

2023 ASSESSMENT REPORT

SDD315120 DRAMA

Practical Assessment

Thank you, all teachers, and schools, for the collegiality 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. However, some schools again ignored the request to reserve spots for examiners; it is difficult when examiners are rushing from one centre to the other to find parking or find alternate travel arrangements. Prior communication about where to park, finding venues, students to greet us and signing in was welcomed.

Timings of Programs

Whilst an improvement on last year, examiners again noted that some groups ran significantly under time. Most under time groups were a result of inadequate thematic linking or under time solo pieces.

Solo Performance

Again, in quite a few cases, solo material was well under time with students presenting work at 1 minutes and 25 seconds or less. 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. The solo should provide a contrast to the play extract and linking material. This year saw a decline in vocal skills: unclear articulation, devoicing and ignoring enjambment in poetry. More monologues were presented as choices this year. Often monologues were presented in a Theatre Performance style – this is not a requirement. There is no assessment of Criterion 2 for the solo.

Dramatic Extracts

Finding new play extracts for your students provides a fresh performance opportunity. We are seeing a lot of work that was borrowed from other teachers 15+ years ago that are becoming very old and often the cut copy is not complete, out of the scope for your students, or outdated with too much duologue work.

Creative Elements

Linking material should be used to introduce the theme, giving continuity to the total program. There must be evidence of linking material that enhances the program and theme to give the students an opportunity to present a strong sense of ownership of their program and enhance their assessment of Criterion 6. Students should showcase skills not used in the solo or group play to show diversity, range and understanding of the elements of drama.

The creative elements should advance the theme and communicate relationships, situation, mood and atmosphere and build dramatic tension through the use of voice, movement, space and time, language and texts, to help develop symbol and metaphor.

Often extended improvisations for every link does not showcase diversity or range. Impromptu improvisations on the day of the examination does not represent polished work.

It is a good idea to introduce the theme creatively prior to starting solo work or play extract. Bookending the total program is a good way to start and finish the presentation. Teachers are reminded that projections or music without action or students walking around the stage or standing in a line saying words or walking in the dark, 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.

Examiners for the 4th year in a row have asked that themes and linking material be clearly communicated in the program and throughout the program. There will be an addition to the 2024 assessment cover sheet that has an additional box labelled Theme

Example of linking material (but not limited to)

- Movement montage
- Soundscapes
- Voicescapes
- Original written content
- Statistics, facts
- Self-made projections/film
- Tableaux
- Masks
- Thought tracking
- Conscience alley
- Image theatre
- Flashbacks/forwards/manipulation of time.

Administrative Matters

A reminder that creative scripted material and other linking information needs to be included in the program booklet.

Teachers are advised to avoid putting copies of works for examiners in large folders. These are too big and cumbersome to carry.

Students and teachers are **NOT** to retype solo works. Some solo pieces have been borrowed from old examination booklets where there are typos, retyped wrong words and a lot of omissions or under time.

Proximity of performers to examiners and any audience: remember that any audience should not sit behind or beside the examiners. Do not allow performers to stand directly in front of the examiner table.

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

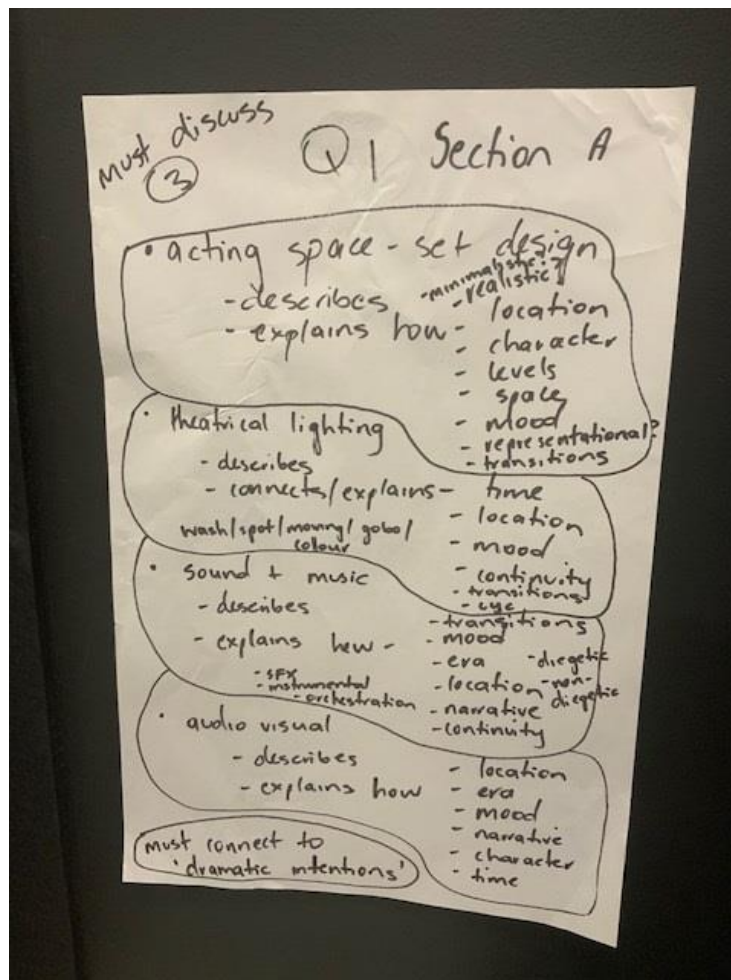
Written Examination Paper

General comments

- Of major concern was the increased number of students who wrote about pre-recorded/videoed shows. Please ensure you check the TASC documents.
- A general note from markers was to ensure that students use 1st person past tense in their essays as per TASC documents.
- Students need to answer all parts of the question. This year we saw an increased number of students who did not complete the question.
- Please ask students to keep all writing on the paper relevant to the question. It is not appropriate to write notes to the markers or jokes, etc. on their responses.
- Students should not name their school.
- Students should not name their teacher.
- Students should not write their full names.
- It is correct to underline the play titles they refer to in their essays every time it is used.
- If typing responses candidates should italicise play name.
- A three-line response that rewords the question does not meet the minimum standard or make any effort to answer the question. This constitutes a Z rating.

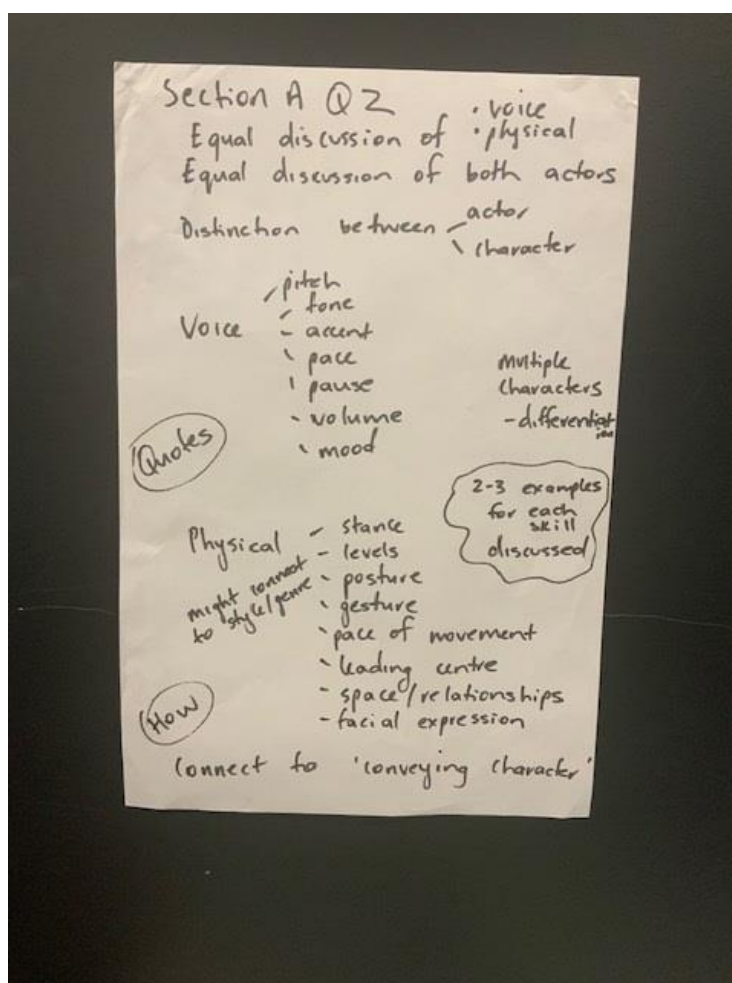
Marker observations

Question 1



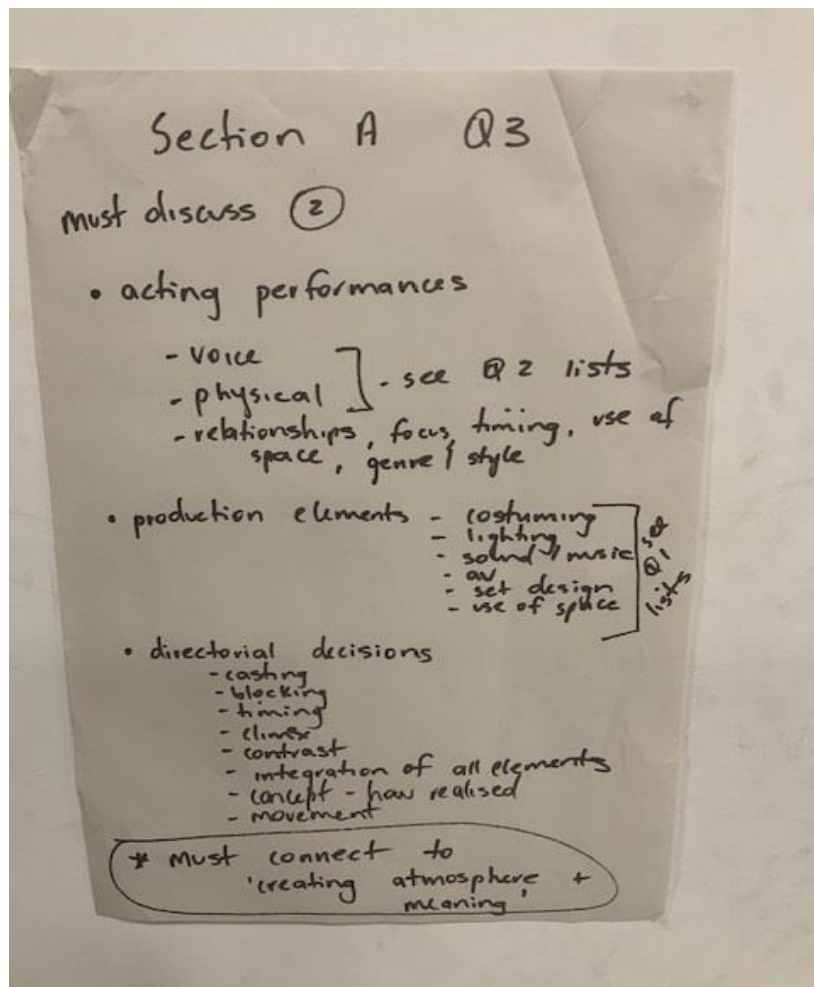
- It is not appropriate to write about prerecorded /videoed works.
- On the whole students read and understood the question and answered well discussing their 3 chosen technical elements.

Question 2



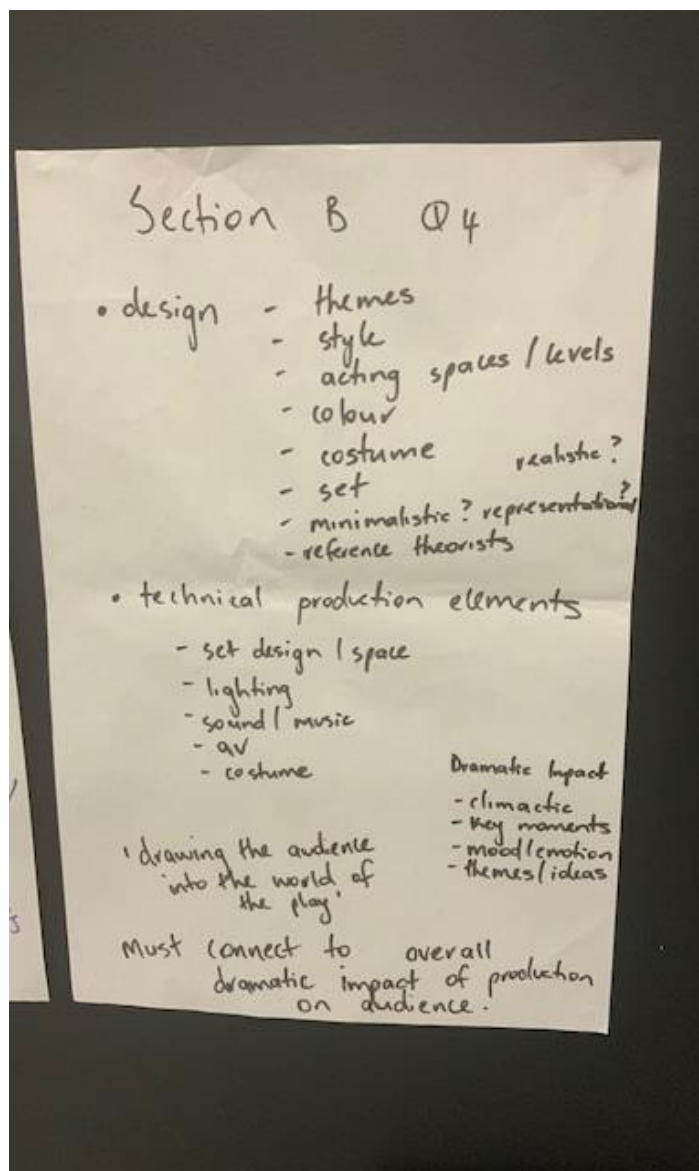
- Too many students wrote lengthy (2 pages) responses on information about the production company, theatre, dates of season, plot, etc.
- Use surname of actor
- More attention to the correct use of terminology is needed.
- Some confusion between actor and character.
- Some good answers reflected how, why and impact of techniques used with clear examples to justify.

Question 3



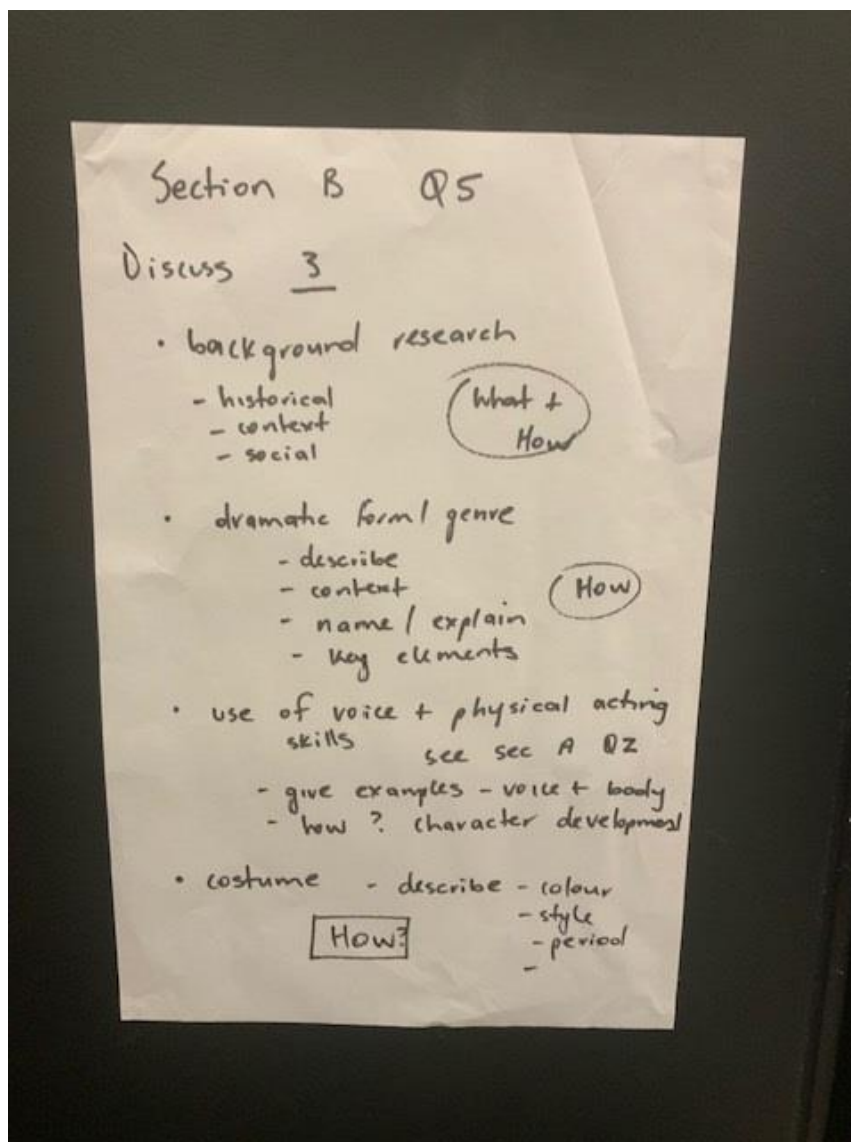
- Overall question answered well.
- Successful responses referred to the question and wrote in detail about performance and production elements and how they created mood and atmosphere.
- Some less successful responses were too generalised or did not discuss mood and atmosphere.
- Some only discussed one element instead of two.
- Avoid made up words.

Question 4



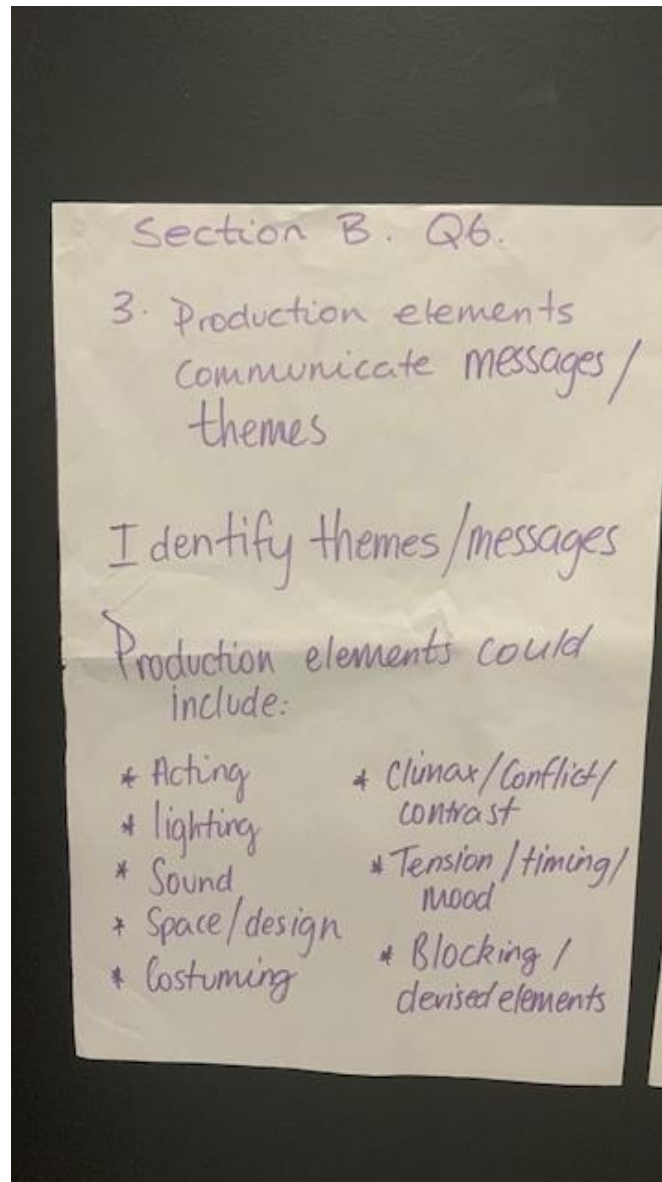
- First person past tense is required in all essays.
- Avoid retelling the plot for multiple paragraphs.
- Use the words in the question.
- Identify the dramatic impact and how it was created.

Question 5



- Mostly good responses that addressed all parts of the question.
- Students wrote well about voice, physical and costume.
- Some confusion on how to structure an essay.
- Address the question in the introduction.
- Examples must communicate how they helped communicate character.
- Students answered the WHAT but missed the HOW.

Question 6



- One or two sentences is all that is required for the introduction about the plot of the play. Just enough to put the show into context.
- Be clear to address the question.
- Themes – be clear on how the themes were conveyed by each of the production elements.
- Background research isn't researching theorists for this question.
- Always discuss how the background research was used or assisted in the production elements.
- Use specific examples from the production. Quotes from the text are appropriate.