

2022 ASSESSMENT REPORT

SDD315120 - DRAMA

Practical Assessment

Thank you, all teachers and schools, for the warm welcome and hospitality extended to examination panels throughout the exam period. Provision for a secure and private space for examiners pre and post exams was excellent. Parking was provided in most centres. Advance communication about where to park, time to arrive, kids to meet us and signing in was welcomed.

CREATIVE ELEMENTS

Examiners for the third year in a row have asked that themes be clearly communicated in, 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. Linking material should be used to introduce the theme and provide some continuity to the total program. It is a good idea to introduce the theme creatively prior to starting solo work or the play extract. Students should showcase skills not used in the solo or group play to show diversity and understanding of the elements of drama. Reminder that projections or music without action from the students or students just walking around the stage 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

This year examiners noted that a lot of groups ran significantly under time. Where groups of four ran for 30 minutes this did not allow for adequate linking material or character development in the script.

SOLO PERFORMANCE

The solo should provide a contrast to the play extract and linking material. Please adhere to solo time requirements. Students need to be reminded to adhere to the two to four minutes time allowance for their solo work. Again, in quite a few cases, solo material was well under time with students presenting work at 1.5 minutes or less. Pronunciation of words needs to be checked by the teacher. This year saw an increase in mispronunciation in solo extracts.

DRAMATIC EXTRACTS

It was excellent to see some new scripts performed this year. Mostly duologue work was avoided. 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, and they may not work for your students. Pronunciation of words needs to be checked by the teacher. This year saw an increase in mispronunciation in play extracts.

ADMINISTRATIVE MATTERS

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

Creative scripted material needs to be included in the program folder. When the teacher prompts in the creative elements it is not obvious to the panel.

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 organise their papers prior to the exam.

Paperwork needs attention. Common problems included: elements missing, wrong copies of solos, wrong names of characters on placemats etc.

Mostly original copies of solo material were presented in the booklets. A reminder 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.

NOTE TO EXAMINERS

Arrival 30 minutes prior to the start of the examination worked well. Thank you for your professionalism.

Examiners on the panel may ask to keep the examination booklets if they seek permission from the teacher. Please do not take the copies if you have not asked. The panel chair is the only person required to retain the booklets as they are then sent to TASC.

GENERAL COMMENTS

- Avoid use of teacher's name. Use “our director”.
- Avoid use of school name. Use “our school”.
- Capitalise and underline the play title.
- If typing responses, students should italicize the play name.
- Do not write in pencil.

The following question breakdowns are observations from each marker.

QUESTION 1

- Avoid ‘fluffy’ statements e.g., “lovely use of voice” or “brilliant job”.
- Avoid colloquial language such as “make or break” or “ticks the boxes”.
- Discussion should be balanced – an equal amount of discussion for both sections.
- Distinguish between actors and characters in responses and what the actor did to bring the character to life.
- A lot of broad sweeping statements without adequate specific examples from specific moments in the performance.
- Some responses were confusing because students did not state the name of the play or character they were discussing in paragraphs.
- Students do not need to include a long synopsis as this does not answer the question.
- Once the actor has been introduced, it appropriate to use their surname throughout the rest of the essay.

QUESTION 2

- Putting the shows in context (e.g., brief outline) is useful; however, ensure this is short and concise. A full plot summary is not required.
- Students needed to refer to two plays in their response.
- Better answers discussed the function of light, set, sound and costume rather than just giving simplistic examples e.g., “blue gel to show cool night”.
- Better answers used examples and terminology related to specific technical elements e.g., pitch, tempo, tone, status, time, emotion etc.

QUESTION 3

- A lot of retelling the plot of the two plays.
- Students who did not do well only wrote about one play for technical elements and one play for acting. There were limited examples for both plays in each section.
- A clear distinction between actors and characters in responses was required.

QUESTION 4

- Reading the play or analysing the play is not background research.
- Mentioning theorists without reference to why this is relevant is also not background research.
- How did the genre/style frame the way students approached character development? Listing the genre gives no context for how this influenced development of character.
- There was some lack of understanding around the difference between genre/style and themes.

QUESTION 5

- Many students only discussed lighting and sound. More successful students discussed the full range of elements.
- Successful responses explored **how** elements were used to create dramatic impact using detailed examples.

QUESTION 6

- Students needed to identify the themes/messages.
- An understanding of production elements was also required.
- Answers should reflect **how** three (3) production elements were used to communicate the themes or messages.

QUESTION 7

- A lot of students did not understand the term 'ensemble'.

MARKER BRAINSTORMING SESSION

The following notes are an example of the kind of information markers were looking for in each question. It is important to note that students also included other information and were not penalised for doing so. This is not to be seen as the only way to answer the questions.

Q1
2-3 examples on each skill students discuss
2-3 examples of each skill

Acting Question
Voice + Body =
Communicate character + story to audience

Quotes

Voice - tone
pitch
mood
pause
pace
accent

How?
What was communicated
context. → story

Body - stance + posture
leading centre
gesture
facial expression
choices appropriate to style
establishing relationships

How?
Convey character + context
explicit references

Multiple roles - how differentiated
sustained/believable

Q2 2 elements
dramatic mood + intentions

use of acting space/stage

- design / set
- levels / areas
- representational?
- realistic?
- minimalistic
- location
- transitions
- levels
- style

How contributed to mood + intentions?

- Costuming

- convey character
- colour
- style (period / black / representation)

lighting - location - cyc - time
- mood - effects -
Wash / spot / moving / gobo

sound/music - instrumental / orchestration
- mood - location
- diegetic / non-diegetic
- fx

Q3 Acting performances + Themes + Issues
production elements

Acting performances

- voice
- body
- relationships
- focus / timing
- use of space
- genre / style

Identify Themes + Issues
key ideas
key intentions

production elements

- costuming
- lighting
- sound
- space / stage / design
- location
- climax / contrast / timing / mood / blocking

How?

Q4 3. contributed to development of character.

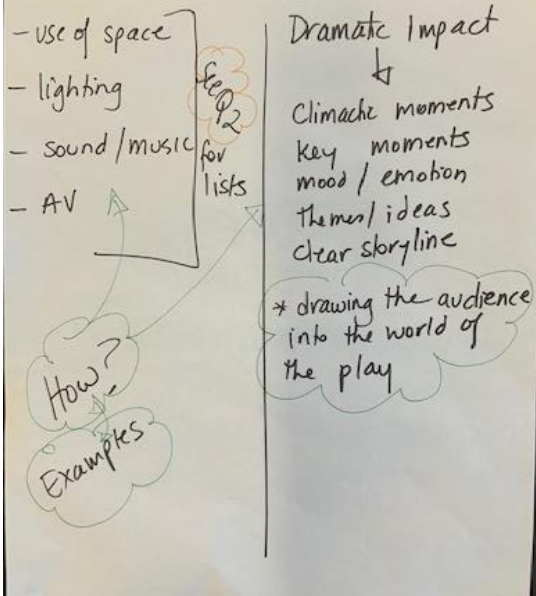
INTRO = give play context

- Background Research = historical
what did you discover + how did this information aid in character dev?
- Genre / style = name + explain
key elements
how did this dev character?
- Voice + body - see Q1 list
give examples for V+B.
How? did this help character dev?
- Costume / items describe - colour - style - period
How? →

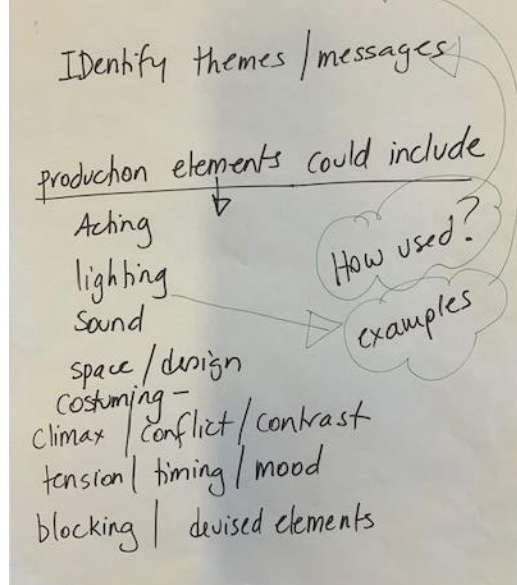
Examples!

How?

Q5 Technical production elements contribution to dramatic impact on audience.



Q6 3. production elements communicate messages/themes.



Q7 development of Ensemble skills → rehearsals → final performance

3 ways

