

# 2021 ASSESSMENT REPORT

## SDP315120 – THEATRE PERFORMANCE

### CLASS PRODUCTIONS

Generally, students presented polished performances that demonstrated good attention to detail regarding stagecraft, genre and context. Class productions reflected a productive rehearsal process and strong ensemble work.

Markers were pleased with the range of play and monologue texts presented but remind teachers to ensure there is sufficient opportunity in the class production for *all* students to present work that allows students to demonstrate skill across all three externally assessed criteria. Play texts with significant sections of duologues do not provide equity in assessment opportunity across all students. When directing the action, teachers are asked to ensure that any student seated on the ground is still clearly visible to the marking panel.

There was notably less paraphrasing of play texts this year. The attention paid to accurate memorisation is to be commended. This had a positive impact on the ensemble work, cues and overall polish of the productions. Students and teachers are encouraged to continue to give this aspect of the play production process adequate time and priority.

### MONOLOGUES

**Students and teachers are reminded of the guidelines for the timing of the monologue performance: 3-5 minutes.**

Work was presented that was both undertime and overtime. Students are asked to avoid mimed action, overly long pauses and unnecessary stage business with props as strategies to extend the performance time of their monologue. This time, with no vocal character work, does not contribute to the assessment and students may be penalised. Work that is presented that is too short, or over time, can impact negatively on a student's overall assessment. A student whose monologue is *under three minutes* may struggle to demonstrate sufficient skill across criteria 1, 2 and 3 (17 assessed elements).

Students and teachers are asked to consider the purpose of the monologue assessment. The monologue exam provides the student with an opportunity to show further performance range and skill. The External Assessment Specifications clearly state that students are advised to choose a piece that; 'presents a contrast to the role in the group production. Contrast refers to genre, status, geographical context, historical context, motivation, age etc.'



It is strongly advised students select a monologue that differs in age, accent, style and period from the role(s) they have undertaken in the class production. Many students chose to present work employing an accent in addition to having already presented a character(s) in their production with an accent. This limits the student's opportunity to demonstrate their full vocal skill and may impact the markers' ability to assess against several of the elements of Criterion 1. Attention was paid to ensuring material did not contain excessive strong language or contain explicit references to violence, drug use, suicide, or sexual abuse. Pieces chosen were also more accurately reproduced with fewer errors, edits, cutting and pasting, and this supported students to demonstrate clearer context, authorial intention and to communicate subtext.

This year there was a marked improvement in the accuracy of memorisation of play texts. This had a positive impact on overall polish and sustaining of the solo performance. Students and teachers are encouraged to continue to give this aspect of the monologue exam performances adequate time and priority.

Students were dressed appropriately in theatre blacks and made use of a simple item of costume to suggest character/era etc. Similarly, good use was made of a single prop or item of furniture to support the work.

## INDEPENDENT REFLECTIVE STUDY

A number of these matters have been previously noted from past examination sessions. Teachers are asked to please note the following:

The Independent Reflective Study is a formal, externally assessed document. Many Independent Reflective Studies submitted this year lacked polish and attention to the guidelines regarding referencing, word limit, sufficient content relevant to the class production, grammar, and overall presentation. The guidelines are provided in the External Assessment Specifications.

The most successful studies were those written in clear and precise language and which critically discussed the first five Standard Elements of Criterion 7. These students authentically embedded their practical work on acting theorists' approaches into the context of their own character development and performance on stage. They accurately referenced in one consistent style and demonstrated broad and discerning research about their play text. These students balanced the need for an introduction to provide context for their play with the priority of detailed discussion about their development of their character through the rehearsal and performance process. Successful students also connected various theoretical work on approaches to acting directly to their own choices specifically regarding vocal and physical character development (both in the class production and monologue) as well as the impact of theorists' approaches on the ensemble where relevant.

Less successful studies contained work that was under the word limit, lacked synthesised discussion and application of acting theorists' approaches to their own work and made general statements without providing examples from the play text and their work on stage. Unlabelled appendices were included in some cases, but these did not support the work and assessment.

A significant number of students presented work that was **inadequately, inaccurately or not referenced**, and did not include a reference list. There are three Standard Elements in Criterion 7 that relate to referencing and therefore teachers and students are urged to give adequate attention to this aspect of this externally assessed assignment. In-text citation is required. A bibliography is not required, but an accurate full reference list of texts cited in the body of the IRS and monologue section is required. Students and teachers are asked to dedicate sufficient time to reading and following the Academic Integrity Guide provided by TASC.

Students are asked to; include page numbers, their TASC ID number (not their name) on each page (as header or footer), ensure *all images* used (including their own photographs) are clearly labelled and referenced, ensure no surnames of the student or other students are referred to in their writing, and to staple the IRS.

Teachers are asked to not bind the IRS copies with plastic covers and spines to allow for ease in marking, less bulk to transport and less use of plastic.

## ADMINISTRATION

A number of these matters have been previously noted from past examination sessions. Teachers are asked to please note the following:

- ensure cover pages are accurate; clearly listing the name of the student that matches their TASC registration and their TASC ID number, and lists all roles they play, in the class production and the monologue.
- ensure the photocopy of the monologue text attached to the IRS is readable. For students with the same first name, teachers are asked to include an initial to assist with identifying the correct student; for example: John A, John B.
- student 'placemats' to assist with assessment were appreciated by the markers. Additional information such as 'Only appears in Act 1' or 'Only seen in this role once – page 45' were most helpful.