Drama subject report

2021 cohort

February 2022

Contents

Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing 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
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

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 subjects (including alternative sequences (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes 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 completion

The following data includes students who completed the General subject or AS.

For the purposes of this report, while the 2021 summative units for the AS are AS units 1 and 2, this information will be included with the General summative Units 3 and 4.

Note: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 303.

Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	3440	3310	3131

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	3214	226
Unit 2	3092	218

Units 3 and 4 internal assessment (IA) results

Total marks for IA
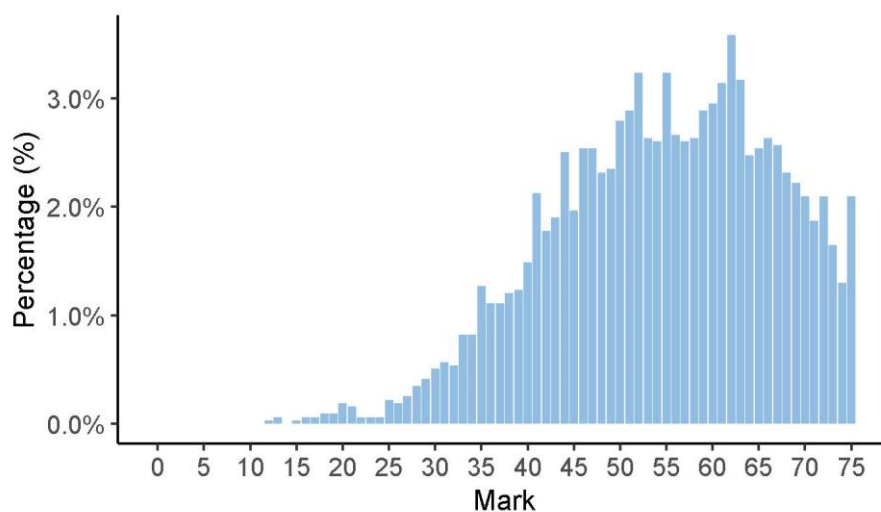
IA1 marks

IA1 total
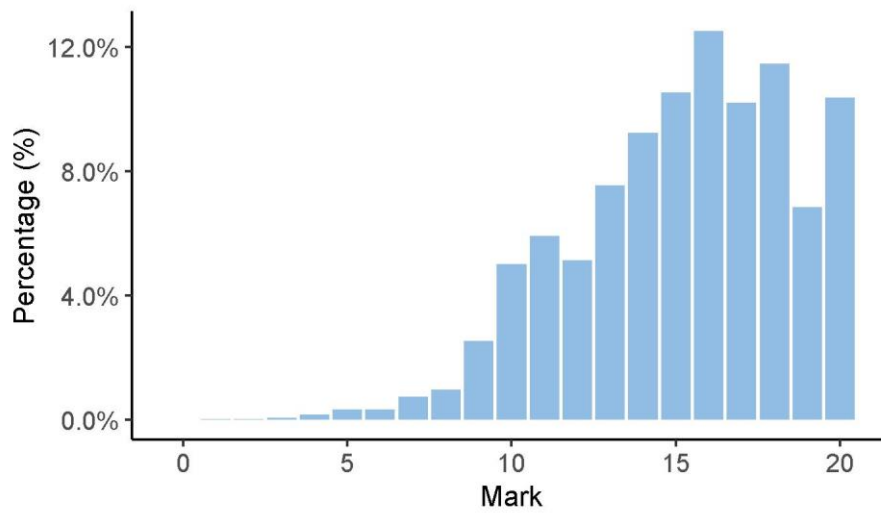
IA1 Criterion: Demonstrating understanding of the elements of drama
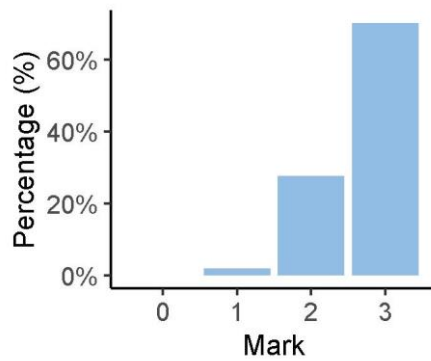
IA1 Criterion: Interpreting purpose and context
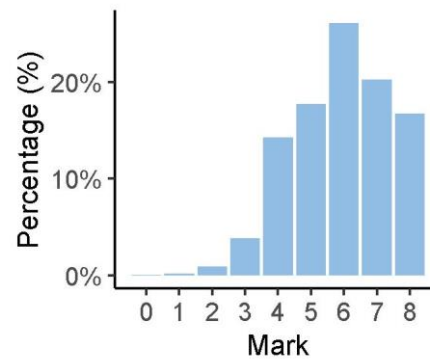
IA1 Criterion: Manipulating dramatic conventions
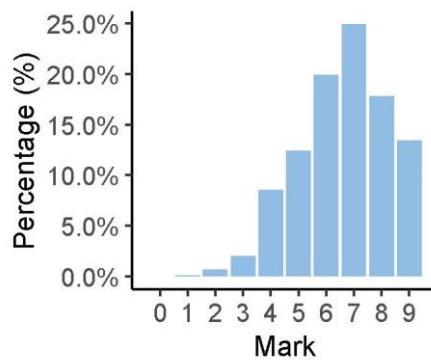
IA2 marks

IA2 total
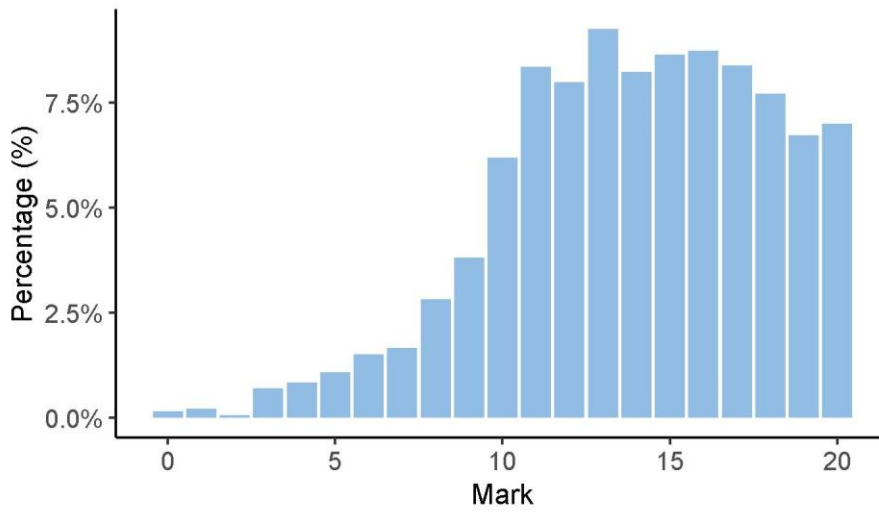
IA2 Criterion: Applying written literacy skills
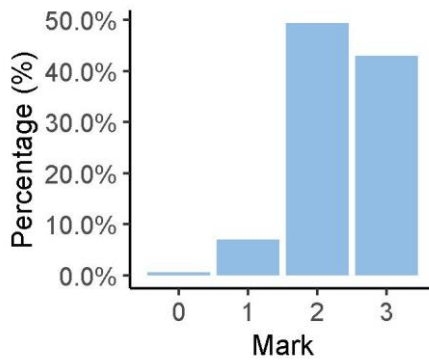
IA2 Criterion: Analysing and evaluating a performance or production
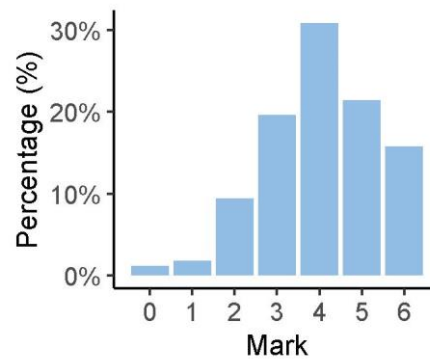
IA2 Criterion: Demonstrating an understanding of the elements of drama
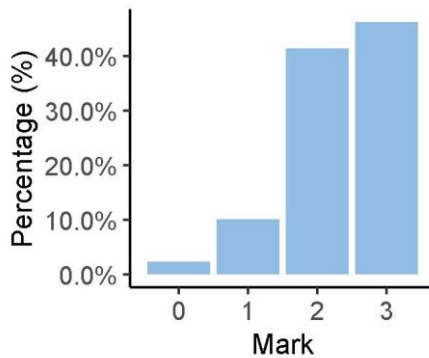
IA2 Criterion: Devising and arguing a dramatic concept
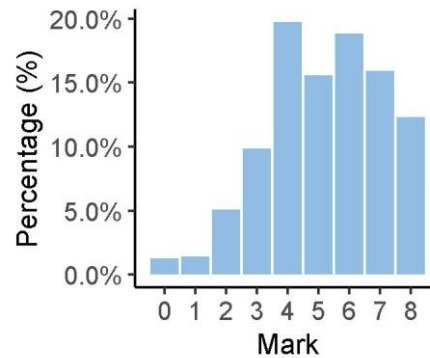
IA3 marks

IA3 total
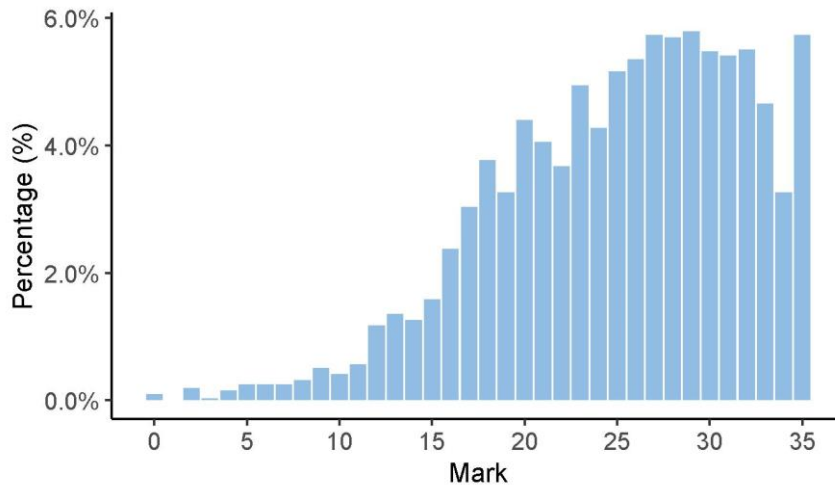
IA3 Criterion: Demonstrating an understanding of the elements of drama
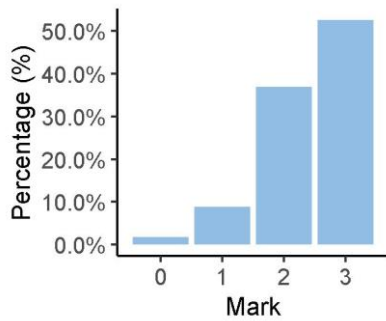
IA3 Criterion: Applying digital literacy skills
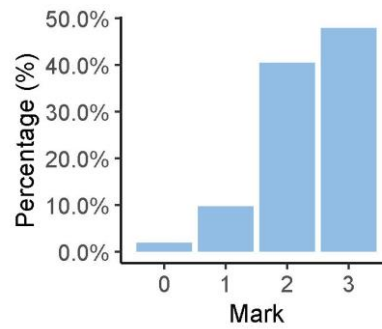
IA3 Criterion: Applying and evaluating the use of dramatic language
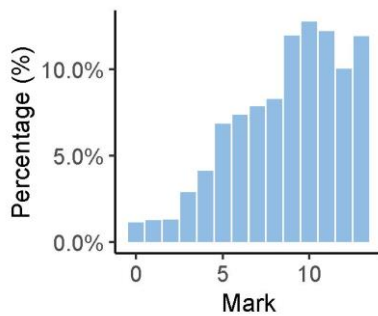
IA3 Criterion: Interpreting purpose and context
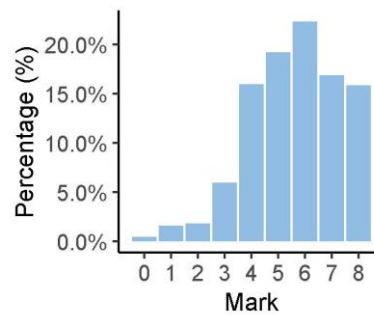
IA3 Criterion: Manipulating dramatic languages to create dramatic action and meaning
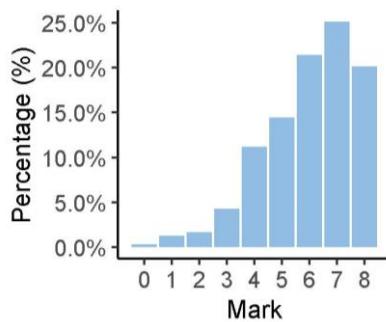
External assessment (EA) marks
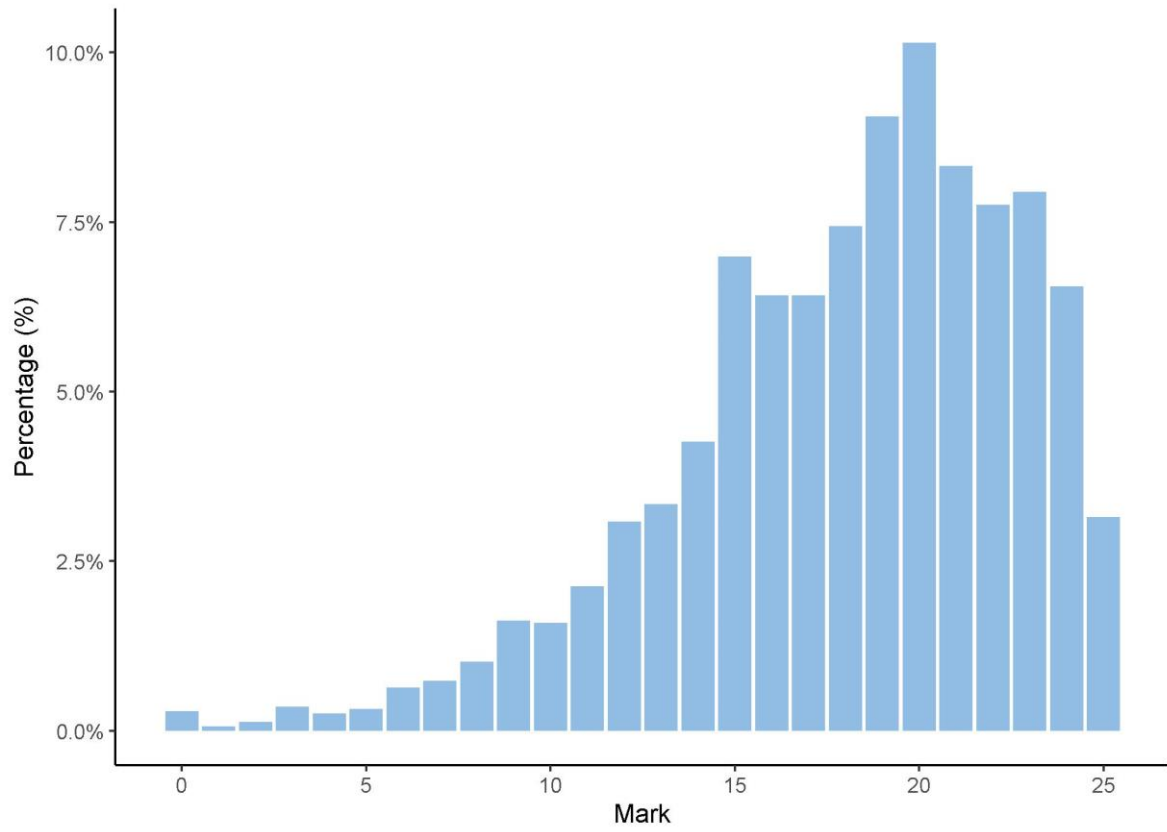
Final subject results

Final marks for IA and EA
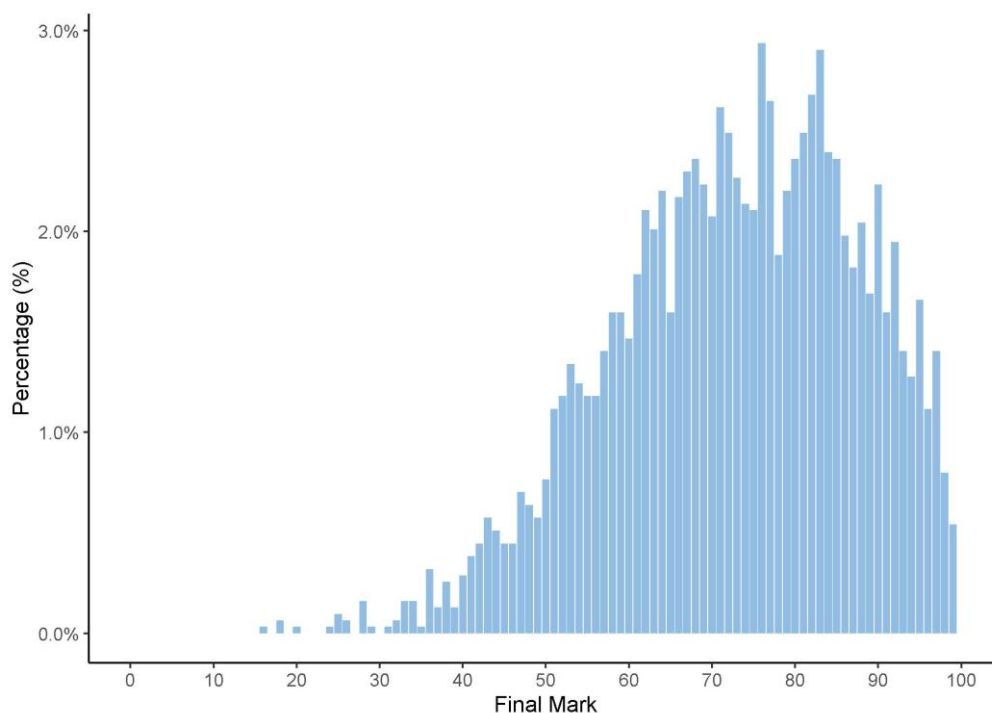
Grade boundaries

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	100–83	82–64	63–44	43–16	15–0

Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	924	1371	727	109	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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	305	305	304
Percentage endorsed in Application 1	9%	6%	53%

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	299	1614	449	61.87%
2	299	1549	209	77.93%
3	299	1587	278	70.23%

Internal assessment 1 (IA1)

Performance (20%)

The IA1 Performance assessment requires students to apply and manipulate the dramatic languages to communicate dramatic meaning. Students work as actor to collaboratively create a polished performance of a published text.

In the General syllabus, the selected text for Unit 3 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 and manipulate the conventions of the selected style to create dramatic action and meaning (General syllabus section 4.4.1).

In the Alternative Sequence, the selected text for AS unit 1 must document, celebrate, empower and/or entertain a chosen audience through the sharing of stories. The text must draw on contemporary practices and inherited traditions in linear or non-linear forms/styles appropriate for storytelling. Students will interpret the text to realise the inherent dramatic purpose, and manipulate the conventions of the selected linear or non-linear form/style appropriate for storytelling (Alternative Sequence section 2.4.1).

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 priority	Number of times priority was identified in decisions*
Alignment	357
Authentication	22
Authenticity	37
Item construction	52
Scope and scale	32

*Each priority might contain up to four assessment practices.

Total number of submissions: 305.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided a clear context that aligned to the subject matter and provided a framework for the assessment task

- clearly articulated the cognitions of the assessment objectives, either including the assessment objectives exactly as they are written in the syllabus, or rephrasing the objective into clear statements that did not alter the cognitive processes required for each objective

- included reference to conventions that can be manipulated using the skills of acting and can be evidenced through the dramatic action of the performance. Conventions were relevant to the theatre of social comment style inherent in the stimulus text

- specified a stimulus text of appropriate complexity and challenge (including title of the play and playwright) in a selected Theatre of Social Comment style (General syllabus) or linear/non-linear style appropriate for storytelling (Alternative Sequence) with key conventions identified and applicable to this targeted style (refer to Unit 3: Challenge (General syllabus); AS unit 1: Share).

Practices to strengthen

It is recommended that assessment instruments:

- provide a list of conventions related to style that are directly able to be manipulated through the skills of acting, i.e.

  – in the General syllabus (Unit 3), the use of projected image or historification in an Epic theatre performance, intertextuality in Contemporary political theatre, or word play in Theatre of the Absurd (due to the requirement to use the published scripted text as it is written) are not effective in supporting students in manipulating skills of acting

  – in the Alternative Sequence (AS unit 1), linear and non-linear conventions should be specified, in addition to conventions for storytelling, to allow for greater scope of choice. Confining conventions to a style (such as Verbatim) limits student opportunity to demonstrate the cognition of manipulation at the higher performance levels

- state students should work as actor, not devisor, to collaboratively create a polished performance

- do not include one-person show texts as these are not appropriate for Unit 3 IA1 (General syllabus) nor AS unit 1 IA1 (Alternative Sequence)

- include a task description that includes the direction to work as actor, performing the published scripted text to realise the dramatic purpose inherent in the selected text

- provide clear instructions in the scaffolding section about the processes students could use to complete their response. In order to differentiate across cohorts, scaffolding should be reviewed at each endorsement application

- are quality assured using the IA1 quality assurance tool.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	2
Language	14
Layout	2
Transparency	32

*Each priority might contain up to four assessment practices.

Total number of submissions: 305.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used appropriate language and were free of jargon and colloquial language, i.e.
    - were free of spelling and punctuation errors
    - titles of texts were italicised and included playwright details
- ensured the layout of the task was easy to read, i.e.
    - used different list levels of bullets, where relevant, to indicate key points, processes and/or steps
    - used clear formatting, including judicious use of text boxes and use of bold and italics to ensure the focus was on what students needed to do.

Practices to strengthen

It is recommended that assessment instruments:

- use italics for the title of the selected play text throughout the assessment instrument
- reference the playwright in the stimulus section
- ensure conventions of style listed includes the statement 'may include but not limited to'
- avoid unnecessary use of text boxes, bold typeface and underlined text. Reserve the use of italics only for the indication of the title of the stimulus 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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Demonstrating understanding of the elements of drama	91.64%	5.02%	3.34%	0%
2	Interpreting purpose and context	69.9%	24.08%	5.02%	1%
3	Manipulating dramatic conventions	67.22%	27.42%	4.01%	1.34%

Effective practices

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

- work was showcased in a controlled environment, e.g. quality lighting and sound, minimal distractions from audience, neighbouring classes, building and maintenance works

- responses showed that consideration had been given to selecting script excerpts that allowed all performers in the ensemble the opportunity for 3–5 minutes of active engagement in primary focus

- teachers used the ISMG to arrive at a mark by making accurate judgments, marking from the bottom performance-level descriptor, and moving up through each performance level, applying the 'best fit' approach to the qualities of the student's response

- for the Demonstrating understanding of the elements of drama in the chosen form/style criterion

  – responses showed, through performance, a clear understanding and selection of appropriate elements for the chosen text and form/style

- for the Interpreting purpose and context criterion

  – students' interpretation of the published scripted text was informed by Drama syllabus definitions and task specifications

  – performances were characterised by a clear interpretation of the published scripted text's purpose and context, with an emphasis

    ▪ in the General syllabus Unit 3, on reflecting societies, voicing the difficult questions of human conscience and challenging understanding of humanity through clear social comment

    ▪ in the Alternative Sequence unit 1, on sharing understandings of the human experience through linear or non-linear forms/styles appropriate for storytelling.

- for the Manipulating dramatic conventions criterion

  – engaging dramatic action was created through

    ▪ sustained integration of skills of acting, e.g. characterisation was enhanced through the controlled and considered use of vocal and physical qualities

- manipulation of style-specific conventions and elements of drama, e.g. tension of relationships, use of space, mood, time, place and symbol
  - students manipulated conventions of the chosen Theatre of Social Comment style (General syllabus Unit 3) or linear or non-linear forms/styles appropriate for storytelling (Alternative Sequence syllabus unit 1), including those identified on the endorsed IA1 assessment task. Students provided supporting evidence of their explicit manipulation of these in their annotated scripts.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance levels indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

This student response excerpt has been included:

- as it provides evidence of interpretive choices made that recontextualise a text to make social comment on a contemporary issue without alteration to the published scripted text, i.e.
  - the symbolic use of prop and setting demonstrates clear contextual consideration given to make social comment on a contemporary issue
  - the performance work (*Waiting for Godot* by Samuel Beckett) is set during a pandemic lockdown. Stacked rolls of toilet paper and frenzied use of hand sanitiser are used to allude to events occurring in society at that time
  - a large hanging prop (light fixture) bears striking similarity to the visual images associated with the COVID-19 pandemic seen frequently in the media
  - the use of chalk tallies on the wall, along with calendar dates struck through further add to the impression of entrapment and of time passing without hope for release
- to show deliberate manipulation of conventions of the Theatre of the Absurd style (ritualised movement and game play) (General syllabus Unit 3).

Interpret purpose and context within the chosen text to communicate dramatic meaning (7–8 marks) • interpretation is enhanced by a synthesis of dramatic languages within the chosen text that reveal subtleties of meaning	**Excerpt 1: General syllabus Unit 3 — Performance** Excerpt 1 content (video, 58 sec) www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_drama_19_ia1_sr_s1_lp1.mp4

There are no student response excerpts for the Drama Alternative sequence syllabus 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 for this IA, it is recommended that:

- the characteristics of the performance level descriptors of the ISMG for each objective are explicitly unpacked, including specific language used to differentiate between each performance level. In doing so, students will develop a greater understanding of how they are assessed and can apply this to the preparation of their response

- the performance-level descriptors are applied by marking from the 'bottom up' in a Drama ISMG (as is the case in all of The Arts General syllabuses). This should be identified for students, highlighting that if a particular characteristic is not evident in the response, they cannot be awarded a mark beyond the performance level where a characteristic is missing in the evidence

- for the Demonstrating understanding of the elements of drama criterion

    – when students are applying an element of drama to a style, they focus on elements particularly relevant not only to the chosen Theatre of the Social Comment style (General syllabus Unit 3) or linear or non-linear form/style appropriate for storytelling (Alternative Sequence syllabus unit 1), but also to the excerpt of the published text. For example, students should be encouraged to move beyond situation, role and relationship, instead creating explicit connections between the dramatic languages using elements such as mood, tension, symbol and space. In order for students to achieve a mark of 3 in this criterion, the response needs to clearly demonstrate connections between relevant and identified elements of drama, linked to style. Please refer to sample Excerpt 1 for further evidence to support how students can utilise symbol creatively, connected to style, the chosen excerpt and the context of the work

- for the Interpreting purpose and context criterion

    – text excerpts need to be carefully selected with consideration given to how each actor in the group will be able to demonstrate subtleties of meaning in their individual performance. Some texts/scenes do not allow for students to achieve at the highest performance levels due to the lack of complexity and parity between key roles

    – scaffolding should be provided to assist students to select scenes from a text that allow for appropriate group size and opportunity for character choice. Due to the complexities of working in an ensemble, it is recommended that group sizes be kept to between 2–4 students

    – the elements of time, place and symbol need to be explicitly interpreted

        ▪ for 6 marks, symbol should be used intentionally in the performance, adding meaning to the interpretation. Where a symbolic prop or set item is used, it should be established and interacted with purposefully to communicate dramatic meaning

        ▪ for the 7–8 mark range, students need to consider exploitation of symbols through the layering of more complex ideas, thinking beyond concrete symbols such as costume and prop items. At this mark range, students rehearse and refine their work and they layer subtleties of meaning, including carefully chosen symbols. The use of symbol can include lighting choices, poetic image, contrast between spoken text and projected images, etc. When students are exploiting time, place and symbol, they are utilising these elements to their full potential with deliberate intent to enhance the communication of dramatic meaning. The purpose is easily understood and there is intention to draw and maintain attention and interest from the audience

- for the Manipulating dramatic conventions criterion

  – it is clear to students that responses are unlikely to achieve beyond a mark of 2 where lines are not committed to memory. This is due to a lack of purposeful communication of dramatic meaning and/or established relationship with the text. Students relying on a script often do not use dramatic conventions successfully to create dramatic action or successfully communicate meaning to an audience

  – scaffolding be provided to assist students to consider the needs of an audience, particularly the relationship established and maintained between the actor and the audience. Skills of acting such as belief, performance energy, characterisation, focus, timing, rhythms of performance and ensemble, reacting to cues, vocal and movement qualities, facial expression and gesture are all key to the creation of engaging dramatic action

  – for 5 marks, along with the clear communication of meaning, responses must make connections to the purpose inherent in the selected text and should link to context in their performance. Purpose and contexts need to be aligned to the subject matter and the relevant Unit description (General syllabus Unit 3 section 4.1; Alternative Sequence unit 1 section 2.1)

  – to move beyond a mark of 6, the performance needs to be controlled and well-rehearsed without breaks in focus. Students should perform confidently within the conditions of time, using selected theatre technologies, costumes and props for the desired result, demonstrating refinement of the work, evidenced through preparation and rehearsal

  – at the highest mark range, the performance should engage the audience. In doing so, the performer should demonstrate a commitment to performance, giving credence to a role, relationship or situation, through confidence, feeling and conviction. Students are expected to modulate the level of intensity in their performance to suit mood, tension or status, concentrating their attention on what they are doing, feeling and sensing as a performer through the use of space. They react to cues, varying the timing and pace of their performance to build or break tension, demonstrating an effective interplay between ensemble members working in synchronicity with each other. Students adapt and shape conventions, the skills of acting and the elements of drama to create, through focus and intention, engaging dramatic action.

Additional advice

- When preparing for confirmation

  – work should be captured on video in a controlled environment so that file quality issues are minimised (e.g. audio issues do not hinder clarity, lighting flare does not affect the ability to see facial expressions of performers). Where possible, recording should take place using two separate cameras. This mitigates potential loss of student evidence in the event of equipment malfunction

  – quality and timely feedback should be provided to students through the recording of a dress rehearsal as evidence of a draft. In the event that a student is absent on the day of performance, this can also be used as evidence for assessment

  – school assessment policy needs to be enacted when marking student responses that go beyond the length, scope and scale of the task. Strategies should be suitable for the school context, assessment technique and response type, and may include

    ▪ marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length. When a performance exceeds the time conditions, teachers should indicate clearly where marking began and ended by annotating time codes on the ISMG

- annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing the response length of performance tasks through the use of authentication strategies. The sections marked should be as continuous as possible, with minimal breaks in the flow of each individual student's 3–5 minutes performance time.

- 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 using the correct MOV, AVI or MP4 format
  - 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.

- It is important to have strategies in place to ensure that no student is disadvantaged by an individual student's extended absence. One strategy might involve selecting the same scene for performance by two different groups. This allows substitution of a performer in the event of a student absence. Please note that where more than one group is preparing the same scene, individual interpretations should still be apparent in the response.

Internal assessment 2 (IA2)

Project — dramatic concept (20%)

The IA2 Project — dramatic concept focuses on a problem-solving process. Students work as devisor to create a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus (General Syllabus section 4.4.2; Alternative Sequence section 2.4.2).

In the General syllabus Unit 3, the selected stimulus must express a clear social comment and provide a variety of conventions of Theatre of Social Comment that students may draw upon to critique and devise (General Syllabus section 4.4.2).

In the Alternative Sequence, AS unit 1, the selected stimulus must provide a variety of conventions of linear or non-linear forms/styles appropriate for storytelling that students may draw upon to critique and devise (Alternative Sequence section 2.4.2)

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 priority	Number of times priority was identified in decisions*
Alignment	566
Authentication	15
Authenticity	26
Item construction	97
Scope and scale	36

*Each priority might contain up to four assessment practices.

Total number of submissions: 305.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided opportunity to cover the cognitions of the assessment objectives and performance level descriptors in the ISMG

- provided details of each component of the task under the correct headings, i.e. Assessment objectives 1 and 2 are assessed across both components of the project and this is clearly indicated in the task description

- made clear the focus on one convention of the chosen form/style and that the chosen convention from the 'Analysis and evaluation' component (Part A) is the same convention that students manipulate in the 'My concept' component (Part B)

- clearly identified 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 theatre company and performed by professional artists. In instances where the live performance is unknown at the time of Endorsement, schools should communicate, via an amendment, the specific details of the live stimulus performance.

Practices to strengthen

It is recommended that assessment instruments:

- include the production details for recorded live performance stimulus, e.g. *Children of The Black Skirt*, Leticia Caceres, RealTV Theatre Company, 2009

- include a statement in the 'My concept' component directing students to write an introductory explanatory paragraph, i.e.

  - 'Identify in an opening explanatory paragraph the purpose and context of the concept and make direct reference how the same chosen convention from the "Analysis and evaluation" component (Part A) will be manipulated in the "My concept" component (Part B)'

- clearly instruct students to select the key convention for the 'Analysis and evaluation' component (Part A), giving consideration to how that same convention will be applied and structured in the devised work in the 'My concept' component' (Part B)

- ensure the task description:

  - communicates that the 'My concept' component (Part B) must be an original, devised dramatic concept and not a replication of the dramatic action viewed in the stimulus production. It is important that students select the purpose and context independently, allowing them to devise an original performance for the 'My concept' component (Part B).

    Note:

    - General syllabus (Unit 3) instruments should provide scope for students to select a convention of Theatre of Social Comment, rather than narrowing the option to one specified style. This is particularly important where the live performance is unknown, as the conventions evident in the work may not match with the specified style, i.e. Theatre of the Absurd

    - In Alternative Sequence (AS unit 1) instruments, students should not be required to work specifically in the style of Verbatim for the 'My concept' component, as the scope and scale of the task is significantly impacted. Instead, specify that students use the conventions of a linear or non-linear style or form

  - covers the required assessment objectives and associated cognitions. Objectives 1, 2, 4 and 7 should be assessed in the 'Analysis and evaluation' component; and objectives I, 2, 3 and 8 should be assessed in the 'My concept' component and this should be clearly indicated in the task description, under the appropriate heading. Alternatively, if the assessment objectives are not divided into the components, they should be listed under the heading 'To complete this task you must …'

  - clearly indicates that students are to photograph 10–12 images of dramatic action, using actors, for the storyboard in the 'My concept' component

- provide clear instructions in the scaffolding section about the processes students could use to complete their response for each component of the task, including the requirement to focus on

the same convention of style in both the 'Analysis and evaluation' component (Part A) and the 'My concept' component (Part B) and not redefining or re-stating objectives/cognitions

- in order to differentiate across cohorts, scaffolding should be reviewed at each endorsement application

- are quality assured using the IA2 quality assurance tool.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	1
Language	21
Layout	10
Transparency	50

*Each priority might contain up to four assessment practices.

Total number of submissions: 305.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used appropriate language and were free of jargon and colloquial language, i.e.

- were free of spelling and punctuation errors

- titles of live/recorded live performances were italicised and included playwright details

- layout of task was easy to read, i.e.

- the use of different list levels of bullets, where relevant, to indicate key points, processes and/or steps

- clear formatting, including judicious use of text boxes and use of bold and italics to ensure the focus was on what students need to do.

Practices to strengthen

It is recommended that assessment instruments:

- use italics for the title of the live or recorded live performance throughout the assessment instrument

- provide consistency across task and scaffolding for clarity around the focus on the same convention from the 'Analysis and evaluation' component (Part A) and the 'My concept' component (Part B)

- for Unit 3 (General syllabus) identify the performance style in the task description as 'Theatre of Social Comment'. Students then have suitable scope to select their own appropriate Theatre of Social Comment style for their devised concept once they have viewed the stimulus performance and chosen their convention, e.g. Contemporary Political Theatre may contain conventions of both Theatre of the Absurd and Epic Theatre styles, in addition to conventions

related to Satire. Allowing students to select conventions from Theatre of Social Comment will broaden the scope of the task

- for AS unit 1 (Alternative Sequence), students should be directed to consider linear and non-linear conventions of storytelling

- avoid unnecessary use of text boxes, bold typeface and underlined text. Reserve the use of italics only for the indication of the title of the stimulus performance.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Applying written literacy skills	94.65%	3.34%	2.01%	0%
2	Analysing and evaluating a performance or production	84.62%	13.71%	0.67%	1%
3	Demonstrating an understanding of the elements of drama	92.31%	5.35%	1.67%	0.67%
4	Devising and arguing a dramatic concept	82.61%	14.38%	2.01%	1%

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

  – relevant drama terminology was used throughout both the 'Analysis and evaluation' and the 'My concept' components to inform how the dramatic languages were applied and structured to communicate dramatic action and meaning

  – the 'Analysis and evaluation' component included a succinct introduction and conclusion, with depth and specificity provided through the detailed deconstruction of dramatic action and use of evaluative terminology with clear justification to support the critique

  – drama ideas were communicated through an organised and cohesive structure in both components, including the use of annotations in the 'My concept' that were clear and concise

- for the Analysing and evaluating a performance/production criterion

- when appraising the professional production, the use of evaluative language was interwoven throughout the response

- in discussion of key moments, specific detail was provided about how the convention was manipulated by the actor/s to create dramatic action and meaning connected to purpose

- responses confined the analysis and evaluation to one convention of style, avoiding a surface level discussion of multiple conventions, which is not a requirement of the task. High-level responses selected more than one moment of dramatic action to justify their evaluation of the use of the convention

- for the Demonstrating an understanding of the elements of drama in a dramatic concept criterion

  - relevant elements of drama as defined in the Drama General Senior Syllabus 2019 were identified throughout both components

  - where an element of drama had been utilised in the 'My concept' component, the student explained how the element had been applied, for a purpose, in order to create dramatic action

- for the Devising and arguing a dramatic concept criterion

  - the explanatory paragraph was used only to clearly identify the chosen purpose, context and intended social comment

  - annotations in the storyboard further developed the argument of a position about the selected issue for social comment, clearly linked to purpose and context

- the storyboard included photographs that were clear moments of dramatic action, as they would be staged. Each frame of the storyboard should demonstrate dramatic ideas through the use of actors, i.e. the dramatic concept should be devised and realised performance work, which is then filmed/photographed to create key moments for the storyboard. Still images can then be used to demonstrate nuanced subtext and interrelationships between the selected purpose, context and conventions of style.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criteria Analysing and evaluating a performance/production and Devising and arguing a dramatic concept at the performance level 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.

This student response excerpt has been included:

- to provide an exemplar of how students can evidence their analysis and evaluation with relevant, detailed deconstruction of stage action.

Analysing and evaluating a performance/ production (6 marks) • analysis shows deconstruction of dramatic action to distinguish choices made to create dramatic meaning • evaluation and justification uses discriminating examples that reveal the interrelationship between purpose, context and meaning The convention is clearly identified and suited to the theatrical style. The elements of drama that the student focuses on in the analysis are also named, in addition to the context and purpose of the performance. The student deconstructs the dramatic action, describing in detail the actor's manipulation of expressive skills such as movement and voice to communicate mood. The analysis is linked to purpose, explaining how the convention is applied to make social comment. Evaluative language is evident throughout the response, justified by well-chosen examples.	**Excerpt 1: General syllabus Unit 3 — Analysis and evaluation component** The Grin and Tonic Theatre Troupe's production of Wesley Enoch and Debra Mailman's political theatre play, *The 7 Stages of Grieving*, presented a moving collection of stories expressing the grief of Aboriginal people and hope for reconciliation. This one-woman play, ultimately, seeks to educate audiences about the underlying racism in Australia, whilst challenging their perception on the country's morbid history. Throughout the play, the Epic Theatre convention of narration is utilised to create mood and tension, communicate dramatic meaning, and in an atypical Epic manner, create empathy for the experiences of Indigenous Australians. Throughout the scene entitled, 'Mug Shot', the Epic Theatre convention of narration successfully created somber and reflective mood, as the woman recounts a court report verbatim. A somber mood was created, highlighting the dramatic context of the true-life story of Indigenous Australian, Daniel Yocke. She reads the report aloud, at first in a serious, monotonous tone, creating sense of importance. However, the mood is then juxtaposed when the woman broke out of her robotic like state to express grief and anger, thus humanising and creating empathy for victim, rather than him becoming merely another statistic. Therefore, this juxtaposition of mood not only achieves its Epic Theatre purpose, but also challenges the audience to consider their own racial prejudices, whilst evoking empathy and understanding. However, the mood is then changed again, returning to its original state, although more solemn and mourning. The audience are left feeling empty and alienated and are thus allowed to consider their own role in this tragic tale of negligence. Furthermore, the building of tension was similarly effective in conveying the sordid effects of racism within Australia. As the report is read, a beeping sound effect is played, perhaps symbolising the fading of Yocke's life. This choice of motif in collaboration with Indigenous actress, Kaleenah Edwards' vocal control and focus, effectively built the tension throughout the monologue, before breaking this tension in an emotional climax. This, therefore, educates the audience on the effects of the underlying racism within society, while challenging their everyday perceptions of Indigenous Australians. Overall, *The 7 Stages of Grieving* effectively employed the Epic Theatre convention of narration to juxtapose mood and create tension. In doing so, the dramatic meaning of the entrenched racism toward Aboriginal Australians is explored in depth. It is, arguably, a contemporary political theatre success, fulfilling its purpose of urging society towards a better future of reconciliation.

This student excerpt has been included:

- to demonstrate different ways that students may approach the annotation of the storyboard for the 'My concept' component.

Devising and arguing a dramatic concept (7–8 marks)

- application and structuring shows a concept that reveals the subtleties of meaning and interrelationship between purpose, context and conventions of style
- synthesis and argument of a position using references to storyboard to reinforce clear connections between purpose and context

The explanatory paragraph identifies in a concise manner:

- performance style
- key convention (which is the same as that selected for the Analysis and evaluation component)
- chosen purpose, context and intended social comment

Annotations include short moments of dialogue and description, supported by discussion of the application and structuring of the convention and elements of drama, arguing a position in relation to purpose and context.

Photographs demonstrate clear moments of staged dramatic action, enacted by a performer. They are good quality images that:

- are framed in such a way that full-body views of the performer/s are shown
- show facial expressions and projected imagery
- are taken from a distance and in appropriate lighting so that all parts of the staged dramatic action are captured.

Excerpt 2: General syllabus Unit 3 — 'My concept' component

Dramatic Style: Epic Theatre
Dramatic Meaning: To educate the audience on the societal pressures placed upon women and how if effects them, whilst eliciting a response of action.
Convention: Narration
The convention of narration has been employed to highlight the effect of societal pressures on women's body image. The dramatic context explores the experiences of many women in regard to the depiction of their own bodies, specifically with the insertion of a true story about a teenage girl, Samantha Alexander.

Storyboard	Annotations
Lights up. Spotlight DSR on a mirror angled slightly toward the audience.	Minimalist, non-realistic set to reinforce Epic Theatre style.
VOICEOVER: Mirror, mirror, set her free and she's just as she should be.	Voiceover to create an eerie atmosphere, in combination with allusion to fairytale.
All lights up to reveal WOMAN CS. *Projection: A close up of a waist with a tape measure the word, distortion.*	Episodic nature to achieve alienation of audience, whilst reinforcing political message.
'Pretty Hurts' by Beyoncé plays:	Use of song to further convey didactic point.
Redacted for copyright	
She walks towards the mirror. As she stares into the mirror, a distorted image of her body is projected. She observes her body from all angles. She reaches into her pocket and pulls out red lipstick and applies it heavily.	

Practices to strengthen

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

- for the Analysing and evaluating a performance/production criterion

  - the analysis and evaluation component is written in response to the endorsed professional production, not the student's devised dramatic concept, created for the 'My concept' component of the project

  - emphasis is placed on teaching students to deconstruct dramatic action. To be awarded marks at the 5–6 range, there needs to be evidence in the response that not only describes moments of dramatic action but also explains in detail how the key convention was manipulated by the actor/s to create dramatic meaning. Discerning choices of key moments where the use of the key convention was clearly evident in the performance work should then support the analysis and evaluation

- for the Demonstrating an understanding of the elements of drama in a dramatic concept criterion

  - specific elements should be named in both components of the task in order to achieve above a mark of 0 when demonstrating an understanding of the elements of drama. In the highest performance level, responses should clarify how the selected elements of drama are used to communicate dramatic action and meaning in the chosen style — both in the 'Analysis and evaluation' component, in addition to clear annotations in the 'My concept' section

- for the Devising and arguing a dramatic concept criterion

  - the selected convention of the Theatre of Social Comment style (General syllabus Unit 3) or linear/non-linear style (Alternative Sequence unit 1) analysed and evaluated in the first component is the only part of the professional production to be used as stimulus for the 'My concept' section'. The selected convention must inform the devising process of an original concept, as identified in the syllabus specifications for IA2. The 'My concept' section must be the student's own ideas and not a missing scene/s from the professional production. **Note:** The dramatic concept is not a directing task; it is a devising task and students are therefore expected to plan an original work that creates dramatic action using dramatic languages

  - inclusion of dialogue in the 'My concept' component should be minimal and used to support the annotations, not replace them

  - the explanatory paragraph that precedes the storyboard should identify the theatrical/performance style, purpose, context and convention in a succinct manner

  - annotations of the storyboard must clearly argue a position in relation to the chosen purpose and context, making social comment on the chosen issue; responses awarded 5–6 marks and higher make clear connections between purpose and context in arguing a position to express a point of view on society. Where students have considered dramatic action and meaning, but have not made connections between purpose and context, teachers should not award above 4 marks, following a best-fit approach where appropriate.

Additional advice

- Apply the school assessment policy to the student responses that go beyond the length, scope and scale of the assessment task. Strategies should be suitable for the school context, assessment technique and response type, and may include:

  - marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length

- allowing a student to redact a response to meet the required length before a judgment is made on the evidence in the student response (QCE and QCIA policy and procedures handbook section 8.2.6), annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation

- Schools should support students by ensuring the evidence is in response to the selected stimulus professional production indicated on the endorsed task. If the chosen professional production is no longer a valid option, schools must amend their task and submit through the QCAA via the webform Request for amendment to endorsed internal assessment.

- Teachers should work with students to ensure that the quality of the photographed images transfers from stage to dramatic concept. It is important that the quality is not affected by re-scanning or photocopying when uploading as part of the confirmation process. Poor-quality images can hamper clear communication of dramatic action and meaning.

Project — practice-led project (35%)

The IA3 Project — practice-led project 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 (General syllabus section 5.4.1; Alternative Sequence section 3.4.1).

In the General syllabus Unit 4 (General syllabus section 5.4.1), students must transform a published text from inherited traditions of either Greek, Elizabethan or Neoclassical. Through the process, students will apply the skills of directing, devising and acting.

In the Alternative Sequence, AS unit 2, (Alternative Sequence section 5.4.1), students must reframe a published Realism text by interpreting, reimagining and adapting the dramatic work. Through the process, students will apply the skills of directing, devising and acting.

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 priority	Number of times priority was identified in decisions*
Alignment	157
Authentication	29
Authenticity	27
Item construction	35
Scope and scale	32

*Each priority might contain up to four assessment practices.

Total number of submissions: 304.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided information that gave students the opportunity to cover all the required assessment objectives, making explicit the cognitive processes (unaltered) being assessed in the task and performance-level descriptors of the ISMG

- featured task descriptions that required students to present their directorial vision as a multimodal pitch, combining spoken word and digital visual presentation, which may include moving and/or still images. The task allowed for the possibility of either a live presentation with

supporting digital visual presentation or a recording of the student's voice, combined with a digital visual presentation, submitted as a .mov, .avi or .mp4 file

- aligned to the syllabus specifications for the directorial vision to be applied to the entirety of the inherited text, not just an extract or one scene or dramatic moment, i.e.

  – for Unit 4 (General syllabus) instruments, the directorial vision referred to transforming of the entirety of the inherited published text (Greek, Elizabethan or Neoclassical), exemplified through key moments that draw on conventions and philosophies of Contemporary performance

  – for AS unit 2 (Alternative Sequence) instruments, the directorial vision referred to reframing of the entirety of the Realism text, exemplified through a key moment that reflects the human condition and remains relevant in contemporary society

- provided the option to perform as a member of an ensemble or a one-person show and was consistently reinforced across the assessment instrument (evident in the task description, scaffolding, and wherever this condition is mentioned).

Practices to strengthen

It is recommended that assessment instruments:

- ensure students have choice in the conventions of contemporary performance they use to transform their inherited text, rather than specifying particular conventions that students are expected to use, as this task requires students to demonstrate their skills of directing and devising in addition to the skills of acting

- in Unit 4 (General syllabus) provide clear instructions in both the task description and scaffolding sections, specifying that students are required to manipulate the conventions of Contemporary performance, rather than designating one particular Contemporary performance style, e.g. physical theatre

- in AS unit 2 (Alternative Sequence) instruct students to work as director to reframe a Realism text, using the conventions of Magical Realism or Australian Gothic. The selection of an appropriate inherited Realism text for IA3 will ensure that students can reimagine the text in the style of either Australian Gothic or Magical Realism, i.e.

  – effective choices of inherited texts include *A Doll's House*, *The Glass Menagerie*, *Hedda Gabler*, *A Streetcar Named Desire* and *Cherry Orchard*

  – scripts that already use the conventions of Magical Realism or Australian Gothic and are therefore not suitable for this task include *Children of the Black Skirt*, *Wolf Lullaby*, *Desiree Din and the Red Forest*, *Constance Drinkwater and the Final Days of Somerset*, *The White Earth* and *The Mayne Inheritance*

- ensure clarity in relation to the assessment objectives, i.e.

  – objectives 1, 2, 3 and 7 should be assessed in the directorial vision component and objectives 5 and 6 should be assessed in the performance component and this should be clearly indicated in the task description, under the appropriate heading. Alternatively, if the assessment objectives are not divided into the components, they should be listed in order under the heading 'To complete this task you must …'

- indicate, in the stimulus section, which publication version of the selected published inherited Elizabethan/Greek/Neoclassical (General)/Realism (Alternative Sequence) text will be used as stimulus to ensure that it is an appropriate version and not contemporised

- include the text details (i.e. playwright/publisher/year of publication) in the stimulus section to clearly indicate the version of the text that will be transformed (General syllabus) or reframed (Alternative Sequence) by students

- direct students in the task description, under the section related to the performance component, to utilise the skills of devising as part of further contributions by the ensemble

- are quality assured using the IA3 quality assurance tool.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	2
Language	17
Layout	5
Transparency	9

*Each priority might contain up to four assessment practices.

Total number of submissions: 304.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- featured consistency between context, task, stimulus and scaffolding

- used appropriate language and were free of jargon and colloquial language, i.e.

  – were free of spelling and punctuation errors

  – titles of texts were italicised and included playwright details

- layout of task was easy to read, i.e.

  – the use of different list levels of bullets, where relevant, to indicate key points, processes and/or steps

  – clear formatting, including judicious use of text boxes and use of bold and italics to ensure the focus was on what students need to do.

Practices to strengthen

It is recommended that assessment instruments:

- use italics for the title of the play throughout the assessment instrument

- ensure conventions of style are not listed in IA3, so student have choice in their transformation (General syllabus) or reframing (Alternative Sequence).

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Demonstrating an understanding of the elements of drama	94.31%	2.34%	3.01%	0.33%
2	Applying digital literacy skills	94.31%	4.35%	1.34%	0%
3	Applying and evaluating the use of dramatic language	81.94%	7.02%	4.35%	6.69%
4	Interpreting purpose and context	81.94%	14.38%	2.68%	1%
5	Manipulating dramatic languages to create dramatic action and meaning	80.27%	17.73%	1.67%	0.33%

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/reframe 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 or were filmed so that the digital presentation could be clearly seen as they addressed their peers in a classroom situation

- presentations included short, filmed segments of workshopped key 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. Instead, the response provided detailed observations on how the elements of drama and the conventions of

    - Contemporary performance (General syllabus Unit 4), or

    - Magical Realism/Australian Gothic (Alternative Sequence unit 2)

    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 appropriate conventions of style (Contemporary for General syllabus Unit 4; Magical Realism/Australian Gothic for Alternative Sequence unit 2)

- for the Interpreting purpose and context criterion

  - performances provided opportunities for individual students working as part of an ensemble 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 revealed for both the General syllabus and the Alternative Sequence syllabus 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 the performance style

  - appropriate conventions of style were selected (Contemporary performance for General syllabus Unit 4; Magical Realism/Australian Gothic for Alternative Sequence unit 2), 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

  - responses were marked from the bottom performance level, moving up through the characteristics of each performance level descriptor and applying the 'best fit' approach

  - 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-developed version, including accurate and relevant stage directions and annotations about the manipulation and demonstration of the dramatic languages in performance).

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criterion Applying and evaluating the use of the dramatic languages at the performance level 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.

Please note that due to copyright restrictions, only the transcript of the student's response is provided for the sample response for the General syllabus Unit 4. A full multimodal directorial vision presentation was submitted by the student for internal assessment purposes.

These student response excerpts have been included:

- to demonstrate clarity of purpose and context, linked to directorial choices that reveal subtleties of meaning

- to provide evidence of how students can deconstruct their directorial decisions through a demonstration of workshopped moments of dramatic action

- to show how use of the performance space is conceptualised. Consideration is given to the relationship between actor and audience, linked to the student's purpose.

| Applying and evaluating the use of dramatic languages (12–13 marks)
• application and structure shows a vision that synthesises purpose, context and conventions of style to reveal subtleties of meaning
• evaluation and justification reveals the interrelationship between purpose, context and meaning using discerning examples | **Excerpt 1: General syllabus Unit 4 — Directorial vision component**

Overall, the play is going to focus on Hamlet's increasing tendency to control Ophelia by gaslighting and belittling her emotions until her inevitable demise. Relationship-based emotional abuse cannot be healed like a bruise, rather it can create long lasting trauma and make a victim vulnerable to mental illnesses. With 1 in 4 Australian women experiencing emotional abuse at the hands of a partner, something must be done. Therefore, the purpose of this performance is to challenge misconceptions that emotional abuse is not as harmful nor traumatising for a victim as physical abuse.

This performance will transport audiences back to the film noir era. Whilst commonly known for films like Double Indemnity, comparing its cynical protagonists and 'Femme Fatale' trope to Hamlet and Ophelia provides an intertextual, transcendent comparison of emotional abuse and unhealthy gender expectations during a time where misogyny and sexualisation was glamorised. To establish this context, costume, lighting and music will be manipulated to reflect film noir conventions. Ophelia's red dress will inadvertently position audiences to focus on her sexuality as oppose to her mental wellbeing. Similarly, Hamlet's worn tuxedo, briefcase, and fedora are indicative of how callous narcissism can lead to the mistreatment and abuse of women. Ideally, this performance will be performed at night and lighting will come from four chorus members within the audience, contributing to the dark, unseen nature of emotional abuse.

Most importantly, this contemporary performance will be site-specific. It will take place in a stairwell. This space is minimal, universal, and a symbol for Ophelia's downward spiral to |

	insanity. Due to the unconventional theatre space, there will be a small, non-participating audience positioned along the stairs. This choice encourages emotional attachment to Ophelia's struggle and increases the audience's vulnerability due to the physically closeness to the stage action. Hence, audience members are positioned to want to help Ophelia but cannot, symbolising the complexity in helping a victim of relationship-based emotional abuse.
Applying and evaluating the use of dramatic languages (12–13 marks) • application and structure shows a vision that synthesises purpose, context and conventions of style to reveal subtleties of meaning • evaluation and justification reveal the interrelationship between purpose, context and meaning using discerning examples	**Excerpt 2: General syllabus Unit 4 — Directorial vision component** Excerpt 2 Part 1 content (video, 30 sec) www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_drama_19_ia3_sr_s1_p1.mp4 Excerpt 2 Part 2 content (video, 42 sec) www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_drama_19_ia3_sr_s1_p2.mp4

These student response excerpts have been included:

• to demonstrate effective use of conventions of Contemporary performance (Excerpt 1: General syllabus Unit 4) such as hybridity, heightened use of movement and symbolic image

• to provide evidence of an exploitation of time, place and symbol that subtly communicates a clear purpose and deeper dramatic meaning. There is strong use of poetic image to recontextualise Antigone in a French Baroque court (Excerpt 1: General syllabus Unit 4). Well-considered stagecraft choices are evident, linking to Contemporary performance style as well as context and purpose

• to demonstrate rhythms of performance in an engaging ensemble work, showcasing the students' skills of acting such as belief, performance energy, characterisation, focus, timing, vocal and movement qualities, facial expression and gesture.

| **Interpreting purpose and context (7–8 marks)**
• interpretation is enhanced by a synthesis of dramatic languages in Contemporary performance that reveals subtleties of meaning

Manipulating dramatic languages to create dramatic action and meaning (8 marks)
• manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action | **Excerpt 1: General syllabus Unit 4 — Performance component**

Excerpt 1 content (video, 1 min 47 sec)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_drama_19_ia3_sr_s1_lp2.mp4 |

Interpreting purpose and context (7–8 marks)
- interpretation is enhanced by a synthesis of dramatic languages in Contemporary performance that reveals subtleties of meaning

Manipulating dramatic languages to create dramatic action and meaning (8 marks)
- manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action

Excerpt 1: General syllabus Unit 4 — Performance component

Excerpt 1 content (video, 1 min 44 sec)
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_drama_19_ia3_sr_s1_lp1.mp4
Note: The music (0:00–0:25 mins and 1:17–1:40 mins) has been removed for copyright reasons.
Music: *bad guy* (both excerpts: Verse 1, lines 1 to 5 and 'I'm the bad guy')
Artist: Billie Eilish

There are no student response excerpts for the Drama Alternative sequence syllabus 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 for this IA, it is recommended that:

- for the Demonstrating an understanding of the elements of drama criterion

  – in the directorial vision, students clearly identify selected elements of drama as defined in the Drama General Senior Syllabus 2019, and demonstrate their understanding of how these elements contribute to the creation of dramatic action and meaning in the transformed work

- for the Applying digital literacy skills criterion

  – digital literacy skills are showcased in the directorial vision presentation by considering the content of each slide. A combination of text and visual images should be included to support the spoken pitch. Key ideas should be signposted and should not replicate the entirety of the student speech

  – relevant images should be selected to exemplify the student's ideas. Where possible, the images used should be of the student's own work and closely linked to the content of the spoken material presented

- a reference list should be used as an authentication strategy for material that is included from other sources such as photographed lighting states from a professional production and/or the inclusion of other texts (where intertextuality is applied as a convention)

- for the Applying and evaluating the use of dramatic languages criterion

  - in the directorial vision, responses should clearly identify the dramatic languages that are to be applied and structured in the work. The application of drama terminology is essential, e.g. the specific conventions of style (Contemporary for General syllabus Unit 4; Magical Realism/Australian Gothic for Alternative Sequence unit 2), the use of carefully chosen elements of drama, and relevant skills of drama

  - when students are making directorial decisions for a response in relation to the subject matter of General syllabus Unit 4, the transformation of the inherited text should adhere to the Contemporary performance style, beyond a re-contextualisation of time, place and character. Contemporary performance is a hybrid style 'that integrates text, physical theatre / dance, visual theatre, non-linear form, objects, music, costumes, lighting, image, sound, sets, and vocal expression into complex interactive systems' (syllabus glossary, p. 60). It may be eclectic, drawing on students' deep understanding of the dramatic languages and can include a broad range of styles and their conventions studied throughout the four units of the Drama course

  - responses employing the convention of intertextuality can intersperse excerpts from other works to enhance the original text. However, excerpts should be used sparingly and with purpose and must not replace the scripted text. Students should reframe an inherited text, so that it is still recognisable: inclusive of the original playwright's language, yet newly interpreted and suitable for a 21st century audience

  - when applying and evaluating the use of dramatic languages in the directorial vision, responses should not recount the plot of the inherited text during the 5–7 minutes of multimodal pitch delivery time. It should be assumed that the multimodal presentation is delivered to a knowledgeable audience who is familiar with the chosen inherited text

  - responses consider the entirety of the inherited text, providing an overview of contextual ideas linked to the individual student's intended dramatic purpose and meaning. Once an overview has been provided, outlining how the entire play will be reimagined, students may then select key moments/scenes of dramatic action to exemplify their directorial decisions and their application and structuring of conventions of style and other dramatic languages. In evaluating their own directorial choices, students are making judgments as to the impact/effect that their directorial choices will have on communicating dramatic meaning through the example excerpt/s. The 'justify' cognition requires the provision of concrete examples from the excerpt to support students' evaluation of how they have transformed/adapted an inherited Greek/Elizabethan/Neoclassical text (General syllabus Unit 4) or an inherited Realism text (Alternative Sequence unit 2) to create meaning. Students ensure they clearly deconstruct how they apply and structure the conventions of style in order to reframe the inherited text, using the elements of drama and either conventions of Contemporary performance (General syllabus Unit 4) or conventions of Australian Gothic or Magical Realism (Alternative Sequence unit 2)

- for the Manipulating dramatic languages to create dramatic action and meaning criterion

  – as per syllabus recommendations, the performance may be either a one person show, or a group performance of no more than 4 students, each of whom perform a substantial role, i.e. they do not perform only as a part of a chorus. This promotes individual choice related to interpretation and manipulation. **Note:** Awarding a 'group mark' is not permitted

  – scaffolding be provided to ensure students consider the needs of an audience, particularly the relationship established and maintained between the actor and the audience. Skills of acting such as belief, performance energy, characterisation, focus, timing, rhythms of performance and ensemble, reacting to cues, vocal and movement qualities, facial expression, gesture are all key to the creation of engaging dramatic action

  – cinematic performance can be used to enhance, but not replace stage action, and should be considered as evidence of manipulation of a convention of style rather than as assessable performance work. Students will be assessed principally on their on-stage performance, e.g. each student should contribute a minimum of 3 minutes of on-stage dramatic action

  – scripted lines and blocking are memorised. Students relying on a script often do not use dramatic conventions successfully to create dramatic action or clearly communicate meaning to an audience. In the 'Interpreting purpose and context' and 'Manipulating dramatic languages to create dramatic action and meaning' criteria, a mark of 2 may be the highest a student can achieve if script reliance occurs. This is due to lack of purposeful communication of dramatic meaning and/or established relationship with the text.

Additional advice

- Schools are encouraged to select one text per class to promote depth of understanding.

- All aspects of the directorial vision must be the student's own work and not reflective of a professional performance of the same text.

- Quality and timely feedback should be provided to students through the recording of a dress rehearsal as evidence of a draft. In the event that a student is absent on the day of performance, this can also be used as evidence for assessment.

- Schools are encouraged to upload a full written transcript of the student's presentation as part of their confirmation submission.

- 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 using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) is no longer an acceptable file type.

- Where responses exceed the assessment conditions, teachers should proactively provide feedback to students so that they might refine the work to meet the response length conditions identified in the syllabus. If the final student directorial vision or performance exceeds the syllabus response length conditions, teachers need to identify the strategy used by the school and to indicate time codes on the ISMG where the teacher started and stopped marking.

- 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, e.g. '*CS. Lady Macbeth. Blonde hair, white nightgown. First line "The raven himself is hoarse".*'

External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

Examination — extended response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination consisted of one paper:

- Paper 1, Section 1 consisted of a choice of two extended response questions for each of three prescribed recorded live performances (44 marks).

The examination assessed learning from the course of study. Questions were derived from the context of each of the prescribed recorded live performances and required students to analyse and evaluate a prescribed recorded live performance through:

- arguing a position, connecting their interpretation of one unseen stimulus with the dramatic meaning of the performance

- the deconstruction of key moments of dramatic action, providing judgments about how the elements of drama and conventions are manipulated to communicate meaning.

The assessment required students to respond to an unseen question and unseen stimulus selected from various options in the form of an analytical essay that expressed a viewpoint.

The stimulus included unseen images / text-based options related to the dramatic meaning of each of the prescribed recorded live performances.

The AS assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the AS. The AS examination consisted of 1 paper.

Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

Effective practices

Overall, students responded well to:

- using an appropriate format for an analytical extended response

- selecting elements of drama from the *Drama General Senior Syllabus 2019* that allowed for relevant connections between the unseen stimulus and the dramatic action and meaning of the prescribed recorded live performance

- identifying a suitable concept (where a concept was not specified in the question), linked to both the dramatic meaning of the production and an interpretation of the unseen stimulus

- providing relevant key moments and pertinent examples to support analysis and evaluation using appropriate drama terminology.

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

Samples of effective practices

Extended response

Criterion: Explaining and analysing elements of drama; Evaluating and justifying the use of elements of drama

Effective student responses:

- identified an element of drama listed in the Drama General Senior Syllabus 2019 by recognising and naming it

- explained the characteristics of the use of this element accurately and with detail

- provided a clear and detailed description of key moments to show how the element is manipulated to create dramatic meaning

- provided valid and convincing judgments on how effectively the element is manipulated to communicate the concept and used detailed and credible examples that support these judgments.

This student response excerpt has been included:

- to demonstrate how a response recognises and names the element (relationship), explaining the interaction between

    - characters (Thom and Alethea and their parents)

    - the idea (concept of the butterfly effect), and

    - the environment in the dramatic action (Thom and Alethea's relationship with their hobbies and the crack that forms in the wall that ultimately brings them together)

- as it provides evidence of evaluative language to make a valid and convincing judgment on the element by forming a conclusion after careful consideration of the evidence, which is comprehensive in description and convincing.
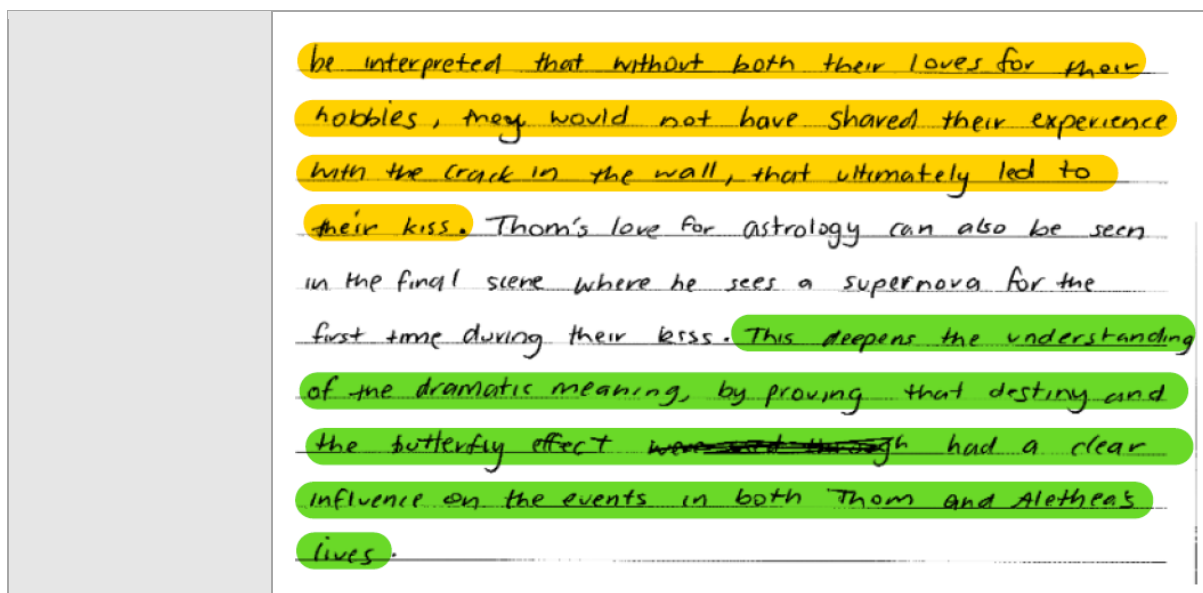
| Explaining and analysing elements of drama (4 marks)

Evaluating and justifying the use of elements of drama (5 marks) | **Excerpt 1 – *boy girl wall* (Question 2)**

Stibbard also successfully ~~manipulates~~ *incorporates* the element of relationships into 'boy girl wall' to project the dramatic meaning of destiny and the butterfly effect. The introductions of both Thom and Alethea's parents ~~at~~ also use relationships, ~~to~~ as well as time, to prove that destiny had a helping hand in the story. The familial *clearly* relationship between all of Thom's descendents ∧ provides the understanding that the relationships between characters ~~have~~ introduced the concept of the butterfly *effect* ∧ This is, once

~~further~~ again, further shown through Alethea's parents, as the relationship they began during the *kickstarting the* party was instrumental in ∧ events that take place during 'boy girl wall'. As both Thom and Alethea would not be alive unless both their descendents just happened to be ~~int~~ *in* the right place at the right time, this successfully projects the ~~concept~~ *dramatic meaning* of the butterfly ~~theory~~ *effect* and destiny onto the audience. ~~Relationships~~

Another example of the thoughtful use of relationships within 'boy girl wall' is Thom and Alethea's relationship with their hobbies. Thom's love for astrology is clearly displayed within the play and directly links to the beginning of the play. ~~Also~~ Also, Alethea's love for art is ~~also~~ mentioned ~~in~~ *throughout* the play aswell. The ~~relations~~ clear love that they both have for their hobbies leads to both of them noticing the crack in the wall during one of the final scenes. ~~they can~~ ~~this furl~~ This scene furthers the understanding of the butterfly effect, as it can |

be interpreted that without both their loves for their hobbies, they would not have shared their experience with the crack in the wall, that ultimately led to their kiss. Thom's love for astrology can also be seen in the final scene where he sees a supernova for the first time during their kiss. This deepens the understanding of the dramatic meaning, by proving that destiny and the butterfly effect ~~were~~ had a clear influence on the events in both Thom and Alethea's lives.

Criterion: Analysing conventions

Effective student responses:

- identified a key convention by recognising and naming

- explained the characteristics of the use of this key convention accurately and 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.

These student response excerpts have been included:

- to demonstrate how the convention (multiple role-taking) can be clearly evidenced through the use of credible examples. Evaluative statements about the effective use of the convention are supported by deconstructing the dramatic action with a focus on the skills of acting

- to show evidence of examples that are comprehensive in description, referring to the actor's manipulation of movement in the stage space and how the transition occurs between characters (Excerpt 2: *boy girl wall* — Question 1)

- because the response directly links the analysis of the convention (multiple role-taking) to the specified elements of drama in the question (character and space). The student accurately focuses their analysis and evaluation on the chosen convention (multiple role-taking), not a related element of drama (role).

| Analysing conventions of drama (4 marks) | **Excerpt 1 – *boy girl wall* (Question 1)**

Stibbard's purposeful manipulation of the key convention of multiple role throughout the play effectively conveys the dramatic meaning. The convention of multiple role is where an actor shifts between playing multiple characters. One moment of dramatic action where multiple role is used to effectively demonstrate the meaning is the meeting of Alethea's parents. Positive party music plays in the backround as Stibbard shifts between both characters. When playing Demis, Alethea's father, he stands stage left, and when he plays Kathleen, Alethea's mum, he stands on stage right. Using a twirl to shift between characters intergrated into their dance moves Stibbard effectively uses skills of acting to sitch between the multiple roles. This ~~between~~ scene demonstrates the meaning as they imagine a future together better than the one they are trapped in. |
| :--- | :--- |

Criterion: Analysing relationships

Effective student responses:

- showed interrelationships between the element of drama and the key convention in relation to the question.

These student responses excerpt have been included:

- as they provide evidence of analysis of complex relationships between the element of drama (Excerpt 1: symbol; Excerpt 2: relationship) and the convention (Excerpt 1: chorus; Excerpt 2: stylised movement), drawing meaning together by referring to the unseen stimulus. The students specify moments of relevant dramatic action to support the analysis.

Analysing relationships (3 marks)	**Excerpt 1:** *Paper Sky* **(Question 1)**

that perhaps Henry's connection with Louise is his only hope of rescue, however as the chorus drop Henry from their lift letting him fall, the audience come to realise that his strong hold on the past is what is keeping him from that 'rescue', as he is pulled away from the light and back towards the dark. As he lands, Henry and his chorus, slowly reveal ripped peices of Rosa's photograph, that has now been, arguably, transitioned into a symbol of loss of connection, conveying that Henry must accept his guilt and the fact that he cannot hold onto his dark past ~~forr~~ forever as it is what is keeping him from being saved. In addition, ~~the~~ although the tearing of the symbolic photograph can represent this, it can arguably also show that Henry is infact perhaps closer to being rescued than he thinks as the photograph ~~becomes a symbollic~~ becomes symbolic of the past drifting away.

Excerpt 2: *Children of the Black Skirt* (Question 2)

apparent understanding of her commands. ~~The~~ Her impersonable
and cold relationship with the children, created by
her stylised movement, manifests a menacing mood, which
~~cont~~ is far from the "loving and caring environments"
which children deserve. Due to her characterisation, her
only non-abusive interaction with the children is ~~the~~ when
she ∧ moves her hand through New Ones hair after
slowly and gently
a rapid movement to correct the childs posture. This
unique movement creates further mystery and tension
as it contrasts her stylised movement. However, when
the Black Skirt's history is revealed, the audience
discovers that ~~her~~ that action reveals that she views her
relationship to the children as similar to her
relationship with her dolls. Thus, the Black Skirt's
stylised movement reveals the abusive relationship

Practices to strengthen

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

- developing a clear understanding of the relevant subject matter of the Drama General Senior Syllabus 2019. In particular, a thorough knowledge is required of relevant key conventions evident in the prescribed recorded live performance. Theatrical conventions are dramatic techniques that are applied in performance works by theatre-makers and performers to produce dramatic action and meaning. These techniques are combined and manipulated to create and shape the stage action in a performance. They are not themes or tropes, but devices employed to structure dramatic action with a purpose: to create dramatic meaning for the audience. For example, the convention of surreal transformation can be used to transform character or object from one form to another or to differentiate between moments of 'reality' and shifts to other times / places / states of being, usually with the purpose of exploring aspects of the fantastical or supernatural within the world of the performance

- preparing students to understand the difference between elements of drama and dramatic conventions, e.g. in a number of responses, the differences between the element of role and the convention of multiple role-taking were unclear. In this instance, students needed to demonstrate in their analysis and evaluation of multiple role-taking the techniques that are used by actors to transform from one role to another (convention), rather than focusing on the variety of roles evident within the performance (element). Multiple role-taking is a technique used in performance for a given purpose and requires the manipulation of expressive skills to differentiate between different roles. Analysis of this convention should incorporate detailed discussion of how the actor portrays multiple different roles and requires consideration of the intent behind the use of multi-roling and the impact on the audience (see the sample 'Analysing conventions' excerpt for an accurate response).

- preparing students to understand the correct use of stylised movement, e.g. in a number of responses, students demonstrated confusion between their understanding of movement as an element and stylised movement as a convention. This impacted their response, as the analysis and evaluation often included inaccuracies and some moments that were selected to support their discussion were not relevant to the manipulation of the convention

- providing literacy strategies to model responses that are concise and to the point for the introduction and conclusion, with greater depth, specificity and detail provided through the body of the written response

- modelling a balanced essay structure that allows for an equally in-depth analysis and evaluation of both elements of drama and a key convention in relation to the concept of the unseen stimulus. A balanced structure requires students responding to all aspects of the question, e.g. both elements of drama should be deconstructed to the same level of detail in analysis and evaluation

- avoiding a formulaic approach to the essay structure, as this can prevent students from achieving in the upper performance levels of the EAMG for the criterion 'Analysing relationships', e.g.

    – where a response is formatted to shape a response in a pattern of element/element/convention, there is not always consideration of the interrelationship between each selected element of drama and the key convention, linked to the concept from the unseen stimulus

    – where students 'filled' their responses with pre-prepared sentences that listed elements and conventions or other dramatic terms, these only vaguely connected to dramatic meaning without providing the specific details expected in an analytical response

    – some students did not respond to a question on the 2021 paper, but referred instead to aspects of the 2020 paper, e.g. stimulus that was no longer relevant such as 'the timeline'

- teaching strategies for incorporating evaluative language throughout the response and making appropriate use of well-articulated examples to justify judgments made in relation to the success of dramatic choices

- guiding students in their evaluative responses to make more than one judgment in discussing the use of conventions and elements of drama. In forming a thesis of one judgment only, students are unable to achieve at the top performance level in the two evaluation criteria

- developing an understanding of the difference between plot and dramatic action. The analysis and evaluation should deconstruct the staged dramatic action of the live performance, rather than provide a descriptive plot recount

- encouraging students to utilise the information provided about the production in the contextual information of the Question book. There is no need to memorise the production details: these are listed, and students should therefore ensure that they correctly use actors' names

- 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.

    – responses that did not directly answer the question because the unseen stimulus was referred to in only a minimal way (or not referred to at all) were evident of the lower mark range, as they did not adequately argue a position

    – 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 photograph/quote/definition that related to the dramatic meaning of the prescribed recorded live performance

- 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 the 'Explaining and analysing' criterion

- when a question indicated that students were to focus on a specified convention/element of drama/concept, the student needed to discuss this convention/element/concept in their response. Responses that did not refer to the specified dramatic language or concept in answering the question were awarded marks in the lower mark ranges.