

Drama General Senior Syllabus 2019 v1.1

Subject report 2020

February 2021

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Contents

Introduction	1
Background	2
Purpose	2
Audience and use	2
Report preparation	2
Subject data summary	3
Subject enrolments	3
Units 1 and 2 results	3
Units 3 and 4 internal assessment results	3
Total results for internal assessment	3
IA1 results	4
IA2 results	5
IA3 results	6
External assessment results	7
Final standards allocation	7
Grade boundaries	7
Internal assessment	8
Endorsement	8
Confirmation	8
Internal assessment 1 (IA1)	9
Performance (20%)	9
Assessment design	9
Assessment decisions	11
Internal assessment 2 (IA2)	14
Project — dramatic concept (20%)	14
Assessment design	14
Assessment decisions	16
Internal assessment 3 (IA3)	21
Project — practice-led project (35%)	21
Assessment design	21
Assessment decisions	22
External assessment	28
Examination — extended response (25%)	28
Assessment design	28
Assessment decisions	29

Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Negotiating these unforeseen hardships, schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement against goals and standards is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

Background

Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice and in making assessment decisions.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General and General Extension subjects.

Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject data summary

Subject enrolments

- Number of schools offering the subject: 324.

Completion of units	Unit 1	Unit 2	Units 3 and 4*
Number of students completed	3372	3537	3575

*Units 3 and 4 figure includes students who were not rated.

Units 1 and 2 results

Percentage of students	Satisfactory	Unsatisfactory	Not rated
Unit 1	3227	136	9
Unit 2	3365	163	9

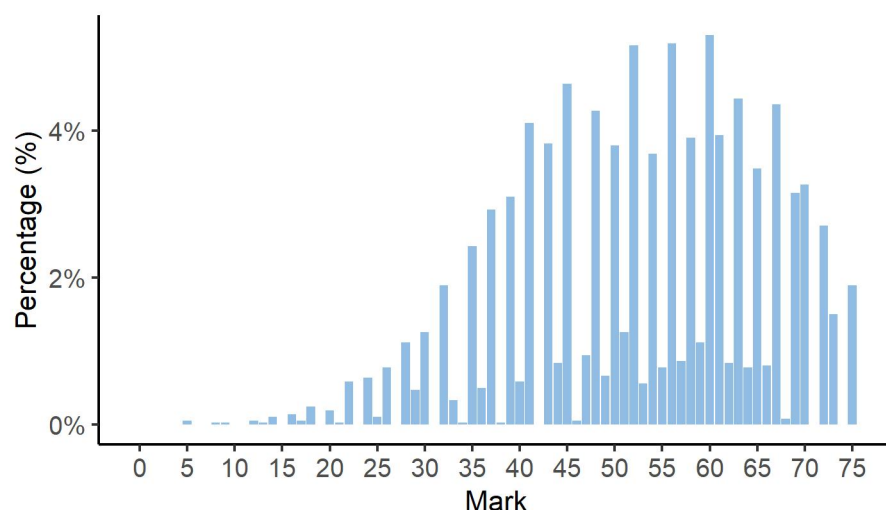
Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

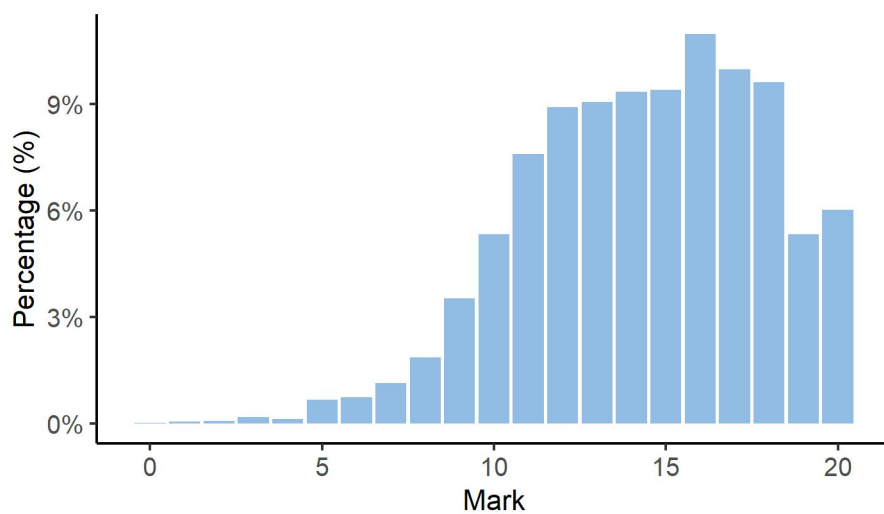
In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment

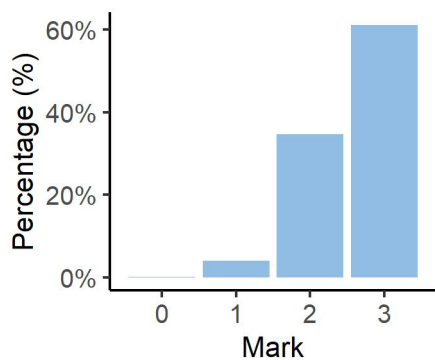


IA1 results

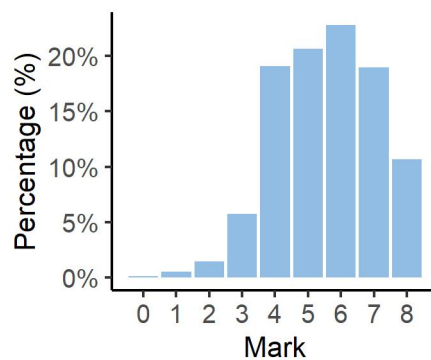
IA1 total



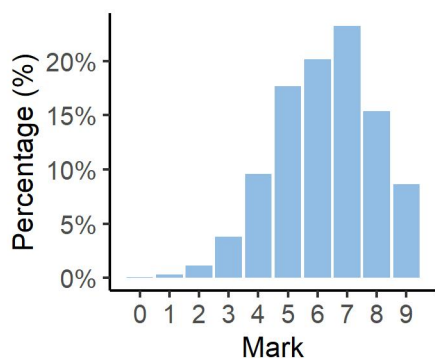
IA1 Criterion 1



IA1 Criterion 2

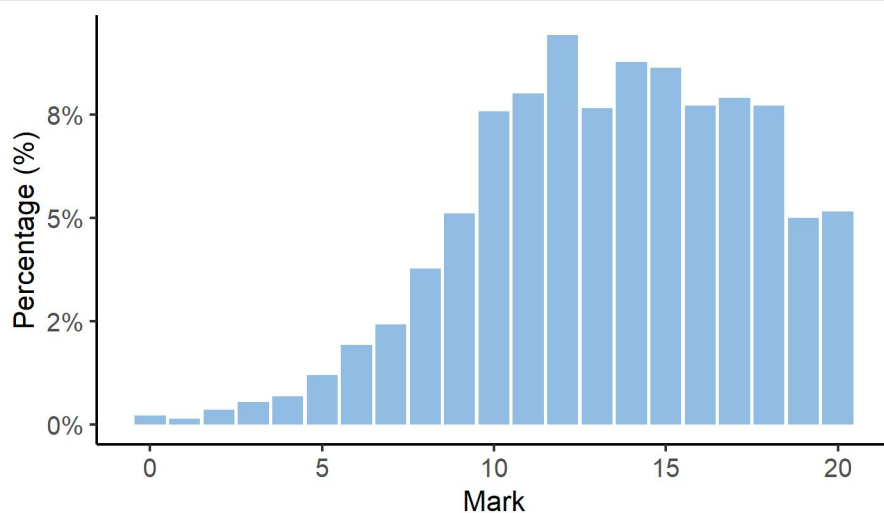


IA1 Criterion 3

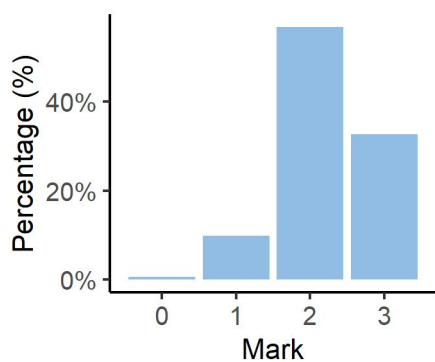


IA2 results

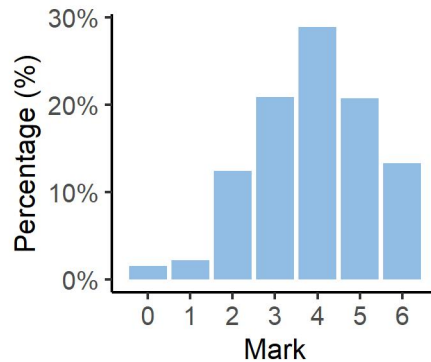
IA2 total



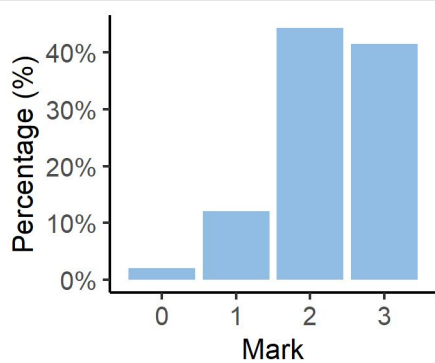
IA2 Criterion 1



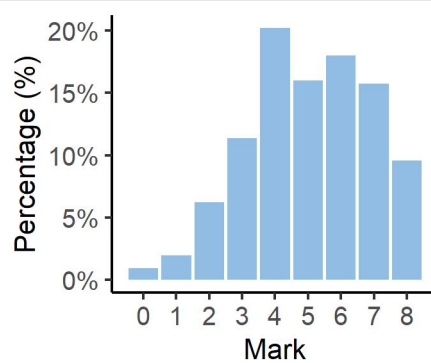
IA2 Criterion 2



IA2 Criterion 3

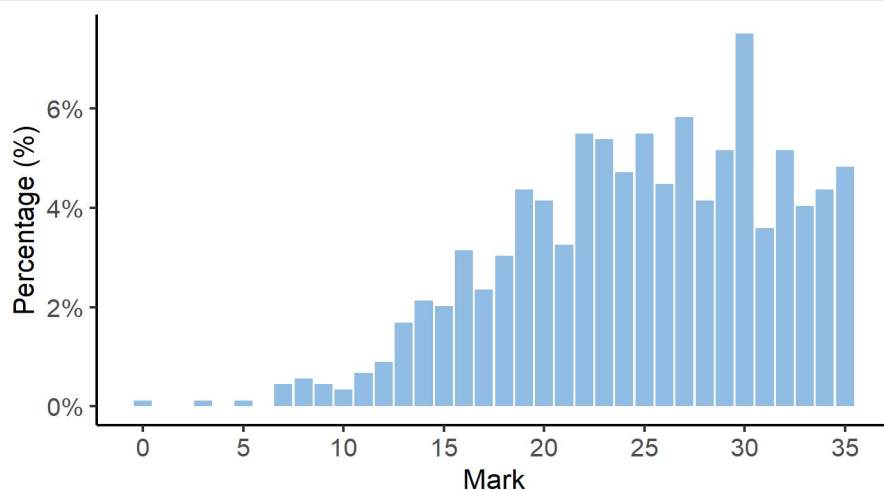


IA2 Criterion 4

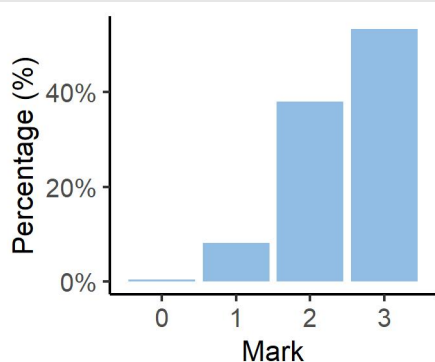


IA3 results

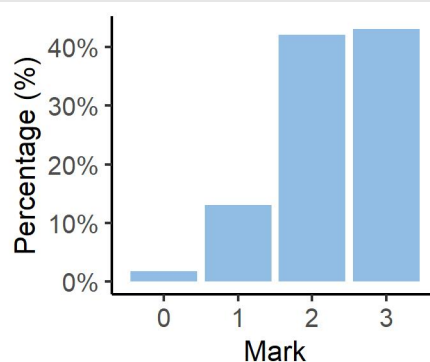
IA3 total



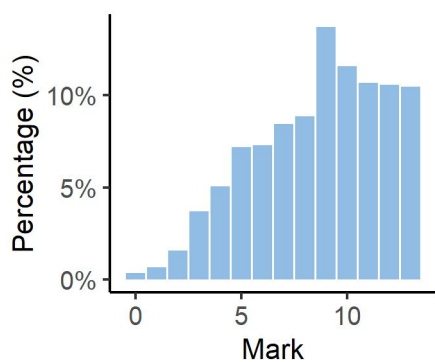
IA3 Criterion 1



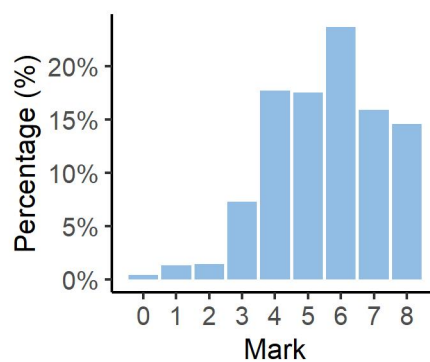
IA3 Criterion 2



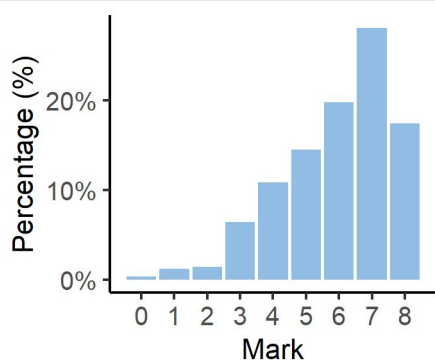
IA3 Criterion 3



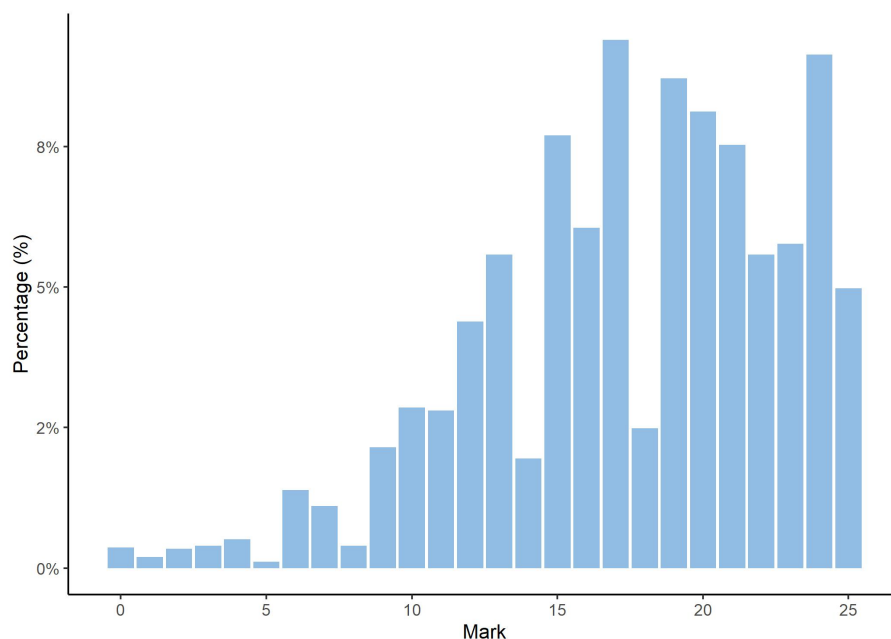
IA3 Criterion 4



IA3 Criterion 5



External assessment results



Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	1093	1230	1005	201	1

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–81	80–65	64–44	43–15	14–0

Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
Total number of instruments	328	328	328
Percentage endorsed in Application 1	67	6	45

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

Number of samples reviewed at initial, supplementary and extraordinary review

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	321	1534	395	153	94	90.15
2	235	1340	230	0	46	94.85
3	92	475	49	0	17	94.07

Internal assessment 1 (IA1)

Performance (20%)

The performance assessment requires that students apply and manipulate the dramatic languages to communicate dramatic meaning. Students work as actor to collaboratively create a polished performance of a published text. The selected text must draw on the inherited practices in the Absurd or Epic styles of theatre or an appropriate text that makes a social comment. Students will interpret the text to realise the inherent dramatic purpose, manipulate the conventions of the selected style to create dramatic action and meaning (syllabus Section 4.4.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	45
Authentication	25
Authenticity	16
Item construction	19
Scope and scale	24

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- clearly articulated context statements that reflected the area of study, key inquiry questions, concepts and purpose of the unit, and detailed how the task connected with prior learning at the school site and local relevance
- tasks that focused on the study of one stimulus text to enable the development of students' interpretation of purpose and context in the selected Theatre of Social Comment style (refer to the subject matter for Unit 3: Challenge)
- a stimulus text of appropriate complexity and challenge (including title of the play and playwright) in a selected Theatre of Social Comment style with key conventions identified and applicable to this targeted style (refer to the conventions listed in the subject matter for Unit 3: Challenge).

Practices to strengthen

It is recommended that assessment instruments:

- are quality assured prior to submission using the IA1 quality assurance tool to ensure all cognitive processes being assessed are included in the task description, e.g. *demonstrate*, *interpret*, *manipulate*

- include the requirement that students must provide supporting evidence in the form of the published scripted text with role highlighted and brief annotations about the manipulation and demonstration of the dramatic languages in performance
- use checkpoints that align with the task, scaffolding, authentication strategies and the conditions as detailed in the syllabus (Section 4.4.1)
- avoid the repetition of assessment objectives in the scaffolding section and instead focus on key learning experiences or processes that the students will need to address.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	17
Language	3
Layout	0
Bias avoidance	1

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- appropriate information in all sections of the instrument, e.g. the title of the stimulus play and playwright in the stimulus section
- use of bullet points to indicate key points or steps in the task
- consistent use of correct spelling, punctuation and formatting throughout the assessment instrument.

Practices to strengthen

It is recommended that assessment instruments:

- use the correct method of citing the play text title, using italics
- clearly outline the conventions of style relevant to the chosen Absurd or Epic form/style. In the task description section of the assessment instrument, teachers should provide a list of at least three specific, identified conventions that are expected to be seen in the performance. The task description should also outline the relevant elements of drama connected to the chosen form/style.

Additional advice

The task must require the student to **work as actor, not deviser**. The task description must include the direction to work as actor, performing the published scripted text to realise the dramatic purpose inherent in the selected text.

The selected published text should allow students to demonstrate the highest performance-level descriptors.

Teachers should ensure the selected published text:

- draws on the inherited practices in the Absurd or Epic styles of theatre, or is an appropriate text that makes social comment
- is of suitable complexity
- allows for the selection of appropriate excerpts that give *all* students in a group 3–5 minutes of active engagement
- is not a one-person show.

Teachers should refer to the syllabus subject matter when choosing a particular Theatre of Social Comment style, including key conventions in the teaching and learning for IA1. Students should be encouraged to make considered, relevant choices in manipulating the dramatic languages (particularly conventions of style) when structuring and devising the dramatic action in their interpretation of the scripted text.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Demonstrating understanding of the elements of drama	95.43	3.51	1.06
2	Interpreting purpose and context	88.71	11.24	0.06
3	Manipulating dramatic conventions	86.31	13.35	0.33

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Demonstrating understanding of the elements of drama in the chosen form/style criterion
 - responses demonstrated, through performance, a clear understanding of appropriate elements for the chosen text and form/style. This was evident in the selection of elements and not the manipulation of the elements, which is considered for a later criterion
- for the Interpreting purpose and context criterion
 - the selected scenes provided opportunities for students to demonstrate the characteristics of the performance-level descriptors to the highest level, i.e. the synthesis of dramatic languages to reveal subtleties of meaning
 - performances were characterised by a clear interpretation of the published scripted text's purpose and context, with an emphasis on reflecting societies, voicing the difficult

questions of human conscience and challenging understanding of humanity through clear social comment

- scripts with smaller group sizes were chosen that allowed for equity of lines, appropriate performance time and opportunities to effectively demonstrate the performance-level characteristics (e.g. time, place and symbol at 5–6 marks) to meet syllabus conditions
- for the Manipulating dramatic conventions criterion
 - text choice clearly provided opportunities to manipulate the elements and conventions appropriate to the form/style reinforced through script annotations. Attention to the key elements, conventions and skills of acting (movement, voice, working with stagecraft and working as an ensemble, as identified in syllabus Section 1.2.6) were evident
 - students made considered, relevant choices in manipulating the dramatic languages (particularly conventions of style) when structuring and devising the dramatic action in their interpretation of the scripted text.

Samples of effective practices

There are no student response excerpts because either the student/s did not provide permission or there were third-party copyright issues in the response/s.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Demonstrating understanding of the elements of drama criterion
 - consideration is given to only the relevant and identified elements of drama evident in the performance. This criterion does not assess the ability to manipulate the elements of drama as this is covered in another criterion for this assessment (Manipulating dramatic conventions)
- for the Interpreting purpose and context criterion
 - consideration is given to providing opportunities to interpret, rehearse and perform a published text demonstrating skills of **working as actor rather than devisor**, i.e. interpreting purpose and context **within the chosen published text, not creating a new work or devising new scripted text**
 - consideration is given to the staging of the performance in terms of the use of the performance space, blocking choices and stagecraft (including costuming) that supports the interpretation of purpose and context, and enhances audience engagement
 - script excerpts or scenes are selected that allow for all actors to be actively engaged in the performance work, creating dramatic action as an actor in primary focus, rather than reacting to the dramatic action as a chorus member. If a student is performing as a member of a chorus, they should consider how their individual interpretation of role can be clearly communicated
- for the Manipulating dramatic conventions criterion
 - appropriate conventions of style are evident in the response, relevant to the context or purpose of the scene. The manipulation of conventions needs to support the text and the communication of dramatic meaning and should be relevant, purposeful choices that are used with particular effect or meaning considered
 - attention should be given to the development of tension and the shaping of engaging dramatic action in order to create belief. Performances should demonstrate evidence of

rehearsal and refinement, focusing on the skills of drama, in particular the skills of acting such as movement, voice, working with stagecraft and working as an ensemble.

Additional advice

Performances should be kept as close to the conditions of time in the syllabus as is possible. Teachers should support their students to develop skills in managing the length, scope and scale of their responses appropriately. When a performance exceeds the time conditions, teachers should indicate clearly where marking began and ended by annotating time codes on the ISMG.

Teachers should provide clear identifying details when uploading student performance work by:

- describing the student's starting position on stage
- indicating the character they are playing
- including a basic description of their appearance
- outlining a first line of dialogue, such as

DSL. Vladimir. Tall, dark hair, brown jacket. First line 'What do we do now?'

An annotated script is required as supporting evidence for each student's performance. Students should clearly annotate their script, only highlighting their own dialogue and not the dialogue of other characters. Teachers should also encourage students to provide additional details about their choices in interpreting purpose and context in the script, as well as blocking choices, interpretation of character and manipulation/demonstration of the dramatic languages.

Teachers should ensure that all video samples are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Drama 2019* resource for all internal assessments.

Internal assessment 2 (IA2)

Project — dramatic concept (20%)

This assessment focuses on a problem-solving process. Students work as devisors to create a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus (syllabus Section 4.4.2).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	268
Authentication	20
Authenticity	6
Item construction	85
Scope and scale	48

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- information that gave students the opportunity to cover all the assessable objectives and performance-level descriptors of the ISMG
- a task description that clearly defined the requirements for Part A and Part B components
- clearly articulated context statements that reflected the key inquiry questions, concepts and purpose of the unit and area of study, and how the task connected with prior learning at the school site and local relevance
- a clear focus on the study of one appropriate stimulus performance and one convention
- clear identification of the name of the professional live and/or recorded live performance, the production company and evidence that the selected stimulus was produced by a professional company
- a selected stimulus performance that manipulates conventions applicable to the Theatre of Social Comment style (refer to conventions of style listed in the subject matter for Unit 3: Challenge).

Practices to strengthen

It is recommended that assessment instruments:

- clearly identify the live/recorded live professional performance. The performance must meet syllabus requirements and must be a performance and not a play text. Teachers should ensure that the live/recorded live performance

- is a professional version; recorded performances of university productions are not appropriate
- is matched with an alternative option between a specified live performance *or* a specified recorded live performance on the endorsed task. A choice of a live performance or a recorded live performance will allow students who may be absent or ill on the day of an excursion to access an alternative performance without the need for amendment of the endorsed assessment instrument. In the event that a live performance is postponed or cancelled, it also provides an alternative option that will not require an amendment to the endorsed instrument
- require students to apply one convention relevant to the selected Theatre of Social Comment style. The instrument should clearly state that only one convention of the selected Theatre of Social Comment style is to be analysed and evaluated and that this convention is the same convention applied and structured in the My concept component of the task
- are quality assured prior to submission using the IA2 quality assurance tool to ensure all cognitive processes being assessed are included in the task description, e.g. 'synthesise own concept arguing the choices made to communicate dramatic action and meaning in relation to their chosen purpose and context, through explanatory paragraphs and annotations of their storyboard'
- include instructions in the checkpoint section that require students to submit one draft for each of the different components of the task (specific to each of the Analysis and evaluation and the My concept components)
- provide clear instruction in the task description and in the scaffolding to analyse and evaluate 'a convention' of style, rather than 'conventions' of style, ensuring that explicit cues are provided to students about what they must do.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	68
Language	4
Layout	3
Bias avoidance	1

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the use of bullet points to indicate key points or steps in the task
- consistent use of correct spelling, punctuation and formatting throughout the assessment instrument (language and layout), including the title of the play text italicised throughout the whole instrument.

Practices to strengthen

It is recommended that assessment instruments:

- include two options for stimulus when a live performance has been chosen; both a professional live theatre performance and a second option of a recorded live theatre production by a professional theatre company should be specified to enable access for students who may not be able to attend the live performance
- use the wording of the assessment objectives to avoid altering the meaning and alignment of the task
- include the phrase 'To complete this task you must' in the task section and then list the assessment objectives as bullet points.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Applying written literacy skills	97.02	2.32	0.65
2	Analysing and evaluating a performance/production	93.43	6.03	0.54
3	Demonstrating an understanding of the elements of drama	97.17	2.18	0.65
4	Devising and arguing a dramatic concept	91.79	7.08	1.13

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Applying written literacy skills criterion
 - responses demonstrated synthesis of ideas, selecting the most relevant information to communicate the concept and structuring ideas in a cohesive manner, and drama terminology was interwoven seamlessly into the annotations. The analysis and evaluation component was enhanced by the appropriate use of language conventions and communicated meaning through a sustained, organised and cohesive sequencing of information
- for the Analysing and evaluating a performance/production criterion
 - student responses included clear evidence of analysis, which deconstructed the dramatic action in order to show how the convention of the selected form/style was manipulated to create meaning
 - students analysed and evaluated the use of only one convention of style (which was then the same convention applied in the My concept component)
 - the response demonstrated the use of evaluative language, well supported and justified through the incorporation of discriminating examples that reveal the interrelationship between purpose, context and meaning
- for the Demonstrating an understanding of the elements of drama in a dramatic concept criterion
 - student responses demonstrated a clear understanding of appropriate elements in the chosen style/form, making clear the interconnected nature of dramatic action and dramatic meaning. The elements of drama were clearly identified and referenced throughout the analysis and evaluation of the production and additionally supported the annotations in the My concept component of the task
- for the Devising and arguing a dramatic concept criterion
 - students applied and structured the key convention of the teacher selected and identified Theatre of Social Comment style (e.g. Epic Theatre, Theatre of the Absurd), which was the same convention chosen for analysis and evaluation in the Analysing and evaluating a performance/production component
 - student-devised responses shaped dramatic action to express a clear social comment and were clearly original dramatic works as identified in syllabus Section 4.4.2. This was evident through the inclusion of a clear purpose and context, communicated in an explanatory paragraph and then further developed in the storyboard annotations
 - there was consideration given to a clear sense of engaging an audience with dramatic action, which was evident in the photographs in the storyboard. Students who provided snippets of dramatic dialogue were more able to effectively demonstrate key moments of dramatic action in their storyboard, however, a full script is not required.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criteria at the performance levels indicated. The samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

Devising and arguing a dramatic concept (8 marks)

This response provides evidence of a clear purpose and context, communicated in an explanatory paragraph.

The selected theatre style, key convention and dramatic meaning are evident in the explanatory paragraph.

Dramatic Concept

Dramatic Style: Absurdism

Dramatic Meaning: To challenge the audiences' understanding of what is really important in life

Key convention: Real and non-real techniques

With our fleeting mortality looming as an ever-present threat, the brief flash of life that enters our minds as we cross the threshold of death invites us to recollect. This idea will be explored in relation to the dramatic purpose, which urges the audience to self-reflect and challenge what impact their everyday decisions have in the grand scheme of things.

The dramatic context explores how we can become preoccupied with the superficialities of modern life and lose sight of what truly makes life meaningful. The absurdist convention of 'real and non-real techniques' will be manipulated in order to convey this message.

The play will be performed at the Cremorne Theatre, QPAC, as it is intended to be a thought-provoking experience for teens and adults. A minimal set will be employed, with a single filing cabinet symbolising the Old Man's mind at centre-stage, each drawer representing a new memory.

As the play progresses, the Old Man's vocality will become increasingly more erratic and varied, demonstrating how he is disgruntled and regretful of his life choices. Lighting will be utilised in order to build tension, incrementally encroaching on the Old Man creating an impending sense of death.

Analysing and evaluating a performance/production (6 marks)

This response provides evidence of:

- analysis which deconstructs the dramatic action in order to show how the convention of the selected form/style is manipulated to create meaning
- analysis and evaluation of the use of only one convention of style (throughout the response)
- the use of evaluative language, well supported and justified through the incorporation of discriminating examples that reveal the interrelationship between purpose, context and meaning.

ANALYSIS OF GESTIC ACTING IN CHINESE TAKEAWAY

The performance Chinese Take Away by Anna Yen uses Epic Theatre to explore concepts of family challenges. Establishing a sociological context, the play achieves the purpose of provoking audiences to consider the hardships that arise from generational traumas. Moreover, the convention of gestic acting is effectively utilised to interconnect the purpose and context whilst conveying the didactic message that generational trauma challenges our individuality.

Gestic acting is clearly utilised through the character of the hen; Yen uses the hen to narrate her Mother's story. Using the elements of drama, movement and language, Yen delicately places her hands on her hips, her foot scratching the ground while clucking, clearly demonstrating the maternal role of a hen. Later, Yen looks behind her while birdlike arm-flapping, shrieking, "get your hands off me", which successfully alienates audiences because they are provoked to see the parallels between the women. Therefore, distinctively connecting to the generational experiences both mother and grandmother faced.

The gestic acting of the dog is effectively employed. After a change in episodes, Yen uses contrast between the scenes, quickly getting down on all fours, scampering around the stage barking, clearly demonstrating the ferocious role of a dog; indicating an association between the elements of drama, space and movement. Later, the audience learns that Yen was not a dog but Anna's mother during a breakdown. Facing openly towards the audience, Yen uses direct audience address to explain that Mother had been admitted to hospital "because she was acting like a dog", challenging the audience's perception of the action. Thus, a sociological context is distinctively established through the trauma Yen's family experiences.



Gestic acting is efficiently manipulated to portray Mother working in a dressmaker's shop. The place of a tailor's store is established through minimal set and the symbolic props of the mannequin, symbolic of a customer, and the tape measure. Yen carefully places the measuring tape around the mannequin, checking measurements and reassuring in broken English that the mannequin "looks so beautiful", demonstrating the situation that Mother is working as a tailor. However, when Mother's trauma resurfaces, Yen places the tapeline over the mannequin, turning her back and walking away, effectively provoking audiences to see the impact of generational trauma.

Chinese-Takeaway by Anna Yen is a highly effective piece of Epic Theatre. Gestic acting is successfully employed in conjunction with the purpose and context to express that generational trauma challenges our individuality.

Devising and arguing a dramatic concept (8 marks)

This response provides evidence of:

- shaping of dramatic action to express a clear social comment
- consideration given to audience engagement with clear dramatic action evident in the photographs in the storyboard
- subtleties of meaning, which are evident in the annotations to support the images of dramatic action

STAGE DIRECTIONS	STORYBOARD IMAGE	NOTATIONS
VFXB-3 – Crash Course VFXA/C-2 – Seats The professor stands down stage centre and lectures the audience. He calmly discusses the sickening effects a crash has on the body, ripping apart limbs until the bones are scattered. SFX3 – Bell	 	The gestic acting of the professor is used alongside direct audience address to highlight the dramatic meaning as young audiences are educated about the detrimental effects of a crash. The symbolic costume of a lab coat and glasses, connoting intelligence, reinforces the role of the professor.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Analysing and evaluating a performance/production criterion
 - only one dramatic convention is analysed and evaluated in the first component of the task. The My concept component should then demonstrate the application and structuring of the same convention to devise dramatic action and meaning
 - teachers ensure that students are familiar with key conventions of particular forms and styles and understand the ways that they can be applied in performance to achieve particular effect. For this internal assessment, focused teaching that provides clarity around *one* style (i.e. Epic theatre or Absurdist theatre or Contemporary political theatre) will build student understanding of key conventions aligned with that style. This knowledge and understanding will then inform the students' ability to analyse and evaluate the performance works of others. The performance-level descriptor of the 3–4 mark range for this task specifies 'a selected Theatre of Social Comment style', therefore only one style should be the focus of the response
 - teachers select professional productions which clearly use conventions of the selected style/form
 - greater emphasis is placed on teaching students to deconstruct dramatic action. To be awarded marks at the 5–6 range, there needed to be evidence in the response that not only described moments of dramatic action but also explained how the key convention was manipulated to create dramatic meaning. Discerning choices of key moments where the use of the key convention was clearly evident should then support the analysis and evaluation
 - teachers ensure students understand the difference between the cognitions *analyse* and *evaluate* to improve their skills of critiquing in order to match the descriptors at the 3–4 mark range and above. Most students were able to analyse, however less successful responses did not always evaluate how effectively the convention was manipulated to communicate dramatic meaning. When analysing, students need to examine the performance work in order to explain and interpret the use of the convention in creating dramatic action and meaning. When evaluating, students need to make an appraisal or judgment, assessing the effectiveness of the use of the convention in communicating

dramatic meaning. The evaluation requires justification through supporting evidence from the performance work

- for the Demonstrating an understanding of the elements of drama in a dramatic concept criterion
 - students be made aware that to achieve a mark of 1 or higher, they are required to explicitly identify (recognise and name) the elements of drama in their response. Teachers should ensure that students have a grounding in these dramatic languages and how these building blocks are integrated applied to specific contexts. This knowledge and understanding can then inform the student's own application and structuring of the selected dramatic languages in their devised work
- for the Devising and arguing a dramatic concept criterion
 - ensure that students have included 10–12 images in their storyboard, as per the assessment conditions outlined in the syllabus (Section 4.4.2). Where fewer images of dramatic action were incorporated in the My concept component of the task, the response was a better match to the 5–6 mark range or lower. This was because students were less likely to demonstrate subtleties of meaning in the concept and the complexity of the stage action did not allow for clear communication and development of purpose and context as a through-line in the storyboard
 - photographs of 'key moments' of dramatic action for the storyboard show a range of distinct moments of dramatic action from throughout the concept, rather than being confined to multiple images that are very similar and taken from within the one dramatic moment. This will ensure that the most relevant images are included to support the student's communication of dramatic action and meaning
 - the annotations of the storyboard make specific reference to the chosen key convention of style and argue a position, reinforcing connections between the student's selected purpose and context. The annotations can include short excerpts of dialogue; however, the inclusion of large sections of scripted text should be avoided
 - teachers match the evidence to the qualities in the performance-level descriptors; to be awarded marks above the 3–4 range, the response needs to show evidence that students are making clear connections between purpose and context. The purpose and context should be clearly identified in the explanatory paragraph and further developed throughout the annotated storyboard. Where students have considered dramatic action and meaning but have not made connections between purpose and context, teachers should not award marks above a 4, following a best-fit approach where appropriate.

Additional advice

Teachers should work with students to ensure that the quality of the photographed images transfers from stage to dramatic concept and for uploading as part of the confirmation process, as poor-quality images can hamper clear communication of dramatic action and meaning.

Internal assessment 3 (IA3)

Project — practice-led project (35%)

This assessment focuses on a problem-solving process. Students work as director to create a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus (syllabus Section 5.4.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	142
Authentication	17
Authenticity	11
Item construction	25
Scope and scale	40

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- information that gave students the opportunity to cover all the required assessable objectives, making explicit the cognitive processes (unaltered) being assessed in the task and performance-level descriptors of the ISMG
- clearly articulated context statements that reflected the key inquiry questions, concepts and purpose of the unit and area of study and how the task connected with prior learning at the school site and local relevance
- a context statement that identified possible audiences for the directorial pitch within the local community or arts industry
- the study of one stimulus text in one inherited style to enable the development of students' interpretation, analysis, evaluation of meaning and purpose in the selected inherited theatre style prior to transformation
- a chosen stimulus text in a selected inherited theatre style of appropriate complexity and challenge for study at Unit 3 and 4 level (see suggested Greek or Elizabethan or Neoclassical texts).

Practices to strengthen

It is recommended that assessment instruments:

- provide the option for students to realise a directorial vision through performance in either an ensemble or a one-person show. The wording of the task and scaffolding needs to reflect both options for equal access and opportunity for all students. Stipulating that the task must be completed as a group limits the student opportunity to maximise their choice in performance
- provide clear instructions in both the task description and scaffolding, specifying that students are required to manipulate the conventions of Contemporary performance, rather than designating one particular Contemporary performance style, e.g. physical theatre.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	28
Language	20
Layout	16
Bias avoidance	0

*Total number of submissions: 328. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- clear alignment between information provided in the context, task, stimulus and scaffolding sections
- the use of bullet points to indicate key points or steps in the task
- consistent use of correct spelling, punctuation and formatting throughout the assessment instrument including the correct method of citing the play text title using italics in the stimulus section.

Practices to strengthen

It is recommended that assessment instruments:

- use inclusive language, i.e. one 'person' show
- provide the option to perform either individually or in an ensemble for the performance component of IA3 — include this in the task statement and ensure that this is also apparent in the scaffolding
- ensure that the stimulus meets the inherited text requirement and that the stimulus text has not been transformed already through the inclusion of Contemporary performance conventions
- are proofread for formatting prior to submission through the use of the print preview function.

Assessment decisions

Due to COVID-19 pandemic adjustments, there were insufficient student responses to this instrument to provide useful analytics.

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Demonstrating an understanding of the elements of drama	98.99	0.23	0.79
2	Applying digital literacy skills	98.31	1.13	0.56
3	Applying and evaluating the use of dramatic languages	92.22	6.43	1.35
4	Interpreting purpose and context	91.77	7.67	0.56
5	Manipulating dramatic languages to create dramatic action and meaning	89.06	10.48	0.45

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Demonstrating an understanding of the elements of drama criterion
 - elements of drama were explicitly identified and discussed in terms of how they would be manipulated in the performance to transform the inherited text to create dramatic action and meaning
- for the Applying digital literacy skills criterion
 - the multimodal pitch was well-supported by a digital visual presentation that included key ideas on each slide accompanied by relevant images. Written text was simple and bullet points assisted in signposting key concepts (such as the dramatic languages) in the student's spoken presentation, making connections between ideas
 - presentations incorporated a pre-recorded spoken presentation with a slideshow presentation
 - presentations included short filmed segments of workshopped moments and/or photographed moments of dramatic action to demonstrate the application and structuring of the conventions of contemporary performance
- for the Applying and evaluating the use of dramatic languages criterion
 - the directorial vision focused on how the vision for the performance would be achieved through transformation of the text, articulating the chosen purpose, context and meaning. The transformative ideas went further than considering aspects of stagecraft, such as costumes, set design and lighting, and provided detailed observations on how the

manipulation of the elements of drama and how the conventions of Contemporary performance would be applied to the work to answer the needs of a 21st century audience

- in evaluating and justifying dramatic choices, responses demonstrated valid judgments about the impact that directorial decisions would have on communicating meaning. Concrete examples were provided to demonstrate how effectively the inherited text was adapted and transformed to create meaning using the elements of drama and the conventions of Contemporary performance
- for the Interpreting purpose and context criterion
 - performances demonstrated opportunities to demonstrate the characteristics of the performance-level descriptors to the highest level, i.e. the synthesis of dramatic languages to reveal subtleties of meaning
 - performances demonstrated a reimagining of the inherited text, showing a discerning selection of scripted dialogue to suit the purpose and context
- for the Manipulating dramatic languages to create dramatic action and meaning criterion
 - text choice clearly provided opportunities to manipulate the elements and conventions appropriate to Contemporary performance. Choices about dramatic action were clearly demonstrated through the creation of an accompanying annotated script that fully outlined the transformed script (i.e. the annotated script was not a photocopy of the original text, but a revised student version, including accurate and relevant stage directions and annotations about the manipulation and demonstration of the dramatic languages in performance)
 - appropriate conventions of Contemporary performance were selected, in addition to the skills of acting (movement, voice, working with stagecraft and working as an ensemble) and were manipulated in the performance in a sustained and integrated way
 - teachers demonstrated consistent decision-making in matching the performance-level descriptors in the ISMG to the student evidence.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the supporting evidence for this task. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

The response demonstrates the required supporting evidence for the performance component of the practice-led project. The student has written a script to support the transformed inherited performance that includes:

- annotations about the manipulation and demonstration of the dramatic languages in performance
- description of the devised aspects of the task, including stage directions, description of movement sequences, and inclusion of performance technologies such as lighting, media and sound effects
- the selected excerpts of the published dialogue, with the student's role clearly highlighted.

Supporting evidence

→ slowly turn to face back
The lights go down with a clicking sound. People 1 and 2 (sitting) get up and split the stage as they exit.
→ raise arms and head slowly

AV- a soundscape starts, samples from antique sewing machines at an initially slow tempo. Lights go to a blue wash on the two women. They move in mechanical synchronisation, facing each other and then walking to CS. They face the AV screen and walk in place. As the women walk in place, a single man comes on the AV screen (Creon) sitting at a desk, speaking to the camera in the style of an 'address to the nation'. There is a bowl of fruit/plant in the shot. When the video comes on, the women's arm extend above their heads, almost as if reaching for the man in the screen.

AV: symbolic women's role before 60's is reinforced here

Human Context: represents politicians and authoritative powers
Creon:
Wonders are many on earth, and the greatest of these is man
He is the master - *right arm down*
He is the lord - *left arm down*
He taketh - *head down*
He learnt - *bend at the hips*

symbol of being under his control hybridity of movement
Suzuki Method

→ crowd to block
The women keep trying to walk even though they are hunched over. *Glitch* → electrified-like movement
As Creon's line goes on, the soundscape builds as samples from different sewing machines are layered on top of one another, building in speed and volume, creating a cacophony of intense drumming and a frantic energy.
→ mob that something is wrong and must be fixed

Person 1 and 2 come from each side of the stage and move the women robotically into standing position, they put their hand out in front of them, then hand a broom to each of the women.

Lights gradually come up back to normal wash. The sound suddenly stops and one of the women slams down her broom (Antigone).
Use broom to catch attention
I know no more
Broom symbolism: societal norms for women

Human Context: the passive bystander sees the problem but does nothing
I: I know no more
→ to confide
A: I thought you did not. That's why I brought you out here, where we shan't be heard, to tell you something alone.
Amused

Human Context: the fighter to proactive in fighting for equality
I: What is it, Antigone? Black news, I can see already.
A: O Ismene, what do you think?
tired, slight desperation
Realism: talking to Ismene in private

A: It is against you and me he has made this order. Yes, against me. And soon he will be here himself To make it plain to those that have not heard it, And to enforce it. This is no idle threat; The punishment for disobedience...
to convince
→ take broom to draw focus

An ensemble member enters and sits on a block DSR with her hands behind her back
So now you know. And now is the time to show

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- for the Demonstrating an understanding of the elements of drama criterion
 - the focus of this criterion be on demonstrating an understanding and knowledge of the elements of drama through directorial vision. Identification of the selected elements, and demonstrating their understanding of how these elements of drama would contribute to the creation of dramatic action and meaning in the transformed work
- for the Applying digital literacy skills criterion
 - teachers encourage students to consider the content of their presentation slides, ensuring a combination of text and visual images is included to support the spoken pitch. A reference list should be used as an authentication strategy for material that is included from other sources, such as photographs of the staging used in professional productions and/or the inclusion of other texts incorporated as intertextual references
- for the Applying and evaluating the use of dramatic languages criterion
 - responses do not recount the plot of the inherited text during the 5–7 minutes of multimodal pitch delivery time and instead focus on discussion of the directorial choices

- a transcript of the directorial vision is included as a separate file in the confirmation submission. In instances where the file quality of the filmed presentation is not clear, the transcript can be used as supporting evidence
- for the Interpreting purpose and context criterion
 - students show interpreting purpose and context as both deviser and actor, considering the adaptation of the inherited text to answer the needs of a 21st century audience. Teachers must ensure that the intent of the syllabus is followed in that the student interpretation does not result in the alteration of the original scripted dialogue of the inherited text. The transformation of the text should occur through the Contemporary performance techniques, such as fragmentation and appropriation, rather than rewriting the scripted text
 - consideration is given to the staging of the performance in terms of the use of the performance space, blocking choices and stagecraft (including costuming) that supports the interpretation of purpose and context and enhances audience engagement
 - script excerpts or scenes chosen allow for all actors to be actively engaged in the performance work, creating dramatic action as an actor in primary focus, rather than reacting to the dramatic action as a chorus member. If a student is performing as a member of a chorus, they should consider how their individual interpretation of role can be clearly communicated
- for the Manipulating dramatic languages to create dramatic action and meaning criterion
 - teachers ensure that students are familiar with the conventions of Contemporary performance and that these are applied in order to transform the inherited text. The reimagining of the inherited text needs to extend further than a re-contextualisation of time and place, specifically manipulating the conventions of Contemporary performance to transform the text
 - all actors are provided with equal opportunity for active engagement in the performance work (for a minimum of 3 minutes and maximum of 5 minutes)
 - teachers follow the syllabus specifications relating to group size, allowing for students to perform either individually, or in a group no larger than 2–4 people
 - teachers identify a list of relevant conventions of Contemporary performance for students to select from when developing their IA3 responses.

Additional advice

When submitting files for confirmation, ensure that all files are included, that each file can be opened and viewed and that each sample has the correct student's file/s uploaded.

Performances should be kept as close to the conditions of time in the syllabus as is possible. Teachers should support their students to develop skills in managing the length, scope and scale of their responses appropriately. When a performance exceeds the time conditions, teachers should indicate clearly where marking began and ended by annotating time codes on the ISMG.

Teachers should provide clear identifying details when uploading student performance work by:

- describing the student's starting position on stage
- indicating the character they are playing
- including a basic description of their appearance
- outlining a first line of dialogue, such as

CS. Lady Macbeth. Blonde hair, white nightgown. First line 'The raven himself is hoarse'.

An annotated script is required as supporting evidence for each student's performance. Students should clearly annotate their script, highlighting only their own dialogue and not the dialogue of other characters. Teachers should also encourage students to provide additional details about their choices in interpreting purpose and context in the script, as well as blocking choices, interpretation of character and manipulation/demonstration of the dramatic languages. The script for the IA3 performance component should include all transformative choices in relation the fragmentation of the scripted dialogue, the inclusion of mediated performance and dramatic action/stage directions.

The selected text must meet the syllabus specification relating to the selection of an inherited published text (Greek, Elizabethan or Neoclassical). The selected text must follow the syllabus requirement of an inherited text, i.e. written by the original playwright and not a contemporised or edited version of the script.

Teachers are strongly encouraged to record a dress rehearsal of the performance so that evidence of a draft has been collected in the event of potential camera failure or file corruption.

Where responses for both the directorial vision component and the performance component exceed the assessment conditions (response length) outlined in the syllabus, teachers should proactively manage response length prior to the submission of the assessment task through feedback and apply the school assessment policy for managing response length if the response submitted for marking exceeds syllabus conditions. The strategy implemented by the school should be indicated on the ISMG and time codes included to indicate the point in the student evidence where the teacher stopped marking.

Teachers should ensure that all video samples are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Drama 2019* resource for all internal assessments.

External assessment

Examination — extended response (25%)

Assessment design

Assessment specifications and conditions

The extended written response is based on the sustained application of students' cognitive abilities, requiring students to analyse, synthesise, evaluate and justify information in the development of a response to unseen stimulus and an unseen question selected from various options.

The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis, synthesis, evaluation and justification to fully answer a question
- a response in the form of an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other
 - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
 - students will be provided with contextual information during the examination to support understanding of the stimulus.

The assessment instrument consisted of one paper. Questions were derived from the context of Unit 3 and 4. This assessment was used to determine student achievement in the following assessment objectives:

1. demonstrate an understanding of the elements of drama and skills of critiquing
2. apply written literacy skills using relevant drama terminology and language conventions to communicate ideas and meaning
4. analyse how the elements of drama and conventions are used to create dramatic action and meaning
7. evaluate and justify the use of elements of drama and conventions to communicate dramatic meaning
8. synthesise and argue a position in response to recorded live dramatic action and meaning.

Note: Objectives 3, 5, and 6 are not assessed in this instrument.

The stimulus was unseen visual and text-based stimulus, consisting of two choices per recorded live performance (four stimulus items in total), which was designed to elicit an extended written response.

The paper included four questions, two questions for each of the two prescribed recorded live performances, i.e. *Paper Sky* and *Children of the Black Skirt*. Students were to respond to one of the questions for their chosen recorded live performance in an extended response of 800–1000 words.

Assessment decisions

Overall, students responded well to the following assessment aspects:

- for Objective 4, Analyse how the elements of drama and conventions are used to create dramatic action and meaning
 - deconstruction of dramatic action — including more than one key moment of dramatic action to support the response and providing a detailed description of how the element/convention was manipulated to create both dramatic action and meaning. In explaining the manipulation of the element/convention, responses provided clear and valid examples of stage action, discussing the *concrete physical expression of the dramatic languages* (syllabus glossary), as they were performed by the actors. High level responses also discussed directorial/staging choices that showed insight into how an element/convention had been manipulated for deliberate effect in the performance work
- for Objective 7, Evaluate and justify the use of elements of drama and conventions to communicate dramatic action and meaning
 - providing valid and convincing judgments about the effectiveness of the manipulation of the elements and key convention. Successful responses used clearly evaluative language and provided detailed justification to support their evaluation, often providing examples that demonstrated subtleties of meaning in the performance work
- for Objective 8, Synthesise and argue a position in response to recorded live dramatic action and meaning
 - directly responding to the question, connecting the dramatic meaning to the unseen stimulus through an insightful and sophisticated thesis. Students who achieved in the higher mark ranges engaged deeply with the unseen stimulus, drawing upon specific aspects of the stimulus and communicating multiple meanings from the image/timeline/photograph that they were able to directly relate to the dramatic action and meaning of the recorded live production. A through line of argument further reinforced the connections between the concept, question and unseen stimulus, demonstrating a consistent and convincing position
 - for the upper mark ranges (3–4 marks), discussing the complex and intertwined relationships between the chosen/specified element of drama and the key convention. Responses showed that the student was able to explain how the element/s of drama and the key convention worked together to create dramatic meaning. This discussion related to the concept and the question, making clear and valid connections by drawing all parts of the dramatic meaning together through references to the unseen stimulus. The links made between the concept of the unseen stimulus and the recorded live performance were perceptive, demonstrating a close and thoughtful reading of the stimulus and how it related to the dramatic meaning of the production.

Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

Extended response

Criterion: Explaining and analysing elements of drama

Effective student responses:

- identified each element
- explained the characteristics of the use of each element accurately and with detail
- provided clear and detailed description of key moments to show how the element is manipulated to create dramatic action and meaning.

Student sample of effective responses

This excerpt has been included to:

- demonstrate clear and detailed description of key moments
- demonstrate how a response explains characteristics with clear and accurate detail (element of drama: role), providing clear and detailed description of how the element of role is manipulated to create dramatic meaning in key moments of the recorded live performance.

Explaining and analysing the elements of drama (8 marks)

This response:

- identifies the element
- explains the characteristics of the use of this element accurately and with detail
- provides clear and detailed description of key moments to show how the element is manipulated to create dramatic action and meaning.

In 'Children of the Black Skirt' the element of role is most prominently of an emblematic nature. Coupled with the device of multiple role taking, the element of role is significant as it highlights the church, the government and their complicity in the institutionalisation of children throughout Australia's history. Firstly, the role of the Black Skirt is emblematic of the role of the church. This is evident by way of her silence, her slow, stylised walk and the pair of scissors adjoining a string of rosary beads that she keeps in her possession. Through this characterisation, the abusive nature of the church is implicated. This is by way of the scissors residing where a cross should be, as well as the rattling of her keys ~~with~~ which alludes to the ringing bells of the altar boys of the catholic church who are often associated with the abuse that such institutions are known in notoriety for. By way of

Criterion: Analysing conventions of drama

Effective student responses:

- identified a key convention
- explained the characteristics of the use of this key convention accurately with detail
- provided a clear and detailed description of key moments to show how the key convention is manipulated to create dramatic action and meaning.

Student sample of effective responses

This excerpt has been included to:

- demonstrate a response that identifies a key convention, explains the characteristics accurately with detail, providing clear and detailed description of key moments to explain how the key convention is manipulated to create dramatic action and meaning. The response explains how the use of minimal symbolic props are manipulated to demonstrate class, identity and character. Clear and detailed description of the set is additionally linked to the minimalistic nature of the unseen stimulus.

Analysing conventions of drama (4 marks)

This response:

- identifies a key convention
- explains the characteristics accurately with detail
- provides clear and detailed description of key moments to explain how the key convention is manipulated to create dramatic action and meaning.

Caceres ~~uses~~ effectually ~~utilises~~ utilises minimalism through limited, symbolic and multi-purpose stagecraft to support ~~the~~ her theme: the oppression of the vulnerable. ~~While~~ While multimedia is an Epic convention, Caceres instead chooses to neglect the use of technology as it detracts from the truths she intends to expose. She ~~allows~~ ^{permits} the ~~stagecraft~~ ^{use of} stagecraft – props and costume, that ~~are~~ ^{were} only present in the orphanage from 1820 through 2007. Similar to the unseen stimulus, Caceres constructs the set with two mirrored beds and a calico backdrop with a gauze window. This minimalist set ~~reimagines~~ reimagines the conditions the children suffered. Moreover, selective and limited props such as the scissors become significant symbolically i.e. as a symbol for severing class, identity and subsequently as a means ^{of} sustaining cruelty ~~within the white sheet~~. Most importantly, the white sheet is a multi-purpose prop used to facilitate character transformation while also embellishing Caceres' themes. This ~~is~~ is ~~clear~~ evident when Le Vesconte holds the white sheet in her arms – as a symbol for her baby – enclosed by the orphanage walls behind the gauze window. Her stylised flicking of the sheet demonstrates the symbolic release of the trapped spirits, ~~and oppressed~~ ~~that~~ that before their stories were told remained confined in the orphanage walls. By skillfully employing minimalism, Caceres'

Criterion: Analysing relationships

Effective student responses:

- showed clear and valid interrelationships between the element of drama and the key convention in relation to the concept, question and unseen stimulus, for each element of drama.

Student sample of effective responses

This excerpt has been included to:

- show clear and valid interrelationships between the convention of motif and the elements of focus and symbol.

Analysing relationships (8 marks)

This response:

- shows clear and valid interrelationships between the element of drama and the key convention in relation to the concept, question and unseen stimulus.

the opening and closing sequences of the dramatic
his grief through out the play. The element of focus
refers to ^a the ~~key~~ significant event ~~of the play~~ that
acts as the primary source of conflict that the remainder
of the play revolves around, ^{where as the} ~~The~~ convention of motif
acts as a recurring ^{story} object, event or idea that is
explored throughout the play. Within 'Paper Sky',
the directors have ~~effectively~~ established established
a clear and valid interrelationship between both the
element of focus and convention of motif as repres-
-ented by the death of Rosa, Henry's previous lover,
significant
a moment that is constantly referenced through out
the play. In regards to ~~drama~~ the dramatic focus, the
moment in which Rosa drowns acts as inside of the event,
~~with~~ with everything taking place at a different time
and space outside of the event consistently linking back
to that motif. This is effectively manipulated within
the opening sequence of the play as the dramatic
action of the scene ^{witnesses} ~~experiences~~ Henry transition from
writing a ~~fictional~~ story on his typewriter to suddenly
as symbolised by a hand slipping through a hole in a sheet of paper, ^{and a shadow}
reliving the moment of Rosa's death. ^{disappearing behind the} ~~As such the~~ sheet.
idea. As aforementioned, the convention of motif acts as
a repeated object, event or idea, however a performance
may contain multiple ^{motifs} throughout the play. Within 'Paper'

sky', the directors have effectively established a clear and valid interrelationship between the element of Symbolism and convention of motif as represented by the character of Lumina, the heroine of Henry's stories that he writes on his typewriter which is ^{and links directly to the image provided,} a reoccurring object throughout the play. In the opening

Criterion: Synthesising and arguing a position

Effective student responses:

- provided a sustained and convincing position throughout the response that reinforces connections between the concept, question and unseen stimulus, for each element of drama.

Student sample of effective responses

This excerpt has been included to:

- demonstrate synthesis — the response interrelates the elements, convention, stimulus and concept in each paragraph, arguing a clear and valid position about the concept of love, overcoming fear, grief and loss
- demonstrate argument of a position — the response provides a sustained and convincing position about the role of the government and the church historically in relation to institutional abuse. It reinforces connections between the concept, question and unseen stimulus through sophisticated and insightful argument.

Synthesising and arguing a position (8 marks)

This response:

- provides a sustained and convincing position throughout the response that reinforces connections between the concept, question and unseen stimulus.

to draw didactic conclusions. The scene also reiterates the complicity of the church (Black Skirt) and the government (Harold Horricks) in institutionalising children as reflected in the timeline. The fact that whilst being transformed the actress is spinning slowly draws reference to the cyclical nature of institutional abuse. Harold Horricks is emblematic of the government. This is inferred through his satirical and abhorrent depiction. In the key moment within the morning tea scene, where Horricks is performing a gluttonous display, he orders the aboriginal orphan to kneel as a table and continues to eat off the child's back. This action highlights the government's corruption, and the money that they make 'off the backs of children'. Throughout the play, the

Criterion: Evaluating and justifying the elements of drama

Effective student responses:

- provided valid and convincing judgments, for each element of drama, on how effectively one element is manipulated to communicate the concept
- used detailed and credible examples that support this judgment.

Student sample of effective responses

This excerpt has been included to:

- show valid and convincing judgments about how effectively the key convention is manipulated to communicate the concept. Detailed and credible examples of stagecraft (including the use of lighting and sound) are used to support evaluation.

Evaluating and justifying the use of elements of drama

(8 marks)

This response:

- provides valid and convincing judgments on how effectively one element is manipulated to communicate the concept
- uses detailed and credible examples that support this judgment.

become increasingly blurred. Luminia, Henry's manifestation of love and hope, appears before Henry, marking a change in mood that sees it degenerate from a mellowed and commemorative mood while remembering Rosa, to one that becomes increasingly increasingly plaintive and ominous. The bright wash of Henry's florid apartment is replaced by darker tones that on the stage space is manipulated effectively as the bright wash of Henry's florid apartment is replaced by the dulcet noir tones that are slowly encroaching on the sliver of light that Henry retains. This effect coincides with a change in soundscape, which favours a higher tempo fast pace augmented by an underlying and threatening drum beat that crafts the perception of urgency and danger.

Criterion: Evaluating and justifying the use of conventions

Effective student responses:

- provided valid and convincing judgments on how effectively a key convention is manipulated to communicate the concept
- used detailed and credible examples that support this judgment.

Student sample of effective responses

This excerpt has been included to:

- demonstrate evaluation and justification — the response provides valid and convincing judgments on how effectively the key convention is manipulated to communicate the concept. Detailed and credible examples of dramatic action are used to support the evaluation.

Evaluating and justifying the use of conventions

(4 marks)

This response:

- provides valid and convincing judgments on how effectively a key convention is manipulated to communicate the concept
- uses detailed and credible examples that support this judgment.

vignettes of John, Lizzie and Ruby. John Dwyer is an English pickpocket that, as explicated in the timeline, is transported from England to the colonies for petty crimes. He states "when I arrived in Australia, they stretched me by me scrawny white neck 'til I was dead, dead, dead," implicating that he was overworked to death. Though being a very explicit and gruesome story, it is delivered by way of overblown gestus and comic delivery. This stark juxtaposition alienates the audience as they are provoked to, rather than sympathise with the narrative, consider ^{its} ~~the~~ didactic nature, and how it effectively reflects the real experiences of children in the 1790s. Moreover, the key moment of Lizzie's scene fully realises the experiences of children separated from their families, as she is a young girl that is sent to Australia to "find a husband" and essentially have her body used for institutional expansion. In the scene, the convention of alienation is used by way of comedic delivery, as well as the pillow in her arms that represents a baby. This use of dramatic action highlights the artificiality of the performance, thus alienating the audience to a point of recognition. Also, the episodic

Criterion: Applying written literacy skills

Effective student responses:

- used drama terminology that is accurate and relevant
- communicated drama ideas and meaning in a sustained, organised and cohesive sequencing of information.

Student samples of effective responses

This excerpt has been included to:

- demonstrate the application of written literacy skills in a well-structured response where the student writes in a sustained, cohesive manner.

Applying written literacy skills (5 marks)

This response communicates drama ideas and meaning in a sustained, organised and cohesive sequencing of information.

At its very essence, *Paper Sky* is a love story. But buried beneath the pages of ~~the phantasmagoric wonder~~ ^{phantasmagoric wonder}, masterfully crafted by directors Julia Nolan and Kate Parker, lies the play's dramatic meaning; ~~that~~ ^{hope} can conquer fear. Agoraphobic writer Henry lives as a recluse after the death of his love Rosa. Attended to assiduously by his three constructed ego's, all of whom are dressed in his preferred plaid and tweed garments, Henry uses his writing to construct an allegory for his emotions. Manifesting his love and hope ~~through~~ through the character Lumina, Henry looks to chart a course out of the despondency and to salvation, which lies in the form of neighbour turned mutual love interest Louise. The stimulus evokes parallels to the dramatic meaning of the play, ^{to a great extent,} with the path to hope not a straight line, rather a journey fraught with fear and inner conflict, one which Henry must travel if he is to attain hope, and by ~~of~~ ^{implication} love. ~~The representation of his feelings with~~

This excerpt has been included to:

- demonstrate the use of drama terminology that is accurate and relevant, supporting the analysis with consistent references to the dramatic languages.

Applying written literacy skills (5 marks)

This response uses drama terminology that is accurate and relevant.

expansion. In the scene, the convention of alienation is used by way of comedic delivery, as well as the pillow in her arms that represents a baby. This use of dramatic action highlights the artificiality of the performance, thus alienating the audience to a point of recognition. Also, the episodic fragment of Ruby depicts an aboriginal girl living with her mum in the city. In the scene, a welfare worker characterised with satirical gestus takes the children away from the mother. The scene is inextricably linked to connotations of the Stolen generation, which is evident through the device of historicification. The use of this device alienates the audience as it provokes them to consider the ways in which the scene reflects the true experiences of children living on Welfare. Therefore, it is unambiguously clear that the experiences

Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- implementing strategies to ensure students have a solid understanding of the elements of drama as they are listed in the syllabus. Responses that confused an element of drama with a

convention or listed a term that could not be accepted as an element of drama, needed to provide evidence somewhere in the response that demonstrated their knowledge of an accepted element of drama in order to achieve any marks for the criterion Explaining and analysing the elements of drama. Likewise, a clear understanding of key conventions in general is necessary, as some responses demonstrated analysis and evaluation of *themes* (such as power), rather than accepted techniques that characterise forms and styles

- ways to support students in deconstructing exam questions, ensuring that they read the question carefully and respond to all parts of the question, e.g.
 - some responses only answered the first part of the question, consequently providing an analysis and/or evaluation of the unseen stimulus without relating their discussion of the unseen stimulus to the dramatic action and meaning of the recorded live production
 - responses that did not directly answer the question because the unseen stimulus was referred to in only a minimal way (or not referred to) were in the lower mark range. Students needed to engage more deeply with the unseen stimulus. Vague statements such as ‘this connects to the image in the photograph’ do not show how connections between the unseen stimulus and the production are valid. Students needed to draw upon specific aspects of the stimulus and draw meaning from the image/timeline/photograph that related to the dramatic meaning of the recorded live production
 - responses that achieved in the lower mark ranges frequently relied on the selection and description of only one moment of dramatic action to show how the chosen/specified element of drama or convention was manipulated to create dramatic action and meaning. Students needed to select more than one key moment of dramatic action in order to achieve above a mark of 2 for this criterion
 - if the question indicated that students were to refer to a specified convention, the student needed to discuss this convention in their response. Responses that did not refer to the specified convention in answering the question, e.g. Question 1: *Children of the Black Skirt* (minimalism), could not achieve full marks
 - if a recorded live performance is selected that has an accompanying published play text, students are advised to ensure that their analysis and evaluation deals with the staged dramatic action of the live performance, *not* the published text. The questions clearly require students to respond to the performance and to refer to the dramatic action and meaning of the recorded live performance
- ensuring students understand the difference between the cognitions *analyse* and *evaluate* to improve their skills of critiquing. Most students were able to analyse, however less successful responses did not always evaluate how effectively the elements of drama and/or convention were manipulated to communicate dramatic meaning. When analysing, students need to examine the recorded live performance in order to explain and interpret the dramatic action and meaning. When evaluating, students need to make an appraisal or judgment, reviewing the performance work in a detailed and critical way
- supporting students to analyse the way the dramatic languages work together — examining the interrelationships between the chosen/specified element of drama and the key convention. In low-range responses, students discussed the links between one element and another element but did not analyse the interrelationships between the element and the convention
- encouraging students to avoid developing pre-prepared responses. Such responses did not always directly address the question and, consequently, the argument of a position and analysing of relationships bore little relevance to the unseen stimulus and/or relied upon less relevant examples to support analysis and evaluation.