

Drama 2019 v1.1

IA1 mid-level annotated sample response 1

September 2020

Performance (20%) 2

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 in the chosen form/style
5. interpret purpose and context within the chosen text to communicate dramatic meaning
6. manipulate the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning.

Note: Objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Demonstrating understanding of the elements of drama

Assessment objective

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 <u>elements of drama</u> for the chosen form/style	3
• demonstration of an understanding of the elements of drama in the chosen form/style	2
• interaction with other <u>role/s</u> in the <u>performance</u>	1
• does not satisfy any of the descriptors above.	0

Criterion: Interpreting purpose and context

Assessment objective

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 <u>time</u> , <u>place</u> and <u>symbol</u> to communicate a clear <u>purpose</u> and engage an <u>audience</u>	5–6
• interpretation of <u>purpose</u> and <u>context</u> within the chosen text to communicate <u>dramatic meaning</u>	4
• interpretation shows an understanding of <u>situation</u> , <u>role</u> 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 objective

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

Task

Work as actor to collaboratively create a polished performance of an excerpt of *Hoods* (Angela Betzien) that makes social comment for a chosen audience of peers.

You will be assessed individually.



Sample response — Jessie

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Purpose & context

- scene explores poverty & isolation of homeless children in urban landscape
- characters: (performed by 2 actors)
 - * Hoods = 2 homeless kids
 - * Jessie (female) → 9 years old
 - * Kyle (male) → 11 years old
 - * Social worker (male)

Setting -

chairs



social work office

Begin standing on rostra & male DS of SR chair

▲ JESSIE and KYLE morph into the HOODS.

Hoods Backtrack.
 Wednesday afternoon
 art and craft.
 Making paddle pops wands with glitter and Clag glue.
 Plucked out of class sitting in the counsellor's office jumper soaked through knees stained with grass.

Throughout this scene, one of the HOODS morphs back and forth from the SOCIAL WORKER to KYLE.

- wearing black hoodies
- unison / Greek chorus
- big, exaggerated actions
- heightened voices (strong, powerful)
- neutral body, declamatory tone

→ transformation / 'morphing' to defamiliarise characters

Remove hoods
 Mae chairs CS
 One facing DS &
 second chair facing SL on SR side of CS on a diagonal.

→ create alienating effect - breaking tension & emotional connection with audience

→ didactic - deliver message of impact of poverty, homelessness, isolation

Kyle Don't talk to 'em, Jessie. Dad said.

Jessie You look like Ken. *curious, subdued tone*

Social Worker Thank you, I think.

Jessie Can you take us out of maths tomorrow?

Social Worker I can't do that.

Jessie Why not?

Social Worker I have to be somewhere else. *plays with jumper, occasionally swings feet*

Jessie Where?

Social Worker I have to visit another family.

Jessie Why?

Social Worker That's my job. I visit families and make sure they're all right. Are you all right, Jessie?

JESSIE nods.

Is Kyle all right?

JESSIE shrugs. *silent, still, looking down*

How 'bout your mum? Is she all right?

Kyle Shut up, Jessie. *frightened, withdraws, submissive*

Jessie Do ya have kids?

Social Worker Yes.

Jessie Can I play with 'em? How old are they? Would they like me?

Kyle Jessie, don't talk to 'em. *shrinks away*

Social Worker I'm sure they would.

Jessie Will you take me 'n' Kyle to Seaworld on the weekend?

Kyle Jessie, Dad said don't talk to 'em. *shrinks away*

Social Worker I'm sorry, I can't.

Jessie Dreamworld? *endearing vocal tone, eager body language*

Social Worker No.

Jessie Movieworld?

Social Worker No.

Jessie Wet 'n' Wild World?

Social Worker I'm sorry, Jessie, I can't.

Jessie Can I sleep over at your place on Friday night?

Social Worker Why don't you want to sleep at your house?

Kyle Shut ya mouth, Jessie. *quiet, still*

Jessie - innocent, naive yet remaining optimistic & hopeful

- Direct address to audience to create alienating effect
- breaking fourth wall
- roles change in front of audience



direct address

- Jessie facing DS & social worker in partial profile looking SL.

(Who do I please - Kyle or social worker?)

want to avoid Kyle hurting me

trying to distract SW from her plight (secrets that can't be shared)

Social Worker That's a pretty jumper you're wearing, Jessie.

JESSIE is silent.

You wear it a lot. You must really love it.

JESSIE is silent.

Tell me, do you ever take it off?

JESSIE is silent.

Jessie?

JESSIE shrinks away.

Jessie?

JESSIE and the SOCIAL WORKER morph back into KYLE and JESSIE in the car.

Kyle Take ya jumper off!

KYLE rips the jumper off JESSIE.

JESSIE screams and cowers on the floor of the car.

Jessie I'm cold. It's been cold today. That's why I got me jumper on.

Pause.

It's all right, Kyle. I know ya love me really.

Kyle Hate ya.

Jessie No ya don't.

Kyle Whinge.

Jessie Ya love me.

Kyle Never shut up.

Jessie You used to sing to me.

Kyle Don't know no songs.

Jessie 'Neighbours...'

JESSIE sings the 'Neighbours' theme song.

KYLE throws JESSIE's jumper into the back seat.

JESSIE quickly puts it back on.

JESSIE continues with the song.

KYLE has fallen asleep.

- retreats into self, wants to disappear into jumper
(symbol of hiding emotional & psychological abuse)

- shrinks further back into chair
- no eye contact, yet watchfully aware

- jumper is forcibly removed in transition from DSC to CSL
Too little to fight back, feelings of abandonment

Hides behind rostra so can't be seen

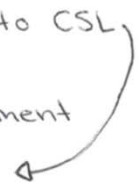
- distressed, crying yet placating tone emerges
↳ want Kyle to love me, need to convince myself I am loved

- tries to stay positive

- soft, sweet reassuring tone

Putting jumper back on

Moving onto rostra by last line of song



It's all right, Kyle, I know you love me really.

The KIDS have both fallen asleep.

The KIDS morph into the HOODS.

Hoods Suburb's dark
street lights broken
safety forsaken
for some other council task.
One a.m.
kids in the car
they
sleep
masked
by night's thick blanket.

The HOODS morph back into JESSIE and KYLE asleep in the car.

They wake to the sound of a loud noise like a gunshot.

They sit silently in the car.

sitting on rostra

'hoods on'

Return to sense of Greek chorus (speak in unison)

- highlighting message of abandonment
↳ lost \$ unseen by the community
- neutral body, strong forceful voices

- hoods removed
- sitting on rostra asleep
- heads on each other's shoulders

Freeze.

Sample response

Criterion	Marks allocated	Result
Demonstrating understanding of the elements of drama Assessment objective 1	3	3
Interpreting purpose and context Assessment objective 5	8	4
Manipulating dramatic conventions Assessment objective 6	9	7
Total	20	14

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



Demonstrating understanding of the elements of drama [3]

demonstration of an understanding of the connections between relevant and identified elements of drama for the chosen form/style

Choices throughout performance show connections between time, place, space, symbol, situation, role and relationship.

**Interpreting purpose and context [4]
interpretation of purpose and context within the chosen text to communicate dramatic meaning**

Clear purpose and context but time, place and symbol are not exploited, e.g. in the response to the different characters of brother and social worker and also in the use of wand for the hood characterisation.

**Manipulating dramatic conventions [7]
manipulation creates belief, energy and focus through the use of space, reacting to cues, rhythms of performance and ensemble (as appropriate)**

Good focus and physicality though vocal control and articulation is lacking in moments throughout the performance. The use of the staging contributed to meaning but is not fully integrated to maintain clear dramatic action and meaning for the conventions of chosen style e.g. use of the rostra and space to create meaning and engagement in final moments of the scene.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_drama_19_ia1_asr.mp4