

Theatre Performance (SDP315120)

External Assessment Specifications

These guidelines provide students, teachers and markers with details about what students must do for the external assessment for this course. This document does not repeat essential information found in other documents and must be read in the context of the current course , document, available on the [TASC Courses](#) webpage.

The *TASC Frequently Asked Questions – Externally assessed folios* document on the [TASC Folio Assessment](#) webpage, provides general information for all students and teachers about externally assessed folios.

Information about academic integrity requirements is available on the [TASC Academic Integrity](#) webpage.

The course Assessment Report addresses issues, strengths and weaknesses about the assessment of the previous year's assessment and should be read in conjunction with the course guidelines.

All completed and signed Independent Reflective Studies (IRS) are to be uploaded by the teacher to TASC via TRACS by the published *due to* TASC date, available on the [TASC Folio Assessment](#) webpage.

The IRS uploaded to TASC must:

- include the cover page with all information typed,
- include photo(s) of the student as they will appear in the play performance
- be signed by the student and the teacher.

The timetable for the practical assessment for Theatre Performance is published on the TASC website in Term 3.

The external assessment consists of two components:

- Practical Performance
- Independent Reflective Study

The criteria to be externally assessed are:

Criterion 1: Use a range of vocal techniques to create character (*All elements are examinable*).

Criterion 2: Use stagecraft and theatrical production elements in polished performances (*All elements are examinable*).

Criterion 3: Perform and sustain a range of characters (*All elements are examinable*).

Criterion 7: Appraise own dramatic and performance techniques (*All elements are examinable*).

External Assessment Requirements

For external assessment you are required to:

1. Perform a polished performance of a published play(s) to a public audience.
2. Perform a monologue that shows your versatility as a performer.

Submit an Independent Reflective Study (IRS) that explores your performance and monologue.

Practical Performance

PERFORMANCE	PLAY	MONOLOGUE
Criteria	Criterion 1, 2, 3	Criterion 1, 2, 3
Elements	All elements are examinable.	All elements are examinable Except Criterion 2 - Element 2
Course coverage	Area 1 and 2	Area 3
Number of items	One	One
Compulsory or optional	Compulsory	Compulsory
Item type	Portrayal of character(s) in public performance of a published play.	Memorised and blocked performance of monologue from published play.
Time allocation and requirements	- Students will perform on-stage for at least fifteen (15) minutes. - For a small group of three (3) students, the total performance time of the play must be between 25 – 40 minutes max. - For a group of between four (4) to a maximum of six (6) students a total maximum time of one (1) hour is allowed. - For a group of between seven (7) to ten (10) students a maximum time of one and half (1.5) hours is allowed. - For casts over ten (10) a maximum running time of two and a half (2.5) hours, including interval, for larger groups must be observed. When the maximum time has elapsed assessment will cease. Student work following this time will not be considered or contribute to any assessment, unless there are exceptional circumstances such as fire alarms, injury or technical failure during the examination which must be conveyed to the panel chair on the night and followed up with TASC.	Minimum of three (3) minutes to a maximum five (5) minutes. Students and teachers need to be reminded to adhere to this time allowance for their monologue. Any monologue less than 3 minutes in duration will incur a 't' rating on Criterion 2 Element 5 and Criterion 3 Element 5. When the maximum time of five (5) minutes has elapsed assessment will cease. Student work following this time will not be considered or contribute to any assessment.
Mark / Rating allocation	All criteria are assessed using extended ratings of A+, A, A-, B+, B, B-, C+, C, C-, t+, t, t- or z.	

Written Study

WRITTEN	INDEPENDENT REFLECTIVE STUDY (IRS)
Criteria	Criterion 7
Elements	Elements 1, 2, 3, 4, 5 (describing processes) Elements 6, 7, 8, 9 (academic integrity related)
Course Coverage	Areas 1 to 4, Skills, Ensemble Performance, Solo Performance, Live Theatre Analysis.
Number of items	One
Compulsory or optional	Compulsory
Item type	In depth reflective commentary on the play and the monologue presented above.
Response Time	Between 2000 (minimum) to 3000 words with between 500 to 1000 words on monologue.
Mark / Rating allocation	All criteria are assessed using extended ratings of: A+, A, A-, B+, B, B-, C+, C, C-, t+, t, t- or z.

Independent Reflective Study (IRS)

You are required to submit an IRS as part of your assessment, which will assess Criterion 7.

The IRS is a separate document produced specifically for external assessment purposes and must contain in-depth reflective commentary of the Group Play and Monologue (above). The assessment of the IRS includes consideration of academic integrity and referencing skills. Information about academic integrity requirements is available on the [TASC Academic Integrity](#) webpage. The referencing style you use must be stated on the cover page

IRS should be between 2000 – 3000 words including 500 – 1000 words in the monologue section.

- Quotations are included in the word count.
- The word count of each section must be included on the cover page.
- Any work following a discretionary 10% over the word count will be disregarded by markers.
- Appendices outside of the 3000 words will not be assessed.

The IRS must show evidence of appraisal based on reflective practice (Criterion 7) and must cover the following areas:

Production Character

(With reference to past and present context as applicable)

The purpose of the IRS is to provide an analysis of the how and why of your acting process in the play and the monologue.

You must explain and analyse the vocal and physical development of your character(s) through the rehearsal process, including the contribution of relevant historical, social, genre or thematic context, and with reference to theorists used to develop character(s) for performance. You should write about the theorists whose approaches to acting are evident in your work on stage.

Include an introductory explanation of the theatrical context of the production and of your character(s) within the production.

A discussion about some of the dramatic challenges you encountered, with emphasis on analysis of how these were overcome through the rehearsal process of both your group performance and your monologue can be included. Your analysis should be linked to production of character including genre and context. You may refer to costume and personal properties in the development of the role if these impacted your acting decisions.

You may choose to include production photographs provided the reason for their inclusion is explained and the images are referenced. These are not mandatory. Appendices of annotated script extracts or theorists' charts are not required.

The Monologue

Your monologue must be placed in the context of the play from which it is drawn. You must appraise your development of your character(s) from that context. Your monologue choice should provide a clear contrast to your character(s) in the group play and demonstrate your versatility as a performer. You must explain the development of your character(s) vocally and physically through the rehearsal process and support your acting decisions with reference to the full published play from which the monologue has been selected.

You may choose to include production photographs provided their inclusion is explained and the images are referenced. Including images is not mandatory.

A photocopy of the Monologue from the published play text (no retyped copies) is to be included in the IRS as the last page.

The IRS must be written in the 1st person and past tense, maintaining an academic tone.

(Markers please note of Criterion 7: Elements 1-5 are related to describing processes and Element 6-9 are academic integrity related. This is an individual piece of written work and must be assessed independently in that context).

Presentation

- include a word count on the cover page
- TASC ID on each page
- 1.5 line spacing
- 12pt font size
- pages numbered

- include separate word count for IRS play and Monologue sections on the cover page
- accurate in text referencing throughout IRS play and Monologue sections
- reference style stated on cover page
- accurate reference list for IRS play section and an accurate second reference list for your Monologue section
- copy signed by you and your teacher
- IRS with cover page upload the TRACS by due date.

Cover pages and photographs

Each IRS must have a TASC cover page that includes a signed declaration by the student and teacher that the IRS is the student's own work.

The photograph on the cover page must be of the student in costume and make-up in the group play.

Practical Performance

Advice to Students

Group Play

You will be assessed on:

- Interpretation of text
- Drama skills (voice, physical expression and role)
- Performance skills including ensemble playing and stagecraft
- Communication in performance with the audience.

In assessing character work, you will be expected to show:

- (i) either a single rounded character performance that demonstrates skills of character development through the course of the performance;

Or

- (ii) a range of characterisation skills exhibited through two or more clearly differentiated characters.

Monologue

You are also required to perform an extract from a published play to an audience. You will be assessed on your drama skills in voice, physical expression and characterisation, as well as your ability to interpret a text and communicate that interpretation to an audience.

You are advised to choose an external assessment piece that presents a clear contrast* to the character(s) that you are playing in the group play.

*contrast refers to a variation in genre, status, accent/geographic context, historical context, motivation, age.

It is strongly recommended you select a monologue that does not require editing. Changing or editing the playwright's text is not appropriate.

You may choose one monologue from the three you have performed for internal assessment during the year or select a new monologue. If you choose to rework a monologue you performed earlier in the year, ensure that the written analysis that explains your approach to the exam performance is updated and meets the required length.

The performance time must be in the range of three (3) to five (5) minutes.

You must wear rehearsal blacks with only indicative items of clothing or the addition of props when required such as a hat, walking stick, glass. Simple staging of no set or the use of a single chair, stool etc. appropriate to the piece, is encouraged.

Monologues will be assessed on a separate day in a venue to be advised.

Advice to Teachers

In the Theatre Performance course, a whole class works together on two class productions during the year as their public performance season. One performance in the second season will be externally assessed. A season indicates two or more consecutive performances for an audience in a theatrical context. The audience should be made up of members of the public and school community. Ideally the class will present one full-length play. However, given the difficulties in matching available performers to an appropriate script it is equally acceptable to present two or even three short plays, or even a compilation performance of scenes from different plays all by, for example, the same author, or all linked in some other way. Student devised or improvised drama is not acceptable for external assessment.

The important feature of the external assessment is that it is a single performance of published play(s) and that it operates as part of a public performance season.

Access requirements stipulate that a performance for external assessment in this course **must contain a minimum of three students for assessment**.

Type of text (traditional vs contemporary) is not a factor in determining student ratings against the criteria and standards.

Material selected for both monologue and play performance will:

- be published and of a high literary standard
- have dramatic merit and be worthy of study for examination purposes
- sustain intensive study and provide challenge for the performers
- be appropriate and inclusive for students
- be appropriate for the age and development of students, and in that context, reflect current community standards and expectations for an exam in an educational setting.

Normal theatre habits, etiquette and methods of operation must apply:

- (i) the teacher is expected to operate as a director
- (ii) the class is expected to operate as much like a theatre company as possible.

Please note:

- (i) A performer who is not readily distinguishable by his/her performance or costume from the rest in a crowd scene cannot be adequately assessed on interactive ensemble work in that scene. It is suggested key colours or pre-identifying features can be noted for markers.
- (ii) Students must perform interactive ensemble work as it provides a strong context for students to demonstrate their performance skills. Criterion 2, Element 1 and 6 require responding to cues and reacting appropriately and being a generous stage performer - all inherently required for ensemble playing. Criterion 2 Stagecraft Elements further details interactions, listening, spatial awareness and eye contact

Performance Time

Refer to specific External Assessment Requirements (Page 2).

All evening performances must start no later than 7:00pm and must finish no later than 9:30pm.

Role Allocation

Teachers are encouraged to select plays which, as far as possible, have an even distribution of roles.

A student who has only a single scene of character work (even though it may involve quite a long speech) presents more assessment difficulties than a role which, although it may have fewer lines in total, is well-spaced through the play, enabling the markers to see the student in role in a variety of situations or circumstances. Play texts that are predominantly a series of duologue scenes are not suitable.

The choice of role for the student may impact on his or her ability to demonstrate achievement against the criteria standards.

Selection of Scripts

Teachers are advised that **both** the Monologues and Play Scripts must come from published plays (musical theatre scripts, television or movie screenplays are not appropriate) and that skits or monologues written in isolation are not an appropriate choice and students not complying with these instructions are not fulfilling the requirements of the course.

The type of text (traditional vs contemporary) will not be a factor when determining student ratings against the criteria and standards. Reinterpretation of scripts is not recommended as it has implications for the students' capacity to demonstrate 'authorial intent' as described under Criterion 1. Student must read the play text from which they have selected their monologue to support their performance and written analysis.

Teachers should advise and support students to select a monologue that provides opportunity to demonstrate their versatility as a performer. A student who presents work where the characters in both the play and the monologue who have, for example, the same age, have the same accent, are both comical and or have the same authorial intent in content will be disadvantaged.

Accent

Teachers are advised that Criterion 1, Element 5 and 6 require accent/voice appropriate not only to the character but (for higher level of student outcomes) also to that of the 'authorial intent' of the work. Reinterpretation/contextualisation of pieces is therefore not advised.

Repeating the same accent in the play and monologue limits a student ability to demonstrate versatility and contrast as outlined in the monologue requirements.

Weighting

The Play and Monologues are assessed as two separate performances. When determining an overall rating on the criteria, markers are instructed to use the monologue to confirm, raise or lower the rating depending on the monologue performance. The play weighs more than the monologue, however an undertime or under-prepared monologue will negatively impact overall assessment as outlined in the monologue requirements.

Costume and Props

Costume and props form part of the assessment for Criterion 2, Element 1 and 2 as part of stagecraft and technical elements. 'Appropriate' costumes and prop items will be interpreted as those which allude to the relevant time period and context. Students will not be penalised for a lack of or limited authentic costumes/props due to resourcing or budget constraints.

Rehearsal blacks are the recommended attire for the monologue exam. A formality of presentation is expected e.g. appropriate clothing, no personal jewellery or adornment that detracts from the character.

Absent Students

If a student is ill on the day of the assessment the expectation is that another student will read the missing student's role in the play. If a current student is not available, then a recent past student may read. This individual must have been a student at the school in the previous year and have a current registration to work with vulnerable people (Employment/Volunteer).

Schools must contact TASC as soon as possible if a past student will be reading for a missing student.

Teachers cannot participate in any way in the performance. Teachers are advised to have contingency plans in place for such circumstances.

Prompting

If prompting is required, it must be done as part of the normal technical support system of a theatre performance. The use of prompts has an impact on Criterion 2, Element 3, 5 and 6 and Criterion 3, Element 3 and 5.

Students who exceed 2 prompts in solo work would be placed in a t range on those standard elements which may affect their overall rating on those criteria.

Students who exceed 3 prompts in the play would be placed in a t range on those standard elements which may affect their overall rating on those criteria. Markers will not prompt.

Audience

The ability of students to perform for an audience is an essential feature of this course.

The group play assessment performance must be public and must be one (but not the first) of a season of two or more performances.

Provisions for the Examining Panel

Venue Facilities

A secure markers room must be available at least half an hour prior to the examination starting and for the duration of the examination process. It is recommended that all IRS documents and placemats are available in this room. For reasons of confidentiality, care should be taken to ensure that the markers in the marker's room are not able to be viewed by members of the audience or students and that other staff or students do not enter this room during this use by the panel.

The examining panel must be seated together. Each marker requires adequate desk space sufficient to allow for a script, assessment sheets and placement to be viewed and accessed throughout the exam.

Each marker must have a low-powered/low wattage reading lamp in order to follow the script and to make notes about performers. Dark blue gel or globes are not necessary.

Teachers are asked to ensure that the positioning of the markers allows clear and unimpeded sightlines to the performance area and all performers throughout the exam.

Scripts

Each marker will require a copy of the performance script (fully annotated with correct editing if applicable) prior to the start of the examination.

Each marker will require a copy of monologue scripts in running order at the time of the monologue assessment.

Placemat and IRS Cover Sheets

Three (3) copies of the production placemat along with three (3) copies of the IRS cover page for each student must be available for each marker. No hardcopies of the IRS are required.

A placemat is a photo cast list in order of appearance. Student's first name only and character names must be supplied. Where students are playing multiple characters, these photos must be included. It is recommended that the placemat is on one sheet of paper, colour and not overly large, and pictures students in order of appearance where possible.

Confidentiality

For reasons of confidentiality, care should be taken to ensure that no one is sitting behind, above or close by, the examining panel.

Markers must also be provided with a private room for use in their discussion and assessment of students. This should be a separate room, or ensuring that the performance area is vacated promptly could provide it. Markers should be provided with this area at least half an hour prior to the commencement of the performance, at interval, if there is one, and at the end of the performance.

No other staff or students should enter this room during its use by the marking panel.

Teachers are required to ensure confidentiality during the external assessment process.

Video recording of the practical examination play and monologue by the school or members of the audience is not permitted under any circumstances.

Examination Times

The marking panel will arrive 30 minutes prior to the scheduled start time of the play and monologue exam.

Because markers need to spend time immediately after the performance on assessment, teachers are asked to allow for up to an hour (for larger groups) after the performance finishes for markers to carry out this task. Teachers are asked to remain until the marking panel has completed their assessment.

If there are likely to be parking difficulties at a performance venue, teachers are asked to make arrangements to enable markers to park conveniently. Communication to the marking panel regarding parking arrangements is appreciated to ensure exams can start on time.