requested that students move back from the examiners desk and into the main performance space to allow for vocal projection and movement. Some panels noted that students presented work less than 3 metres away from the examination desk.

Solo Performance

Again, examiners noted that the solo should provide a contrast to the play extract and linking material. Students are reminded that 'acting out' poetry or prose extracts is not appropriate. It is not appropriate for group members on stage to act out, move a lot, or make noises during solo work. This often detracts from the solo being assessed.

Dramatic Extracts

Teachers are advised that if you use a 'cut' made by another teacher from another school you ask permission and ensure you have read the play to give your students context. Teachers cut works for specific students that may not work for your students. Duologue work is to be avoided.

Administrative Matters

Teachers, please ensure there is adequate lighting on stage so that examiners can see the performers. We understand that sometimes students might miss their 'mark'. Tech needs to be ready to adjust lights so students can be seen.

A reminder that essential paperwork is required for each program of work.

TASC cover sheets are required. Some teachers did not include these. A run sheet stating theme and order of performances in each program is helpful. This allows the examiners time to organize their papers prior to the exam.

Mostly original copies of solo material were presented in the booklets. A reminder to teachers that this is a **requirement**, and **that** students and teachers are NOT to retype solo works. Please provide copies of the dramatic text in the group booklet. In some instances, these were left out of the examiners' copies or pages of text were missing.

Teachers are reminded to read the course guidelines on the TASC website.

Written Examination Paper

A general note from markers was to ensure that students use 1st person past tense in their essays as per TASC documents.

Teachers are advised to remind students that the examination booklet clearly states to use a pen and not pencil.

Students need to answer all parts of the question and remember it is correct to underline the play titles they refer to in their essays.

Legibility of handwriting was an issue for quite a few essays. Please encourage students to write clearly with gaps between words.

Students should avoid naming their school.

The following question breakdowns are observations from each marker.

Question 1

Name up the elements clearly.

- Better answers were balanced discussing the two parts required in the question
- A few students wrote about 3 elements and did so very well in a succinct manner
- Students are reminded to avoid cliches 'right off the bat' and slang/conversational language e.g. – 'awesome' and 'stuff'
- Encourage students to be succinct in plot synopsis. Some plot discussion went for over a page before analysing plays occurred.
- Some students compared the two shows, which wasn't a requirement. Keep discussion relevant. Use examples to highlight statements.

Question 2

Putting the shows in context (e.g. brief outline) is useful

- Capital letters – Peacock Theatre
- Students need to distinguish between the character and what the actor did to bring the character to life
- Students should consider supporting points with quotations
- Once the actor has been introduced it appropriate to use their surname
- As stated in the guidelines avoid writing about 2 musicals

Question 3

Well-written responses from technically/directorially minded students

- Centre of question is how technical elements contribute to mood and meaning.
- Some students simply described what actors wore or the colour of the lights.
- Stronger answers provided detailed, specific examples to justify how and why elements were used to contribute to the mood and intention.

Question 4

Question very clear and provided a solid structure for essay development

- Main weaknesses in background research were when students do not explain the influences and how research contributed. What did you find out?
- Reading the play or analysing the play is not background research
- Avoid describing action – voice and physical – keep skills at the forefront

Question 5

There were many very short answers with poor spelling and lacking technical terms

- Too many generalisations – “we acted out our characters” with no discussion about how.
- Acting and technical production elements needed to be linked to thematic discussion. A lot of responses just discussed acting and did not link to how this related to communication of theme or issues.
- Descriptive writing of the ‘what’ students did without the ‘how’ or ‘why’ being addressed

Question 6

More successful answers focused on key moments and included context to better illustrate how specific technical elements contributed to the dramatic impact

- Students who linked technical elements to specific themes were also more successful

Question 7

Very few students answered this question.

- It is useful to briefly put the play and setting into context in the introduction
- Students needed to link how the rehearsal process of each aspect supported the development of character and ensemble
- Responses needed to be specific. Paragraphs should name up which way the rehearsal process supported character and ensemble development
- Listing 3 theorists as discussion only into development of character in rehearsal process did not fully answer the question
- More discussion was required on how and why and to what purpose theorists were used