

Drama subject report

2022 cohort

February 2023



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Introduction

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

Audience and use

This report should be read by school leaders, subject leaders and teachers to:

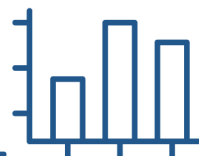
- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to 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.

Note: All data is correct as at 31 January 2023. 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: 278.

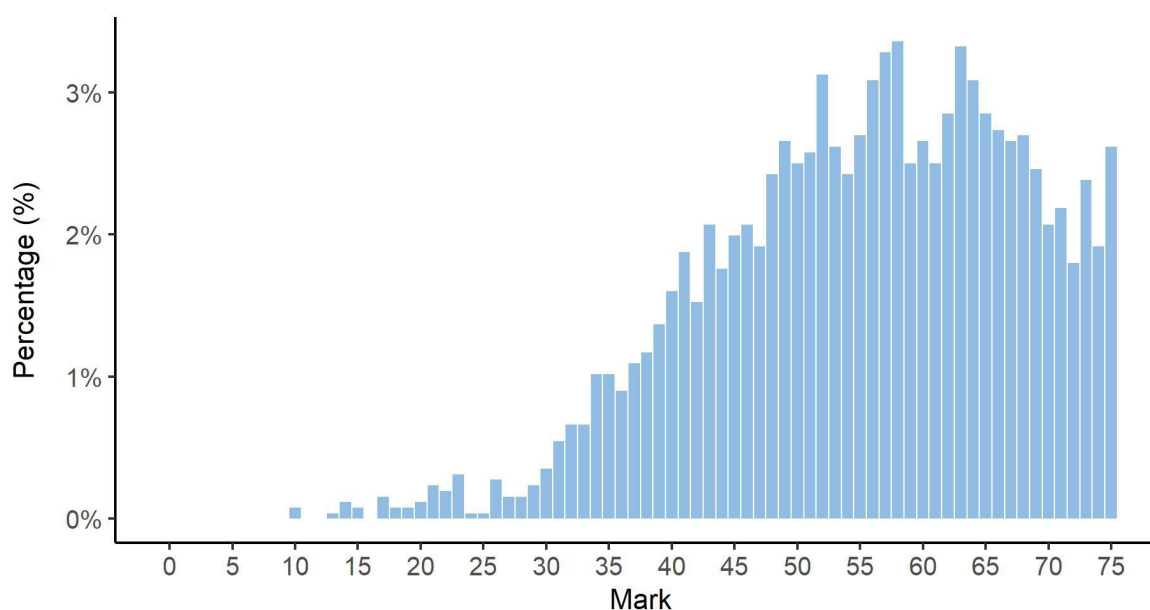
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	3033	2878	2547

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	2865	168
Unit 2	2705	173

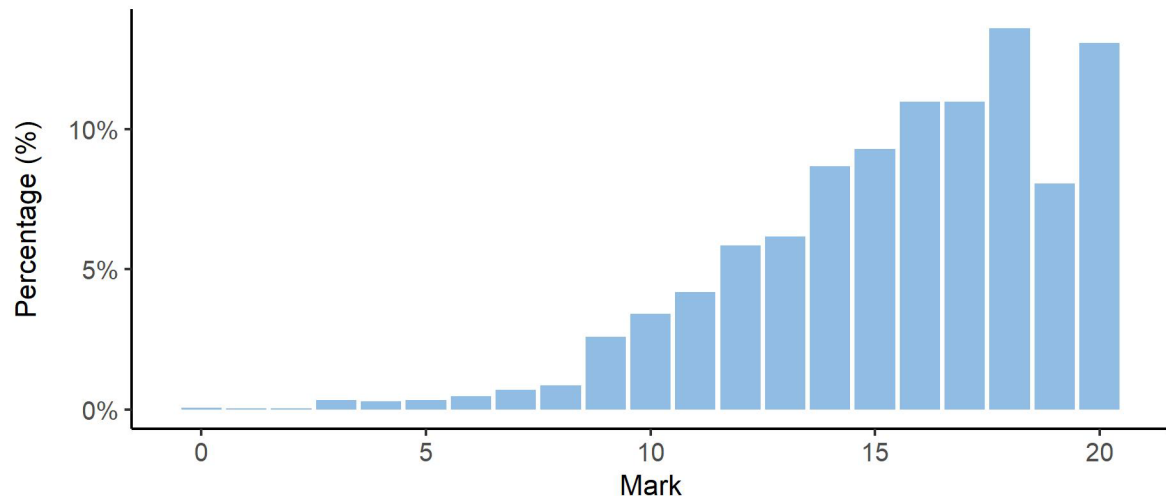
Units 3 and 4 internal assessment (IA) results

Total marks for IA

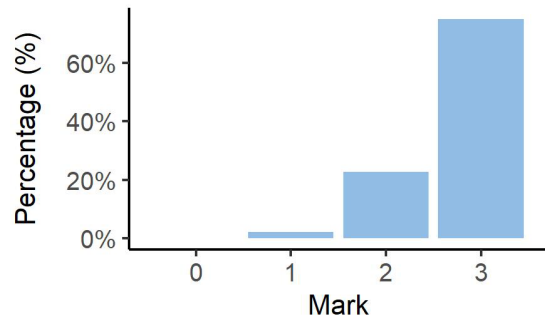


IA1 marks

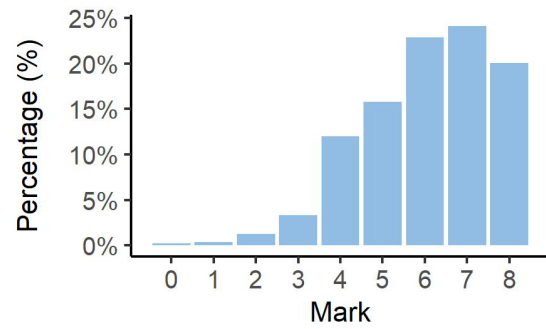
IA1 total



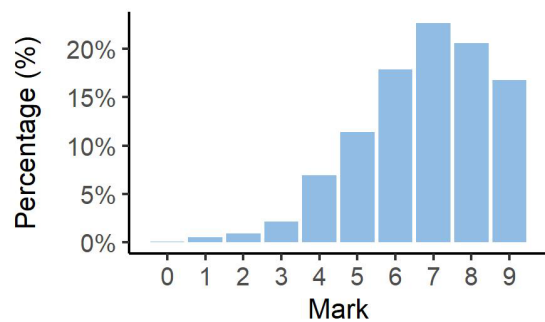
IA1 Criterion: Demonstrating understanding of the elements of drama



IA1 Criterion: Interpreting purpose and context

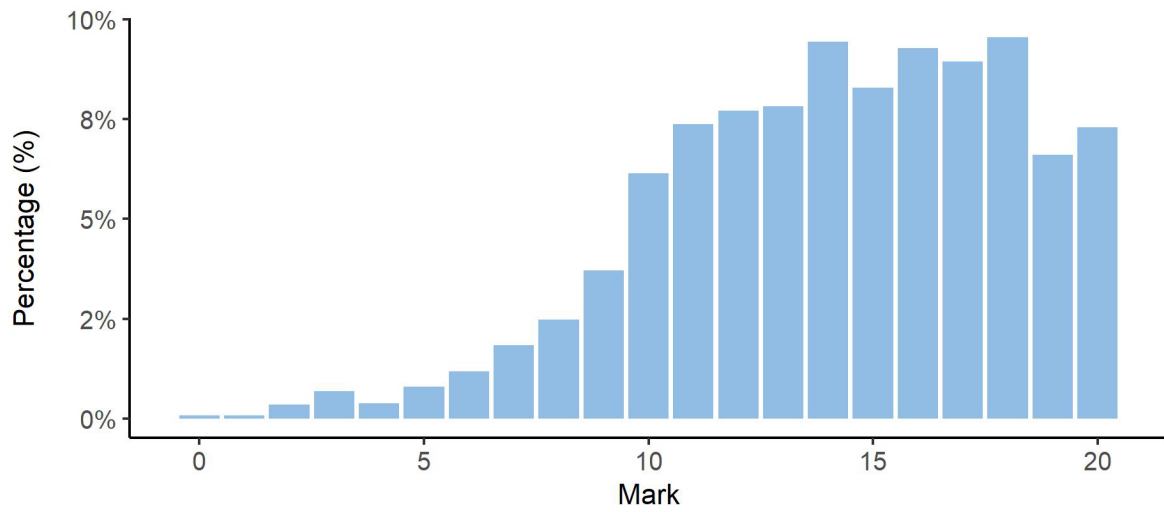


IA1 Criterion: Manipulating dramatic conventions

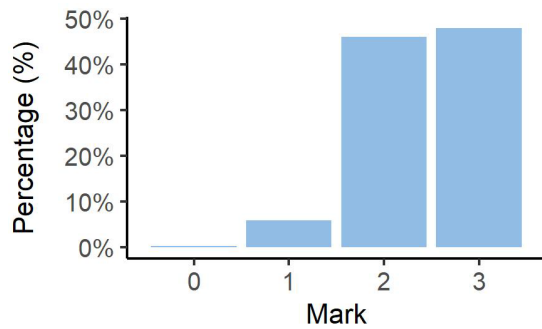


IA2 marks

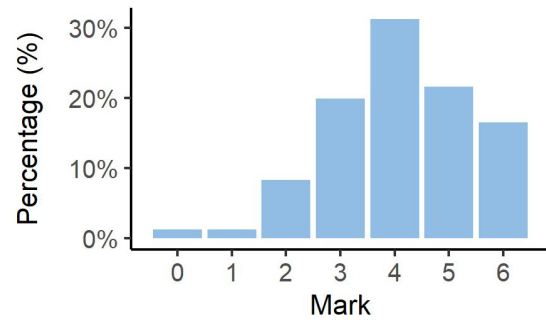
IA2 total



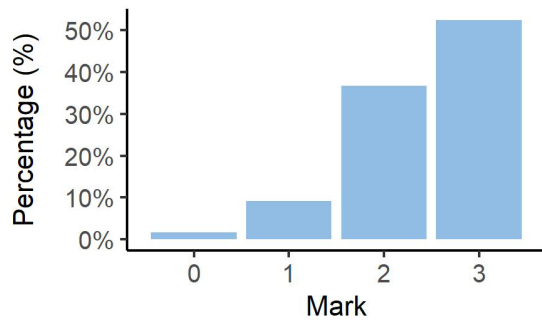
IA2 Criterion: Applying written literacy skills



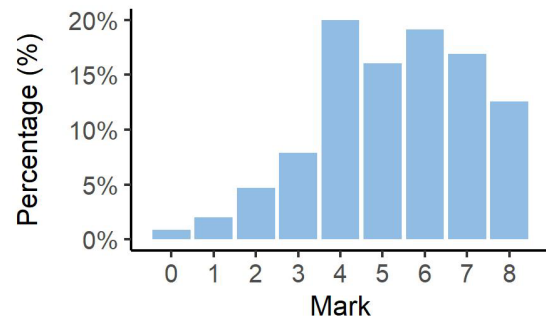
IA2 Criterion: Analysing and evaluating performance or production



IA2 Criterion: Demonstrating an understanding of the elements of drama

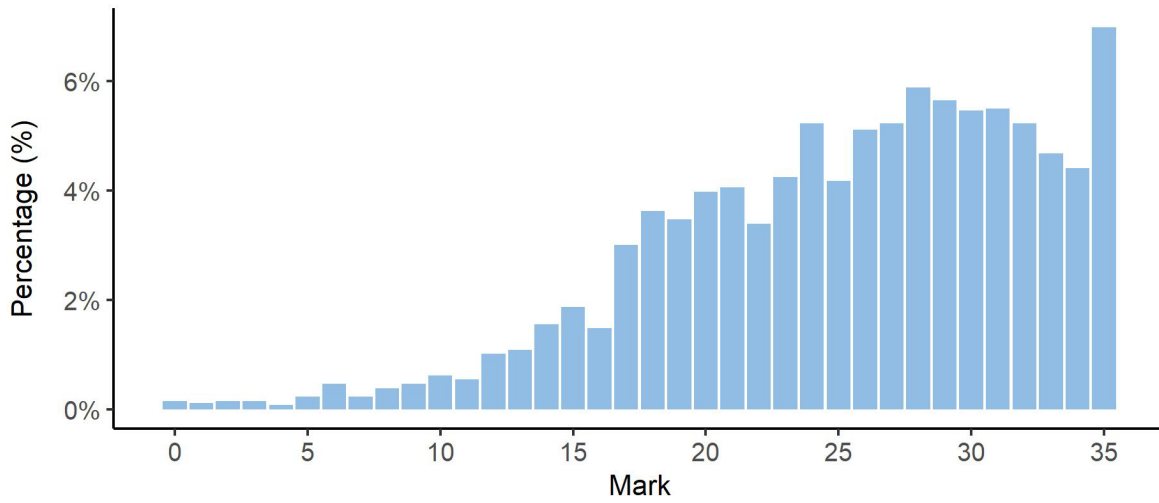


IA2 Criterion: Devising and arguing a dramatic concept

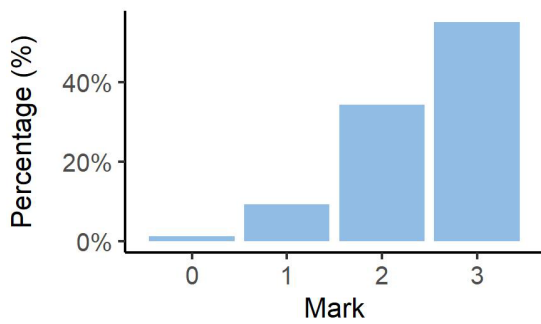


IA3 marks

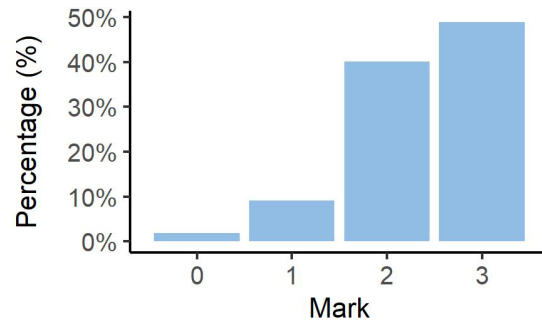
IA3 total



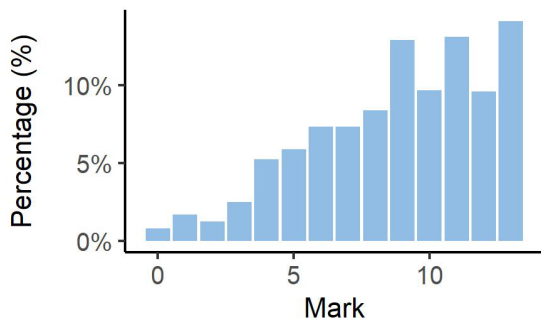
IA3 Criterion: Demonstrating an understanding of the elements of drama



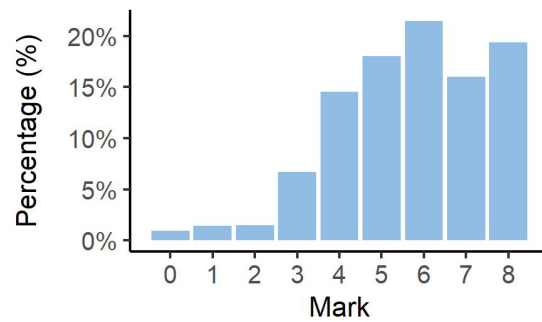
IA3 Criterion: Applying digital literacy skills



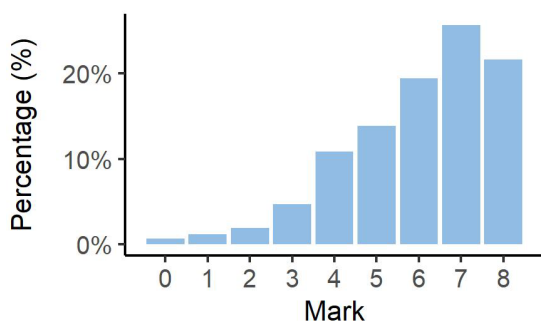
IA3 Criterion: Applying and evaluating the use of dramatic languages



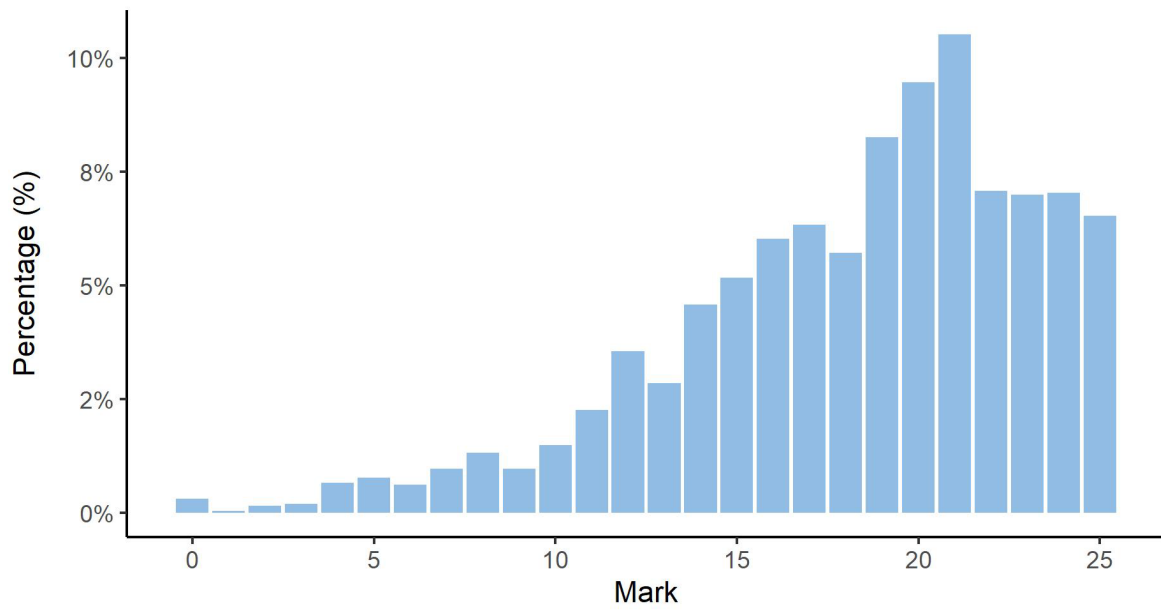
IA3 Criterion: Interpreting purpose and context



IA3 Criterion: Manipulating dramatic languages to create dramatic action and meaning

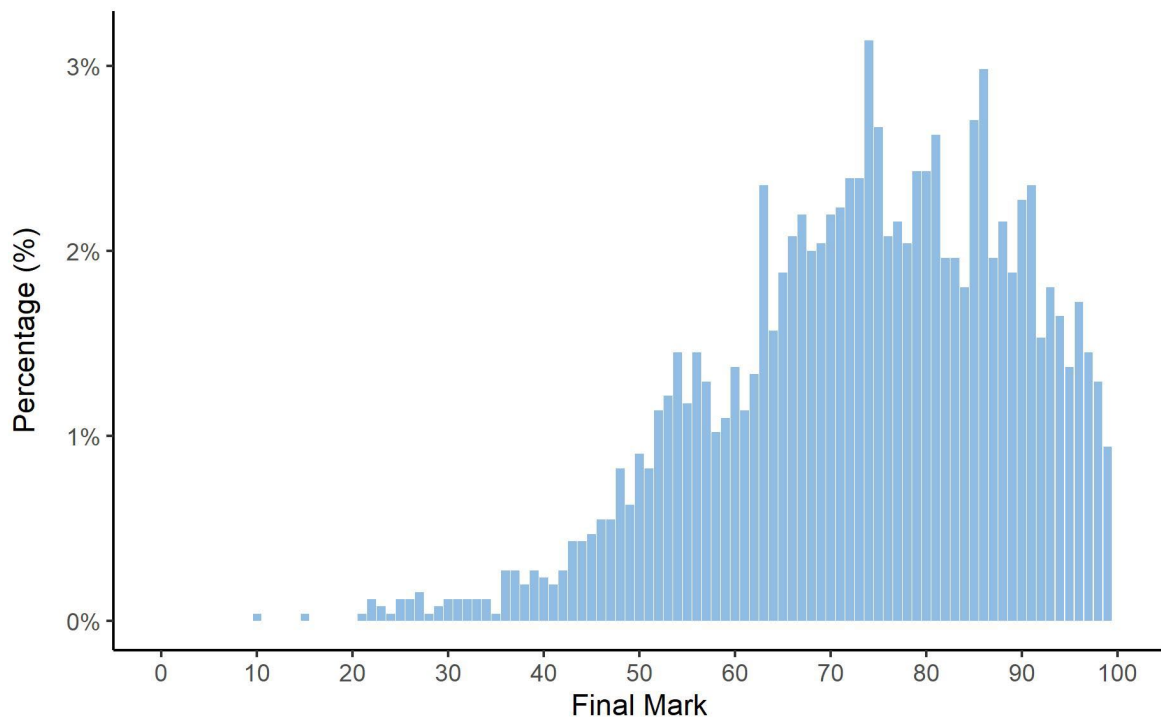


External assessment (EA) marks



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	100–84	83–66	65–44	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	780	1046	629	90	2

Internal assessment



The following information and advice relate 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 *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	278	278	279
Percentage endorsed in Application 1	48%	20%	51%

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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.6.

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	273	1498	167	71.79%
2	273	1455	171	63%
3	272	1463	169	70.22%



Performance (20%)

This 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.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	123
Authentication	8
Authenticity	27
Item construction	28
Scope and scale	27

*Each priority might contain up to four assessment practices.

Total number of submissions: 278.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly articulated the cognitions of the assessment objectives by including them exactly as they are written in the syllabus or rephrasing the objectives into clear statements that did not alter the cognitive processes required
- included
 - three or more conventions that could be manipulated through the skills of acting and were relevant to the Theatre of Social Comment style inherent in the stimulus text
 - an accompanying statement that indicated students could draw on, but were not limited to, the conventions provided
- used clear instructions in the scaffolding section about the processes students could use to complete their response

- specified a stimulus text of appropriate complexity and challenge (including the title of the play and playwright) in a Theatre of Social Comment style, with key conventions identified and applicable to this targeted style. Instruments included a stimulus text that
 - drew on the inherited practices in the Absurd or Epic styles of theatre or an appropriate text that made clear social comment (e.g. Contemporary Political Theatre, including Satire)
 - allowed students to perform as a member of an ensemble of appropriate size, to allow for equal, active engagement and collaborative work, within the syllabus conditions.

Practices to strengthen

It is recommended that assessment instruments:

- provide a clear context that aligns to the subject matter and provides a framework for the assessment instrument. The context should provide students with a clear purpose and intended audience, and clarify the learning undertaken in the school's specific context (including reference to the inherited practices of Theatre of Social Comment styles studied)
- provide a list of conventions related to style that can be directly manipulated through the skills of acting and be evidenced through the dramatic action of the performance.
Note: 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 are not effective in supporting students in manipulating the skills of acting
- state that students must work as actor to collaboratively create a polished performance
- are quality assured using the IA1 quality assurance tool to ensure the required assessment objectives and associated cognitions are included in the task description.

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	1
Layout	0
Transparency	4

*Each priority might contain up to four assessment practices.

Total number of submissions: 278.

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
 - included playwright details and italicised titles of stimulus texts

- laid out the task so it was easy to read, i.e.
 - used different list levels of bullets, where relevant, to indicate key points, processes and/or steps
 - employed 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 ensure a list of conventions related to style that includes the statement 'may include but is/are not limited to'.

Additional advice

Scaffolding should:

- clarify the relevance of student annotations on the highlighted script in focusing dramatic action and meaning during the rehearsal process. Annotations should include brief reference to their interpretation of purpose and context, as well as choices made in relation to stagecraft, selection of conventions of style and intentional manipulation of elements of drama
- be reviewed each year to ensure authenticity and enable students to submit unique responses.

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	96.34%	0.73%	2.93%	0%
2	Interpreting purpose and context	83.52%	13.19%	3.3%	0%
3	Manipulating dramatic conventions	76.19%	19.05%	2.93%	1.83%

Effective practices

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

- students were able to
 - work in a group in which each actor had a substantial role, allowing them to work collaboratively and polish a script excerpt of 3–5 minutes of dramatic action
 - perform in an environment where sound and lighting could be controlled and distractions minimised
 - individually reveal subtleties when given the freedom to manage the stage space, and select props and costumes that enhanced their interpretation of the published text
 - interpret the purpose and context of scripted text, with an emphasis on challenging understandings of humanity through clear social comment, reflecting societies, and voicing the difficult questions of human conscience
- for Demonstrating understanding of the elements of drama in the chosen form/style
 - performances demonstrated an understanding of a range of elements of drama
 - students clearly demonstrated connections between relevant and identified elements of drama connected to style, the chosen excerpt and the context of the work
- for Interpreting purpose and context
 - performances established context: situation, role and relationship
 - students performed with a clear purpose free of script, exploiting time, place and symbol to communicate social comment
 - students interpreted their selected scripts so that subtleties (layers of meaning and complexities) were evident in their performances
 - performances synthesised dramatic languages.

Samples of effective practices

The following excerpt has been included as it demonstrates characteristics for all criteria at the top performance level. It demonstrates the manipulation of elements of drama and conventions to create engaging dramatic action and meaning, sustained by both students throughout the entirety of the performance, i.e.

- cinematic performance is utilised to assist in establishing the situation but not replace stage action, e.g. time, place, situation and tension are established through the skills of acting, such as the actor's tense forearm muscles, clenched fists, fast-paced breathing and facial expressions to communicate situation and build tension, in addition to their use of space to convey time and place
- placards are used to create a juxtaposition between the text 'oppressed' and the energetic voice and movement presented through the skills of acting
- conventions of style are utilised throughout the performance, including direct address, gestus and multiple role-playing, established through the skills of acting and clarified through simple additions of costume, prop and placard changes, e.g. oversized microphones (downstage) used later as symbols and simple costume items (upstage)
- a minimalist set, manipulated by actors, is used throughout the performance to transform time and place.

Note: Due to copyright restrictions, further sections of the performance cannot be published. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.



Video content (1 min)

<https://youtu.be/9ZAUZ6J9Afk>

Student performance is an excerpt of 'Wisdom', by David Burton. The full play text is available at [Playlab Theatre](#). Used with permission.

Wisdom by David Burton, 2020, Playlab Theatre ISBN: 978 1 922424 17 4

Practices to strengthen

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

- the selected text be suitably complex, allowing students to manipulate the dramatic languages including the conventions of Theatre of Social Comment to create engaging dramatic action
- different text excerpts are used across the cohort to
 - ensure validity and authenticity
 - avoid similar interpretations and over-scaffolding of responses with replication of sets and costumes
- authentication processes be followed with a focus on individual interpretations, rather than imitation of other performances of the published text. To avoid replication of professional staged versions of the play/scene, schools should encourage students to perform original interpretations and use creative approaches
- for Interpreting purpose and context
 - careful selection of text excerpts is needed to ensure parity of roles and subtleties of meaning to be demonstrated
 - group sizes be limited to 2–4 to enable each student to perform a significant role/s and be integral to the action
 - at 6 marks, the elements of time, place and symbol need to be explicitly exploited, to engage an audience and communicate intended purpose
- for Manipulating dramatic conventions, students work as actors and must demonstrate each performance-level descriptor to be awarded higher marks, i.e.
 - at 1 mark, use voice and movement
 - at 2 marks, communicate role and language. For students to work as actor and create a polished performance, scripts should be memorised. It is unlikely that performances will be awarded a mark higher than the 2-mark performance level if lines are not committed to memory
 - at 3 marks, manipulate conventions. If students record their manipulation of conventions in the annotated script, they will likely be more aware of demonstrating this characteristic

- at 4 marks, manipulate elements of drama and conventions of Theatre of Social Comment to create meaning. If students record their manipulation of the elements of drama and convention of style in the annotated script, they will be likely to be more aware of demonstrating these characteristics
- at 5 marks, connect purpose and context through integration of the elements of drama and conventions of Theatre of Social Comment. If students identify the conventions to be manipulated and record these on the annotated script with notes about their management and purpose, it is likely they will be able to better manipulate these with purpose, using the skills of acting
- at 6 marks, use controlled and purposeful voice and movement
- at 7 marks, create belief, energy and focus through refined skills of acting, use of space (stagecraft), reacting to cues and performance rhythms. Stagecraft includes blocking, avoiding masking other actors, maintaining sightlines, taking cues, and managing and manipulating stage properties and stage space, including layout, to communicate meaning
- at the 8–9 mark range, engage an audience — shape conventions and utilise skills of acting and elements of drama in an integrated and sustained manner.

Additional advice

- Recordings of rehearsals and drafts enable students to self-reflect and provide evidence if the final performance cannot be completed due to injury, illness or misadventure.
- Annotated scripts are to include purpose and context as well as the use of conventions and elements of drama in relation to blocking choices. This assists students in making conscious decisions about the manipulation of voice, movement, elements of drama and conventions to communicate their intended meaning.
- When submitting files for confirmation:
 - ensure all files are included and that each file can be opened and viewed
 - ensure the correct student’s files are uploaded for each sample, using MP4 format for the performance and PDF format for the annotated highlighted script.
Note: from Event 1 2023, video recordings must be submitted in MP4 format
 - check that documents are scanned and uploaded with the correct orientation
 - ensure samples adhere to the syllabus-specified response length. If a student response exceeds syllabus conditions, the school must make clear on the sample the strategy applied to manage response length (*QCE and QCIA policy and procedures handbook v4.0*, Section 8.2.6)
 - provide clear identifying details when uploading student performances by
 - describing the student’s starting position on stage, e.g. left of screen
 - indicating the character they are playing
 - including a basic description of their appearance
 - outlining a first line of dialogue, e.g. *Centre stage on chair. Shopper. Wearing yellow apron. First line: ‘Breathe Ahhh. Ahh. Ah. Just Breathe’*
 - if excerpts are longer than the time conditions, or a student enters partway through the scene, include time codes indicating evidence used to make teacher judgments, e.g. 1:20–5:40
- To ensure that no student is disadvantaged by an individual student’s extended absence, it is important to have strategies in place, e.g. one strategy might relate to the selection of script/s, ensuring that more than one group performs the same extract of the script to allow for a stand-in.
Note: If selecting this strategy, individual interpretations of meaning must be evidenced in each performance.



Project — dramatic concept (20%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	213
Authentication	5
Authenticity	14
Item construction	62
Scope and scale	15

*Each priority might contain up to four assessment practices.

Total number of submissions: 278.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided the opportunity to cover the cognitions of the assessment objectives and performance-level descriptors in the ISMG
- clearly stated the focus (on one convention of Theatre of Social Comment style) and that the chosen convention from the Analysis and evaluation component is the same key convention that students manipulate in the My concept component
- indicated the My concept component must be an original, devised dramatic concept and not a replication or extension of the dramatic action viewed in the stimulus production
- provided scope for students to create authentic and engaging responses by using the broader Theatre of Social Comment style throughout the task
- clearly stated that
 - students select the purpose and context independently, allowing them to devise an original performance for the My concept component

- the chosen purpose and context should be communicated clearly in a succinct opening explanatory paragraph
- provided accurate recorded live performance production details, e.g. *War Crimes*, Leticia Caceres, RealTV Theatre Company, 2011.

Practices to strengthen

It is recommended that assessment instruments:

- include an alternative option of a specified recorded live performance if schools are nominating a live performance as stimulus. In instances where the live performance is unknown at the time of endorsement, schools must communicate, via an amendment process, the specific details of the live stimulus when available
- clearly indicate that students should produce storyboard images that are photographed 'key moments'. These photographs are 'key moments' of dramatic action that represent, through use of actors, the students' choices in relation to the application of the selected convention (as well as other conventions) in expressing a clear social comment
- provide scope for students to select an appropriate style of Theatre of Social Comment, rather than narrowing the option to one specified style. This allows for
 - greater scope of choice for students in how they approach the My concept component of the task, as they can select an appropriate style to suit their purpose and context
 - students to match key conventions to a style, particularly when the live performance is unfamiliar and the conventions may not match a specified inherited style
- 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	0
Language	4
Layout	9
Transparency	12

*Each priority might contain up to four assessment practices.

Total number of submissions: 278.

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

- laid out the task so it was easy to read, i.e.
 - where relevant, used different list levels for bullets to indicate key points, processes and/or steps
 - employed clear formatting, including judicious use of text boxes, bold and italics to ensure the focus was on what students needed to do.

Practices to strengthen

It is recommended that assessment instruments:

- include relevant headings in the task description, i.e. 'Analysis and evaluation' and 'My concept'
- clearly identify all assessment objectives listed under 'To complete this task, you must' in the section below the task description
- avoid unnecessary use of formatting and reserve the use of italics to indicate the title of the stimulus text.

Additional advice

- Instruments should provide a clear context that aligns to the subject matter and provides a framework for the assessment task. This is used to establish the purpose of the task, clarify the intended audience and link to subject matter explored during the teaching and learning phase of the unit.
- Teachers should provide consistency across the task and scaffolding sections to
 - make clear the choice of Theatre of Social Comment style in which students can devise
 - reinforce choice of the key convention that is used across both components of the project, as well as other conventions of style in the My concept component.

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	91.58%	1.1%	7.33%	0%
2	Analysing and evaluating a performance/production	78.02%	18.32%	2.93%	0.73%
3	Demonstrating an understanding of the elements of drama	92.31%	2.93%	4.4%	0.37%
4	Devising and arguing a dramatic concept	72.53%	22.71%	3.3%	1.47%

Effective practices

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

- for Applying written literacy skills, in both the Analysis and evaluation and My concept
 - drama terminology was used accurately to articulate ideas
 - a cohesive structure was evident to communicate drama ideas
- for Analysing and evaluating a performance/production
 - students selected one convention of style and were able to explicitly identify the impact it had in shaping meaning in the professional production
 - more than one moment of dramatic action was deconstructed in relation to purpose, context and meaning, outlining in detail the actor's manipulation of skills such as movement and voice to achieve purpose and/or communicate meaning
 - evaluative language was interwoven throughout the response, justified by explaining how the convention was applied to make social comment
- for Demonstrating an understanding of the elements of drama in a dramatic concept
 - as defined in the syllabus, pertinent elements of drama were named and their impact on the dramatic action and meaning were identified in both the Analysis and evaluation and My concept
 - the Analysis and evaluation clarified how the elements of drama were used to communicate dramatic action and meaning in the chosen style
 - elements of drama utilised in My concept to shape dramatic action were identified and justified in terms of how they were linked to context and achieved purpose, as well as their impact on meaning
- for Devising and arguing a dramatic concept the explanatory paragraph was succinct, identifying the key convention (which was the same as that in 'Analysis and evaluation'), performance style, chosen purpose, context and intended social comment.

Samples of effective practices

The following excerpts have been included as they demonstrate:

- how one convention analysed and evaluated in the Analysis and evaluation is manipulated as a key convention in the My concept component
- use of discriminating examples and deconstruction of the dramatic action of key moments
- clarification of how elements of drama are used to communicate dramatic action and meaning
- use of evaluative language throughout the Analysis and evaluation
- use of a succinct explanatory paragraph to clarify the purpose, context and intended meaning of the My concept component.

Note: Due to copyright restrictions, further sections of the responses cannot be published. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1

Wesley Enoch and Deborah Mailman's play *7 Stages of Grieving* explores reconciliation through an Indigenous lens, shedding light on the grief they continue to experience today. In Jason Klarwein's production, the Epic convention of juxtaposition was successfully manipulated to alienate the audience creating the didactic, "invasion was never just the land". This educated the non-Indigenous audience on the elimination of First Nations culture and language as a result of invasion.

Through juxtaposition, the audience is educated on the stealing of Indigenous language, shown when an Indigenous song is played and the lyrics are projected. Suddenly, a typewriter click is heard as an Indigenous letter changes to English. This jarring moment establishes a shift in mood from calm to unsettling as more English letters appear until the original song disappears, alienating the audience to acknowledge that Indigenous culture is vacant from society today.

Juxtaposition is skillfully used to further educating the audience on the loss of Indigenous culture. "Delta Dawn" is a song played whilst the Everywoman slowly releases red earth through her fingers, the solemn movement juxtaposing against the loud and joyous music. This communicates the loss of First Nations culture because of invasion – hence the use of a British song. The loud volume creates more status over the Everywoman, reflecting how European views overpower those of Indigenous people. In the beginning of the performance, the Everywoman mentions that her family can sing all the lyrics to "Delta Dawn", symbolic of how European culture is spread throughout Australia and Indigenous people are welcomed to embrace it but cannot do the same with their culture. The juxtaposition between song and movement encourages the audience to take action to incorporate First Nations culture into their lives.

Juxtaposition was a key convention in Jason Klarwein's production of *7 Stages of Grieving* to educate audiences of the true effects of invasion, understanding that not only was the land stolen, but Indigenous culture was too.

Section redacted to remove sensitive content.

Excerpt 2**DRAMATIC CONCEPT***Domeshhh!***Dramatic style:** Epic Theatre**Didactic:** Early intervention is key**Key convention:** Juxtaposition



Within the concept, *Domeshhh!*, the Epic Theatre convention of juxtaposition was manipulated to create the didactic “Early intervention is key” alienating the audience to consider actions that create the cycle of domestic violence in Australia. The concept was created for the 2022 La Boite HWY festival audience to educate, challenge and change their ignorant words and actions so they will not dismiss the reality of domestic violence. The concept focuses particularly on how the toxic beliefs of young men contribute to domestic violence today, with misogynistic and sexist mentalities being justified within our society.

The following excerpt has been included as it demonstrates:

- application and structuring that show nuances in the key moments, through inclusion of quality photographs that capture staged dramatic action with the use of simple staging, props and costume
- incorporation of a short section of dialogue and detail about the use of voiceover and sound effects to connect purpose, context and key convention
- annotations used to synthesise and argue how the dramatic action within the key moments reinforce a clear connection to purpose and context.

This My concept excerpt utilises the key convention of circus and vaudeville from the Analysis and evaluation, along with other absurd conventions. The concept exposes the impact events in the outside world have on children’s mental health and situates this within a repetitive game of hide and seek.

Note: Due to copyright restrictions, the response cannot be published in its entirety. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

<p>Frame 4</p>  <p><i>Quietly saying: 'Humpty dumpty sat on the wall, humpty dumpty had a big...' x 3</i></p>	<ul style="list-style-type: none"> • Child's nurse rhyme returns – creating nostalgic mood – Vaudeville • Rainbow lighting fades as reality surfaces. • Absurd nature clear through random switching of position on stage. • Spider web projection represents entanglement of hopes in dread like critters in web • Return of white spotlight and holding animal toy up represents innocence and sign of hope and curiosity with outside world. • Arm reaching out symbolises desperation for knowledge and fulfillment of hopes and dreams. • Cloth now spread across entire back of stage as thoughts further entangled, hopes and dreams now with deeper dread and curiosity.
<p>Frame 5</p>  <p><i>Distorted, slow voiceover: 'FALL...' x 3</i> <i>Quiet overlapping audio, play:</i> https://www.youtube.com/watch?v=RdU6Ve5QM9w <i>Quiet explosion SFX</i></p>	<ul style="list-style-type: none"> • New symbolism of leopard toy made clear through projection – child makes connection between native animal of Russia and impending doom of war. • Lighting changes to deep red showing shift in mindset, mood intensifies indicating danger – moving between extremes. • Hesitant stance, pulling away from toy shows fear of outside world and existential dread. • Lowered level of toy shows control held over her from small space within. • Distorted voice conveys seriousness of the threat thoughts create in her mind. • Audio tone of voice and volume exaggerates Vaudeville convention - creates fearful atmosphere – repetition words from frame 3.

Practices to strengthen

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

- for Applying written literacy skills
 - at 3 marks, the structure of each component allows ideas to be clearly articulated and enhanced by drama terminology
- for Analysing and evaluating a performance/production
 - the professional production is critiqued using evaluative language
 - dramatic action of the professional production is deconstructed, with key moments selected that best show how purpose and context is realised. At the top performance level, discriminating examples relating to actors' choices are required
 - analysis and evaluation are restricted to one convention of style, rather than numerous conventions evident in the production

- for Devising and arguing a dramatic concept
 - the selected convention informs the devising process (i.e. the ‘hero’ of the piece)
 - the My concept is original and requires students to work as devisor, not replicating the dramatic action viewed in the professional production endorsed for use in the Analysis and evaluation
 - at performance levels above 2 marks, skills of devising are used in preparation of key moments of dramatic action, where the convention is utilised to make a social comment and captured using photographs
 - at performance levels above 4 marks, purpose and context are communicated and/or clear connections between purpose and context are established to express a social comment, i.e.
 - photographs capture moments of staged original dramatic action, enacted by performer/s in active poses that reveal key moments, rather than the set or projections
 - short sections of dialogue should be included in the annotations, as well as description of action, revealing the interrelationship between purpose, context and convention
 - annotations provide explicit connections to purpose and context to synthesise and argue how action captured in photos, as well as action not photographed, establishes meaning, rather than being a description of the situation/plot and stage design.

Additional advice

- The storyboard is to consist of photographed images only. Animations or sketches do not meet task specifications of endorsed assessment instruments.
- Photographs must be of sufficient quality that subtleties are clear. If scanning is necessary, it is important that the quality is not impacted, including clarity and colour.
- Schools should support students by ensuring the professional production indicated on the endorsed assessment instrument is viewed. If circumstances force a change from the endorsed task, schools must amend their assessment instrument and submit it to the QCAA, via the Endorsement application. Please see [Amending an endorsed assessment](#) for more information.
- Teachers should encourage students to explore issues beyond their immediate contexts, so that the social comment they intend to communicate offers subtlety and nuance.
- The syllabus does not require students to work with a formal stage space or with other production elements such as lighting. A designated simple performance space and access to simple staging items allows for photographs of dramatic action that capture stagecraft choices and manipulation of elements of drama and conventions.
- If the My concept component is site-specific, this needs to be established within the context and purpose of the task and clearly justified.
- The explanatory paragraph for the My concept component should focus on specific information regarding the original concept, rather than including research on or definitions of style/conventions.
- When submitting files for confirmation
 - ensure the correct student’s files are uploaded for each sample using PDF format
 - check that documents are scanned and uploaded with the correct orientation
 - ensure samples adhere to the syllabus-specified response length. If a student response exceeds syllabus conditions, the school must make clear on the sample the strategy applied to manage response length (*QCE and QCIA policy and procedures handbook v4.0, Section 8.2.6*).



Project — practice-led project (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus. The response may include multimodal presentation, polished performance, photographs, video and demonstration of practice.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	105
Authentication	5
Authenticity	24
Item construction	19
Scope and scale	20

*Each priority might contain up to four assessment practices.

Total number of submissions: 279.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- featured task descriptions that
 - required students to present their directorial vision as a multimodal pitch, combining spoken word and digital visual presentation, which could include moving and/or still images
 - allowed for the possibility of a live presentation with supporting digital visual presentation or a recording of the student's voice combined with a digital visual presentation
- allowed student choice in the conventions of contemporary performance to transform their inherited text and allowed them to demonstrate their skills of directing and devising in addition to the skills of acting

- aligned to the syllabus specifications by providing
 - instructions for the directorial vision to be applied to the entirety of the inherited text, not just an extract, scene or dramatic moment
 - the option to perform as a member of an ensemble or a one-person show, consistently reinforced across the assessment instrument (evident in the task description, scaffolding, and wherever this condition is mentioned)
- directed 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
- provided accurate wording of the required assessment objectives, making explicit the cognitive processes being assessed in the task and performance-level descriptors of the ISMG.

Practices to strengthen

It is recommended that assessment instruments:

- specify that the directorial vision requires students to work as director to ‘transform a selected inherited published text’. The requirement to transform the text in its entirety can be communicated
 - using a phrase in the instrument, such as ‘demonstrate a reimagining of the inherited published text (i.e. William Shakespeare’s *Macbeth*) with the intention to engage a modern audience and reflect contemporary performance trends’
 - with additional instructions provided to students, describing how the use of excerpts of the inherited play text can be transformed into contemporary performance, allowing students to exemplify their directorial decisions in the form of key moments
- include a choice of conventions of contemporary performance rather than providing a style that narrows the scope for students. Contemporary performance is defined as ‘hybrid work 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’ (Glossary, Syllabus section 6). Any conventions studied across the two-year course of study can be manipulated in the student response
- are designed so the text is not re-written. The instruction for students to devise will allow for students to combine directorial vision ideas for the transformation of the text when developing their performance component of the project
- indicate the requirement to submit an annotated script, communicated in the instrument through a statement that asks students to reflect on the use of the dramatic languages by blocking the script in stage space and annotating choices made, clarifying their purpose, context and intentional manipulation of conventions and elements of drama
- 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	1
Language	15
Layout	10
Transparency	6

*Each priority might contain up to four assessment practices.

Total number of submissions: 279.

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
 - included playwright details and italicised titles of texts
- laid out the task so it was easy to read, i.e.
 - used different list levels of bullets, where relevant, to indicate key points, processes and/or steps
 - employed 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:

- include relevant publication details that ensure the stimulus text is a heritage text reflective of the original, rather than an already edited, contemporary version. Full details of the published text should be included (including the title of the play and playwright) in a selected heritage style (Shakespeare, Greek or Neoclassical)
- avoid unnecessary formatting and reserve the use of italics to indicate the title of the stimulus text.

Additional advice

- Instruments should provide a clear context that aligns to the subject matter and provides a framework for the assessment instrument. This is used to establish the purpose of the task, clarify the intended audience and link to subject matter explored during the teaching and learning phase of the unit.
- Students should be allowed to choose the conventions of contemporary performance to transform their inherited text. The task should not specify conventions.
- Scaffolding should clarify the relevance of student annotations on the highlighted script, in focusing dramatic action and meaning during the rehearsal process. Annotations should include brief reference to their interpretation of purpose and context, as well as choices made in relation to stagecraft, selection of conventions of style and intentional manipulation of elements of drama.

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	95.22%	1.47%	3.31%	0%
2	Applying digital literacy skills	94.49%	2.57%	2.94%	0%
3	Applying and evaluating the use of dramatic languages	81.62%	5.51%	4.78%	8.09%
4	Interpreting purpose and context	87.87%	8.46%	2.57%	1.1%
5	Manipulating dramatic languages to create dramatic action and meaning	84.56%	12.87%	2.21%	0.37%

Effective practices

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

- for Demonstrating an understanding of the elements of drama
 - the ways in which a range of identified elements would be manipulated to transform the inherited text, and how they were interconnected in creating dramatic action and meaning, was clearly articulated in the directorial vision
 - the elements of drama used were those defined in the syllabus
- for Applying digital literacy skills, the multimodal pitch connected ideas through visual representations (e.g. sketches, diagrams, footage/photos of workshopped moments, images of stagecraft/dramatic action) accompanied by simple text and signposting dramatic languages (conventions and elements of drama)
- for Applying and evaluating the use of dramatic languages
 - responses established an overarching vision from the outset, clarifying the purpose, context and meaning to be communicated through their transformation of the inherited text

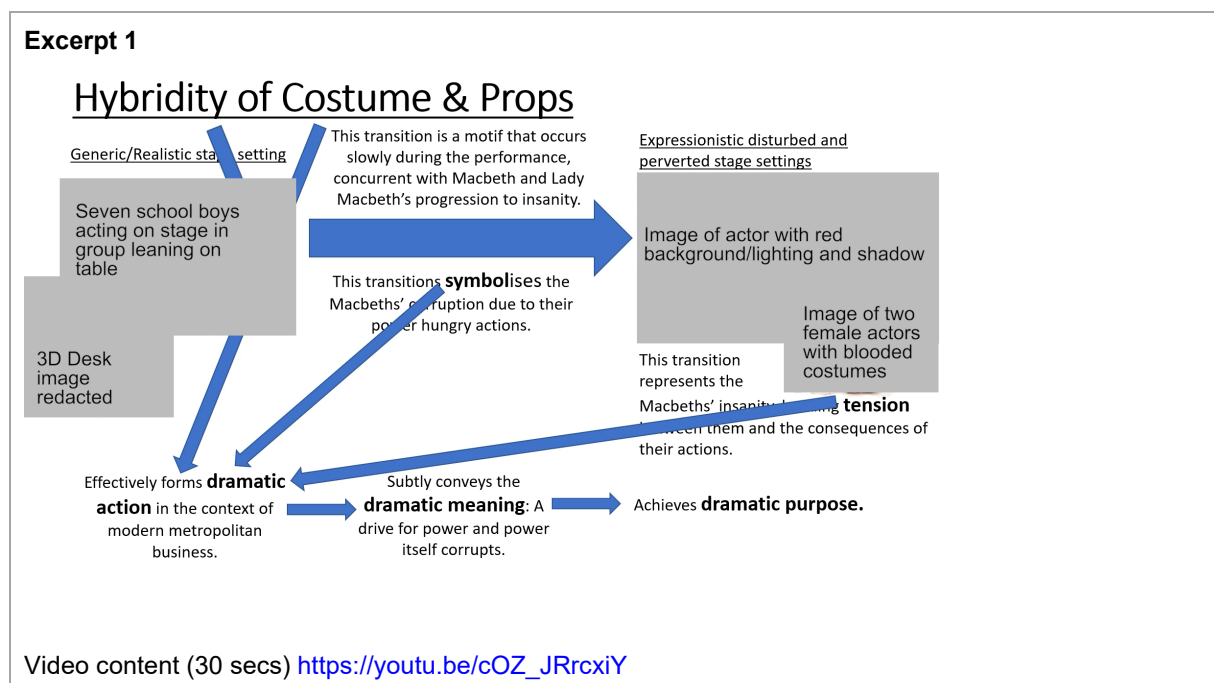
- conventions and elements, manipulated to shape dramatic action and adapt/transform the inherited text, were clearly identified
- justification of key directorial decisions was enhanced by examples linking purpose, context and meaning
- for Interpreting purpose and context
 - the recording kept the actors clearly visible, so that expressions could be seen, allowing moments of subtlety to be evident
 - individual choice was provided to allow manipulation and interpretation, so that each actor had a substantial role that included spoken scripted text from the inherited stimulus
- for Manipulating dramatic languages to create dramatic action and meaning
 - in addition to the skills of acting, conventions and elements were manipulated in a sustained and integrated way
 - an annotated script, with role highlighted, clearly identified the purpose, context and meaning, outlining the manipulation and demonstration of the dramatic languages in performance (skills of acting, conventions and elements of drama).

Samples of effective practices

The following excerpts have been included from the Directorial vision component to illustrate:

- application of digital literacy to enhance communication and make connections between ideas
- application and structuring to synthesise purpose, context and conventions of style to reveal subtleties of meaning.

Note: Due to copyright restrictions, further sections of the directorial vision cannot be published. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.



Excerpt 2

Video content (1 min) <https://youtu.be/H2BepymmC6g>

The following excerpt has been included from the Performance component to illustrate:

- a transformation of an inherited neoclassical text: *The Servant of Two Masters* by Carl Goldoni
- a video recording that kept actors in focus, allowing acting skills, including facial expressions, and subtleties within the interpretation of meaning to be clearly communicated
- sustained integration and manipulation of contemporary conventions, including those inherited from commedia dell'arte, skills of acting and elements of drama by both actors to create engaging dramatic action.

Note: Due to copyright restrictions, further sections of the performance cannot be published. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.



Video content (48 sec) https://youtu.be/O6desUzJ_Sc

Practices to strengthen

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

- for Applying digital literacy skills
 - where possible, images should be of the student's own work to exemplify their vision, rather than images sourced from the internet. If using images from the internet, sources must be acknowledged in a reference list
 - still and/or moving images showing dramatic action of the student's vision must be included as an authentication strategy

- for Applying and evaluating the use of dramatic languages
 - student responses should consider the entirety of the inherited text by providing an overview that outlines how their vision reimagines the text for a 21st century audience
 - students should make directorial decisions on how the elements and conventions are to be manipulated and how they contribute to the transformation of the inherited text, and these must be explicit in their vision
 - justification of directorial choices must link to the student's chosen purpose, context and meaning
 - intertextuality can be used to include text from other referenced sources; however, it should be used sparingly, and should not replace the scripted inherited text
 - at the upper performance level, the transformation needs to move beyond a recontextualisation of time, place and character
 - the inherited text must be recognisable within the reframing, inclusive of the original playwright's language
 - to justify choices regarding the reframing/transformation, students should carefully select examples and evaluate the impact or effect of directorial choices on communicating meaning, providing clarification through excerpts of the inherited text
- for Interpreting purpose and context
 - to achieve more than 0 marks for this criterion, the performance must include spoken text derived from the inherited text
 - skills of acting, elements of drama and conventions should be considered in terms of how they work together to reveal subtleties of meaning (layers of meaning and complexities)
 - while some interpretations may include digital media or pre-filmed footage, students should be assessed on their on-stage performance for a minimum of 3 minutes
 - when students work as an ensemble, the script must allow equal opportunities for each student to demonstrate their interpretation of purpose, context and meaning
 - text choice should allow for a one-person show and a group no larger than four students
- for Manipulating dramatic languages to create dramatic action and meaning
 - the skills of acting need to be understood and utilised in performance, including voice (through dialogue) and movement, to achieve an identified purpose and communicate intended meaning
 - performances in which students develop the confidence to deliver the text without a script enable characterisation and rhythms of performance, energy and focus
 - stagecraft must be understood so that space can be manipulated to create engaging dramatic action.

Additional advice

- Considering the context and interests of the cohort, schools are encouraged to select one script per class so there is adequate learning time to develop a deep understanding of the text.
- Feedback should be provided to students, in addition to sighting a draft of an annotated script that includes purpose, manipulation of conventions and elements, so that students are more likely to be conscious of their choices in relation to purpose, context and meaning.

- Video recordings of rehearsals enable students to self-reflect and provide evidence if the final performance cannot be completed due to injury, illness or misadventure.
- When submitting files for confirmation, schools should
 - ensure all required files are included and that each file can be opened and viewed
 - ensure the correct student's files are uploaded for each sample, using MP4 format for directorial vision and performance and PDF format for annotated highlighted script and speaker's notes.
Note: from Event 1 2023, all video recordings must be submitted in MP4 format
 - check documents have been scanned and uploaded with the correct orientation
 - ensure samples adhere to the syllabus-specified response length. If a student response exceeds syllabus conditions, the school must make clear on the sample which strategy was applied to manage response length (*QCE and QCIA policy and procedures handbook v4.0*, Section 8.2.6)
 - provide clear identifying details when uploading student performance by
 - describing the student's starting position on stage, e.g. left of screen
 - indicating the character they are playing
 - including a basic description of their appearance
 - outlining a first line of dialogue, e.g. *Right of screen. Oedipus. Short brown hair with gold crown. First line: 'King as thou art ...'*
 - if an excerpt is longer than the time conditions, or a student enters partway through a scene, include time codes to indicate evidence used to make teacher judgments, e.g. 0:45–4:10.

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 two 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 and text-based options related to the dramatic meaning of each of the prescribed recorded live performances.

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:

- the requirement to write an analytical extended response, using an appropriate format
- their chosen question, in which the elements of drama and the key convention were named. This provided certainty in student responses, as they were able to correctly distinguish between elements and conventions. Consequently, identification of elements and conventions for the analysis and evaluation and accuracy of terminology across responses was effective
- the requirement to provide relevant key moments and deconstruct the dramatic action of pertinent examples to support analysis and evaluation using appropriate drama terminology.

Samples of effective practices

Extended response

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

Criteria: Analysing conventions of drama; Evaluating and justifying the use of conventions

Effective student responses:

- explained the characteristics of the use of the named convention accurately and in detail
- provided a clear and detailed description of key moments to show how the named convention was manipulated to create dramatic action and meaning
- provided valid and convincing judgments about how effectively the named convention was manipulated to communicate the concept
- used detailed and credible examples to support these judgments.

This excerpt has been included:

- to demonstrate how the use of the convention (chorus) can be clearly evidenced through 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
- as the response also links the analysis of the convention (chorus) to the specified elements of drama (contrast and place).

Through the skilful manipulation of chorus, contrast and place, "The Boat" highlights to audiences the journey many must ~~embark~~ embark on to escape ^{the} danger of their homeland. The moment begins with The Traveller slowly swaying side to side, utilising the physical theatre convention of viewpoint of tempo, before he is joined by a chorus of migrants who repeat the movement in unison. This immediately establishes a sense of place within the moment as the chorus' movements resemble the swaying of a boat suggesting to the audience that they are at the beginning of a journey. Whilst the chorus is united in their movements, contrast is created as their tentative and confused

facial expressions suggest that they do not know each other and are afraid of the journey ahead. This suggests to the audience that these migrants are on this journey out of necessity and that they may be leaving behind some form of danger. The chorus utilise movements such as clicking their fingers up and down through the air to symbolise rain and bunching together and shivering to symbolise intense temperature conditions to further establish place within the scene, conveying the long and challenging journey of the boat ride. Their constant changes in movement from wind to rain and ~~hot~~ hot to cold communicates the concept of displacement in that the average person would not choose to embark on this journey if they did not have to, educating the audience on the reality of the refugee experience. While leaving behind your home may be challenging and confusing, many ~~are~~ are forced to in order to survive. Thus, through ^{the effective manipulation of} contrast and place, the chorus ^{successfully} highlights to the audience that ^{journeys like this} ~~journeys like this~~ may not be ~~as~~ positive ~~as~~, but ^{they are} necessary in creating a new, safe life ~~in~~ away from the danger of one's home.

Criterion: Analysing relationships

The following excerpts have been included to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Effective student responses showed interrelationships between the element of drama and the key convention in relation to the question.

These excerpts have been included to demonstrate how responses make explicit links to the unseen stimulus in relation to the question and dramatic meaning of the prescribed recorded live performance.

Excerpt 1

The image displayed in the stimulus illustrates a number of birds emerging and being freed from a dark opening in a wall, effectively communicating a clear representation of freedom. The image depicted has a strong relationship to the play *The Arrival* representing the Traveller's freedom from danger when he migrates to a new land in search for safety and ~~security~~ security. The dark opening can be correlated with the Travellers native country, as the darkness ~~represents danger~~ represents the danger and of his home, causing his migration and search for support. *The Arrival*, produced by Bed

Excerpt 2

* The motif of the paper crane also connects to the stimulus image, as it shows a flock of birds escaping from the dark into the light. Similarly, the paper cranes represent the Traveller and his family escaping their dark homeland and moving to a new, brighter future.

Excerpt 3

Symbolises the concept of possibility. ~~ex~~ In relation to the artwork, a vast universal vortex is depicted, juxtaposed against a small man, relating to the key dramatic moments and meaning of ~~the~~ the play as ~~it~~ the universal theme is symbolic of a possibility of greatness, ~~since~~ ~~when~~ ~~universal~~ ~~ref~~ Since, when ~~universal~~ philosophical references are ~~made~~ ~~before~~ ~~ordinary~~ contrasted against ordinary history, the audience is ~~pe~~ purposefully positioned to feel like a small man against vast possibilities.

Criterion: Synthesising and arguing a position

The following excerpt has been included to illustrate an effective student response in one or more of the syllabus assessment objectives. The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Effective student responses provided a consistent and convincing position throughout the response that reinforces connections between the concept, question and unseen stimulus, for each element of drama.

This excerpt has been included to:

- show how a student response can provide a consistent and convincing position
- demonstrate synthesis, as the response interrelates the elements of symbol and time, the key convention of narration, and the stimulus image, arguing a clear and valid position about the concept of possibility.

Stibbard's effective manipulation of symbol and time can be seen as the character of the narrator describes ~~them~~ and enacts Thom's reaction to the ^{appearance of} crack in the wall between ~~his apartment and~~ ^{and his own,} Althea's apartment. The narrator uses a small light ~~to~~ to show the light pouring ~~out~~ ⁱⁿ from the ~~other~~ ^{other side of} ~~the~~ ^{crack,} Thom's ~~apartment~~ ^{apartment} making it appear as though ~~the~~ and refers to it as "the crack in the interdimensional universe" his ^{strong} use of ^{metaphoric} language conveying the awestruck wonder Thom ~~finds~~ ^{finds} in ^{seeing} the ~~small~~ symbol of escape from his awful job and Friday deadline. ~~By~~ By changing his tone of voice to be more soft and calm while maintaining a fascinated facial expression, the narrator clearly alludes to the symbolic nature of the crack itself, as it represents the first significant ~~bridge~~ bridge in the gap between the lives of ~~Thom and Althea~~ Thom and Althea. The narrator also slows his pace, ~~allowing~~ ~~the~~ ~~moment~~ ~~to~~ ~~drag~~ ~~out~~ ~~the~~ ~~moment~~ ~~of~~ ~~possible~~ ~~connection~~ ~~between~~ ~~the~~ ~~characters~~ ~~,~~ ~~which~~ ~~also~~ ~~conveys~~ ~~the~~ ~~idea~~ ~~that~~ ~~Thom's~~ ~~mind~~ ~~is~~ ~~able~~ ~~to~~ ~~go~~ ~~beyond~~ ~~his~~ ~~own~~ ~~space~~ ~~and~~ ~~give~~ ~~him~~ ~~hope~~ ~~for~~ ~~something~~ ~~greater~~ ~~than~~ ~~what~~ ~~he~~ ~~has~~ ~~settled~~ ~~for~~. The subtle yet clever use of narration by Stibbard in relation to symbol and time clearly relates to the concept of possibility ^{and} in the artwork, as both Thom and the man in the painting are witnessing cracks in their universes that open up more possibilities than their world ~~the~~ suggests.

Practices to strengthen

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

- providing opportunities for students be able to deconstruct dramatic action of all elements of drama, as defined in the syllabus

- guiding students in their understanding of key conventions utilised in the production, making clear that these are techniques used to communicate meaning and evidenced through the staged dramatic action. Teachers should make clear to students that
 - 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
- assisting students to develop skills in engaging with unseen stimulus, using it as a lens through which to interpret the dramatic meaning of the prescribed recorded live performance. Teachers should clarify that
 - if the concept is named in the question, students are still required to link their response to the unseen stimulus
 - in the 2022 paper, all questions required students to make links to the unseen stimulus in relation to the concept, e.g.
 - for *boy girl wall*, Question 2, students were explicitly asked to argue a position connecting the concept of possibility depicted in the artwork with key moments of dramatic action and meaning communicated in *boy girl wall*. Students needed to unpack the artwork (unseen stimulus) to interpret how ‘possibility’ was depicted, and then use this interpretation to analyse and evaluate how key moments of dramatic action communicated this meaning in *boy girl wall*
 - for *The Arrival*, Question 1, students were explicitly asked to evaluate how effectively key moments of dramatic action and meaning in *The Arrival* communicate the concept of freedom from oppression expressed in the image. Students were required to unpack the artwork (unseen stimulus) to interpret how ‘freedom from oppression’ was expressed, and then use this interpretation to analyse and evaluate how key moments of dramatic action communicated this meaning in *The Arrival*
- supporting students to develop an understanding of the difference between recounting a plot and analysis and evaluation of dramatic action. When students use examples of dramatic action to support their argument/position, the focus should be on the deconstruction of the action by unpacking the actor’s manipulation of voice, movement and stagecraft to communicate meaning.

Additional advice

- In preparing students for external assessment in Drama, teachers should focus on the deconstruction of dramatic action within multiple key moments, rather than focusing on a singular interpretation of the meaning of the production.
- Students should view the recorded live performance through the lens of an unseen stimulus and respond to a question, deconstructing key moments of dramatic action to support their argument.
- Students should be supported to understand how all elements of drama work together to convey dramatic action and meaning and enabled to be flexible in their ability to identify, explain, analyse and evaluate the use of elements of drama in a variety of key moments. Analytical essay structures that isolate elements and conventions from each other restrict the opportunities for students to make clear the interrelationships between elements and conventions in the communication of meaning and to provide detailed and credible examples of dramatic action to support their position.