

Drama 2019 v1.1

IA3 high-level annotated sample response

April 2021

Project — practice-led project (35%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama
2. apply digital literacy skills to communicate ideas
3. apply and structure the dramatic languages to transform text using the conventions of Contemporary performance through the skills of directing
5. interpret purpose and context in selected inherited dramatic texts and Contemporary performance to communicate dramatic meaning
6. manipulate the elements of drama and conventions of Contemporary performance to create dramatic action and meaning
7. evaluate and justify the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning.

Note: Objectives 4 and 8 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Demonstrating an understanding of the elements of drama

Assessment objective

1. demonstrate an understanding of the elements of drama

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">demonstration of an understanding of elements of drama in the chosen style/form, making clear the interconnected nature of dramatic action and dramatic meaning	3
<ul style="list-style-type: none">demonstration of an understanding of the elements of drama	2
<ul style="list-style-type: none">identification of isolated elements of drama	1
<ul style="list-style-type: none">does not satisfy any of the descriptors above.	0

Criterion: Applying digital literacy skills

Assessment objective

2. apply digital literacy skills to communicate ideas

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">application of digital literacy skills enhances communication by making connections between ideas	3
<ul style="list-style-type: none">application of digital literacy skills to communicate ideas	2
<ul style="list-style-type: none">use of digital media in the directorial vision	1
<ul style="list-style-type: none">does not satisfy any of the descriptors above.	0

Criterion: Applying and evaluating the use of dramatic languages

Assessment objectives

3. apply and structure the dramatic languages to transform text using the conventions of Contemporary performance through the skills of directing
7. evaluate and justify the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">• application and structure shows a vision that synthesises purpose, context and conventions of style to reveal subtleties of meaning• evaluation and justification reveals the interrelationship between purpose, context and meaning using discerning examples	12–13
<ul style="list-style-type: none">• application and structure shows the interrelationship between the chosen purpose and context that enriches text and dramatic meaning• evaluation and justification clarifies the relationship between conventions of Contemporary performance and dramatic meaning	10–11
<ul style="list-style-type: none">• application and structure shows selection of conventions of Contemporary performance to transform dramatic meaning• evaluation and justification of the vision highlights the impact of directorial choices in relation to purpose	8–9
<ul style="list-style-type: none">• application and structure of dramatic languages to transform text using the conventions of Contemporary performance through the skill of directing• evaluation and justification of the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning	6–7
<ul style="list-style-type: none">• application and structure shows management and shaping of the dramatic action to suit the context or purpose• evaluation and justification describes the relationship between elements and conventions of Contemporary performance	4–5
<ul style="list-style-type: none">• organisation of ideas to interpret text• description of elements of drama and conventions of Contemporary performance	2–3
<ul style="list-style-type: none">• communication of selected text and new context• description of isolated elements or conventions of Contemporary performance	1
<ul style="list-style-type: none">• does not satisfy any of the descriptors above.	0

Criterion: Interpreting purpose and context

Assessment objective

5. interpret purpose and context in Contemporary performance to communicate dramatic meaning

The student work has the following characteristics:	Marks
• interpretation is enhanced by a synthesis of dramatic languages in Contemporary performance that reveals 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 in Contemporary performance 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 languages to create dramatic action and meaning

Assessment objective

6. manipulate the elements of drama and conventions of Contemporary performance to create dramatic action and meaning

The student work has the following characteristics:	Marks
• manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action	8
• manipulation creates belief, energy and focus through the use of space, reacting to cues, rhythms of performance and ensemble (as appropriate)	7
• manipulation of conventions of Contemporary performance through voice and movement is controlled, purposeful and focuses dramatic action and meaning	6
• manipulation shows clear connections between purpose and context through conventions of Contemporary performance	5
• manipulation of the elements of drama and conventions of Contemporary performance to create dramatic action and meaning	4
• manipulation demonstrates the use of dramatic conventions to create action	3
• use of vocal and movement qualities to communicate role and language to an audience	2
• use of voice or movement to deliver text	1
• does not satisfy any of the descriptors above.	0

Task

Work in role as director to present a multimodal pitch, combining spoken word with a digital presentation that includes moving or still images. Your directorial vision will describe how an excerpt of the *King Lear* play text is transformed into a Contemporary performance. In creating your pitch, you may edit, reframe and re-sequence the text, but the text cannot be rewritten.

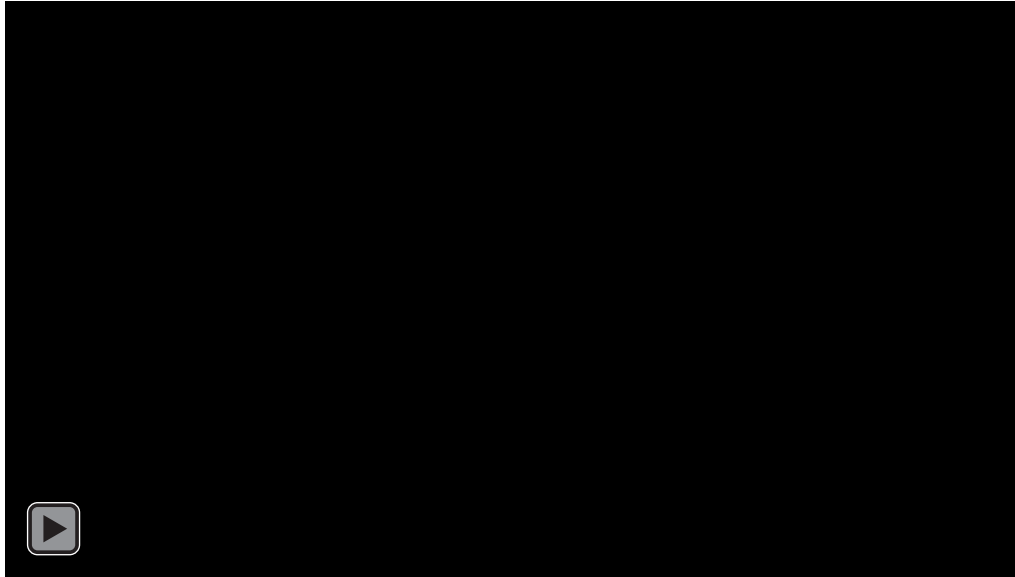
You will then select a directorial vision and enact a portion of the text using Contemporary performance conventions inspired by the chosen directorial vision. You will be assessed individually.

Sample response

Criterion	Marks allocated	Result
Demonstrating an understanding of the elements of drama Assessment objective 1	3	3
Applying digital literacy skills Assessment objective 2	3	3
Applying and evaluating the use of dramatic languages Assessment objectives 3, 7	13	13
Interpreting purpose and context Assessment objective 5	8	6
Manipulating dramatic languages to create dramatic action and meaning Assessment objective 6	8	6
Total	35	31

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

Directorial vision



Demonstrating an understanding of the elements of drama [3]

demonstration of an understanding of elements of drama in the chosen style/form, making clear the interconnected nature of dramatic action and dramatic meaning

Relationships made between the elements of drama revealing understanding of dramatic action and meaning in Contemporary performance, e.g. movement, two-dimensional characterisation and contrast.

Applying digital literacy skills [3]

application of digital literacy skills enhances communication by making connections between ideas

Slideshow images (e.g. marketing and corporate images, settings, costuming) well chosen and sequenced logically to enhance communication of ideas for Contemporary performance.

Applying and evaluating the use of dramatic languages [13]

application and structure shows a vision that synthesises purpose, context and conventions of style to reveal subtleties of meaning

Selection of conventions of Contemporary performance (e.g. projected imagery, physical theatre, chorus) transformed dramatic meaning. Structure showed interrelationship between the chosen purpose and context of exploring greed and corruption, text choices and communication of dramatic meaning.

evaluation and justification reveals the interrelationship between purpose, context and meaning using discerning examples

Justification used contextual examples from transformed *King Lear* to highlight the impact of directorial choices in aspects such as setting, gender, costuming and characterisation, which explore theme and dramatic meaning of 'loyalty is a commodity to be traded'.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_drama_19_ia3_directorial_vision.mp4

Supporting evidence only

Lear – script

Purpose and context:

- a reimagining the tragedy of Shakespeare's King Lear.
- the characters involved in a hollow ritual of a social gathering for Lear's division of wealth
- the concept that 'loyalty is a commodity to be traded'.
- adapted Shakespearean text and Contemporary performance visual techniques — physical theatre, ritualized movement, chorus, direct address and projected image.

Characters (gender changes from original)

- King Lear — female, a matriarch, corporate magnate
- Goneril — male, son, two-dimensional style of acting, bordering on caricature
- Regan — male, son, two-dimensional style of acting, bordering on caricature
- Cordelia — female, daughter, three-dimensional and authentic

Setting

- sun-drenched terrace overlooking the ocean, suggestive of a private island.
- sleek and white indicating Lear's wealth and control

Actors start facing back wall. Turn slowly in canon. Move forward to end in a line DS.

4 X ACTORS line across stage.

Added script for chorus from multiple roles

Actor #1 Empires are built at the cost of others.
ALL: The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo
 Actor #2 Empires won by conquest fall by revolt from within
ALL The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo
 Actor #3 The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo
 Actor #4 Greed and trust do not mix
 The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo
 Actor 1 & 2 All great empires die from within
 The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo
Actor 3 & 4 The great green death infects and poisons from within
ALL The hedge-sparrow fed the cuckoo so long / That it's had it head bit off by it young.... Cuckoo

Direct address - projected out to audience, strong.

Symbolic motif - 'cuckoo' line becomes increasingly strange

SFX party chatter, projection of setting

Actors transition into roles as Lear + her children. Movement sequence in silhouette behind screens - ritualised greetings

LEARN - watches ritual, taps glass addresses crowd.
 We shall express our darker purpose.
 Give me the map there. Know that we have divided
 In three our kingdom: and 'tis our fast intent
 To shake all cares and business from our age;
 Confering them on younger strengths, while we
 Unburthen'd crawl toward death.
 And here are to be answer'd. Tell me, my sons--
 Since now we will divest us both of rule,
 Interest of territory, cares of state,--
 Which of you shall we say doth love us most?
 That we our largest bounty may extend
 Where nature doth with merit challenge. Goneril,
 Our eldest-born, speak first.

Cordelia always out of step from brothers - out of time and place in this crowd. She helps Lear to CS, remains attentive but US hands clasped to body.

GONERIL Steps forward out of line

I love you more than words can wield the matter;
 Dearer than eye-sight, space, and liberty;
 Beyond what can be valued, rich or rare;
 No less than life, with grace, health, beauty, honour;
 As much as child e'er loved, or mother found;
 A love that makes breath poor, and speech unable;
 Beyond all manner of so much I love you.

Cordelia moves forward slowly, eyes downcast.

CORDELIA
 [Aside] What shall Cordelia do? Love, and be silent.

Words delivered out to audience. Posture upright Beseeching tone.

LEAR Fows out to horizon
 Of all these bounds, even from this line to this,
 With shadowy forests and with champains rich'd,
 With plenteous rivers and wide-skirted meads,
 We make thee lady: to thine and Albany's issue
 Be this perpetual. What says our second son,
 Speak. Lear keeps her gaze as she addresses Regan.

Then returns US, Fows to Lear

REGAN Moves forward to meet mother.

Sir, I am made
 Of the self-same metal that my brother is,
 And prize me at his worth. In my true heart
 I find he names my very deed of love;
 Only he comes too short: that I profess
 Myself an enemy to all other joys,
 Which the most precious square of sense possesses;
 And find I am alone felicitate
 In your dear highness' love.

Lear -> no eye contact throughout

CORDELIA
 [Aside] Then poor Cordelia!
 And yet not so; since, I am sure, my love's
 More richer than my tongue.

Bolder tone - out to audience and then back to Lear.

Supporting evidence only

KING LEAR

Directed at Cordelia

To thee and thine hereditary ever
Remain this ample third of our kingdom;
No less in space, validity, and pleasure,
Than that conferr'd on Goneril. Now, our joy,
Although the last, not least; to whose young love
The vines of France and milk of Burgundy
Strive to be interest'd; what can you say to draw
A third more opulent than your brothers? Speak.

*Cordelia focuses
to hear then
back to floor*

CORDELIA
Nothing.

Mechanical

KING LEAR
Nothing!

CORDELIA
Nothing.

More aggressive

KING LEAR

Growing angry

Nothing will come of nothing: speak again.

CORDELIA

Unhappy that I am, I cannot heave
My heart into my mouth: I love your majesty
According to my bond; nor more nor less.

*Strong - arms +
hands emphasise
words*

KING LEAR

How, how, Cordelia! mend your speech a little,
Lest it may mar your fortunes.

*Imploring tone but doesn't move to
meet daughter*

CORDELIA

Good my lord, lady
You have begot me, bred me, loved me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Sure, I shall never marry like my brothers,
To love my mother all.

pleading tone, focus to hear

KING LEAR

But goes thy heart with this?

CORDELIA
Ay.

Steps toward Lear

KING LEAR

So young, and so untender?

CORDELIA

So young, and true.

*Continues to move toward Lear
but defiantly*

KING LEAR

Let it be so; thy truth, then, be thy dower:

For, by the sacred radiance of the sun,

The mysteries of Hecate, and the night;

By all the operation of the orbs

From whom we do exist, and cease to be;

Here I disclaim all my paternal care,

Propinquity and property of blood,

And as a stranger to my heart and me

Hold thee, from this, for ever. The barbarous Scythian,

Or he that makes his generation messes

To gorge his appetite, shall to my bosom

Be as well neighbour'd, pitied, and relieved,

As thou my sometime son.

*Movement sequence - children caring
for Lear but brothers clear her
pockets, remove her
jewels. Cordelia
attentive but
begins to cover us
away from
Lear's
anger*

REGAN & GONERIL

Direct address

If our mother carry authority with

such dispositions as she bears, this last

surrender of her will but offend us.

We must do something, and i' the heat.

Actors transition out of characters → Direct address

ACTOR # 1

The powerful but aging Lear is ready to
abdicate her kingship, stand down from the throne and
divide her kingdom equally among her children.

ACTOR # 2

However, Cordelia is Lear's most favoured child

ACTOR # 3

Lear will give the largest part of the kingdom with the most
water wells to the child who loves her most.

ACTOR # 4

After Goneril and Regan flattered their father and received
their share, Cordelia refused to falsely profess her
love and is exiled to France.

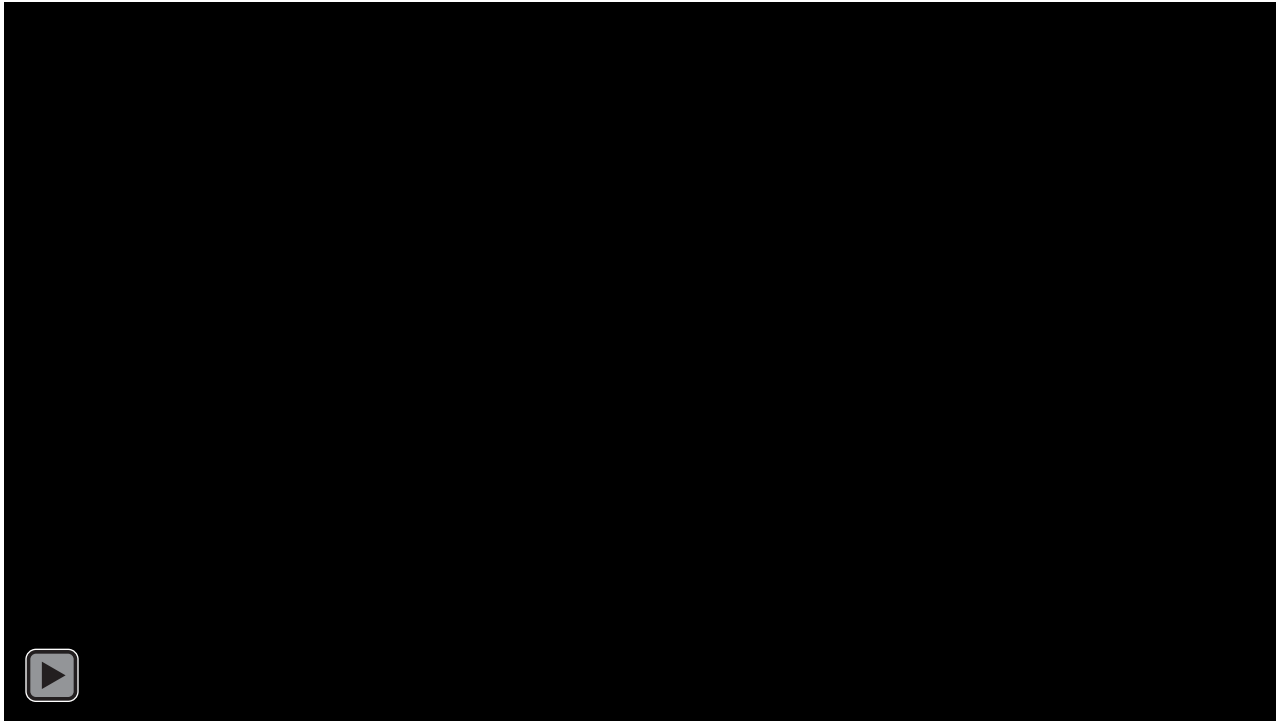
ALL

The hedge-sparrow fed the cuckoo so long / That it had it's
head bit off by it young.... Cuckoo

*Strangeness returns when 'cuckoo' lines
are spoken.*

*Added
script
changes
Multiple
roles*

Performance



Performance mark is for the female actor far-right side of stage, facing audience.

Interpreting purpose and context [6]

interpretation shows exploitation of time, place and symbol to communicate a clear purpose and engage an audience

Shows clear purpose and context through interpretation of time, place and symbol to communicate simplicity and purity of character in contrast to 'brothers' greed and corruption.

Manipulating dramatic languages to create dramatic action and meaning [6]

manipulation of conventions of Contemporary performance through voice and movement is controlled, purposeful and focuses dramatic action and meaning

Shows varied and controlled use of voice and movement choices (articulation and pace) to suit three-dimensional character (Cordelia), creating and focusing dramatic action and meaning within Lear context.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_drama_19_ia3_project_performance.mp4