

2023 ASSESSMENT REPORT

SDP315120 THEATRE PERFORMANCE

All teachers must ensure they and their students refer to the current External Assessment Specifications. These are republished in Term 1 and located on the TASC website under the Supporting Documents tab in SDP315120 Course

This report has THREE key areas, listed as dot points to support quick reference to areas that must be addressed by all teachers delivering this course.

1. Exam protocols for all schools

2. Practical Assessment key matters:

- Class Play
- Monologue timing & choice
- Performance protocols.

3. Independent Reflective Study key matters:

- Choice of theorist(s)
- Referencing
- Formatting protocols.

Exam Protocols

Teachers and students are reminded that the play and monologue assessments are formal TASC exams and must be treated as such.

- **Parking for panel markers** - parking must be provided for the three members of the marking panel.
- **Before and after the exam** - please ensure the marking panel is met half an hour before the scheduled exam starting time and access to a private, lockable room is available. Teachers are asked to be present at the exam venue until markers have concluded their marking following the play or monologues.
- **Audiences for the play and monologues exams** - please ensure that invited audiences are aware they are attending a formal TASC exam and therefore interactions with the marking panel is inappropriate, and interactions between candidates presenting work and candidates and their family and friends should be avoided prior to the exam.
- **Cover pages** - please ensure: these are the current cover page, details are typed by the teacher (not handwritten) and that the photo(s) used on cover pages is of candidates in costume(s).
- **Declaration** - ALL copies of the IRS must be signed by both student and teacher.

Practical Assessment Key Matters

Class Play

- **Equity** - again some students were disadvantaged by having considerably less acting time than other students in the play exam. Teachers are asked to ensure all students have a minimum of 15 minutes of acting work across the production. It is recognised that this may be made up of smaller roles, but must still include dialogue and sufficient opportunity to show ensemble skills.
- **Choice of play** - Teachers are reminded to consider the opportunity for students to achieve high results for Criterion 2 if the genre restricts students to directly addressing to the audience for the majority of the performance or students are limited to only appearing in duologue scenes.
- **Cast Placemats** are appreciated by the panel provided they are clear, in colour and not too large for the marking tables.

Monologues

- Students were penalised for monologues that ran undertime. Teachers and students are asked to ensure the monologue meets the EAS requirements.
- Students' overall assessments were impacted by the selection of a monologue that used the same accent and/or presented a similar character to their play performance.
- Monologues that contain excessive strong language, and references to sexual violence and or explicit drug use are NOT suitable for the externally monologue assessed exam. Students must be advised to select an alternative monologue.
- As stated in the EAS, a monologue is a section of text spoken by one character. A page of dialogue with the other character(s) lines crossed out is not a monologue. Students must be advised to select a monologue.
- Whilst students may choose to access online performances of their chosen monologue as part of their research (and reference this research), mimicking exactly another actor or student's full performance video of the same text is not appropriate and does not meet the principles of Academic Integrity.
- Teachers: please ensure each examiner is provided with a full set of the monologues to be presented on exam day, and that these are clearly named and in order of students presenting work for the exam.
- Teachers: no tech (lighting or sound) is required throughout the monologue exam and can be a distraction. Fixed general stage lighting and low level house lights are appropriate.
- Students are asked to wait for an indication from the Panel Chair that they are ready before beginning their monologue.
- Students are asked to state their first name and the name of the monologue they are performing - their own name, name of character and title of play is sufficient. For example: "Hi, I'm Anna and I will be performing Anna, from Anna Karenina" or, "Hello, I'm Ben and I'll be playing Hamlet".
- Teachers: if prompting a student, do so with accuracy and sensitivity to timing (prompting inaccurately, insufficiently or leaving students for a longer time to see if they remember all negatively impact the student's focus and the flow of the performance).
- Students are asked not to stand/move right up close to the marking panel table(s) and are asked not to address their monologue directly to one panel marker but rather to the audience or audience area.

Independent Reflective Study Key Matters

- **Formatting** - Teachers please ensure students adhere to all EAS formatting requirements.
- **Final copies x 3** - signed, single sided and stapled (no plastic covers or spines please).
- **Referencing** - a large number of students were penalised for inaccurate referencing. Common errors included no or incorrect and/or inconsistent in-text referencing, inaccurate play titles, authors and publication dates, inaccurate or missing reference lists, unreferenced images, use of artificially generated generic information about acting, rehearsing etc that was not referenced. Students again in their essays referred to the 'class booklet' or 'class production notes' and provided no referencing for this information. Sources with n.d., anon and open sources sites such as Wikipedia should be avoided where possible. Teachers must ensure students follow one consistent reference style throughout their IRS (and indicate the style being used on their cover page).
- **Reference lists** - Please ensure the reference list for the play section of the IRS is separate from the reference list for the monologue section.
- **Proofreading** - many IRS had multiple errors such as the name of the production or character misspelt and other typos.
- **Essay structure** - many students wrote too briefly in regard to context at the start of their IRS and had no evidence of research to support their understanding of their play and its contexts. Students are strongly advised to avoid journal style retelling of the process of getting, reading, casting the play, and avoid repeated broad statements (such as, "Then I had to research..." and, "Then I had to develop my character" and, "Then I watched lots of YouTube") that did not explain further understanding of character and the impact on their acting work. Repetitive, long conclusions summing up what has already been written are unnecessary.
- **Theorists** - students who wrote about theorists whose approaches focus on the internal process of character development struggled to articulate how this work was evident in their practical vocal and physical work on the stage. Some students wrote about a theorist for whom the genre of their play was unrelated; for example, Stanislavsky / farce. Many students wrote broad statements such as, "I used Hagen's Nine steps" or "I applied Laban's Efforts", but then did not specify what specific aspects of the theory were applied and why, or more importantly, how it impacted their vocal or physical acting on stage.