

# Drama 2019 v1.1

## IA1: Sample assessment instrument 1

### Performance (20%)

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

**Student name**

**Student number**

**Teacher**

**Issued**

**Due date**

### Marking summary

Criterion	Marks allocated	Provisional marks
Demonstrating understanding of the elements of drama	3	
Interpreting purpose and context	8	
Manipulating dramatic conventions	9	
<b>Overall</b>	<b>20</b>	

# Conditions

<b>Technique</b>	Performance
<b>Unit</b>	Unit 3: Challenge
<b>Topic/s</b>	Area of study: How can we use drama to challenge our understanding of humanity?
<b>Duration</b>	9–12 hours
<b>Mode/length</b>	Performance: 3–5 minutes (all students must be actively engaged on stage for a minimum of 3 minutes and no more than 5 minutes)
<b>Individual/group</b>	Group (2–10 people) — assessed individually
<b>Other</b>	The script being performed needs to be named including title and playwright/s.

**Submission**

- performance — .mov, .mp4, .pptx or .avi for dynamic files
- text with role highlighted with brief annotations — .pdf or .pptx.

## Context

In this unit, you have explored how drama can be used to challenge our understanding of humanity over time. You have investigated the dramatic style of Theatre of the Absurd and how it can be used to express philosophical and political viewpoints in action in society.

You will perform an excerpt of a Theatre of the Absurd text with the purpose of challenging an audience of your peers.

## Task

Work as actor to collaboratively create a polished ensemble performance of an excerpt of *Waiting for Godot* (Samuel Beckett) that makes social comment for a chosen audience of peers.

Your polished interpretation must realise the dramatic purpose inherent in the selected published scripted text.

You will be assessed individually.

To complete this task, you must:

- select an appropriate section of the *Waiting for Godot* script
- **interpret** purpose and context within the chosen text using the skills of acting (including movement, voice, working with stagecraft and working as an ensemble) to communicate dramatic meaning
- **manipulate** the elements of drama and conventions of Theatre of the Absurd in relation to your selected text to communicate dramatic action and meaning. (Conventions may include, but are not limited to, repetition, unusual use of silence and pause, combining real and non-real techniques, and extreme variation from serious to comic)
- **demonstrate** an understanding of the elements of drama in the Theatre of the Absurd (time, place, space, symbol, situation, role, relationship)
- be filmed for evidence.

## Stimulus

*Waiting for Godot* script (Samuel Beckett)

## Checkpoints

- 4 hours: Rehearsal, discussion and viewing, feedback provided
- 8 hours: Final rehearsal

## Authentication strategies

- The teacher will provide class time for task completion.
- The teacher will conduct interviews or consultations with each student as they develop the response.

## Scaffolding

- Consider the group size, roles and appropriate section of the *Waiting for Godot* script.
- Workshop the excerpt and interpret the script to:
  - decipher meaning and find the interrelationships between purpose, context and text in the dramatic action
  - consider the use of dramatic languages (including the identified conventions of Theatre of the Absurd and any additional conventions of style appropriate to the selected text) to create dramatic action and communicate dramatic meaning.
- Reflect on the manipulation and demonstration of the dramatic languages and provide a text with your role highlighted and brief annotations about decisions regarding blocking, characterisation, voice and movement.
- Consider production requirements, e.g. props.
- Focus on the interpretation and development of character by learning lines and getting off-script.
- Refine the manipulation of the dramatic languages in relation to feedback (teacher, peer and self) when rehearsing and polishing performance.

# Instrument-specific marking guide (IA1): Performance (20%)

## Criterion: Demonstrating understanding of the elements of drama

### Assessment objectives

1. demonstrate an understanding of the elements of drama in the chosen form/style

The student work has the following characteristics:	Marks
• demonstration of an understanding of the connections between relevant and identified elements of drama for the chosen form/style	3
• demonstration of an understanding of the elements of drama in the chosen form/style	2
• interaction with other role/s in the performance	1
• does not satisfy any of the descriptors above.	0

## Criterion: Interpreting purpose and context

### Assessment objectives

5. interpret purpose and context within the chosen text to communicate dramatic meaning

The student work has the following characteristics:	Marks
• interpretation is enhanced by a synthesis of dramatic languages within the chosen text that reveal subtleties of meaning	7–8
• interpretation shows exploitation of time, place and symbol to communicate a clear purpose and engage an audience	5–6
• interpretation of purpose and context within the chosen text to communicate dramatic meaning	4
• interpretation shows an understanding of situation, role and relationship in chosen text	2–3
• text is recited	1
• does not satisfy any of the descriptors above.	0

## Criterion: Manipulating dramatic conventions

### Assessment objectives

6. manipulate the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action</li></ul>	8–9
<ul style="list-style-type: none"><li>manipulation creates belief, energy and focus through the use of space, reacting to cues, rhythms of performance and ensemble (as appropriate)</li></ul>	7
<ul style="list-style-type: none"><li>manipulation of conventions of a selected Theatre of Social Comment style through voice and movement is controlled, purposeful and focuses dramatic action and meaning</li></ul>	6
<ul style="list-style-type: none"><li>manipulation shows clear connections between purpose and context through conventions of a selected Theatre of Social comment style</li></ul>	5
<ul style="list-style-type: none"><li>manipulation of the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning</li></ul>	4
<ul style="list-style-type: none"><li>manipulation demonstrates the use of dramatic conventions to create action</li></ul>	3
<ul style="list-style-type: none"><li>use of vocal and movement qualities to communicate role and language to an audience</li></ul>	2
<ul style="list-style-type: none"><li>use of voice or movement to deliver text</li></ul>	1
<ul style="list-style-type: none"><li>does not satisfy any of the descriptors above.</li></ul>	0



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