

Drama 2019 v1.1

IA1 mid-level annotated sample response 2

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

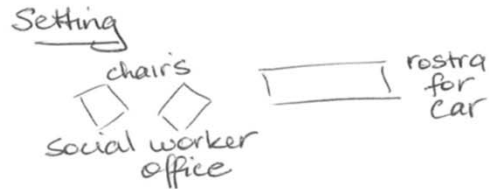
Work as actor to collaboratively create a polished performance of an excerpt of *Hoods* (Angela Betzien) that makes social comment for a chosen audience of peers.

You will be assessed individually.



Sample response — Kyle/Social worker

K/SW



Purpose and context

- scene explores poverty + isolation, focusing on plight of homeless children in urban spaces.
- performed by 2 actors
- actors 'morph' into multiple roles

Characters

- Hoods - 2 homeless kids
- Jessie (female) - 9 yrs old
- Kyle (male) - 11 yrs old
- Social worker (male)

<p>JESSIE and KYLE morph into the HOODS.</p> <p>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.</p> <p>Throughout this scene, one of the HOODS morphs ^{next} back and ^{forth from the} SOCIAL WORKER to KYLE. back and forth ^{next} forth between</p>	<p>→ wearing black hoodies</p> <p>- speak in unison like Greek chorus</p> <p>- big exaggerated movements</p> <p>- heightened voice, forceful tone</p> <p>- neutral body,</p> <p>→ Hoods (didactic) - deliver message of impact of poverty, homelessness, isolation.</p> <p>remove hoods as new character</p> <p>transform (morph) to transition character → create alienating effect to break tension + emotional connection with audience.</p>
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Push back hood to expose faces
 Move chairs to CS. One facing DS
 + other facing SL on SR side
 of CS. Placed diagonally.

in Jessie's face, loud whisper (menacing, cruel)

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

Jessie You look like Ken.

Social Worker Thank you, I think. → gentle, patronising tone

Jessie Can you take us out of maths tomorrow? → trying to put Jessie at ease

Social Worker I can't do that.

Jessie Why not?

Social Worker I have to be somewhere else.

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.

How 'bout your mum? Is she all right?

Kyle Shut up, Jessie. → I know children's services have intervened before + not been helpful.

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. → crouches close - sharp, menacing - fear manifesting as anger. Play on Jessie's fear of me

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.

Social Worker I'm sorry, I can't. → maintaining calm, rejecting politely any further interactions

Jessie Dreamworld?

Social Worker No.

Jessie Movieworld?

Social Worker No.

Jessie Wet 'n' Wild World?

Social Worker I'm sorry, Jessie, I can't. → continuing to block interaction. Feeling like you are being pestered for something

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

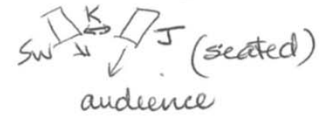
Social Worker Why don't you want to sleep at your house? → sees opening to interrogate Jessie

Kyle Shut ya mouth, Jessie. → close to Jessie's face → physical aggression, cruel tone

morph back

morph + move in to Jessie's face

Direct address by characters to create alienating effect. Breaks fourth wall. Role changes occur in front of audience



Tries to maintain calm space → gentle but forced → sense of just more kids I need to help!

menacing - fear manifesting as anger. Play on Jessie's fear of me

maintaining calm, rejecting politely any further interactions

continuing to block interaction. Feeling like you are being pestered for something

sees opening to interrogate Jessie

close to Jessie's face → physical aggression, cruel tone

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.

→ interrogating tone - what is she hiding?
(marks of physical abuse perhaps)

transform SW → Kyle
move from DSC to CSL

Both transition to car CSL
scene

→ aggressive, physical to scare Jessie (want to scare + hurt her)

→ cradles Jessie's jumper

Tightens grip on jumper, faces away from Jessie - withdrawn
Can't admit I love her because I always lose what I love

I want her to stop talking, snap words at her

Stay remote, withdrawn - I have to hide my feelings

is soothed.

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.

Cuddle, comforted

Hoods go on → narration focuses on vulnerability of siblings
→ highlights message of abandonment → kids lost + unseen by community that should protect them
→ return of sense of Greek chorus (unison)
→ neutral bodies with heightened voices

→ Hoods removed
Sitting on rostra - fall asleep, cuddled together.
Heads on 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	5
Manipulating dramatic conventions Assessment objective 6	9	7
Total	20	15

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 [5]
interpretation shows exploitation of time, place and symbol to communicate a clear purpose and engage an audience**

Symbol exploited through use of hoods to show clear purpose and engage audience. Transitions between roles is not always clear and impacted on clarity of time and place.

**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)**

Integration of dramatic languages is not always sustained with some loss in vocal and physical control, e.g. transition from social worker to brother when removing jumper. Articulation in unison 'Hoods' roles could have been clearer.

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